

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 # S351A210065

Grants.gov Tracking#: GRANT13347307

OMB No. 1894-0006 , Expiration Date:

Closing Date: Apr 15, 2021

PR/Award # S351A210065

****Table of Contents****

Form	Page
1. Application for Federal Assistance SF-424	e3
<i>Attachment - 1 (1235-District Data for Grant (004))</i>	e6
2. ED GEPA427 Form	e7
<i>Attachment - 1 (1237-KEDC GEPA Section 427 Statement)</i>	e8
3. Grants.gov Lobbying Form	e10
4. Dept of Education Supplemental Information for SF-424	e11
5. ED Abstract Narrative Form	e12
<i>Attachment - 1 (1238-RENAISSANCE Abstract)</i>	e13
6. Project Narrative Form	e15
<i>Attachment - 1 (1236-KEDC Project Renaissance Final)</i>	e16
7. Other Narrative Form	e65
<i>Attachment - 1 (1234-KEDC APPENDIX Project Renaissance Final)</i>	e66
8. Budget Narrative Form	e136
<i>Attachment - 1 (1239-RENAISSANCE Budget Final1)</i>	e137
9. Form ED_524_Budget_1_4-V1.4.pdf	e150

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:

04/15/2021

4. Applicant Identifier:

5a. Federal Entity Identifier:

84.351A

5b. Federal Award Identifier:

State Use Only:

6. Date Received by State:

04/14/2021

7. State Application Identifier:

8. APPLICANT INFORMATION:

* a. Legal Name: Kentucky Educational Development Corporation

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

* c. Organizational DUNS:

d. Address:

* Street1:

904 Rose Rd

Street2:

* City:

Ashland

County/Parish:

Choose State...

* State:

KY: Kentucky

Province:

* Country:

USA: UNITED STATES

* Zip / Postal Code:

41102-9169

e. Organizational Unit:

Department Name:

Division Name:

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

Prefix:

Dr.

* First Name:

Jim

Middle Name:

W

* Last Name:

Evans

Suffix:

Jr.

Title: Grants Projects and Operations

Organizational Affiliation:

Kentucky Educational Development Corporation

* Telephone Number:

Fax Number:

* Email:

PR/Award # S351A210065

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.):

1235-District Data for Grant (004).pdf

Add Attachment

Delete Attachment

View Attachment

* 15. Descriptive Title of Applicant's Project:

The Kentucky Education Development Corporation Arts in Education Project RENAISSANCE.

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:

District Data for Grant

<u>District</u>	<u>Student Population</u>	<u>Free\Reduced Lunch Data</u>	<u>SAIPE Poverty Data For Grant Verification</u>
			<u>ALL ABOVE 20%</u>
Augusta Independent	295	100%	28.6%
Bath Co.	1,992	99%	25.9%
Carter County	4,366	94%	25.5%
Casey County	2,401	98%	31.2%
Elliot County	1,013	100%	28.6%
Fairview Ind.	705	96%	39.6%
Frankfort Ind	958	87%	23.8%
Garrard Co.	2,641	92%	20.6%
Lee Co.	885	100%	42.1%
Leslie Co.	1,634	100%	36.1%
Lincoln Co.	3,674	95%	24.0%
Menifee Co	837	99%	33.3%
Morgan Co.	1,923	99%	22.7%
Nicholas Co.	1,119	98%	24.9%
Owsley Co.	770	100%	42.2%
Rockcastle Co.	2,786	98%	24.9%
Somerset Ind.	1,667	92%	36.8%
Wolfe Co.	1,222	100%	40.8%

NOTICE TO ALL APPLICANTS

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

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

To Whom Does This Provision Apply?

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

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

What Does This Provision Require?

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

be discussed in connection with related topics in the application.

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

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

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

- (1) An applicant that proposes to carry out an adult literacy project serving, among others, adults with limited English proficiency, might describe in its application how it intends to distribute a brochure about the proposed project to such potential participants in their native language.
- (2) An applicant that proposes to develop instructional materials for classroom use might describe how it will make the materials available on audio tape or in braille for students who are blind.
- (3) An applicant that proposes to carry out a model science program for secondary students and is concerned that girls may be less likely than boys to enroll in the course, might indicate how it intends to conduct "outreach" efforts to girls, to encourage their enrollment.
- (4) An applicant that proposes a project to increase school safety might describe the special efforts it will take to address concern of lesbian, gay, bisexual, and transgender students, and efforts to reach out to and involve the families of LGBT students.

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

Estimated Burden Statement for GEPA Requirements

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

Optional - You may attach 1 file to this page.

1237-KEDC GEPA Section 427 Statement.pdf

Add Attachment

Delete Attachment

View Attachment

General Education Provisions Act (GEPA) Section 427 Statement

This grant targets assistance to undeserved populations in the rural settings of Eastern Kentucky.

This applicant, Kentucky Educational Development Cooperative (**KEDC**), is required by district policies and by the laws of the State of Kentucky to provide equal access and opportunities for all students, employees and program beneficiaries. These mandates prohibit discrimination on the basis of gender, race, national origin, color, disability, and age. Accordingly, Kentucky Educational Development Cooperative (**KEDC**) pledges full compliances with the requirements of GEPA Section 427, ensuring equitable access to, and participation in, programs by persons with special needs and Section 504 of the Rehabilitation Act. Adherence to non-discrimination policies will be required of all community partners and agencies as well as any consultants or advisers retained during the life of the project. Non-discrimination language is a standard part of all Kentucky Educational Development Cooperative (**KEDC**) contracts and agreements. To further ensure equitable access, the grant's promotional and outreach efforts will target a wide range of school staff, the staff of our community partners and also those related agencies. In addition, KEDC commits to fostering a diverse, equitable, and inclusive environment for learning and living. We seek to ensure that all aspects of our member schools' life — including curriculum, admission, retention, hiring practices, and support for students, families, and employees — reflect our commitment to diversity, equity, and inclusion, and will be diligently assessed and actively supported. We recognize that our schools exist in an ever-changing world, and that our understanding of, and support for, diversity, equity, and inclusion must grow and evolve. We bring our students, families, employees,

and guests of different backgrounds and experiences together to engage constructively in the life of the school and society. All of KEDC grant programs along with the Advisory Council meetings involves listening to and working with others, considering and embracing different points of view, and empathizing with and understanding multiple perspectives. Through open, honest dialogue and active, ongoing inquiry in an authentically diverse context, all members gain awareness, wisdom, and the capacity to act as responsible, engaged citizens.

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

Kentucky Educational Development Corporation

* PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE

Prefix: Dr. * First Name: Jim Middle Name: W
* Last Name: Evans Suffix: Jr.
* Title: Grants Projects and Operations

* SIGNATURE: Jim Evans

* DATE: 04/15/2021

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:
Dr .	Jim	W	Evans	Jr .

Address:

Street1:	904 Rose Rd
Street2:	
City:	Ashland
County:	Choose State...
State:	KY: Kentucky
Zip Code:	41102-9169
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
--	----------------	-------------------	-----------------

Abstract

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

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

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

You may now Close the Form

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

* Attachment: 1238-RENAISSANCE Abstract.pdf

Add Attachment

Delete Attachment

View Attachment

RENAISSANCE Abstract

The Kentucky Educational Development Cooperative (**KEDC**), and the Special Education Cooperative, in partnership with the Kentucky Arts Council (**KAC**), The Kentucky Humanities Council (KHC-State governmental arts organization), KMEA, Tourism, Arts and Heritage Cabinet (**TAHC**), Kentuckians for the Arts (**KA**), Eastern Kentucky University (**EKU**-institution of higher education), the Kentucky Department of Education (**KDE**), **Chicago** - the Institute for Therapy through the Arts (**ITA**), The Art Institute of Chicago (**AIC**), **Washington D.C.** -The Kennedy Center (**KC**), Smithsonian American Art Museum, (**SAAM**), **New York** - the Guggenheim Museum (**GM**) and the Metropolitan Museum of Art (**MET**) proposes Project **RENAISSANCE** to support the establishment of the three program requirements: (1) Professional development for arts educators, teachers, and principals through Innovative Art Academies that offer workshops for 375 (75 per year for 5 years) veteran and new teachers to strengthen their knowledge of Art Content; (2) Development and dissemination of accessible instructional materials and arts-based educational programming, including online resources, in multiple arts discipline through partnerships with local and state institutions; and 3) Provide community and national outreach activities that strengthen and expand partnerships among schools, LEAs, communities, or centers for the arts, including national centers for the arts. During Summer Innovative Art Institutes and experiential onsite activities, **RENAISSANCE** will increase awareness of nature, a revival of classical learning, and a more individualistic view of the arts. **KEDC does qualify for Competitive Preference Priority 1**— Applications from New Potential Grantees. **KEDC** has not had an active discretionary grant under the program, including through membership in a group application in the past five years. By providing art therapy opportunities at academies, **KEDC will also address the Invitational Priority**. **KEDC** is an educational cooperative who has provided professional development to over 60 school districts since 1965 through **sub-contracting** with outside

agencies. KEDC's long term successful record in the delivery of quality Professional Development and the breadth of their regional impact that makes them a natural choice to be the lead in a consortium of districts. There are 30,888 students attending 75 schools for participating teachers, who as a collective group, **have over 97% of the students qualify for free and reduced lunch under federal guidelines.** Additionally, they have an average **of 30.64% percent of their students from families with incomes below the poverty line. (Based on SAIPE data)** Thirteen of the targeted counties were recently included in Opportunity Zone area. The **overarching goals** include 1) Increase teachers' knowledge in the Arts content with exposure and in-depth study provided through Innovative Art Academies; 2) Increase student achievement in Art Education Concepts in each year of the project; 3) Cultivate partnerships for collaboration among teachers and artist expert, academic art historians or art therapist; 4) Principals will improve content knowledge and instructional insight for observing Arts lessons and 5) Participants will be able to use Art Therapy for the purpose of improving student Social and Emotional Learning (**Invitational Priority**) During the 5 years of the grant, teaches will develop arts instructional materials and arts-based educational programming including, but not limited to, with lesson plans, videos, materials, online modules, readings, assessments, instructional videos of all sessions all to include art therapy. Once these arts instructional materials are complete, they will be posted on the program website to make them accessible for others.

Project Narrative File(s)

* **Mandatory Project Narrative File Filename:**

[Add Mandatory Project Narrative File](#)

[Delete Mandatory Project Narrative File](#)

[View Mandatory Project Narrative File](#)

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

[Add Optional Project Narrative File](#)

[Delete Optional Project Narrative File](#)

[View Optional Project Narrative File](#)

Table of Contents

Section	Page Number
Program Narrative	1 - 48
1) Quality of Project Design	1 - 19
2) Quality of Project Services	20 - 33
3) Quality of Project Personnel	33 - 35
4) Quality of Management Plan	36 - 42
5) Quality of Project Evaluation	42 - 48
Budget Narrative	49 - 61
Appendix – (Other Attachments) **See Table on Contents at Front of Appendix*	62 - 130

(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 specified and measurable.

The Kentucky Educational Development Cooperative (**KEDC**), and the Special Education Cooperative, in partnership with the Kentucky Arts Council (**KAC**), The Kentucky Humanities Council (**KHC**-State governmental arts organization), Kentucky Coalition for the Arts (**KCA**), Tourism, Arts and Heritage Cabinet (**TAHC**), Kentuckians for the Arts (**KA**), Eastern Kentucky University (**EKU**-institution of higher education), the Kentucky Department of Education (**KDE**), Expressive Arts Therapy Institute (**EATI**), **Chicago** - the Institute for Therapy through the Arts (**ITA**), The Art Institute of Chicago (**AIC**), **Washington D.C.** -The Kennedy Center (**KC**), Smithsonian American Art Museum, (**SAAM**), **New York** - the Guggenheim Museum (**GM**) and the Metropolitan Museum of Art (**MET**) (**commitment letters in appendix pgs. 64-67**) proposes Project **RENAISSANCE** to support the establishment of the three program requirements: 1) Professional development for arts educators, teachers, and principals through Innovative Art Academies that offer workshops for 375 (75 per year for 5 years) veteran and new teachers to strengthen their knowledge of Art Content; 2) Development and dissemination of accessible instructional materials and arts-based educational programming, including online resources, in multiple arts discipline through partnerships with local and state institutions; and 3) Provide community and national outreach activities that strengthen and expand partnerships among schools, LEAs, communities, or centers for the arts, including national centers for the arts. During Summer Innovative Art Institutes and experiential onsite activities, **RENAISSANCE** will increase awareness of nature, a revival of classical learning, and a more individualistic view of the arts. **KEDC does qualify for Competitive Preference Priority 1**— Applications from New Potential Grantees. **KEDC** has not had an active discretionary grant under the program, including

through membership in a group application in the past five years. By providing art therapy opportunities at academies, **KEDC will also address the Invitational Priority.** KEDC is an educational cooperative who has provided professional development to over 60 school districts since 1965 through **sub-contracting** with outside agencies. KEDC's long term successful record in the delivery of quality Professional Development and the breadth of their regional impact that makes them a natural choice to be the lead in a consortium of districts. There are 30,888 students attending 75 schools for participating teachers, who as a collective group, **have over 97% of the students qualify for free and reduced lunch under federal guidelines.** Additionally, they have an average of **30.64% percent of their students from families with incomes below the poverty line.** (SEE SAIPE Poverty data in appendix pages 62) KEDC is an educational service provider representing a consortium of 18 **High-Need** school districts of: Augusta Independent, Bath County, Carter County, Casey County, Elliot County, Fairview Ind, Frankfort Independent, Garrard County, Lee County, Leslie County, Lincoln Co, Menifee County, Morgan County, Nicholas County, Owsley County, Rockcastle County, Somerset Independent and Wolfe County. Thirteen of the targeted counties were recently included in Opportunity Zone area. The chart below illustrates the goals, objectives and outcomes to be achieved by our project. Our specific performance measures will ensure that we are on track to achieve each objective. During the first quarter of implementation, our project director, partners and evaluator will work to establish baselines in the areas where they are needed and will set annual targets for each performance measure to ensure that we are on track for achieving the objectives by the end of the project period. Baseline data will be established using the best available data at the time of our needs assessment: 1) Increase TEACHER arts content and cultural knowledge and access to researched-based differentiated instructional pedagogy; 2) Improve STUDENT academic performance and 3) Increase ADMINISTRATOR

arts content knowledge and access to implementation of research-based instructional practices.

We will also assure scale up in services to increase the number of participants receiving services over the course of the project. The following goals, objectives & outcomes were developed based on the logic model (page 19 in narrative & page 127 in Appendix):

Goals	Objectives	Outcomes
GPRA #1	The number of grantees that attain or exceed the targets for a majority of the outcome indicators for their projects	By providing detailed, measurable goals and objectives to measure success, staff can determine the implementation fidelity and efficacy of the proposal.
1. Increase teachers' knowledge in the Arts content with exposure and in-depth study provided through Innovative Art Academies	1.1 - Each year of the project, teachers who completed 75% or more of professional development hours will demonstrate an increase in content knowledge as measured by pre/post-test of AP/NAEP Art Exam in Art Education Concepts. (yr. 1 10%, yr. 2 15%, yr. 3 20%)	1.1 - Teachers will improve academic knowledge of art styles, major artists and their works, major theories of learning in art, the connections between visual arts, other disciplines, and real-world applications and social, cultural, and historical influences

	<p>1.2 – The percentage of AAE participants (e.g., arts educators, teachers, principals, and other support staff) who complete 75 percent or more of the total hours of professional development offered. (GPRA #2)</p>	<p>1.2 - To increase knowledge of Arts Standards and to provide pedagogical instructional methodology of 98 hours for teachers and 12 hours for administrators that will allow Arts to improve learning opportunities in Curriculum areas.</p>
	<p>1.3 - By July in each year of the proposal 85% of participating teachers will disseminate content knowledge to other teachers through self-reporting and teacher surveys via the use of web-based testing measures imported to a database to analyze</p>	<p>1.3 - Collegium will receive training through Blended Learning opportunities on best practices and new techniques from Arts experts. Teachers will share their new knowledge with their colleagues through Google Classroom, Twitter, Instagram, Tik Tok or other educational platforms.</p>
<p>2. Increase student achievement in Art Education</p>	<p>2.1 - 80% of surveyed students (grades K -12) will show an increase in student interest in learning Art</p>	<p>2.1 - Students will improve satisfaction and interest in</p>

Concepts in each year of the project.	Education Concepts as measured by annual pre/post student surveys	Art Education Concepts by 5% in each year of the grant.
	2.2 - During each year of the project, student achievement in Art Education Concepts for students of participating teachers on NAEP released items will increase yr. 1; 5%, yr. 2; 10%, yr. 3; 15%; yr. 4&5 (New Students) yr. 4; 5%, yr. 5; 10%	2.2 - Students will improve academic knowledge and retention of Art Education Concepts by new teacher pedagogy.
3. Cultivate partnerships for collaboration among teachers and artist expert, academic art historians or art therapist	3.1 - Each year of the project, 100% of the trainings will have an artist expert, academic art historians or art therapist to train teachers on challenges of teaching art concepts through active/constructive learning, development of accessible instructional materials using evidence-based readings, and arts-based educational programming through use of online web-based resources	3.1 100% of artisans will incorporate teaching strategies, related readings, inquiry-based, hands- on practices concerning the content and context (i.e., music, dance, theater, and visual arts, including folk arts) of the given theme as evidenced on course syllabus.
	3.2 - The number of accessible, arts-based instructional materials that are	3.2- During the Innovative Art Summer Institute

	developed with lesson plans, videos, materials, online modules, readings, assessments, instructional videos of all sessions all to include art therapy (GPRA #3)	teachers will develop instructional materials based on yearly sessions.
4. Principals will improve content knowledge and instructional insight for observing Arts lessons	4.1 - By July each year of the proposal, 100% of participating administrators will collect a variety of types of data in student learning to guide goal development.	4.1 Administrative staff will have an opportunity to participate in a minimum of 12 hours of PD on standards for Arts and Humanities.
	4.2 - By July each year of the proposal, 90% of participating administrators will demonstrate knowledge of current research and best practice.	4.2 Administrators will show a greater knowledge and understanding of Arts and Humanities standards through pre/post testing and social media posting.
	4.3 - By July each year of the proposal, 85% of participating administrators will work with teachers in the development of an action plan to accomplish goals.	4.3 – Teachers with administrator’s assistance will create and Individualized Learning Plan based on their needs.
	4.4 – By July in year 2 &3 of the proposal, 90% of the teaches will have	4.4 -Observations will provide information on changes

	observed another classroom and reported through online portal	in teacher's instructional practices
5. Participants will be able to use Art Therapy for the purpose of improving student Social and Emotional Learning	5.1 - By July each year of the proposal, 85% of participants will be able to integrate adaptive interventions to assist with regulation and sensory needs of students	5.1 Teachers will show integration of art therapy in lesson plans and give evidence of utilization on Teacher Surveys

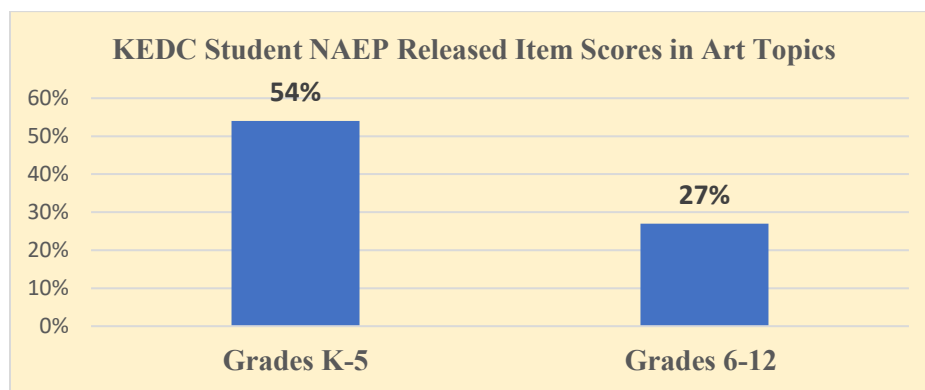
(2) The extent to which the design of the proposed project is appropriate to, and will successfully address, the needs of the target population or other identified needs.

In alignment with the renewed Kentucky Educational Developmental Corporation (KEDC) Five-Year Strategic Plan, KEDC is creating a unique longitudinal approach to the arts core content. Innovative Art Academies for 375 Teachers of Project **RENAISSANCE** teachers will serve approximately 30,888 students in Eastern Kentucky grades K-12 to meet the needs of **high-need** students who are at risk of educational failure. O'Brien in 2013 states: "low-income students are less likely to have access to arts education than their higher-income peers. 71 percent of high-arts, low-Socio-Economic Status (SES) students attended college after high school, compared to 48 percent of low-arts, low-SES students; 18 percent of high-arts, low-SES students who started college achieved a bachelor's degree and 24 percent achieved an associate's degree, compared to 6 percent and 10 percent, respectively, of low-arts, low-SES students."¹ Data presented in this section will show these schools/disadvantaged students are underperforming in the arts content

¹ O'Brien, Anne. "How to Close the Achievement Gap: Arts Education." Edutopia, George Lucas Educational Foundation, 11 Sept. 2013, www.edutopia.org/blog/art-education-closing-achievement-gap-anne-obrien.

area due to lack of teacher training and are in great need of additional services. The support of outside resources is essential if low-income, unmotivated, low achieving students are to succeed.

Low Test Scores: Although there is not test for the arts in Kentucky, **RENAISSACE** staff conducted a pre-grant survey for students in elementary and secondary schools using basic questions pertaining to all arts areas from released National Assessment of Educational Progress (NAEP) questions. The following data was obtained from the assessment of over 1500 students at the K-5 and 6-12 levels. The following graphs represent students who scored above a 60%:



Instructional Issues: Each school's Consolidated Plan is designed to target areas within the school that have been identified as a critical need and then to develop an innovative plan that will initiate improved student achievement in the designated area. Each school has identified and targeted the Arts Content as an area that needs to improve overall student achievement. From our survey, over 45% of the teachers have been teaching for less than 10 years, 75% have not attended any Professional Development pertaining to their art content, and 85% have not participated in an experiential field activity within their core content, 42% are not using art/pictures in their classrooms and 68% only use music occasionally or never use it for classroom activities. Too frequently in this region, art instruction has been tied closely to the textbook and worksheets that are used to prepare students for a book unit test. Significant change must be made in methods of teaching Art content, in all arts disciplines, such as music, dance, theater, and visual arts,

including folk arts if schools want to improve overall student achievement. A lack of regional professional development opportunities related to methods of teaching the Arts content, hinders educational progress. Quality Art content and pedagogical methods, in all arts disciplines, such as music, dance, theater, and visual arts, including folk art, as prescribed in **RENAISSANCE** will simultaneously increase the knowledge at each teacher's disposal, as well as their arsenal of teaching methods. This will alleviate the problem of poor student knowledge of and student underachievement in the Arts.

Previous Professional Development: Present professional development consists of attending local, state or national conferences, with a plan in place, but teacher retention and lack of arts teachers at the elementary level in the districts has hindered progress. In a teacher survey to prepare for this application, 75% of all surveyed teachers stated they had not attended any type of art professional development in the past year. 98% of the teachers stated they had never presented at a conference or published writing in journal, magazine or newsletter. Simply providing teachers with information about new instructional strategies does not necessarily result in changes in existing teaching behaviors. Instead of lectures, staff development can involve research, discussion groups, and school-art partnership groups. Based on districts **needs assessment** and each school's Consolidated Plan, targeted trainings by Innovative Arts Academies have been identified. An innovative plan that will initiate improved student achievement incorporates engaging teacher methodologies, increasing teacher content knowledge, disseminating content knowledge, increasing student achievement and content knowledge. Creating Innovative Arts Academies through Professional Learning Communities (PLC) with participants and special area artisans, increasing access to high quality, research-based professional development and participating in peer coaching model.

Teacher Preparation: The district needs assessment conducted with superintendents revealed variety of different opportunities for students. Eight (8) of the districts offer Arts and Humanities Classes K-12 in some capacity. The remaining ten (10) districts superintendents stated they had removed these class opportunities due to budget cuts or they provided very limited opportunities at the high school level only. Twelve (12) of the eighteen (18) districts do not offer any “special” arts opportunities from a specialized teacher, however regular classroom teachers are expected to incorporate “art type activities” within their reading and math lessons. Meaning none of the teachers have taken Arts methodology classes as part of their certification or graduate work and do not possess the adequate content knowledge to prepare students. Teachers participating in **RENAISSANCE** will develop skills needed to integrate conceptual and contextual content along with teaching strategies related to sustained professional development, with the ultimate goal being to improve students’ understanding of the Arts content and through the arts, develop skills like resilience, grit, and a growth mindset to help them master their craft and do well academically. Each teacher will maintain a teacher’s portfolio that will include this integration along with notes on lessons learned during seminar participation. The teachers’ portfolio will include accessible instructional materials and arts-based educational programming, including online resources from each of the Academy sessions, sample classroom activities, and sample assessments. Participants will be trained in the use of peer mentoring where new methods of teaching and learning the Arts content will be replicated and sustained for educators throughout the district. Instructional materials and arts-based educational programming will be available to other teachers of the Arts on the KEDC **RENAISSANCE** web site and will be presented at local, state and national Arts conferences. The project Director/Project Coordinator will arrange for participants to observe a minimum of two colleague’s standard based lesson per semester and for

the follow-up conference between the participant and the observed colleague using a lesson reflection observation form (Appendix page 68). *Blended Learning opportunities* will be utilized to allow participants to continue scholarly interactions related to the Arts content discussion.

Teachers will have the opportunity to network with other teachers of the Arts through memberships in Arts organization like the Kennedy Center, The Metropolitan Museum and the Guggenheim Museum. Based on data disaggregation and through a needs analysis from KEDC staff, the following gaps in services have been identified:

Current Services Provided	Nature and Magnitude of specific identified Gaps, Weaknesses	How Identified Gaps, Weaknesses in Services, Infrastructure or Opportunities in Services Will Be Addressed in the Proposed
District-wide Focused Professional Development	All district-wide professional development is focused on Reading and Math to assist district to improve school improvement status as a result of not meeting <i>ESSA</i> requirements.	<p>➤ 450 total teachers will have the opportunity to participate in excess of 312 hours during a three-year period of intense Innovative Arts Academies pertaining to Kentucky Standards Art content.</p> <p>➤ Arts content Professional Development will include Innovative Arts Academies and Summer Institutes by Eastern Kentucky University, with a Master Teacher and Art Education Specialist</p>
Restricted Partnerships With Local/	Currently, teachers are not exposed to Higher Education	➤ Teachers will be exposed to a variety of teaching strategies and art content, music, dance, drama, media arts, and visual arts, including folk

National Art Professors/ Experts	partnerships/state or national through district initiatives.	arts during Innovated Art Academies, Summer Institutes and Experiential Activities by local, state and National Art Professors/Experts
Disaggregation of District Data	Disaggregation of student data only occurs in reading/math to meet the requirements of <i>ESSA</i>	➤ Evaluators will assist in creating pre/posttest based upon nationally normed released items in which students progress can be statistically compared to national norms
Lack of Teacher Membership to a Professional Organization	Teachers within district are not encouraged to become members of professional organizations unless they join on their own.	➤ Teachers will become participating members of State and National organizations such as Kennedy Center in each year of the proposal. They will receive monthly publications pertaining to Art content skills and current research.
Limited Collegial Opportunities Between Grade Levels	Opportunities for staff to meet as a group only occurs during Art department meetings at each school	<p>➤ Collegium of teachers will meet for bi-monthly Innovate Art Academies throughout the school year 24 hours and 80 hours of Summer Art Institute with onsite experiential trips during summers.</p> <p>➤ Collegium will receive training on best practices and new techniques from art experts at the local, state, and National levels</p>

Limited Opportunities for Learning Art Strategies and materials Development	Teacher's district-wide do not adhere to the same criteria for the development of instructional materials or Art strategies	<ul style="list-style-type: none"> ➤ Creation of accessible instructional materials and arts-based educational programming by participating educators ➤ Experiential teaching strategies provided by partners will be documents in ERN and imbedded within accessible instructional materials.
Administrator Lack the background to evaluate Art	Currently Administrators lack the necessary content knowledge to evaluate Art teachers	<ul style="list-style-type: none"> ➤ Innovative Administrator Academies will be provided by ECU/KDE to provide insight in grading, evaluation and creating high Quality Professional Development

(3) Design for implementing and evaluating will result in information to guide possible replication activities or strategies, including the effectiveness of the approach or strategies.

According to Burnford in 2009, it appears that a consistent, long term convening of the network was an essential component for learning among arts teachers. Burnford also realized that workshops could not provide sufficient support for change. The study began a system of visiting arts teachers in their buildings, meeting with principals, and providing targeted professional development.² The following chart illustrates our Project Design methodology and the reason for selecting our activities.

² Burnford, Gail. "A Study of Professional Development for Arts Teachers: Building Curriculum, Community, and Leadership in Schools." *ERIC Files*, ERIC: Institute of Education Sciences, 2009, files.eric.ed.gov/fulltext/EJ1094976.pdf.

Strategies to Improve Educational Outcomes

- ▶ **Advisory Council**
Supporting the program schools and teacher participants, the project team will consist of the director, coordinators, superintendents, principals, university coordinators, state level consultants, and a national non-profit consultant. The goal of the advisory council is to promote teacher leaders in the classroom with a successful **reflective** professional development model based on needs, planning, integrated teacher supports, monitoring and adjusting, and evaluation.
- ▶ **Experiential Immersions**
Trained professionals who coordinate educational experiences to expand their knowledge with real artifacts, in-person dialogue with experts, and on-site locations that are relevant to the academics of the project with teachers and students. Planned with university and national non-profit partnerships.
- ▶ **Summer Institutes**
Complete with collections of trainings to foster instruction, discussion, and engagement from a master classroom teacher, university experts, and other specialist to support and promote teacher growth.
- ▶ **Academic Academies**
In collaboration with university, state, and national non-profit partnerships, the professional development project model will recruit both veteran and new teachers for growth and innovative opportunities with professional experts in content, collection of strategies, and expanding topics for use in the classroom.
- ▶ **Peer Coaching Model and Observation**
Improved teacher delivery of content knowledge and instructional practices by observing other teacher instruction and methods.

Project RENAISSANCE Design Model to Achieve Goals & Objectives



- 1 Needs Assessment:** Analyze multiple sources of data to identify the key needs of the project and individual schools. Survey teachers, parents, and students. Determine the current pipeline of services to address program needs.
- 2 Planning:** Project Director and Coordinators lead the project team to develop and plan priority supports that addresses teacher leadership, growth, and pedagogy opportunities for student engagement. Provide coordination of program services to increase access to schools in need.
- 3 Integrated Teacher Supports:** Project Coordinators, university, state, and national non-profit partners deliver integrated teacher supports to schools and teachers. Provide summer institutes and experiential immersions to promote teacher growth.
- 4 Monitoring and Adjusting:** Project Director and Coordinators continuously monitor analysis of program outputs with on-going programs, academic academies, transition programs, teacher engagement, frameworks, and pedagogy content needs.
- 5 Evaluation:** Continuous improvement assessment of partnerships and teacher supports by the advisory council, project staff, and the evaluation team to demonstrate results and improve practice. Reflection on data analysis collected through advisory teams.
- 6 Proven Success:** Increase in academics, team collaboration, and improvement with teacher growth. More students are prepared, achieving academically, and project-based learning occurring, by engaged teachers. Project engagement with teacher leaders, students, and the school districts is evident.

RENAISSANCE will use evidence-based studies to improve validity to our findings and to achieve similar results. If our project can replicate previous study's results, it means that **RENAISSANCE**'s results can be generalized to the larger population. **RENAISSANCE** is using the evidence-based practices below to increase accountability because there are data to back up our selection of a **practice** and it is mandated by Every Student Succeeds Act (ESSA). According to the 2019 State of Art Education Survey, only twenty-six percent of teachers find their district's professional development opportunities relevant and engaging. That means a whole lot of art teachers aren't getting the professional development they need in order to make a difference in their teaching practice. Research shows that professional development leads to better instruction and improved student learning when it connects to the curriculum materials that teachers use." Research on professional development for teachers has shifted in the last decade from delivering and evaluating professional-development programs to focusing more on authentic teacher learning and the conditions that support it (Webster-Wright, 2009)³. Current research indicates that effective **high quality** professional development activities must be interactive, collaborative, and continuous. Ribar (2002), supporting the colloquial approach to professional development, says that a colloquium rather than in-service workshops is a successful model used in several states. A colloquium promotes professionalism, collegiality and participants are treated as Arts content professionals. They are led by a tri-partite team of three equals (master classroom art teacher, art specialist, and educational learning specialist), and the colloquium is offered for a minimum of two days so the focus on the Arts content experience will be intense, intellectual, and comprehensive. ECU College of arts professors will focus on connecting Arts concepts with instructional rigor and conceptual themes of art-as-idea and art-as-knowledge and

³ Webster-Wright, Ann. "Reframing Professional Development Through Understanding Authentic Professional Learning - Ann Webster-Wright, 2009." SAGE Journals, 2017, journals.sagepub.com/doi/abs/10.3102/0034654308330970.

demonstrate how specific teaching strategies can make Art concepts exciting and meaningful for students. RENNISANCE professional development design applies this research-based colloquium model for increasing the level of knowledge and appreciation of art's unique content and approaches to knowledge. Studies repeatedly demonstrate the connection between teacher training in content area and improved student performances. *Every Student Succeeds Act (ESSA)* legislation stresses this connection and requires professional development to assure teacher quality. Irving B. Weiner (2003) identifies seven categories of base knowledge for teachers: content knowledge, general pedagogical knowledge, curriculum knowledge, pedagogical content knowledge, knowledge of students and their characteristics, knowledge of educational contexts, and knowledge of educational ends. Of these, Weiner states the most important is pedagogical content knowledge, the blending of content and pedagogy into a clear understanding of how particular topics are organized, represented, and adapted to the diverse interests and abilities of the learners. Through a professional learning community (PLC) **RENAISSANCE** will provide more than a group of individuals meeting together to read a common book or discuss a relevant issue. According to Huffman and Hipp (2003), PLCs are a way of working; “a school’s professional staff members who continuously seek to find answers through inquiry and act on their learning to improve student learning”. Huffman and Hipp (2003) asserted that a PLC is “the most powerful professional development and change strategy available” (p. 4).⁴ What educators are looking for today in school reform initiatives are those that result in not only improved teaching, but also in overall school improvement and student learning. Vescio, Ross, and Adams (2008) reviewed six separate research studies that scrutinized the relationship between teachers’ participation in professional learning communities and student achievement—all six studies revealed that student

⁴ Huffman, J. B., & Hipp, K. K. (2003). *Reculturing schools as professional learning communities*. Lanham, MD: Rowman & Littlefield.

learning improved when teachers worked in PLCs.⁵ Project **RENAISSANCE** applies these research-based concepts that fuse immersion in content with training in practical classroom application to provide teachers with a multifaceted understanding and appreciation of traditional Art content and pedagogy that will elevate their teaching skills. To ensure teacher success, it is also noted that for teachers to be successful, administrators must actively participate and understand the PD teachers are attending. Researchers Caskey, Bishop, Capraro, and Weiss (2010) concurred with this assessment and drew from findings of a research project that spanned six years: They claimed, based on a preliminary review of research, that leadership is second only to classroom instruction as an influence on student learning. After six additional years of research, we are even more confident about this claim. To date, we have not found a single case of a school improving its student achievement record in the absence of talented leadership.⁶ School administrators must be visible, student and teacher centered, and willing to tackle issues for which there are no easy answers. The shift in educational leadership has gone from instructional leader to the more appropriate term of “learning leader” (Schmoker, 2006). In the past, a principal or school administrator worked in isolation and was predominantly concerned with personal autonomy and the top-down approach. This type of leadership practice will no longer work if schools are to create an effective environment for student learning and achievement. Schmoker (2006) asserts that schools will not improve until the building leader begins to work cooperatively with teachers. The role of the school administrator encompasses teamwork, exploration, creation, and the ability to “lead by doing the right things”⁷

⁵ Vescio, V., Ross, D., & Adams, A. (2008). A review of research on the impact of professional learning communities on teaching practice and student learning. *Teaching and Teacher Education*, 24(1), 80-91.

⁶ Caskey, M. M., Andrews, P. G., Bishop, P. A., Capraro, R. M., Roe, M., & Weiss, C. (2010). *Research and resources in support of This We Believe* (2nd ed.). Westerville, OH: National Middle School Association.

⁷ Schmoker, Mike. “Results Now: How We Can Achieve Unprecedented Improvements in Teaching and Learning.” *Association for Supervision and Curriculum Development*,. Web Site: <http://www.ascd.org>, 30 Nov. 2005, eric.ed.gov/?id=ED494304.

(4) Proposed project represents an exceptional approach for meeting statutory purposes

To meet the statutory requirement RENNISSANCE will serve 30,888 students in 18 schools districts, who as a collective group an average of **30.64% percent of their students from families with incomes below the poverty line.** (SEE SAIPE Poverty data in appendix page 62) To meet the program requirements, **RENAISSANCE** will provide the following Program Services (full description in next section pages 20-33): (1) Professional development for arts educators, teachers, and principals; (2) Development and dissemination of accessible instructional materials and arts-based educational programming, including online resources, in multiple arts disciplines; and (3) Community and national outreach activities that strengthen and expand partnerships among schools, LEAs, communities, or local, state or national centers for the arts.

5) The extent to which the proposed project demonstrates a rationale

Project **RENAISSANCE** services reflect current information from research and effective practice (**evidence on pages 13-19**) to improve relevant outcomes. To determine the rationale for services, staff conducted an extensive research and literature evaluation of best practices for improving academic achievement through Arts education in rural schools with needs similar to KEDC target school. Disaggregation of the needs assessment, stakeholder input and the research and literature review led Project **RENAISSANCE** staff to adopt a high-quality model professional development programs for arts educators and other instructional staff in the areas of music, dance, drama, media arts, and visual arts, including folk arts. Our focus was to identify activities that targeted the most promising intervention methods in this Eastern Kentucky setting. The **logic model** (next page and appendix page 127) was developed by KEDC and partners as a model to represent our process, expected outcomes and to demonstrate a rationale.

Methodology and Research for Selected Activities: In Kentucky, a survey by the Ky Arts Council uncovered indicators that may result in serious problems, including one in six districts has seen reduced funding for the arts over the past five years, one in nine districts has reduced the number of certified arts specialists over the past five years, and across all grade levels only one in 17 districts employ qualified dance teachers and one in eight employ qualified drama teachers. Many educators struggle to understand why the arts should be an integral part of a complete education for students. RENAISSANCE will use evidence-based studies to improve validity to our findings. (Research can be found on pages 13-17 in narrative)

Logical Plan/Methodology to Achieve the Desired Outcomes						
Input	Goals	Activities /Key Components (KC)	Implementation Outputs	Short Term Outcomes (Annual)	Long Term Outcomes By end of Year 3	Evaluation Questions
<p>*Staff: knowledgeable educators trained in best academic practices.</p> <p>*Support: KEDC BOD, districts, schools, & community partnerships</p> <p>*Experience: 10 years of successful execution of federal and state grants including Dept of Education, American History and Civics, Dept. Of Labor and Dept of Justice</p> <p>*Funding: Capacity to manage staff</p> <p>*Assumptions: Content specific Professional Development will improve teacher pedagogy and student achievement</p>	<p>*To Increase teachers' knowledge in the Arts content.</p> <p>*To Increase student achievement in Art Education Concepts</p> <p>* Cultivate partnerships for collaboration among teachers and artist expert, or art therapist</p> <p>* Principals will receive more content knowledge and instructional insight for observing Arts lessons.</p> <p>* Participants will be able to use Art Therapy for the purpose of improving student Social and Emotional Learning</p>	<p>KC#1: <i>Innovative Arts Academies for teachers to improve content and pedagogy in all arts disciplines.</i></p> <p>KC#2: <i>Evidence-based summer institutes activities to development and dissemination of accessible instructional materials and arts-based educational programming</i></p> <p>KC#3: <i>Experiential Immersion academies on-site to enhance their teaching experience.</i></p> <p>KC#4: <i>Peer Coaching Model and Observation to improve instructional practices through observation</i></p>	<p>*(KC#1) Increased teacher content and pedagogy knowledge in all art disciplines including art therapy (IP)</p> <p>*(KC#2) Teachers will have access to development and disseminate hands-on accessible instructional materials using evidence-based strategies to incorporate into their classroom</p> <p>*(KC#3) Cultivate partnerships for collaboration between teachers and local, state, and national centers for the arts.</p> <p>*(KC#4) Observations will provide information on changes in teacher's instructional practices</p>	<p>*(KC#1) Increased capacity for teacher to connect art content into their classroom.</p> <p>*(KC#2) Increase students' engagement and academic improvement in activities in and out of the classroom.</p> <p>*(KC#3) Learning about art from actual art works in the museum and galleries will provide experiential opportunities for students.</p> <p>*(KC#4) Providing additional feedback to teachers about their instruction, increasing their capacity to address new ideas, develop their content-area expertise.</p>	<p>*(KC#1) 75% or more completers of PD hours will demonstrate an increase in content knowledge</p> <p>*(KC#2) Student achievement in Art Education Concepts on NAEP released items will increase yearly</p> <p>*(KC#3) 100% of the trainings will have an artist expert, academic art historians or art therapist to train teachers</p> <p>*(KC#4) 90% of the teachers will have observed another classroom and reported through online portal with constructive meaningful feedback</p>	<p>*What is AAE effect on teacher content knowledge?</p> <p>*What is AAE effect on teacher instructional material development?</p> <p>*What is AAE effect creating long-term partnerships with local, state and national centers for the arts?</p> <p>*What is AAE effect on improving instruction through observation?</p>
<p>Activities to Improve Outcomes: 104 hours per year of intense content and hand-on professional development through Innovative Arts Academies, summer institute and experiential onsite academy, development and dissemination of accessible instructional materials and arts-based educational programming, outreach activities with local, state and national art centers, peer coaching and observation</p>						


(b) Quality of Project Services

Ensuring equal access and treatment for eligible project participants

To ensure equal access, all students' grades K-12 specifically students who are scoring below required proficiency levels and not considered college and career ready will be provided access. Project **RENAISSANCE**'s instructional and assessment methodologies are designed to accommodate "at risk" students and those with special needs. Considering in our overall population, 97% of our students qualify for free and reduced lunch and 30.64% of the same students live in poverty, there are multiple barriers to learning. All parents and community members will be invited to participate in the **RENAISSANCE** program. This means that every student, staff, parents and community members, without regard to age, race, color, national origin, gender, financial ability, learning disability or handicap, will have the opportunity to participate in the program. This is also stated in our GEPA plan which will be uploaded with the application. 95% of the students in the schools fit into one of the above categories so equal access for members of groups that traditionally have been under-represented based on age, race, color, national origin, gender, financial ability, learning disability or handicap is assured.


(1) Training or professional development services provided are of sufficient quality, intensity, and duration to lead to improvements in practice among the recipients

The following is a three-year model of topics which will be covered during Innovative Arts Academies. During these sessions, K-5 teachers' themes will be delivered separately from grades 6-12 to meet the needs of regular academic teachers integrating the arts into their curriculum. These sessions may be held on different days to accommodate the needs of teachers or expertise of professors. **During year three (3), a second cohort of teachers will begin year one topics:**


Detailed Course of Study Chart			
Year 1 Turning Point Theme: Ancient to Renaissance (Before 500 to 1650)			
<i>*music, dance, theater, and visual arts, including folk arts taught to participants</i>			
	<i>K-5 Activity</i>	<i>6-12 Activity</i>	
Oct.	“Teaching Artists Present”		6 hrs.
Dec.	Butterly’s Life Cycle Dance	Action Performing Melodrama	6 hrs.
Feb.	Aesop’s Fables: Comedy and Tragedy Masks	Chinese Calligraphy and Ink Painting	6 hrs.
March	Chinese New Year and Lion Dancing Pup- pets	Elements of a Myth	6 hrs.
Book Study: Classical Art: From Greece to Rome (Beard & Henderson, 2014)		Total Encounter session hours	24 hrs.
Summer Innovative Arts Academy to Create a Professional Learning Community (PLC) 	<u>Documenting Student Learning Through the Arts</u> - How do we share the learning process or the depth of student un- derstanding when a product or performance only shows a part of it? Participants will explore purposes, components, and formats for communicating arts-integrated instruction and student learning and consider ways to align them to the needs school administrators and parents.		40 hrs.
	Session Topics		
	1) Arts Assessments 2) Student Engagement 3) Community Integration 4) Administrative and Central Office Buy-In		

Art in the Nations Capital Experiential Immersion Art Academy Washington, D.C.	Hands-on learning with experts in the field of study. Teachers will explore the importance of formal art and traditional craft in United States history. They will attend special professional learning activities at the Kennedy Center and Smithsonian American Art Museum and Renwick Gallery. Teachers will attend a special presentation on female illustrators at the Library of Congress, view Matthew Brady Civil War photographs at the National Archives, and will learn about sculptures and monuments	40 hrs.
TOTAL PROFESSIONAL DEVELOPMENT OPPORTUNITIES FOR YEAR 1		104 hrs.

Detailed Course of Study Chart			
Year 2 Turning Point Theme: Rococo to Post-Impressionism (1720 to 1905)			
<i>*music, dance, theater, and visual arts, including folk arts taught to participants</i>			
	<i>K-5 Activity</i>	<i>6-12 Activity</i>	
Oct.	“Sound waves and String Instruments”		6 hrs.
Dec.	Definitive Guide to Using Air Dry Clay	Conductive Paint for Circuits in Art	6 hrs.
Feb.	FolkArt	Painting vs Portrait	6 hrs.
March	“Artists in Residence”		6 hrs.
Book Study: Women, Art, and Society (Chadwick, 2009)		Total Encounter session hours	24 hrs.
Summer Innovative Arts Academy to Create a	<u>Listening to Write: Using Music as a Catalyst for Writing -</u> Listening and writing are both literacies. When students are taught how to listen to music, they become better writers of		40 hrs.

Professional Learning Community (PLC) 	their own ideas. Listening acts as the input literacy and writing acts as the output literacy. When students are taught the literacy of listening to music, it becomes a powerful catalyst for deeper, more detailed and inspired writing.	
	Session Topics	
	1) Engaging Curriculum 2) Assigning values\grades to artwork 3) Social Justice Strategies 4) Arts Integration	
Experiential Immersion Art Academy Chicago, IL	Walk the city, experiencing public art by artists like Picasso and Calder, and learning about the unique architecture of this city through an architectural boat tour. Teachers will also learn about the Arts and Crafts Movement in Chicago The Art Institute of Chicago, and unique professional learning experience art therapy at the Institute for Therapy through the Arts	40 hrs.
TOTAL PROFESSIONAL DEVELOPMENT OPPORTUNITIES FOR YEAR 2		104 hrs.

Detailed Course of Study Chart			
Year 3 Turning Point Theme: Impressionism to Current (Before 1905 to Current)			
<i>*music, dance, theater, and visual arts, including folk arts taught to participants</i>			
	<i>K-5 Activity</i>	<i>6-12 Activity</i>	
Oct.	Laying a Foundation: Defining Arts Integration		6 hrs.

Dec.	Maracas – Folkart & Painting – Self Expression	Stop Motion Animation	6 hrs.
Feb.	Harriet Tubman- History through Dance and Drama	Day of the Dead Masks - Folkart	6 hrs.
March	Navajo Weaving & Storytelling through Dance	Creating Fictional Characters	6 hrs.
Book Study: Art Since 1900 (Foster & Krauss, 2005)		Total Encounter session hours	24 hrs.
<div>Summer Innovative Arts Academy to Create a Professional Learning Community (PLC)</div> <div></div>	<u>Laying a Foundation: Defining Arts Integration</u> – Participants will have the opportunity to uncover the characteristics of quality integration and how arts-integrated instruction aligns with current learning principles and best practice.	40 hrs.	
	Session Topics		
	1) Expressive outlets through the Arts 2) Project-based learning to increase engagement. 3) Making relevant art education-based goals. 4) Choice-based and active learning		
Experiential Immersion Art Academy New York	Teachers will visit the Guggenheim Museum (GM) and the Metropolitan to participate in hands-on learning with experts in the field of study. At night teachers will experience a play Broadway and listen to music in the world capital of live music possibly Jazz in Harlem or participate in a music workshop at Carnegie Hall.	40 hrs.	
TOTAL PROFESSIONAL DEVELOPMENT OPPORTUNITIES FOR YEAR 3			104 hrs.

(2) Services to be provided will lead to improvements in the achievement of students as measured against rigorous academic standards.

When student-learning outcomes define the content and skills that students are expected to know, teachers must understand how to teach content in ways that model how students will be expected to demonstrate their learning in school and beyond. Evidence shows that identifying precise student-learning needs and adapting teacher education to meet those needs is the most direct method for improving student outcomes. It is critical, writes Richard DuFour (2004), “not simply to ensure that students are taught but to ensure that they learn. This simple shift—from a focus on teaching to a focus on learning—has profound implications.”⁸ RENAISSANCE will provide the following evidence-based professional development activities to assist teachers in improving their content knowledge and pedagogy to provide a better learning environment for students.

a) Innovative Arts Academy sessions (24 Hours during school year): Each year’s Innovative Arts Academy sessions will begin following the start of the school year and conclude in May. Academies will be conducted a minimum of four (4) times during the year and will be in a face-to-face\Web-based format. Due to the great distances between the districts, a Web-hosted format will be utilized for a portion of the sessions. The first meeting will be face to face and participants will receive all orientation information. During this first meeting, participants will enroll in online courses that will be moderated bi-monthly by RENAISSANCE program staff. Six (6) hours of on-line sessions will follow the same format which will engage participants in detailed visits that address the monthly topics. (See **Detail Course of Study on pages 21-24**). Books, original prints and related readings will be distributed from the ECU Arts teachers to participants. Guided locally by ECU professors and experts in the Arts arena, participants will

⁸ DuFour, R. (2004). What is a professional learning community? Educational Leadership, 61(8), 6–11. Retrieved from <http://www.ascd.org/publications/educational-leadership/may04/vol61/num08/What-Is-a-Professional-LearningCommunity%C2%A2.aspx>

examine the content and context of relevant original work of music, dance, theater, and visual arts, including folk arts via inquiry-based, interactive discussions to gain artistic/historical context prior to the Summer Academies. The lessons will analyze visual arts' meaning (painting, sculpture, architecture) at the time they were created. Teachers will also establish authorial origins of artworks, i.e. discovering who created a particular artwork, when, when and for what reason. Teachers will not be memorizing dates, artists' names, art movements, etc. Instead, they will learn to analyze paintings, photographs, sculptures, etc. To support their analysis, ECU professors will assist in building rational and convincing arguments, hence developing their critical thinking. This will be accomplished through high-quality Professional Learning that would be delivered in small group and in job embedded settings. The evidence-based standards for Professional Learning provide a solid foundation upon which to base decisions about professional development for instructing and modeling curriculum. If the standards become the set of assumptions that drive actions for implementation, professional learning will be transformed to model what teaching, and learning will look like in classrooms. At future Historical Presidential Academies (during school year), other area and state historians will make presentations and lead discussions concerning the topic. Participants will read, review, and discuss topical literature, music scores, primary source documents, and biographical sketches to read and discuss. Learning techniques such as discussion group activities, role-playing and debates will enhance lecturing and will be integrated into the Academies agenda. With newfound teaching pedagogy and resources, teachers will create online classrooms that will use instructional materials and arts-based educational programming, which will allow for sharing or dissemination of online materials from the time period. These classrooms will be shared to all teachers once completed.

b) Summer Arts Academies (40 Hours): During summers of the project, the EKU, local and state partners will host a five-day Summer Academy onsite in Kentucky with a follow up four-day session through an Experiential Immersion Arts Academy session which will fuse the immersion in content with training in practical classroom application to provide the **RENAISSANCE** teachers with a multifaceted understanding and appreciation of arts-based educational programming that will elevate their teaching skills. **(See programing chart on pages 21-24)** Each summer programming will be held on the EKU campus so teachers will have access to equipment such as kilns, welders, 3D printing, printmaking, clay and art materials (brushes, paints, canvas, etc.) Teaching teams will be composed of a content professor, a methods education learning specialist, and a master teacher. Each day's agenda will begin with an introduction to materials from EKU's collections related to that day's subject matter. There will then be a 75-minute content-based presentation by the guest artisan followed by discussion of both the presentation and the readings, facilitated by the artisan. A matrix of each day's session topics can be found on pages 21-24. The content professor, methods education learning specialist, and master teacher will focus on **RENAISSANCE**'s conceptual yearly themes and how specific teaching strategies will make the Arts exciting and meaningful for students. Instructional strategies will include the use of visual images and role playing to, use of online art sources from The Met and Kennedy Center. Teachers will develop instructional materials and arts-based educational programming sources via electronic media for inclusion in a permanent Electronic Resource Notebook (ERN). The ERN will be distributed to all participants for use in their classrooms and also available to other teachers in KEDC to ensure replication and sustainability far after the grant monies have expired. Teachers will also **develop arts instructional materials** to include with

lesson plans, videos, materials, online modules, readings, assessments, instructional videos of all sessions all to include art therapy which will be made accessible on program website.

c) **Experiential Immersion Arts Academy (40 Hours)** Through the Museum partnership, teacher participants will experience on-site field academies to provide substantive Arts Education Content increasing teacher's knowledge. Collaboration between the **RENAISSANCE** program and art museums is the key to achieving a successful art teaching and experiential knowledge. Our teachers will acquire different skills such as communication, self-expression, criticism and aesthetic judgment during their journeys. While visiting, experts in their fields at the national museums will help teachers develop their enhanced professional artistic skills and learn the art and science of teaching on their path toward effectively helping students succeed in the classroom and beyond. Witmer, in 2000, noted that that teachers who participated in the art professional development programs had more positive attitudes toward art and art museums and demonstrated a greater ability to respond to and discuss works of art than teachers who did not participate in the program. These findings provide evidence to support what museum educators and education professors believed to be true, that multiple visits to museum programs offer valuable benefits to art instructors. The findings are significant because multiple visits to programs require more resources. The **RENAISSANCE** program provides visits to a variety city museums over the grant period. While visiting these cities listed in chart below (and at the state and local levels during school-year academies), teachers will not only participate in small group, inquiry-based lessons that integrate their school curriculum, but experts will also provide an emotional impact. First-hand encounters with works of art in a museum setting can inspire greater recall and more detailed description, which can lead to more complex interpretations. Through developing and practicing teaching activities, teachers will improve their understanding of the

meanings and effective ways to use museum resources in their teaching. The chart below projects the goals of participants:

Year	Experiential Immersion Academy	Goals: Teachers will demonstrate increased knowledge by pre/posttest on:
Year 1: Ancient to Renaissance	Washington D.C.	Washington D.C. -The Kennedy Center (KC), Smithsonian American Art Museum, (SAAM), Museum of Art; 1) How can our collections and exhibitions help visitors critically and thoughtfully engage with present-day realities? 2) How to use objects to find out about the past; 3) Identifying and using useful primary sources
Year 2: Rococo to Post-Impressionism	Chicago, IL	Chicago - the Institute for Therapy through the Arts (ITA), The Art Institute of Chicago (AIC), 1) How do artists (or maybe just photographers), like writers, use techniques to make meaning? 2) What kind of art will I make in art therapy? 3) Do I have to “interpret” student therapy artwork?
Year 3: Impressionism to Pop Art	New York	New York - the Guggenheim Museum (GM) and the Metropolitan 1) Why Did They Make This Type of Art? 2) Where do theatre artists get their ideas? 3) How do you determine the genre/style of a dramatic production?

d) Peer Coaching and Observation (PCO) (One Hour per Observation, One Hour per Follow-up): Peer Coaching and observation of arts-based educational programming, addressing

RENAISSANCE's annual theme, will provide information on changes in teacher's instructional practices. The PCO will facilitate and document the improved teacher delivery of content knowledge and instructional practices. The PCO will utilize the research strategies from the *Instructional Coaching Model*, University of Kansas, Jim Knight (**Research on Instructional Coaching**, (2008). An observation form, modeled from the Center for Comprehensive School Reform's "*Essential Elements of Teacher Observations*" (2005), will be used for observation data collection by program staff or teacher mentor two times per year. Program staff will use laptops to collect and synthesize observational data. The use of an electronic data base will facilitate a more timely and in-depth analysis of new instructional strategies. The observation form will provide positive feedback, proactive suggestions, and guide both the observer and the observed in the transfer of Art Education specific instructional strategies and content knowledge in each quest to become teacher mentor/ leaders. Teachers will meet afterwards to discuss the observation. Participants will also continue their professional growth throughout the school year and beyond the grant period through the use of a *Web Based Training Site* that will provide access to online lessons, discussion boards, curriculum resources and interactive teaching intranet-based electronic learning platform, such as: Blackboard or Moodle.

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

The project **RENAISSANCE** proposal supports the establishment of the program requirements for professional development for arts educators, teachers, and principals. This will be addressed through Innovative Art Academies that offer workshops for 375 (75 per year for 5 years) veteran and new teachers to strengthen their knowledge of Art Content. KEDC board policy contains regulations and strategies to ensuring equal access and treatment for eligible project participants who are members of groups that have traditionally been underrepresented based on race, color,

national origin, gender, age, or disability. **KEDC further** addresses these strategies in the required GEPA Statement. KEDC also ensures all training sites used in this project meet all applicable regulations of safety, accessibility services and health measures for legal and program standards. With the development and dissemination of accessible instructional materials and arts-based educational programming any individual will be provided access including all groups (but not limited to) include above in KEDC Board Policy. By providing community and national outreach activities all partners at the local, state and national level will also provide equal access.

(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.

The project will be implemented and managed by the **RENAISSANCE** project staff with KEDC serving as the fiscal agent. Collaboration with all partners has previously occurred and each described their level of expertise and commitment in a MOU (pages 64-67& 69- 115 in appendix) prior to the writing of the proposal.

Higher Education: Eastern Kentucky University, Kentucky Department of Education
National Museum of Art: Chicago - the Institute for Therapy through the Arts (ITA), The Art Institute of Chicago (AIC), Washington D.C. -The Kennedy Center (KC), Smithsonian American Art Museum, (SAAM), Museum of Art, New York - the Guggenheim Museum (GM) and the Metropolitan
State Arts Organizations: Kentucky Historical Society, Kentucky Music Educators Assoc., KY Tourism, Arts and Heritage Cabinet, Arts for All, and Kentuckians for the Arts

Each of the partners and consultants were selected for his or her specific content and expertise as outlined below: (Long-term commitments have been secured to ensure sustainability)

Partner	Rationale for Selection	Specific Activities and Contribution
---------	-------------------------	--------------------------------------

Eastern Kentucky University Department of Arts *Vitas in Appendix Pages 77-114	Professors Melissa Vandenberg, Ben Cirgin and Felicia Szorad, *(and others) have provided content for Arts education classes at EKU for several years. They have distinct backgrounds to provide engaging content. Their influence, knowledge, and pedagogy will inspire teachers and provide a model for participants. They will present a unique and fresh approach to teaching of the Arts	EKU professors will provide over 50 hours each year of direct service time to the project. They will be actively engaged in the project's Innovative Art Academy sessions (including Summer), Advisory Council Meetings, and the PCO. They will focus on increasing content knowledge, the concepts, context and chronology of the theme related topic being studied; improving instructional strategies; and developing a greater appreciation for teaching the Arts.
National Museum of Arts *Letters in Appendix pages 64-67	Each of the chosen partners has rich experience in the topic they serve and will provide additional resources so teachers can return to their classroom and now teach by “experience” rather than from a textbook	High-quality professional development strategies are essential to schools. The days of teacher staff development sessions consisting of “sit-and-get” workshops and expert-delivered awareness campaigns are long gone. RE-NAISSANCE is guiding teachers toward more effective and engaging professional development models. Research and experience will guide evidence-based professional

		development to deepens teachers' content knowledge and pedagogical skills
State Arts Organizations *Letter Appendix Pages 69-76	Each program has experience in guiding professional development do include dance, drama, literary arts, media arts, music, storytelling and visual arts. Staff are teaching artists trained in UDL (Universal Design for Learning) and can modify their art forms meet teachers needs	Each state organization will contribute and promote KEDC's efforts in ensuring the development and dissemination of innovative practices to assess and attain higher levels of achievement using the arts as an instrument to gather participation by multiple agencies. *Other museums in Chicago and New York were contacted, but due to COVID, staff were not available until May to help groups.
Kentucky Department of Education	KDE is an active partner in daily activity within schools and offers PD in many areas. *Letter Appendix Pages 69-70	KDE will provide oversight and expertise in High-Quality PD and experiential activities. They will also be available to help implement the Art content.

(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 and considers the qualifications, including relevant training and experience, of key project personnel.

This grant targets assistance to underserved populations in the rural settings of Eastern Kentucky and our goal is to employ persons that have faced similar barriers as our target population so they will have an understanding of the hardships our students experience. KEDC is required by policies and by the laws of the State of Kentucky to provide equal access and

opportunity for all students, employees, and program beneficiaries. These mandates prohibit discrimination on the basis of gender, race, national origin, color, disability, and age. Accordingly, KEDC pledges full compliance with the requirements of GEPA Section 427, ensuring equitable access to, and participation in, programs by persons with special needs and Section 504 of the Rehabilitation Act. Adherence to non-discrimination policies will be required of all community partners and agencies as well as any consultants or advisers retained during the life of the project. Non-discrimination language is a standard part of all KEDC contracts and agreements. To further ensure equitable access, the grant's **staff recruitment plan** will provide promotional (through printed and social media) and outreach efforts to target a wide range of school staff, community agencies, community partners, and related organizations. Qualified members of the served communities will be encouraged to apply. **RENAISSANCE** will also give preferences and opportunities to community members for training and employment in connection with the administration of the grant. (See Resumes and Job Description in Appendix, p. 116 - 121)

Staff Titles	Responsibilities	Qualifications
Project Director (.33 FTE) *Jim Evans	*Direct all program activities and services; inter-views and recommends staff; *supervises and evaluate project staff at all levels; *initiates all purchase orders; * initiates all contracts; *coordinates all professional development activities; *works with the district Fiscal Officer on all expenditures for salaries, materials, supplies and monitor of budget; *attend all Advisory Council meetings; prepare agenda and notify all members	Master's/specialists degree in education; experience of teaching in the field of Art Education and Rank I in administration/Supervision; evidence of leadership; knowledge of and prior experience in the provision of professional development; strong interpersonal

	of Advisory Council of monthly meetings; *collect data for evaluator	skills; prior experience with grant budgets involving procurement
Project Coordinator (1.0 FTE) *Wendy King	*Recruits teacher participants for commitment to the project; *works with Project Director to arrange observation/mentoring schedule with schools' principals & teachers; *attends all Advisory Council meetings; *tracks participant professional development hours; *prepares site location for all seminars	Kentucky Teaching certificate; Masters or higher preferred; National Board Certification preferred; prior experience in coordination of district level projects
Art Associate (0.5 FTE)	*Assists in recruiting teacher participants for commitment to the project; *works with administrators to arrange observation/mentoring schedule for teachers; *assists in all professional development opportunities. * Job Description in Appendix page 121*	Kentucky Teaching certificate with Arts certificate required; Masters preferred; National Board Certification preferred; prior experience in coordination of building level projects
Admin. Asst. (0.33 FTE)	Supports Project Director with all activities noted above, including preparation for meetings, logistical and administrative assistance, BOD communications, public relations, grant reporting, sustainability efforts	Min Bachelor's degree in business, public relations or related field, familiarity with budgets. Excellent verbal and writing skills

(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

To ensure that the stated goals, objectives, and outcomes for the project are met within the timelines and within budget, the following timelines will be adhered to and reviewed on an ongoing basis by the Project Director and Advisory Council (AC) – management team. To assure the fidelity and cohesiveness in implementation, the Advisory Council will review and monitor progress after all activities are initiated and on a continual review, assess, and modify cycle. The KEDC Board of Directors will serve to ensure adherence to legal and fiduciary responsibilities, while a **RENAISSANCE** staff representative will participate in each school site-base council that serve as Advisory Councils. The organizational chart (See Appendix, p. 63) used to elicit feedback for optimal performance. An analysis of the cost indicates they are reasonable, effective, and adequate in relation to the stated objectives and outcomes of the project. These AC will be comprised of individuals based on their targeted expertise or specific background and consist of the project director, program staff, superintendent or designee, fiscal officer, principals, teachers, evaluator, partners, parents, student representative, business community members, members from a variety of disciplinary and professional fields and others as needed. In conjunction with this review, monthly budget statements will be reviewed to determine if expenditures are in line with milestones and to assure that expenditures will be adequate and are not in arrears or being expended too rapidly. The project director will be responsible for approving and monitoring all budgeted expenditures. Internal budget records will be maintained on a computerized spreadsheet by the fiscal officer in order to keep a detailed and current record of all program expenditures. The KEDC fiscal officer will prepare ongoing budget reports for the Project Director, quarterly financial reports, and will maintain

financial records for reporting on the Annual Performance Report. KEDC also maintains a yearly audit of all financial reports. Independent audits consistently result in “no findings.”

The Total cost of Project *RENAISSANCE* is [REDACTED] giving the program a per student cost (30,888 students) of [REDACTED] or over 850 academic days (based on 170 days per school calendar year).

Project by Month	Timelines, continuous improvement strategies and <u>milestones</u>	Responsible partners
Oct 2021	Inform partners and staff of award. Advertise for RENAISSANCE Participant Coordinator	RENAISSANCE Project Director
Nov 2021	Establish linkage and contracts with all partners, Eastern Kentucky College, local and area art groups, and state and national museum partners, Contract with external evaluator. Commitment Letters from Advisory Council members logged in project Directors minutes. Recruitment meeting to be held at schools. Student pre-testing with NAEP released items; First Innovative Arts Academy: Teaching Artists Present	RENAISSANCE Project Director with support from external evaluator **All MOU's, letters of commitment and vita are located in APPENDIX- **Some MOUS's were not attainable due to COVID
Dec 2021	First meeting of RENAISSANCE Advisory Council. Determine dates for participant recruitment. Using the updated school calendar, set definite timelines for staff development activities. Develop rubric for accessible instructional materials and arts-based educational	RENAISSANCE Director, project Director & Advisory Council

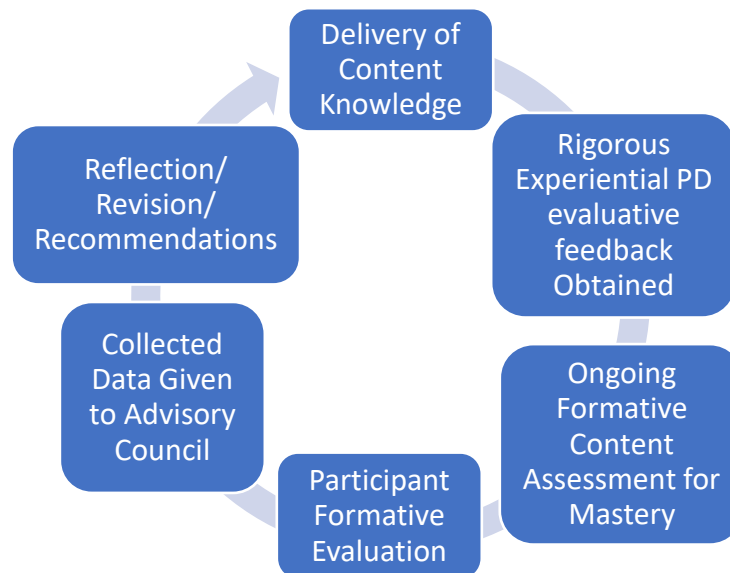
	programming. Second Innovative Arts Academy: Grades K-5 - Butterly's Life Cycle Dance; Grades 6-12 Action Performing Melodrama	
Feb 2022	Third Innovative Arts Academy Theme: Grades K-6 Aesop's Fables: Comedy and Tragedy Masks Grades 6-12 Chinese Calligraphy and Ink Painting; Advisory Council meeting with external evaluator for process evaluation	RENAISSANCE Project director, participants, college partners, area and local artists, Advisory Council
Mar. 2022	Fourth Innovative Arts Academy Theme: K-5 - Chinese New Year and Lion Dancing Puppets Grades 6-12 - Elements of a Myth	RENAISSANCE Project Director, Advisory Council, participants
Apr. 2022	Advisory Council meeting to identify and select materials for Year 2 Innovative Arts Academy; plan and schedule Experiential Immersion Arts Academy; develop Summer Innovative Arts Academy Curriculum;	RENAISSANCE Project director, participants and college partners, area and local artisans
May. 2022	Advisory Council meeting with external evaluator for process and summative evaluation; Post-test of participants with AP Exam; Student post-testing with NAEP; Identify, invite and confirm Academy guest lecturers; Develop Academy materials including texts and notebooks; Advisory Council meeting; participants post-tested with NAEP\Developed released items in May	RENAISSANCE Project director, participants, external evaluator, Advisory Council

June 2022	5-day ECU Summer Innovative Arts Academy; followed by 4-day Experiential Immersion Arts Academy; Advisory Council meetings continue each month; participants of the project post-tested with NAEP released items in May; Participant's development and disseminate accessible instructional materials and arts-based educational programming	RENAISSANCE Project director, participants, Advisory Council; partners & guest lecturers; ECU and partners
July 2022- June 2023	Participants continue Innovative Arts Academy activities with assistance and guidance from staff and partners following year 2 theme: Rococo to Post-Impressionism (1720 to 1905) (sessions are on pages 22-23); 5-day Summer Innovative Arts Academy; followed by 4-day Experiential Immersion Arts Academy in Chicago Detailed outlines can be found on pages 7-13	RENAISSANCE Project director, participants, Advisory Council; partners and guest lecturers;
July 2023- June 2024	Participants continue Innovative Arts Academy activities with assistance and guidance from staff and partners following Year 3 theme: Impressionism to Pop Art (Before 1905 to Current) (sessions are on pages 23-24); 5 -day Summer Innovative Arts Academy; followed by 4-day Experiential Immersion Arts Academy to New York Advisory Council meetings continue each Quarter; participants of the project pre/post-	RENAISSANCE Project director, participants, Advisory Council; partners & guest lecturers;

	<p>tested with Released items from NAEP Exam (May);</p> <p>**Second cohort of teachers begins in Jan of year 3 and will start on year one programming. First cohort complete after year 3 summer programming .</p>	
--	---	--

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

Project **RENAISSANCE** procedures and organizational structure will provide ongoing feedback to the Advisory Council and will ascertain that continuous improvement will occur. The organizational structure (see graph below) establishes a process for continual feedback from participants and staff to the Advisory Council that then recommends continual modifications and improvements. Additional input from formative assessments, status reports, historian updates, and APR will give the Advisory Council input that will result in continuous improvement.



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

Cook, Smith, and Tankersley (2011) define evidence-based practices (EBP) as practices that are shown to be effective through the high-quality researcher to meaningfully improve student

outcomes. Simply put, EBPs are practices that are supported by a strong high-quality evidence base that have seen effects that positively impact students. They are backed by rigorous, high-standard research, replicated with positive outcomes and backed by their effects of student outcomes. EBPs take the guess work out of teaching by providing specific approaches and programs that improve student performance. When teachers combine their expertise as content knowledge experts with explicit instruction and practices and programs backed by research, the likelihood that a child will grow academically is increased tenfold.⁹ The primary goal of **RENAISSANCE** is to provide professional development which is evidence-based to improved efficacy of teacher content knowledge and pedagogy. To build capacity, sustainability and high-quality products for the RENAISSANCE project efforts, master teachers from the year one Academies will be used to warrant there are sufficiently skilled and partner staff to provide continued instruction of new staff to carry out the program effectively and efficiently. The use of training-of-trainers model using mentors will permit these individuals to offer training to their colleagues either as on-the-job during days within their schools or times established for staff development or faculty meetings. The development and structure of a Professional Learning Community (PLC), with strong linkage to local/national historians will continue long after the project has concluded. To ensure **RENAISSANCE** is providing high-quality services, program staff are partnering with local, state and national experts in the field that have exhibited excellence over time in providing professional development in art content and teaching pedagogy. **RENAISSANCE**'s active learning model will engage teachers directly in designing and trying out teaching strategies, providing them an opportunity to engage in the same style of learning they are designing for their students. Our PD will use authentic artifacts, interactive activities, and other strategies to provide

⁹ Cook, B. G., Smith, G. J., & Tankersley, M. (2011). Evidence-based practices in education. In K. R. Harris, S. Graham, & T. Urdan (Eds.), *APA educational psychology handbook* (Volume 1) (pp. 495–528). Washington, DC: American Psychological Association.

deeply embedded, highly contextualized professional learning for teachers to share ideas and collaborate in professional learning communities that positively change the culture and instruction in their district.

(4) A diversity of perspectives are brought to bear in the operation of the 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.

To ensure that project **RENAISSANCE** receives a **diversity of perspectives** the Advisory Council will oversee adherence to the process design, the ongoing review of objectives, and fidelity of implementation which will facilitate a coherent and sustained progress in the provision of high-quality professional development. Program staff will seek input from the AC which will be comprised of individuals based on their targeted expertise or specific background and consist of the project director, program staff, superintendent or designee, fiscal officer, principals, teachers, evaluator, partners, parents, student representative, business community members, members from a variety of disciplinary and professional fields and others as needed. These individuals will be recruited to create a team which is made up of diverse spectrum of individuals and perspectives, and a team which will help the program deliver high-quality products and services.

(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.

To evaluate teacher's growth in content achievement and pedagogy implementation with the **RENAISSANCE** program, KEDC will employ three strategies. We will engage an outside evaluator, National Evaluation Group, with evidence-based design expertise whose role in the program will be limited solely to conducting the evaluation. The external evaluator assisted in designing a thorough, feasible, and aligned evaluation plan for the project that measures progress and outcomes against the goals and objectives, with consideration of participating teacher/student

populations and specific subgrantee activities. The evaluator will submit annual performance reports as well as a comprehensive evaluation report at the end of the program that articulates the program outcomes for subgrantees as well as the targeted districts. Results will be compared to baseline data established at the outset of the program. Second, subgrantees will be asked to utilize data from their current assessment practices to implement an onsite evaluation of implementation fidelity. The intention of our efforts will be to cultivate “creative teachers” – those who want to engage students, while also improving academic achievement and social emotional learning. Thus, we will encourage and collect qualitative as well as quantitative data to evaluate teacher’s growth as artists, dancers, musicians, and story tellers. Our staff will ensure compliance with the Government Performance and Results Acts (GPRA) by submitting data on this Performance Indicator and by participating in any ED national evaluations. **RENNISANCE** staff will collect a variety of data on goals, objectives, and outcomes to ensure the evaluation is thorough, feasible, and appropriate.

Key Questions Addressed	Major Benchmarks	Proposed Methods for Addressing Questions	Outcome Measures	Timeline
GPRA #1	Attain or Exceed Targets	Program staff will work with evaluator and partners	All required data, surveys and assessment	Starts Oct -2021 ongoing
1. How can Academies Increase teachers’	1.1 Teacher Increased Content Knowledge	EKU Content professor, local state and national artisans will provide experiential content during	Pre-Post Test - to include a comparison control group	Starts Dec. - 2021 and ongoing

knowledge in the Arts content		institutes. National museums will provide hands-on content experiences		
	1.2 Engaging Teacher Methodology	EKU Professors, Presidential Academies demonstrations on master teacher pedagogical methodologies.	Attendance Analysis of Lesson Plans - methodology	Starts Jan. - 2022 and ongoing
	1.3 Dissemination of Content Knowledge	Teachers will use ERN to provide replicable evidence-based instructional materials which will be placed on website and social media.	Available materials and social media posts	Starts Jan. - 2022 and ongoing
2. How can providing Academies for Staff Increase student achievement in Art Education Concepts in each year of the project.	2.1 Increase Student Interest in Art Education Concepts	Students (grades K -12) will show an increase in student interest in learning Art Education Concepts as measured by annual pre/post student surveys	Pre – Post Interest Survey	Starts Jan. - 2022 and ongoing
	2.2 Increase Student Content Knowledge	student achievement in Art Education Concepts for students of participating teachers on NAEP released items will increase yr. 1; 5%, yr. 2; 10%, yr. 3; 15%; yr. 4&5 (New Students) yr. 4; 5%, yr. 5; 10%	Classroom observations, Teacher lesson plans, NEAP testing	Starts Jan. - 2022 and ongoing

3. How can Presidential Academies provide for collaboration among teachers and artist expert, academic art historians or art therapist	3.1 Teacher Professional Learning Opportunity	100% of the trainings will have an artist expert, academic art historians or art therapist to train teachers on challenges of teaching art concepts	Professional Development Content Aligned, 80% positively complete PD hours	Starts Jan. - 2022 and ongoing
	3.2 Art-based Instructional Materials Developed	During the Innovative Art Summer Institute 100% of teachers will develop instructional materials with lesson plans, videos, materials, online modules, readings, assessments, instructional videos of all sessions all to include art therapy	Number of materials developed and posted online	Starts Jan. - 2022 and ongoing
4. What are evidence-based strategies to improve Principals e content knowledge and	4.1 Increase student data analysis	Principals will work with teachers to disaggregate student NAEP test data and project-based scoring	Test data and project analysis	Starts March - 2022 and ongoing
	4.2 Increase knowledge of current	Principals will develop professional growth by participating in Academy sessions and working with	Sign in sheets, Evaluation plans, PD Plans	Starts March - 2022 and ongoing

instructional insight for observing Arts lessons	evidence and best practice	Cadre of colleagues. – Ribar - tri-partite team of three equals		
	4.3 Development of an action plan to accomplish goals.	Principals will work with teachers to develop and action plan at the building level to increase student achievement- Action Research	Action plans, meeting agendas	Starts March - 2022 and ongoing
5. How will art therapy help student learning?	5.1 Integrate Art Therapy activities	85% of participants will be able to integrate adaptive interventions to assist with regulation and sensory needs of students	Lesson plans, teacher surveys and observation.	Starts Aug. - 2022 and ongoing

(2) Methods of evaluation include the use of objective performance measures that are clearly related will produce quantitative and qualitative data to the extent possible.

Process evaluation will be used to monitor and document program implementation and provide an understanding of the relationship between specific program elements and program outcomes. Process evaluation entails tracing the footsteps that **RENAISSANCE** staff, as well as others involved in grant activities, have taken in order to understand the paths that have been traveled, as well as journeys started and later abandoned. This process is akin to the grounded theory approach of qualitative evaluation (Saunders & Evans, 2005). An external evaluator, National Evaluation Group, (see Resume pages 128-130 in Appendix) with expertise in prior Federal grant evaluations and implementation will work with the director and Advisory Council (AC) to ensure that the project is implemented with efficacy. Quantitative and qualitative performance

measures and evaluations will be used to determine whether the project is implemented as intended and has yielded positive results. Evaluation will provide feedback to project staff to maintain focus as grant intended. The quantitative and qualitative evaluation data will be collected/reported to the AC ongoing meetings.

Quantitative Data:	1) Teacher & Student NAEP assessment test data
	2) Innovative Arts Academies Sign in sheets and Agendas
	3) GPRA data
	4) Arts activities created by teachers – including art therapy
	5) Dissemination of content knowledge through social media
	6) Administrative Observation data – to include art therapy activities
	7) Number of Artisans at trainings, syllabus, and post surveys
	8) Arts-based instructional materials that are developed and made accessible
	9) Administrative staff PD sign in sheets, test data and ILP's created

Qualitative: Data	1) Student satisfaction and interest survey data
	2) Teacher Surveys of professional development satisfaction
	3) Teacher Change in delivery of art therapy
	4) Partner satisfaction surveys to measure relevance to project goals and objectives

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

The Logic Model (page 19 in program narrative and page 127 in appendix) is a visual representation of the assumptions and theory of action that underlie the structure of our program. The Logic Model provides a framework for charting the links between the programs' activities, and outputs and intended outcomes. The goals, objectives and outcomes for each objective are delineated in the Project Objectives and Performance Measures form based on teacher development of the logic model. Key components of **RENAISSANCE** are outlined on pages 21-30 within the Project Services section. The Performance Targets for the project are ambitious yet achievable based on baseline data and evidence-based literature research. Similar performance targets were also part of our DOE Activities and Academies grant in which each objective was met and, in most cases, exceed by double our projected target. This is also the case in numerous other Dept. of Education grants including Innovative Approaches to Literacy proposals. Project RENISSANCE anticipates **attaining or exceeding the targets for a majority of the outcome indicators for the projects including** yearly Annual Performance Report GPRA goals and will meet the entire project goals by the end of year three of the grant (with no time delays like COVID). Formative evaluation will assess implementation fidelity as well as teachers' attitudes about the project and the AC's lived experiences in implementing the project.

Other Attachment File(s)

* **Mandatory Other Attachment Filename:**

[Add Mandatory Other Attachment](#)

[Delete Mandatory Other Attachment](#)

[View Mandatory Other Attachment](#)

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

[Add Optional Other Attachment](#)

[Delete Optional Other Attachment](#)

[View Optional Other Attachment](#)

Table of Contents

Section	Page Number
Appendix – Other Documents	62 - 130
1) SAIPE data and other district data chart	62
2) KEDC RENAISSANCE Organizational Chart	63
3) Museum Commitment letters – a) Institute for Therapy through the arts – Chicago - 64 b) Kennedy Center – Washington DC - 65 c) Smithsonian American Art Museum – Washington DC - 66-67	64 - 67
4) Lesson Reflection Observation Form	68
5) Kentucky Department of Education Support Letter	69 - 70
6) Kentucky Tourism, Arts and Heritage Letter of Support	71
7) Arts for All Letter of Support	72
8) Kentuckians for the Arts Letter Of Support	73 - 74
9) Kentucky Coalition for Arts Education of Support	75 - 76
10) Eastern Kentucky University Letter of Support	77
11) Eastern Kentucky University Professor Vitas	78 - 114
12) National Council for History Education Letter of Support	115
14) Project Director Resume – Jim Evans	116 - 118
15) Project Coordinator Resume – Wendy King	119 - 120
16) Art Associate Job Description – To be Hired	121
17) Expressive Arts Therapy Institute Letter of Support - KY	122 - 123
18) Senator Mitch McConnell Letter of Support	124
19) Senator Hal Rogers Letter of Support	125
20) Single Point of Contact Letter	126
21) Project Logic Model	127
22) Evaluator Vita – Tom Mills – National Evaluation Group	128 - 130

District Data for Grant

<u>District</u>	<u>Number of schools</u>	<u>Student Population</u>	<u>Free\Reduced Lunch Data</u>	<u>SAIPE Poverty Data For Grant Verification</u>
				<u>ALL ABOVE 20%</u>
Augusta Independent	1	295	100%	28.6%
Bath Co.	5	1,992	99%	25.9%
Carter County	10	4,366	94%	25.5%
Casey County	5	2,401	98%	31.2%
Elliot County	4	1,013	100%	28.6%
Fairview Ind.	2	705	96%	39.6%
Frankfort Ind	2	958	87%	23.8%
Garrard Co.	5	2,641	92%	20.6%
Lee Co.	2	885	100%	42.1%
Leslie Co.	5	1,634	100%	36.1%
Lincoln Co.	7	3,674	95%	24.0%
Meniffee Co	3	837	99%	33.3%
Morgan Co.	6	1,923	99%	22.7%
Nicholas Co.	2	1,119	98%	24.9%
Owsley Co.	2	770	100%	42.2%
Rockcastle Co.	5	2,786	98%	24.9%
Somerset Ind.	3	1,667	92%	36.8%
Wolfe Co.	6	1,222	100%	40.8%
TOTALS	75	30,888	97%	30.64%

Advisory Council – Project RENIASSANCE

Kentucky Educational
Development Corporation

Tourism, Arts and
Heritage Cabinet

Kentucky
Department of
Education

Project Director

Kentucky Music
Educators
Association

Kentucky Arts
Council

Project
Coordinator

Art Associate

National Museums

-Kennedy Center
-Smithsonian
American Art
-Guggenheim
-Metropolitan
Museum of Art
-Art Institute of
Chicago
-Institute for -
Therapy through
Arts

Kentucky
Humanities Council

Administrative
Assistant

Kentuckians for the
Arts

Innovative Art
Academies

Eastern Kentucky
University

Experiential
Immersion Institutes

Target Population- Grades K-12 – All
Districts over 20% Poverty from SAIPE

**18 Rural Local Educational School
Districts**

Total: 75 Schools 30,888 Students
Augusta Independent, Bath County, Carter
County, Casey County, Elliot County, Fairview
Ind, Frankfort Independent, Garrard County,
Lee County, Leslie County, Lincoln Co,
Menifee County, Morgan County, Nicholas
County, Owsley County, Rockcastle County,
Somerset Independent and Wolfe County.

April 14, 2021

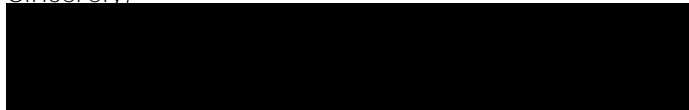
To Whom it May Concern:

The Institute for Therapy through the Arts overwhelmingly supports the Kentucky Educational Development Corporation's (KEDC) application to the Office of Elementary and Secondary Education for an award in the "Assistance in Arts in Education National Program." We believe that KEDC will develop an extremely robust RENAISSANCE initiative that includes the critical inclusion of arts education within the scope of its program plan. What is particularly important is supporting underserved communities whose staff and communities typically have limited opportunities because of socioeconomics, physical challenges, and geographical location.

If KEDC's application is accepted, the Institute for Therapy through the Arts will provide arts-based training sessions in Kentucky or virtually in years one and three and offer an onsite session for teachers while visiting Chicago on an Experiential Immersion opportunity. Creative arts therapy principles and experiences provide unique opportunities for teachers to interact and create together through music-making, story-creation, visual art projects, and movement. The teachers will be guided by experienced and caring trainers, who can **promote dialogue between teachers' groups**, address social skill development, and facilitate opportunities to enhance empathy. Creative arts therapy principles can also help train educators in using the arts in an accessible and strengths-based manner.

KEDC's application will measurably expand collaborations among schools, school districts, and communities, capitalizing on both the educational and socioemotional qualities and impact of the arts on young people. I fully support this application and look forward to working with KEDC to promote and implement this project that will improve the lives and learning experiences of children in schools and communities in Kentucky.

Sincerely,



Akash Bhatia, MA, MT-BC, LCPC
Intake Coordinator
Music Therapist
Institute for Therapy through the Arts

From: Rhodes, Edrick [REDACTED]
Sent: Wednesday, March 24, 2021 10:33 AM
To: Tom Mills [REDACTED]
Subject: Re: [EXTERNAL]: Re: KC Follow-up

Hi Tom,

We surely work on an opportunity and experience for your teachers should you receive the grant. However, at this time we would serve as a subcontractor and content provider.

Unfortunately, since we do not have a formal MOU in place with your school district to confirm a current partnership, we are unable to provide a letter of support.

This would have been the bulk of our conversation over the phone.

Edrick

Jim Evans, Special Projects
Kentucky Educational Development Corporation
904 Rose Rd.
Ashland, KY 41102

April 12, 2021

Dear Mr. Evans,

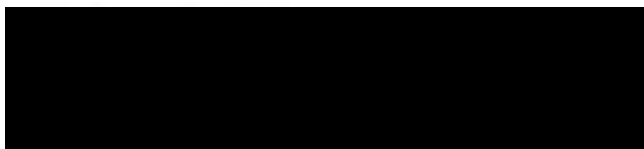
As the Teacher Institutes Educator at the Smithsonian American Art Museum (SAAM), it is my pleasure to support Tom Mills's grant application to bring a group of up to 30 Kentucky teachers to SAAM to participate in a one-day professional development workshop in the summer of 2022.

SAAM is a leading museum provider of teacher professional development, offering a robust slate of programs each year, from single day workshops to our week-long summer institutes, "Teaching the Humanities through Art." Our educator programs emphasize inquiry, critical thinking, and social-emotional learning. We take an interdisciplinary approach to American art, often using it as a lens through which to understand history and contemporary issues, as a prompt for creative writing, or as windows and mirrors that help us explore identity.

If grant funding is awarded, SAAM will offer its MacMillan Education Center as a meeting space, supply staff to facilitate in-gallery and classroom portions of the day, and provide materials as well as breakfast and lunch for participants. On the next page, you'll find a sample workshop agenda.

We look forward to creating a rich experience for participating Kentucky teachers!

Sincerely,



Phoebe Hillemann
Teacher Institutes Educator
Smithsonian American Art Museum



Sample Teacher Workshop Agenda
 Smithsonian American Art Museum, Washington, DC
 Summer 2022

9:00 – 9:30 a.m.	Breakfast, Welcome, Introductions	MacMillan Education Center
9:30 – 11:00 a.m.	Exploring Art and Thinking Routines	SAAM Galleries (before public hours)
11:00 a.m. – 12:00 p.m.	Small-group work time on classroom application <i>Content-area specific groups</i>	SAAM Galleries / MacMillan Education Center
12:00 – 12:30 p.m.	Lunch	MacMillan Education Center or Kogod Courtyard
12:30 – 1:45 p.m.	Art and Social-Emotional Learning <i>Possible art therapist guest facilitator</i>	SAAM Galleries / MacMillan Education Center
1:45 – 2:15 p.m.	Wrap-up and Reflection	MacMillan Education Center

Lesson Reflection Observation Form

Teacher: _____ Grade: _____ Date: _____ Observer: _____

	Comments	Observed during lesson	Needs More Emphasis	Not Observed
1. Instructional Standard/Objective Identified? Where?				
2. Lesson targeted one or more State Art learning standards				
3. Established clear Art learning goals				
4. Linked new subject matter to prior learning and/or experience				
5. Implemented assessment during lesson to gauge understanding				
6. Involved whole class in sharing/planning/evaluating				
7. Attended to student questions/comments during lesson				
8. Communicated clear directions for multiple tasks				
9. Used multiple modes of instruction				
10. Displayed effective classroom leadership/management				
11. Active participation by a broad range of students				
12. Content: materials of varied readability and/or interest, multiple ways to access ideas/information AND was on target with Standard/Objective				
13. Process: Tasks in multiple modes, choices about how to work (alone, small group, pair)				
14. Products: Opportunity to connect learning with individual interests; variety of assessment tasks				
15. Evidence of Primary/Secondary Sources used/available				
16. Planned activities to make effective use of class/instructional time				

Effective Teaching Practices Observed from TAH sessions: (check ones that apply)

- ☐ Brainstorming/Discussion
- ☐ Drawing/Artwork
- ☐ Graphic Organizers/Semantic Maps
- ☐ Manipulatives/Models
- ☐ Project/Problem-based Instruction
- ☐ Writing / Journals
- ☐ Technology / Visuals
- ☐ Cooperative Learning/Reciprocal Teaching
- ☐ Differentiated Instruction
- ☐ Differentiated Assessment
- ☐ Effective Movement/Block Transitions
- ☐ Additional: Please List _____

Comments:

Andy Beshear
Governor



Lt. Gov. Jacqueline Coleman
Secretary
Education and Workforce
Development Cabinet

Jason E. Glass, Ed.D.
Commissioner of Education and Chief Learner

KENTUCKY DEPARTMENT OF EDUCATION

300 Sower Boulevard • Frankfort, Kentucky 40601

www.education.ky.gov

March 02, 2021

Arts In Education National Program
U.S. Department of Education, OESE
400 Maryland Ave., SW
Washington, DC 20202

I am writing in support of the Kentucky Educational Development Corporation (KEDC) in their submission of the Assistance in Arts In Education National Program to the Office of Elementary and Secondary Education (OESE). KEDC will develop an initiative with a strong didactic and pedagogical component that highlights the importance of the role of the arts in education, focusing on the inclusion and presence of arts in Kentucky schools through transferable professional development that facilitates to school personnel the planning and implementation of a comprehensive arts-based and arts-integrated curriculum and educational programming in music, dance, theater, media arts and visual arts, including folk arts with the purpose of extending the arts to underserved communities, those whose opportunities to experience the arts are limited by backgrounds, geographical location, economics and/or disabilities.

The KEDC will:

- (1) Provide evidence-based training and direct services to support professional development for Kentucky K-12 teachers to acquire knowledge, dispositions or skills in the arts, prioritizing special education and arts teachers;
- (2) Expand and broadcast high-quality instructional resources and high-quality professional learning and highly interactive workshops across a diverse range of artistic disciplines impacting the teaching of K-12 arts with significant resources to create learning opportunities for students in new settings beyond the traditional classroom; and
- (3) Strengthen and expand partnerships among schools, school districts and communities to appropriately engage arts education as vital to the process of assimilating information more effectively during the academic process.

The *Kentucky Academic Standards (KAS) for Visual and Performing Arts (VPA)* outlines the minimum content required of all Kentucky students at each grade level or grade band. Additionally, the standards address what is to be learned - what students must know and do - but do not address how learning experiences are to be designed or what resources should be used. While the Kentucky Department of

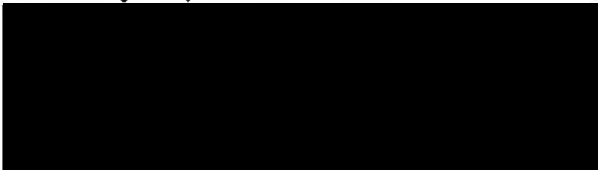
Education (KDE) is responsible for the development of standards, state law assigns each local school-based decision making (SBDM) council the authority to design the school's curriculum and determine appropriate instructional resources based on language found in KRS 160.345. Therefore, the standards purposefully establish learning outcomes and leave curricular decisions to those who are best suited to make those choices, local schools. The SBDM may incorporate additional subject matter into personalized arts courses in a manner that best meets the needs of their students. Schools and districts throughout the state are responsible for coordinating arts curricula across grade levels and among schools within districts. A coordinated curricular approach ensures that all students have opportunities to experience success with Kentucky's learning goals and expectations established in the *KAS for VPA*. The KDE will continue to develop resources and professional learning that aims to unlock the inclusive nature of the *KAS for VPA* and will continue to support initiatives to increase arts education across the state.

The work of the KDE can only be effective when done in collaboration with all members of the community. Thus, the KDE will contribute and promote KEDC's efforts in ensuring the development and dissemination of innovative practices to assess and attain higher levels of achievement using the arts as an instrument to gather participation by multiple agencies. In closing, I enthusiastically look forward to supporting and working with KEDC in promoting the work and sustainability of this project that explicitly offers lifelong learning experiences for children among rural Kentucky schools and communities.

Sincerely,

Micki Ray

Director, Division of Program Standards
Office of Teaching and Learning
Kentucky Department of Education





TOURISM, ARTS AND HERITAGE CABINET

ANDY BESHEAR
GOVERNOR

KENTUCKY ARTS COUNCIL
500 MERO STREET
5TH FLOOR

MICHAEL E. BERRY
SECRETARY

JACQUELINE COLEMAN
LT. GOVERNOR

FRANKFORT, KENTUCKY 40601

CHRIS CATHERS
EXECUTIVE DIRECTOR


www.artscouncil.ky.gov

March 05, 2021

Arts In Education National Program
U.S. Department of Education, OESE
400 Maryland Ave., SW
Washington, DC 20202

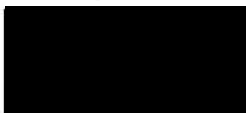
I am writing in support of the Kentucky Educational Development Corporation (KEDC) in their submission of the Assistance in Arts In Education National Program to the Office of Elementary and Secondary Education (OESE). KEDC will develop an initiative with a strong didactic and pedagogical component that highlights the importance of the role of the arts in education, focusing on the inclusion and presence of arts in Kentucky schools through transferable professional development that facilitates to school personnel the planning and implementation of a comprehensive arts-based and arts-integrated curriculum and educational programming in music, dance, theater, media arts, and visual arts, including folk arts with the purpose of extending the arts to underserved communities, those whose opportunities to experience the arts are limited by backgrounds, geographical location, economics, and/or disabilities.

KEDC will: (1) Provide research based training and direct services to support professional development for Kentucky K-12 teachers to acquire knowledge or skills in the arts, prioritizing special education and arts teachers. (2) Expand and broadcast instructional materials, and highly interactive workshops across a diverse range of artistic disciplines impacting the teaching of K-12 arts with significant resources to create learning opportunities for students in new settings beyond the traditional classroom. (3) Strengthen and expand partnerships among schools, school districts, communities to appropriately engage arts education as vital to the process of assimilate information more effectively during the academic process.

The Kentucky Arts Council will offer to assist in promotion of the initiative and utilization of our Teaching Artists Directory, a roster of adjudicated artists of all disciplines, who not only produce high quality work, but also have the skills and competencies to work in educational settings. The directory serves as a resource for schools and organizations who seek to employ professional teaching artists. We will contribute and promote KEDC's efforts in ensuring the development and dissemination of innovative practices to assess and attain higher levels of achievement using the arts as an instrument to gather participation by multiple agencies.

In closing, I enthusiastically look forward to supporting and working with KEDC in promoting the work and sustainability of this project that explicitly offer lifelong learning experiences for children among rural Kentucky schools and communities.

Sincerely,



Chris Cathers, Executive Director
Kentucky Arts Council





Arts In Education National Program
U.S. Department of Education, OESE
400 Maryland Ave., SW
Washington, DC 20202

March 08, 2021

I am writing in support of the Kentucky Educational Development Corporation (KEDC) in their submission of the Assistance in Arts In Education National Program to the Office of Elementary and Secondary Education (OESE). KEDC will develop an initiative with a strong didactic and pedagogical component that highlights the importance of the role of the arts in education, focusing on the inclusion and presence of arts in Kentucky schools through transferable professional development that facilitates to school personnel the planning and implementation of a comprehensive arts-based and arts-integrated curriculum and educational programming in music, dance, theater, media arts, and visual arts, including folk arts with the purpose of extending the arts to underserved communities, those whose opportunities to experience the arts are limited by backgrounds, geographical location, economics, and/or disabilities.

KEDC will: (1) Provide research based training and direct services to support professional development for Kentucky K-12 teachers to acquire knowledge or skills in the arts, prioritizing special education and arts teachers. (2) Expand and broadcast instructional materials, and highly interactive workshops across a diverse range of artistic disciplines impacting the teaching of K-12 arts with significant resources to create learning opportunities for students in new settings beyond the traditional classroom. (3) Strengthen and expand partnerships among schools, school districts, communities to appropriately engage arts education as vital to the process of assimilate information more effectively during the academic process.

Arts for All Kentucky is a statewide arts and disability organization that provides inclusive and accessible arts programs for PreK-12 students with disabilities. Our programs include dance, drama, literary arts, media arts, music, storytelling and visual arts. All of our teaching artists are trained in UDL (Universal Design for Learning) and can modify their art forms to accommodate student as need. Arts for all Kentucky We will contribute and promote KEDC's efforts in ensuring the development and dissemination of innovative practices to assess and attain higher levels of achievement using the arts as an instrument to gather participation by multiple agencies. In closing, I enthusiastically look forward to supporting and working with KEDC in promoting the work and sustainability of this project that explicitly offer lifelong learning experiences for children among rural Kentucky schools and communities.

Sincerely,

A large black rectangular box redacting the signature of Delaire Rowe.

Delaire Rowe, Director



March 08, 2021

Arts In Education National Program
U.S. Department of Education, OESE
400 Maryland Ave., SW
Washington, DC 20202

I am writing on behalf of Kentuckians for the Arts in support of the Kentucky Educational Development Corporation (KEDC) in their submission of the Assistance in Arts In Education National Program to the Office of Elementary and Secondary Education (OESE). Kentuckians for the Arts is an arts advocacy organization that supports and promotes the value of the arts and arts education for all throughout Kentucky, and we support the efforts of KEDC to ensure that arts education is present and equitable in Kentucky schools.

KEDC will develop an initiative with a strong didactic and pedagogical component that highlights the importance of the role of the arts in education, focusing on the inclusion and presence of arts in Kentucky schools. This will be accomplished through transferable professional development that facilitates planning and implementation of a comprehensive arts-based and arts-integrated curriculum and programming in music, dance, theater, media arts, and visual arts, including folk arts. KEDC has a purpose of extending the arts to underserved communities, those whose opportunities to experience the arts are limited by backgrounds, geographical location, economics, and/or disabilities.

KEDC will: (1) Provide research based training and direct services to support professional development for Kentucky K-12 teachers to acquire knowledge and skills in the arts, prioritizing special education and arts teachers. (2) Expand and broadcast instructional materials, and highly interactive workshops across a diverse range of artistic disciplines, impacting the teaching of K-12 arts with significant resources to enhance learning for students in new settings beyond the traditional classroom. (3) Strengthen and expand partnerships among schools, school districts, and communities, to appropriately engage arts education as vital to enhancing learning across all academic studies, while naturally strengthening student social and emotional wellbeing.

Kentuckians for the Arts will support and promote KEDC's efforts to ensure the development and dissemination of innovative practices to assess and attain higher levels of achievement,

using the arts as an instrument to unite participation by multiple agencies. In addition, Kentuckians for the Arts enthusiastically looks forward to supporting and working with KEDC in promoting the work and sustainability of this project that explicitly offers lifelong learning experiences for children among rural Kentucky schools and communities.

Sincerely,

Philip E Shepherd
Executive Director
Kentuckians for the Arts
300 Southpoint Drive
Lexington, KY 40515





March 12, 2021

Arts In Education National Program
U.S. Department of Education, OESE
400 Maryland Ave., SW
Washington, DC 20202

The Kentucky Coalition for Arts Education (KCAE) heartily supports the Kentucky Educational Development Corporation (KEDC) in its submission of the Assistance in Arts In Education National Program to the Office of Elementary and Secondary Education (OESE).

We believe KEDC will develop an initiative with a strong didactic and pedagogical component that highlights the importance of the role of the arts in education, focusing on the inclusion and presence of arts in Kentucky schools through *transferable professional development*. With this initiative, KEDC addresses the need to extend the arts to underserved communities, those whose opportunities to experience the arts are limited by backgrounds, geographical location, economics, and/or disabilities. KCAE strongly supports this initiative, as we have long recognized the need for expanding the role of certified arts specialist teachers and professional learning opportunities for all teachers of the arts in order to improve access and quality of instruction. The professional learning proposed by KEDC would provide school personnel the planning and implementation of a comprehensive arts-based and arts-integrated curriculum and educational programming in music, dance, theater, media arts, and visual arts (including folk and traditional arts).

It is our understanding that KEDC will:

- (1) Provide research based training and direct services to support professional development for Kentucky K-12 teachers to acquire knowledge or skills in the arts, prioritizing special education and arts teachers.
- (2) Expand and disseminate instructional materials, provide highly interactive workshops across a diverse range of artistic disciplines, and provide significant resources to create learning opportunities for students in new settings beyond the traditional classroom.
- (3) Strengthen and expand partnerships among schools, school districts and communities to appropriately engage arts education as vital to learning more effectively during the academic process.

KCAE includes representation from the professional arts education organizations in all disciplines. These organizations are committed to high levels of professionalism among their members and recognize the need for professional learning for visual and performing arts teachers. We heartily support KEDC's proposal and enthusiastically look forward to supporting and working with KEDC in promoting the work and sustainability of this project. Kentucky students, their families, and their communities would reap the benefits of high quality arts education that explicitly offers lifelong learning in rural Kentucky schools and communities.

Sincerely,

[REDACTED]
Jane Dewey

Facilitator, Kentucky Coalition for Arts Education
134 St. Mildred's Ct.
Danville, KY 40422
[REDACTED]
[REDACTED]

KCAE is dedicated to advancing arts education in Kentucky through the collaborative efforts of the arts education community by promoting high-quality, comprehensive arts education for all students; and by raising the awareness of policy makers, administrators, teachers, and parents as to the importance of the arts in developing essential skills for success in the 21st century.



EASTERN KENTUCKY UNIVERSITY
Serving Kentuckians Since 1906

College of Education
Dr. Sherry Powers, Dean
859/622-1175

420 Bert Combs Building
521 Lancaster Avenue
Richmond, Kentucky 40475-3102

March 02, 2021

Arts In Education National Program
U.S. Department of Education, OESE
400 Maryland Ave., SW
Washington, DC 20202

I am writing in support of the Kentucky Educational Development Corporation (KEDC) in their submission of the Assistance in Arts In Education National Program to the Office of Elementary and Secondary Education (OESE). KEDC will develop an initiative with a strong didactic and pedagogical component that highlights the importance of the role of the arts in education, focusing on the inclusion and presence of arts in Kentucky schools through transferable professional development that facilitates to school personnel the planning and implementation of a comprehensive arts-based and arts-integrated curriculum and educational programming in music, dance, theater, media arts, and visual arts, including folk arts with the purpose of extending the arts to underserved communities, those whose opportunities to experience the arts are limited by backgrounds, geographical location, economics, and/or disabilities.

KEDC will: (1) Provide research based training and direct services to support professional development for Kentucky K-12 teachers to acquire knowledge or skills in the arts, prioritizing special education and arts teachers. (2) Expand and broadcast instructional materials, and highly interactive workshops across a diverse range of artistic disciplines impacting the teaching of K-12 arts with significant resources to create learning opportunities for students in new settings beyond the traditional classroom. (3) Strengthen and expand partnerships among schools, school districts, communities to appropriately engage arts education as vital to the process of assimilate information more effectively during the academic process.

We will contribute and promote KEDC's efforts in ensuring the development and dissemination of innovative practices to assess and attain higher levels of achievement using the arts as an instrument to gather participation by multiple agencies. In closing, I enthusiastically look forward to supporting and working with KEDC in promoting the work and sustainability of this project that explicitly offer lifelong learning experiences for children among rural Kentucky schools and communities.

Dr. Sherry Powers
Dean, College of Education
Professor



Eastern Kentucky University is an Equal Opportunity/Affirmative Action Employer and Educational Institution

PR/Award # S351A210065

Page 77 of 82

NAME: Christine Carucci

PHONE: ()

E-MAIL:

ADDRESS:

EDUCATION

Doctor of Philosophy, Music Education, University of Kentucky, 2011

Master of Music, Music Performance, University of Southern California, 2003

Bachelor of Music, Music Education and Performance, Eastman School of Music, 1999

ACADEMIC POSITIONS

Associate Professor of Music, Music Education, School of Music, Eastern Kentucky University, 2017-present

Assistant Professor of Music, Music Education, Music Department, Eastern Kentucky University, 2011-present

Lecturer, Music Education, Music Department, University of Minnesota-Morris, 2010-2011

Adjunct, Music Education, Music Department, St. Cloud State University, 2010-2011

Assistant Professor of Music, Music Department, St. Cloud State University, 2009-2010

Adjunct, Music Education, Music Department, Eastern Kentucky University, 2009

Teaching Assistant, Music Education, Music Department, University of Kentucky, 2006-2009

Teaching Artist, Applied Bassoon, Music Department, Asbury College, 2007-2008

Teaching Artist, Applied Bassoon, Music Department, University of Rhode Island, 2004-2006

OTHER POSITIONS

Facilitator/Consultant, Perpich Center for Arts Education, Golden Valley, MN 2010-2011

Editor/Consultant, International Center for Leadership in Education, Rexford, NY 2007-2011

Music Director, Holliston Public Schools, Holliston, MA 2004-2006

Music Teacher, Blanchard Elementary School, Boxborough, MA 2003-2004

Music Teacher, St. Thomas the Apostle School, Los Angeles, CA 2001-2003

Music Teacher, Bolivar-Richburg Public Schools, Bolivar, NY 2000-2001

Substitute Teacher, Fayette County Public Schools, Lexington, KY 2000

PUBLISHED WORKS

Refereed Journal Articles:

Mason, N.F. & Carucci, C.A. (2018). The effects of a clinical model on pre-service music teacher's occupational identity. *Kentucky Journal of Excellence in College Teaching and Learning*, 15(18-25).

Carucci, C.A. (2013). The effects of group music making on salivary cortisol, secretory immunoglobulin-A, and positive and negative affect. *Journal of the Interdisciplinary Society for Quantitative Research in Music and Medicine*, 144-163. Refereed.

Carucci, C.A. (2012). An investigation of social support in adult recreational music ensembles. *International Journal of Community Music*, 5(3), 237-252. Refereed.

Book Reviews:

Carucci, C.A. (2013). For Your Library: Review of the book "Just Good Teaching: Comprehensive Musicianship through Performance in Theory and Practice" by Laura K. Sindberg. *Music Educators Journal*, 100(2), 18-22.

Other published works:

Carucci, C. (bassoon) and various artists. (2021). *Spirits of Sunset* [CD]. Centaur Publishing. UPC: 044747384528. Refereed.

Carucci, C., Carucci, J., & Rhoades, C. (2016). The multifaceted musician. *College Music Society's 21st Century Music School Design*, 85. Available at: <http://www.music.org/pdf/summit/2016/eBook-single.pdf>. Refereed.

PERFORMANCES, EXHIBITS, PRODUCTIONS:**Juried Performances/Exhibits/Productions:**

Eastern Kentucky University Symphonic Wind Ensemble (Christine Carucci, bassoon). Kentucky Music Educators Association In-Service Conference. Kentucky Convention Center, Louisville, KY. February 7, 2019. (State, Juried/Invited).

Madison Winds (Christine Carucci, bassoon). Afro-Cuban Concerto by Valerie Coleman. The Flute Society of Kentucky 2016 Flute Festival, Eastern Kentucky University, Richmond, KY, 2016. (State, Juried/Invited).

Madison Winds (Christine Carucci, bassoon). Poulenc Sextet for Flute, Clarinet, Oboe, Bassoon, Horn and Piano. International Clarinet Association Annual Conference, Louisiana State University, Baton Rouge, LA. 2014. (International, Juried/Invited).

Madison Winds (Christine Carucci, bassoon). SCI Region IV Conference Concert 1, Eastern Kentucky University, Gifford Theater, Richmond, KY. October 17, 2013. (Regional, Invited).

Peter Simpson and Christine Carucci, *The Bassoon Duets of Marvin Roth*, International Double Reed Society Annual Conference, Provo, UT, 2008. (International, Juried/Invited).

University of Kentucky Opera Theatre, *Hotel Casablanca*, Lexington Opera House, Lexington KY, October 2007. International dissemination of recording through Naxos Inc. (Regional, Auditioned).

University of Kentucky Opera Theatre, *La Traviata*, Lexington Opera House, Lexington KY, October 2006. (Regional, Auditioned).

Sonare Wind Trio, *Fischhoff Chamber Music Competition* semi-finalists, Notre Dame University, South Bend, IN, 2005. (National, Juried/Invited).

Young Musicians Foundation Debut Orchestra (Christine Carucci, bassoon), Los Angeles, CA. 2001-2003 seasons. (Regional, Auditioned).

Henri Mancini Institute (Christine Carucci, bassoon), Los Angeles, CA. July 2002. (International, Auditioned).

Eastman-Heidelberg Opera Orchestra (Christine Carucci, bassoon) Heidelberg, Germany. July 1999. (Auditioned).

Banff Center for the Arts Chamber Music Festival (Christine Carucci, bassoon), Banff, Canada. July 1998. (International, Auditioned).

Eastman Wind Ensemble Japan Tour (Christine Carucci, bassoon), Japan. June 1998. (Auditioned).

Festival Institute at Round Top (Christine Carucci, bassoon), Round Top, TX. June 1997. (International, Auditioned).

MENC All-Eastern Music Festival (Christine Carucci, bassoon), Rochester, NY. March 1995. (Regional, Auditioned).

New York State Summer School for the Arts (Christine Carucci, bassoon), Saratoga Springs, NY. July 1994. (Regional, Auditioned).

Non-Juried Performances/Exhibits/Productions:

EKU Faculty Recital (Christine Carucci, bassoon). Brock Auditorium, Eastern Kentucky University, Richmond, KY. March 23, 2021. (Local)

EKU Faculty Recital (Christine Carucci, bassoon). Brock Auditorium, Eastern Kentucky University, Richmond, KY. September 22, 2020. (Local)

Eastern Kentucky University Symphonic Wind Ensemble (Christine Carucci, bassoon). Center for the Arts, Eastern Kentucky University, Richmond, KY. March 9, 2021. (Local)

Lexington Chamber Orchestra, Summer Showcase Series. (Christine Carucci, bassoon). Morgan House, Lexington, KY. July 28, 2019. (Local)

Eastern Kentucky University Symphonic Wind Ensemble (Christine Carucci, bassoon). Brock Auditorium, Eastern Kentucky University, Richmond, KY. April 18, 2019. (Local)

Lexington Chamber Orchestra. (Christine Carucci, bassoon). Tates Creek Presbyterian Church & Lyric Theatre, Lexington, KY. March 2 & 3, 2019. (Local).

Madison Winds (Christine Carucci, bassoon). ECU Faculty Quintet Recital, Brock Auditorium, Richmond, KY. February 20, 2019. (Local).

Eastern Kentucky University Symphonic Wind Ensemble (Christine Carucci, bassoon). Kentucky Music Educators Association Conference, Louisville, KY. February 7, 2019. (Local).

Eastern Kentucky University Symphonic Wind Ensemble (Christine Carucci, bassoon). ECU Center for the Arts, Richmond, KY. September 10, 2018. (Local).

ECU Pops in the Park, (Christine Carucci, bassoon). Whitehall State Park, KY. August 25, 2018. (Local).

Madison Winds (Christine Carucci, bassoon). Faculty Quintet Recital, Brock Auditorium, Richmond, KY. April 18, 2018. (Local).

Eastern Kentucky University Symphonic Wind Ensemble (Christine Carucci, bassoon). ECU Center for the Arts, Richmond, KY, February 27, 2018. (Local).

Curtis Streetman Faculty Voice Recital (Christine Carucci, bassoon). *Attendite Popule Meus & Filli Mi* by Schutz. Brock Auditorium, Richmond, KY. February 16, 2018. (Local).

Lexington Bach Orchestra (Christine Carucci, bassoon). *En Fiest Burg* by JS Bach. First United Methodist Church, Lexington, KY. October 28, 2017. (Local).

Lexington Bach Orchestra (Christine Carucci, bassoon). *Christmas Oratorios* by JS Bach. Lexington, KY. December 3, 2017. (Local).

Lexington Bach Orchestra (Christine Carucci, bassoon). *Christmas Oratorios* by JS Bach. Maysville, KY. December 2, 2017. (Local).

ECU Pops in the Park, (Christine Carucci, bassoon). Whitehall State Park, KY. August 26, 2018. (Local).

Lexington Bach Orchestra & University of Kentucky Chorale (Christine Carucci, bassoon). *B minor Mass*, by J.S. Bach. Cathedral of the Assumption, Louisville, KY. April 6, 2017. (Local).

CURRICULUM VITA

BENJAMIN CIRGIN

College of Letters, Arts, & Social Sciences

Eastern Kentucky University

NAME: Benjamin Cirgin

PHONE [REDACTED]

E-MAIL: [REDACTED]

ADDRESS: [REDACTED]

EDUCATION

Master's Degree, Fine Arts, California College of the Arts, May 2016

Bachelor's Degree, Fine Arts, Indiana University Bloomington, May 2013

ACADEMIC POSITIONS

Assistant Professor, Ceramics and Foundations Areas, Art and Design, Eastern Kentucky University, August 2018 – Current

Instructor, Ceramics and Foundations, Art and Design, University of Arkansas, August 2016 – August 2018

Visiting Artist/Lecture, Ceramics, Fine Arts, Mills College, April 2016

Teaching Assistant, Ceramics and Foundations, Fine Arts, California College of the Arts, August 2014 – May 2016

Teaching Assistant, Ceramics, Fine Arts, Indiana University Bloomington, June – August 2012

OTHER POSITIONS

Founding Member and Officer, + One Artist Residency, August 2016 – Current

Founding Member, One + One + Two Collective, August 2016 – Current

Advisory Board Member, Watershed Center for The Ceramic Arts, 2016 – 2020

Coordinator and Community Outreach, One + Two Critique Group, August 2016 – August 2018

Visiting Artist/ Lecturer, ASMSA – Arkansas, May 2017

Ceramics Studio Technician, California College of the Arts, January 2015 – May 2016

Gallery Preparator, California College of the Arts, January 2015 – May 2016

Gallery Installation Coordinator, Grunwald Gallery of Art, January 2012 – May 2014

Assistant Studio Manager/ Ceramics Technician, Bloomington Clay Studio, January 2008 – July 2013

TEACHING

Course Prefix and Number	Title	Times Taught
ART 154	Digital Media	1
ART 290	Ceramics Hand Building Methods	3
ART 376	Ceramics for Non-Majors	3
ART 391	Wheel Forming I	1
ART 392	Ceramics Mixed Media Methods	3
ART 491	Ceramics Wheel Forming II	3
ART 492	Ceramic Materials and Methods	3
ART 153 003	Three-Dimensional Design	1
ART 270 001	Ceramics I	2
ART 371	Ceramics II	2
ART 372	Ceramics III	2

RESEARCH/CREATIVE INTERESTS

Technology-based programs like 3D Rhinoceros and machines relevant to the art making and in the ceramic field. Currently working towards a computer controlled ceramic form maker.

Continuing research in new artistic exhibitions to support newly created sculpture works of art based on how people define themselves by the type work that they do to support themselves. History in contemporary art and craft movements from the Industrial Revolution through post-World War II and into the current Information Age.

History, culture, and socio-economic structures and work ethic of Japanese arts and crafts.

Ceramic materials testing for use in visual and functional art works.

Evolution of the functional production potter, studio potter, contemporary ceramicist, and industrial ceramic manufacturing.

Relationships between the work or job that a person performs on a daily basis, and the ideology that what people do for a living wage defines their socio-economic status in contemporary and historical societies.

The relationships that humans have with objects. Notably, how handmade or mass-produced objects are place holders for a specific time, memory, or feeling of nostalgia.

Interviewing people about the types of work that they do for a living. I shadow or work with some of these people to experience the type of work that they do for their profession. I take these experiences and create works of art that embody the essence of my experience within the interview shadowing process.

PERFORMANCES, EXHIBITIONS, PRODUCTIONS:

Non-Juried Performances/Exhibitions/Productions: (Invited Artist)

Solo Exhibition, Sample Forms of Compensation. Spiva Gallery, Missouri Southern State University, Joplin Missouri. August 2019 (National)

Group Exhibition, The Art of Goodwill. Artist Residency Award Exhibition. Speed Museum, Louisville Kentucky. February 2020 (Regional)

Group Exhibition, Fired Up In The Natural State. Baum Gallery, University of Central Arkansas, Conway Arkansas. January 2020 (National)

NCECA Expo Exhibitions, Companion Gallery Artwork Representation. Expo Hall. Richmond Virginia Convention Center. March 2020. Invitational Exhibition and Sale. National – Postponed to 2021 due to COVID 19 pandemic

Solo Exhibition, Conversations Within Objects. Doris Ulmann Galleries. Berea College. Berea Kentucky. October 2020. – National Postponed to Fall 2021 due to COVID 19 pandemic

Gallery Representation. Permanent Sale Gallery. Invited Artist. Companion Gallery. Humbolt Tennessee. 2019 – 2020. (National)

Gallery Representation. Permanent Sale Gallery. Invited Artist. Belger Crane Yard. Kansas City Missouri. 2016 – 2020 (National)

NCECA Expo Exhibitions, Companion Gallery Artwork Representation. Expo Hall. Minneapolis Convention Center. March 2019. Invitational Exhibition and Sale. National

Clay AKAR “2019 Yunomi Invitational” AKAR Gallery. Iowa. April 2019.
Invitational Exhibition. National

Group Exhibition “Currency”. Invited Artist. Small Change Gallery, San
Francisco California. July 2018 (National)

Group Exhibition “Yunomi Invitational”. Invited Artist. AKAR Design, Iowa
City Iowa. April 2018 (National)

Group Exhibition “Constructed Landscape”. Invited Artist. University of the
Ozarks Gallery. Clarksville Arkansas. February 2018. (National)

Group Exhibition “A Home is What is Home”. Invited Artist. Little Berlin
Gallery. Philadelphia Pennsylvania. February 2018. (National)

Group Exhibition “Last Call III”. Invited Artist. Companion Gallery. Humbolt
Tennessee. February 2018. (National)

Gallery Representation. Permanent Sale Gallery. Invited Artist. Lillstreet Art
Center Gallery. Chicago Illinois. 2016 – 2018. (National)

Solo Exhibition “Work-Around”. Invited Artist. Lillstreet Art Center Gallery.
Chicago Illinois. May 2017. (National)

Group Exhibition “Yunomi Invitational”. Invited Artist. AKAR Design, Iowa
City Iowa. April 2017 (National)

Group Exhibition “A Hard Swath To Mow”. Invited Artist. Belger Crane Yard.
Kansas City Missouri. February 2017. (National)

Solo Exhibition “Uncertain Image”. Invited Artist. Companion Gallery, Humbolt
Tennessee. January 2017. (National)

Group Exhibition “Holiday Exhibition”. Invited Artist. CFile Online. Santa Fe
New Mexico. January 2017. (National)

Group Exhibition “Our Cups Runneth Over”. Invited Artist. Society of Arts and
Crafts. Boston Massachusetts. November 2016. (National)

Group Exhibition “Redefining the Vessel”. Invited Artist. Mobilia Gallery.
Cambridge Massachusetts. October 2016 . (National)

Group Exhibition “The Intimate Object”. Invited Artist. Charlie Cummings
Gallery. Chapel Hill North Carolina. August 2016. (National)

Group Exhibition “Antithesis, Thesis, Synthesis”. Invited Artist. California

College of the Arts. San Francisco California. May 2016 (State)

Group Exhibition “Yunomi Invitational”. Invited Artist. AKAR Design, Iowa City Iowa. April 2016 (National)

Group Exhibition “MFA Thesis Exhibition”. Minnesota Street Projects Gallery. San Francisco California. March 2016. (State)

Group Exhibition “Lineage Mentorship & Learning”. Invited Artist. American Museum of Ceramic Art. Pomona California. February 2016. (National)

Group Exhibition “Many Fingers Group Exhibition”. Invited Artist. IPW Gallery. Oakland California. January 2016. (State)

Solo Exhibition “Electric Eve”. Invited Artist. CFile Online. Santa Fe New Mexico. December 2015. (National)

Group Exhibition “Many Fingers in Many Pies”. Invited Artist. Isabelle Percy West Gallery. Oakland California. October 2015. (State)

Group Exhibition “Ceramics Area Exhibition”. Invited Artist. California Conference for the Advancement of Ceramic Art, Davis California. May 2015. (State)

Group Exhibition “Yunomi Invitational”. Invited Artist. AKAR Design, Iowa City Iowa. April 2015 (National)

Group Exhibition “Electric Shaped Light” Invited Artist. Gallery 360. Minneapolis Minnesota. August 2014. (State)

Group Exhibition “Yunomi Invitational”. Invited Artist. AKAR Design, Iowa City Iowa. April 2014 (National)

Two Person Exhibition “Across the Line: Benjamin Cirgin/Elizabeth Pecacheck”. I Fell Gallery. Bloomington Indiana. June 2013. (State)

Juried Performances/Exhibitions/Productions:

Group Exhibition 2019 NCECA Annual Exhibition “The Form Will Find Its Way: Contemporary Ceramic Sculptural Abstraction” K Katherine E. Nash Gallery, University of Minnesota, Minnesota. March 2019. International Juried Exhibition.

Juried Group Exhibition “NCECA Juried Cups Show”. National Counsel on the Education of the Ceramic Arts. Rhode Island. March 2015. National.

Juried Group Exhibition “Tea Bowl National”. KC Clay Guild. Kansas City Missouri. June 2013. National

Juried Group Exhibition “Table Top”. The Art League. Alexandria Virginia. March 2013. National

Juried Group Exhibition “NCECA Juried Cups Show”. National Counsel on the Education of the Ceramic Arts. Seattle Washington. March 2012. National

Juried Group Exhibition. “Coffee, Tea, or?” Terra Incognito Studio. Chicago Illinois. January 12. National

ORAL PAPERS PRESENTED/ INVITED LECTURES

Visiting Artist Lecture. Arkansas School for Mathematics, Science, and the Arts. Hot Springs, Arkansas. May 2017.

OTHER MEETINGS/ WORKSHOPS/ PROFESSIONAL DEVELOPMENT

Good Will Industries Artist Residency Award Recipient 2,000\$ stipend, 300\$ materials stipend, Group exhibition Speed Museum, 2019/2020

Artist Workshop Leader. “Handsome Edge”. Nancy Green Studio. Watkinsville Georgia. March 2015.

GRANTS & CONTRACTS

EKU Faculty Development Grant Application to support travel to the National Council on Education for the Ceramic Arts NCECA annual conference hosted in Minneapolis Minnesota in March of 2019. Grant was funded for \$700 in February 2019.

EKU Graduate Education and Research University Programs, President’s Research and Scholarship Fund Request for Research Travel Support Application to support travel to the National Council on Education for the Ceramic Arts NCECA annual conference hosted in Minneapolis Minnesota in March of 2019. Grant was funded for \$500 in February 2019.

ONE + ONE + TWO Artist Collective: “Public Programming”. Southern Exposure: Alternative Exposure Grant. Funded, \$4,988.00. August 2016 – August 2017.

STUDENT SUPERVISION (Scholarly/Creative Activities)

Eastern Kentucky University, Honors College, Honors Thesis Advisor, Josey Owens, 2019/2020

Eastern Kentucky University, Ceramics Area, Oversight of The Grate Gallery, Exhibition Space in Campbell Room 101, 2019 – Current

Eastern Kentucky University, Ceramics Area, Oversight of BFA Students, 2019 – Current

Parker Boales. MFA Thesis Committee. University of Arkansas. August 2016 – May 2017

Esther Nooner. MFA Thesis Committee. University of Arkansas. August 2017 – May 2018

INSTITUTIONAL SERVICE

Eastern Kentucky University, Art and Design BFA Committee Chair, August 2019 – 20

Eastern Kentucky University, University Laboratory Safety Committee, August 18 – 20

Eastern Kentucky University, Art and Design Health and Safety Committee, August 2018 – 20

Eastern Kentucky University, Art and Design Strategic Planning Committee, Responsible for completing Art and Design Governance Document 2019/20, August 2018 – 20

Eastern Kentucky University, Art and Design BFA Committee Member, August 2018 – 19

University of Arkansas, Art and Design Health and Safety Committee, August 2016- August 2018

University of Arkansas, Art and Design Foundations Program Committee, August 2017- August 2018

University of Arkansas, Art and Design VAP Ceramics Hiring Committee,

May -August 2018

University of Arkansas, New Graduate Student Review Committee, August 2016- August 2018

University of Arkansas, Graduate Student Panel, August 2016- August 2018

PROFESSIONALY RELATED COMMUNITY SERVICE

Madison County Empty Bowls Project, Organizer and Donor 2019 – 2020
Postponed to 2021

Co-founder of the One + One + Two artist collective and One + Two Critique Group, San Francisco California, 2018-Current

“Raise the Roof” Fund Raiser. Art work donation to “Support Community Pottery Studio and Gallery. Humbolt Tennessee. 2018

Watershed Center for the Ceramic Arts. Art work donation to “Support Scholarships for Artists Residencies” New Bedford Maine. 2017, 2018.

One + Two Critique Group: Coordinator and Community Outreach. San Francisco California. 2016 – 2018

Empty Bowls Charity Event. Bloomington Indiana. 2012 – 2014.

PROFESSIONAL MEMBERSHIPS

National Council on Education for the Ceramic Arts. March 2012 – March 2020
College Art Association. January 2016 – December 2017

OTHER ACTIVITIES/ACCOMPLISHMENTS

Printed book for Native Art Department International: One Plus One Plus Two Artist Collective: “A selection of 62 artists who have participated in our programming between 2017–2019 offered us their thoughts in the following pages”
Link to exhibition write up: <https://48hills.org/2019/12/bureau-of-aesthetics-kadist/>

Printed exhibition catalog featuring the artworks created in the 2019 NCECA Annual Exhibition “The Form Will Find Its Way: Contemporary Ceramic

Sculptural Abstraction". Online catalog can be viewed at
<https://issuu.com/nceca/docs/formwillfind-2019>

Eastern Kentucky University Online Photo Story, "EKU Ceramics Program Revitalized", Published in January, 2019. Online article can be viewed at:
<https://www.eku.edu/photo/eku-ceramics-program-revitalized>

Eastern Progress, Eastern Kentucky University school newspaper article, "Ceramics are making a comeback at EKU" Published February 2019. Online article can be viewed at: https://www.easternprogress.com/lifestyles/ceramics-are-making-a-comeback-at-eku/article_3c5bdb9e-2a24-11e9-aa14-c79585fa6ef8.html Berger Permanent Art Collection, Florida, 2018

Companion Gallery: Last Call III. Exhibition Catalogue. 2018

CFile "15 Potters To Watch In 2016", Online Publication, Santa Fe, New Mexico. 2016

Web- cfileonline.org/contemporary-pottery-to-watch-in-2016/

Glossary Magazine: Art Reviews, online publication, San Francisco California. 2016

Web- glossarymagazine.com/art-reviews/review-as-pictures-and-critique-preview-party-minnesota-street-project

Irving and Jackie Blum, Private Art Collection- Los Angeles, CA 2015

Permanent Collection. Indiana University. Vice Provost Office. 2013

Canvas Creative Magazine. Bloomington Indiana. 2012

Web- issuu.com/ubcanvas/docs/canvas_spring_2012

FELICIA SZORAD

METALSMITH

EDUCATION

- 1998 **Master of Fine Arts Degree**
East Carolina University, Greenville, NC. Metal Design.
- 1994 **Bachelor of fine Arts Degree with University Honors**
Bowling Green State University, Bowling Green, OH. Metal Design and Painting.

TEACHING

- 2011-PRESENT **Professor Of Art and Metals Program Chair**
Eastern Kentucky University, Department of Art, Richmond, KY.
- 2006- 2011 **Associate Professor Of Art and Metals Program Chair**
Eastern Kentucky University, Department of Art, Richmond, KY.
- 2001- 2006 **Assistant Professor of Art and Metals Program Chair**
Eastern Kentucky University, Department of Art, Richmond, KY
- SUMMER 2001 **Adjunct Faculty in Metal Design**
Virginia Commonwealth University, School of the Arts, Department of Crafts, Richmond, VA.
- SUMMER 2000 **Adjunct Faculty in Metal Design**
Virginia Commonwealth University, School of the Arts, Department of Crafts, Richmond, VA.
- 1999/2000 ACADEMIC YEAR **Metals Studio Supervisor**
University of the Arts, Department of Crafts, Philadelphia, PA.
- SUMMER 1999 **Jewelry and Metal Design Instructor**
The Hand Workshop, Richmond VA.
- 1998/1999 ACADEMIC YEAR **Adjunct Faculty in Metal Design**
Virginia Commonwealth University, School of the Arts, Department of Crafts, Richmond, VA.

WORKSHOPS + PRESENTATIONS

- 2014 **Workshop Instructor**
Appalachian Center for Craft, Smithville, TN.
- 2012 **Visiting Artist**
Edinboro University, Edinboro, PA.
- 2011 **Workshop Instructor/ Visiting Artist**
Denison University, Granville OH.
- 2009 **Workshop Instructor**
Arrowmont School of Arts and Crafts, Gatlinburg, TN.
- 2008 **Visiting Artist**
Oregon College of Art and Craft, Portland OR.
- 2007 **Workshop Instructor**
Peters Valley Craft Center, Layton, NJ.
- Visiting Artist**
Kutztown University, Art Department, Kutztown, PA.

- 2006 **Visiting Artist and Guest Juror**
Murray State University, Art Department, Murray, KY.
- 2005 **Workshop Instructor/ Visiting Artist**
Virginia Commonwealth University, School of the Arts, Department of Crafts, Richmond, VA.
- Visiting Artist**
Morehead University, Department of Art, Morehead, KY.
- 2004 **Workshop Instructor/ Visiting Artist**
Bowling Green State University, School of Art, Bowling Green, OH.
- Workshop Instructor**
Craft Students League, New York, NY.
- Workshop Instructor**
Penland School of Craft, Penland, NC.
- 2003 **Visiting Artist**
Berea College, Art Department, Berea, KY.
- 2002 **Visiting Artist**
Edinboro University, Department of Art, Edinboro, PA.
- 2001 **Visiting Artist**
Penland School of Craft, Metals Concentration Class, Penland, NC.
- 2000 **Workshop Instructor**
Virginia Commonwealth University, School of the Arts, Department of Crafts, Richmond, VA.

CURATING + JURYING

- 2013 **Guest Juror**
American Founders Bank Annual Woodland Art Fair, Lexington, KY.
- 2007 **Exhibition Co-Curator**
Jeffrey Clancy and David H. Clemons: Recent Works in Metal.
Giles Gallery of Art, Eastern Kentucky University, Richmond, KY.
- 2006 **Guest Juror**
Murray State University Student Exhibition, Art Department, Murray, KY.
- 2005 **Guest Juror**
University of Kentucky Student Exhibition, School of Art, Lexington, KY.
- 2003 **Exhibition Curator**
New Metals Invitational: A Survey Emerging Metals Artists.
Giles Gallery of Art, Eastern Kentucky University, Richmond, KY

SELECTED EXHIBITIONS

- 2014 **Uncommon Wealth: Legacy of the Kentucky Arts Council Visual Arts Fellowship**
Southern Performing Arts Center, Bowling Green, KY.
Doris Ulmann Galleries, Berea College, Berea, KY.
Whitley County Fine Arts Center, Williamsburg, KY
- Appalachian Center for Craft Summer Workshop Artists Exhibition**
Appalachian Center for Craft Galleries, Smithville, TN.
- 2013 **Alchemy 2, 14th Juried International Enamel Exhibition**
The Carnegie Arts Center, Covington, KY. Catalog.
In conjunction with the annual Enameling Society Conference.

- Biennial Faculty Exhibition**
Giles Gallery, Eastern Kentucky University, Richmond, KY.
- 2012 **Beyond Borders, NCEG 11th International Juried Enamel Exhibition**
Richmond Art Center, Richmond, CA. Catalog.
- Alumni Retrospective Exhibition**
Bowling Green State University Fine Arts Center Galleries, Bowling Green, OH. Curated by Tom Muir.
- Felicia Szorad and Travis Townsend: Two Person Exhibition**
Bruce Gallery, Edinboro University, Edinboro, PA.
- All Fired Up: Enamel Work from ECU's Metal Design Alumni**
East Carolina University School of Fine Art Gallery, Greenville, NC.
In conjunction with the ECU 4th Annual Material Topics Symposium.
- Alchemy, 13th Biennial International Juried Enamel Exhibition**
National Ornamental Metal Museum, Memphis TN.
- 2011 **Love and Things Like Love**
Lexington Art League at the Loudoun House, Lexington, KY. Catalog.
- Alchemy, 13th Biennial International Juried Enamel Exhibition**
Arrowmont Gallery, Arrowmont School of Art and Craft, Gatlinburg, TN.
Knoxville Museum of Art, Knoxville, TN
- Biennial Faculty Exhibition**
Giles Gallery, Eastern Kentucky University, Richmond, KY.
- 2010 **Refined VI: Biennial Juried Art Metals Competition and Exhibition**
Griffith Gallery, Stephen F. Austin State University, Nacodoches, TX. Juried by Lisa Gralnick.
- Bluegrass Biennial**
Claypool-Young Art Gallery, Morehead University, Morehead, KY.
- 92nd Toledo Area Artists Exhibition**
Toledo Museum of Art, Toledo, OH.
- NCEG 10th International Juried Enamel Exhibition**
Lireille Gallery of Contemporary Jewelry and Art, Oakland, CA.
- 100@100**
Bowling Green State University Fine Arts Center Galleries, Bowling Green, OH.
- 2009 **TAG**
East Carolina University School of Fine Art Gallery, Greenville, NC. Curated by Robert Ebendorf.
- (rEvolution)**
Philadelphia Art Alliance, Philadelphia, PA. Curated by Sharon Church.
In conjunction with the Society of North American Goldsmiths Conference.
- Arrowmont Faculty Exhibition**
Arrowmont Gallery, Arrowmont School of Art and Craft, Gatlinburg, TN.
- Biennial Faculty Exhibition**
Giles Gallery, Eastern Kentucky University, Richmond, KY.
- Generously Odd: Craft Now**
Lexington Art League at the Loudoun House, Lexington, KY. Catalog.
- 2008 **TAG**
Society for Contemporary Craft, Pittsburgh, PA. Curated by Robert Ebendorf, catalog.
- Craft Forms 2008**

Wayne Art Center, Wayne, PA. Juried by Michael W. Monroe.

Designed For Adornment

Kentucky Artisan Center, Berea, KY.

Address and Redress: A Group Exhibition of Kentucky Artists

Gloria Singletary Gallery, Lexington, KY. Curated by Stacy Chin.

2007

Artful Adornment

Kentucky Museum of Art and Craft, Louisville, KY.

Think Small Four

Artspace Gallery, Richmond, VA.

Palmer, Szorad, Townsend: Three Person Exhibition

Clara M. Eagle Gallery, Murray State University, Murray, KY.

Peters Valley Faculty Exhibition

Defrancisco Gallery, Peters Valley Craft Center, Layton, NJ.

Biennial Faculty Exhibition

Giles Gallery, Eastern Kentucky University, Richmond, KY.

2006

The Sculpted Line: Drawn in the Third Dimension

Manifest Gallery, Cincinnati, OH. Curated by Jason Franz, catalog.
In conjunction with the International Sculpture Center Conference.

Glass Wear

Craft Alliance, St. Louis, MO. Curated by Jim Meyer, catalog.
In conjunction with the Glass Art society conference.

The Art of Enameling

Gallery of Art and Design, North Carolina State University, Raleigh, NC. Curated by Linda Darty.

2005

Materials Hard and Soft.

Center for the Visual Arts, Denton, TX.

Educators/ Educated: Jewelry and Metals in Ohio.

Butler Institute of American Art, Salem, OH. Curated by Gail M. Brown.
Cleveland Institute of Art, Cleveland, OH.
Cleveland exhibition in conjunction with the Society of North American Goldsmiths conference.

Paper, Clay, Metal: Works by Mohallatee, Molinaro, and Szorad

Lindsay Wilson College, Columbia, KY.

Diversity

Giles Gallery, Eastern Kentucky University, Richmond, KY.

Szorad/ Townsend: individual and Collaborative Works

Louisville Visual Arts Association, Louisville, KY.

Multiple Palettes/ Varied Vision: 30 Artists Explore Color

White Lotus Gallery, Eugene, OR. Curated by Marcia McDonald.

Leading Lights

Dorothy Uber Bryan Gallery, Bowling Green State University, Bowling Green, OH.

Question Reality: Surrealism in Contemporary Art

Claypool-Young Art Gallery, Morehead University, Morehead, KY.

Sparkle Plenty

Quirk Gallery, Richmond, VA.

2004

Mohallatee, Szorad, Townsend/ Print Metal, Wood

The Carnegie Visual Arts Center, Covington, KY.

Crafts National 38

Zoller Gallery, Penn State University, State College, PA.

Women's Exhibition

Gallery on Main, Richmond, KY.

Penland Faculty Exhibition

Penland Gallery, Penland School of Craft, Penland, NC.

Gather Round the Table: 50 Penland Artists

Hodges Taylor Gallery, Charlotte, NC.

Craft Student League Faculty Exhibition

YWCA-NYC Craft Students League, New York, NY.

Paper, Clay, Metal: Works by Mohallatee, Molinaro, and Szorad

Cerlan Gallery, Lexington, KY.

Educators/ Educated: Jewelry and Metals in Ohio

Riffe Gallery, Columbus, OH. Curated by Gail M. Brown.

2003

Solo Exhibition

Rogers Gallery, Berea College, Berea, KY.

Refined III: Small Forms in Precious Metals

Griffith Gallery, Stephen F. Austin State University, Nacodoches, TX.

bigLITTLE: Jewelers and Sculptors Making it in Metal

Craft and Cultural Arts Gallery, Oakland, CA.

Interior/Exterior

Gallery on Main, Richmond, KY.

Artists Play Dolls

OXOXO Gallery, Baltimore, MD. Curated by Judy Donald.

OXOXO Gallery, Stone Harbor, NJ.

Appalachian Corridors

Avampato Discovery Museum, Charleston, WV.

Fall Group Exhibition

Truth to Materials Gallery, Lexington, KY.

Biennial Faculty Exhibition

Giles Gallery, Eastern Kentucky University, Richmond, KY.

Objectifying: Blurring the Boundaries Between Art and Design

School of the Arts Gallery, VCU-Qatar, Doha, Qatar. Curated by Karl Burkheimer.

Holiday Group Exhibition

OXOXO Gallery, Baltimore, MD.

2002

Solo Exhibition

Appalachian Center for Crafts, Smithville, TN.

Invitational Exhibition

OXOXO Gallery, Baltimore, MD.

Objects and Images

Bruce Gallery, Edinboro University, Edinboro, PA.

New Faculty Exhibition

Giles Gallery, Eastern Kentucky University, Richmond, KY.

Un-expectations: Exploring the Avant Garde

OXOXO Gallery, Baltimore, MD.

OXOXO Gallery, Stone Harbor, NJ.

Craft Work Regional

South Bend Regional Museum of Art, South Bend, IN.

6th International Enamel Exhibition
The Richmond Art Center, Richmond, CA.

Fall Group Exhibition
Ann Tower Gallery, Lexington, KY.

2001 **Exhibition in Print**
Metalsmith

Similar Differences: Four Object Makers
Artspace Gallery, Richmond, VA.

Tiaras Will be Worn: An Exhibition
James Center Atrium, Richmond, VA.
Shaw Jewelry, Northeast Harbor, ME.
Thomas Mann Gallery, New Orleans, LA.
Richmond exhibition was in conjunction with Society of North American Goldsmiths conference.

Craft National 35
Zoller Gallery, Penn State University, State College, PA

Biennial Faculty Exhibition
Giles Gallery, Eastern Kentucky University, Richmond, KY.

At an Intimate Scale
Phoenix Center for the Arts, Phoenix, AZ. Juried by David Pimentel.

Metal Departures
St. Louis Artists' Guild, St. Louis, MO.

Open Links: A Jewelry and Metals Exhibition
Bowling Green State University Fine Arts Center Galleries, Bowling Green, OH.
Curated by Tom Muir.

2000 **International Enamel Exhibition**
Velvet da Vinci Gallery, San Francisco, CA.

Craft Forms 2000
Wayne Art Center, Wayne, PA. Juried by Gail M. Brown.

Mayfair 2000
Open Space Gallery, Allentown, PA.

Hats Off.
University of the Arts, Philadelphia, PA.

AWARDS AND HONORS

2013 **AI Smith Individual Artist grant**
Funding To Continue Creative Research

2010 **Athena Art Society Award**
92nd Annual Toledo area Artists Exhibition. Toledo Museum of Art, Toledo, OH.

Merit Award
Bluegrass Biennial. Claypool-Young Art Gallery, Morehead University, Morehead, KY.

2009 **Ruth and Harold Chenven Foundation Award**
Funding to continue creative research.

2007 **Eastern Kentucky University Foundation Funds Grant**
Funding to create a small flame-working studio as part of the existing metals program.

- 2004 **Kentucky Arts Council Professional Assistance Grant**
Funding to continue creative research.
- 2003 **Featured Contemporary Enamel Artist**
Featured in Judy Donald's (owner Gallery OXOXO) presentation to collectors at the Renwick Gallery, Washington, D.C.
- 2002 **Kentucky Foundation for Women Artist Enrichment Grant**
Funding to continue creative research.
- The Dorothy MacKenzie Annual Purchase Award**
Purchased work is part of the Bowling Green State University School of Art permanent collection.
- Eastern Kentucky University New Faculty Start Up Fund Grant**
Funding to purchase new tools and equipment for the existing metals program.
- 2000 **Juror's Choice Award**
Craft Forms 2000. National exhibition juried by Gail M. Brown.
- Penland School of Crafts Studio Assistantship Scholarship**
- First Place award**
Mayfair 2000. National exhibition juried by Robert Ebendorf.

BIBLIOGRAPHY

- 2009 **500 Enameled Objects**
Lark Books, Page 20.
- 2004 **The Art of Enameling: Techniques, Projects, Inspiration**
Lark Books, Pages 11, 15, 50.
- Metalsmith Exhibition in Print**
Volume 21 Number 4. Page 52.

PUBLICATIONS

- 2004 **Metalsmith**
Volume 24 Number 5. Page 48.



EDUCATION

- 2005 **M.F.A.**, Southern Illinois University Carbondale, Sculpture (Magna Cum Laude)
1999 **B.F.A.**, College for Creative Studies, Detroit, Michigan, Fine Art (Cum Laude)

ACADEMIC POSITIONS

- 2015– **Associate Professor of Art**, Foundations Coordinator, Department of Art & Design, Eastern Kentucky University
2009–15 **Assistant Professor of Art**, Foundations Coordinator, Department of Art & Design, Eastern Kentucky University
2007–09 **Gallery Director/Curator/Instructor**, Department of Art, Indiana State University.
2005–06 **Assistant Professor of Sculpture**, Department of Art, Rhodes College
2002–05 **Instructor of Record, Graduate Assistant**, School of Art & Design, Southern Illinois University Carbondale

EXHIBITION HISTORY • SOLO & TWO-PERSON

- 2021 **Temper & Conduct** (Two Person w/ Katie Hargrave), Curator Elizabet Elliott, Alabama Contemporary Art Center, Mobile, AL
2020 **Bra Bröd / DISTANCIO**, Curator Anna Viola Hallberg, Gummifabriken, Värnamo, Sweden
2019 **smoke 'em if you got 'em: Sabbatical Exhibition**, Giles Gallery, Eastern Kentucky University, Richmond, KY
American Mortal (Two Person w/ Becky Alley), Lamont Gallery, Phillips Exeter Academy, Exeter, NH
Needle-and-Bowl (Antigravity Museum Installation), The Rockwell Museum, Corning, NY
smoke 'em if you got 'em, Maus Contemporary, Birmingham, AL
2018 **Monument**, Robert Henry Contemporary, Brooklyn, NY
2017 **American Mortal** (Two Person w/ Becky Alley), Art Academy of Cincinnati, College of Art & Design, Cincinnati, OH
2016 **Positions Berlin**, Postbahnhof am Ostbahnhof, Berlin, Germany
American Mortal (Two Person w/ Becky Alley), Morlan Gallery, Transylvania University, Lexington, KY
V for Victory, Overbrook Art Gallery, Muskegon Community College, Muskegon, MI
2014 **Victory Without Fanfare** (Two-Person w/ Lori Larusso), Lexington Art League, Lexington, KY
S.O.S., Maus Contemporary, Birmingham, AL
2013 **Charm Offensive** (Two-Person w/ Robert Lach), Solo(s) Project House, Newark, NJ
Wish You Were Here!, R. Jampol Projects (formerly S & J Project(s)), New York, NY
2009 **Soft Power**, Halcyon Contemporary Art, Terre Haute, IN
2005 **Drapes with Shoes To Match**, Surplus Gallery @ the Glove Factory, Carbondale, IL
2002 **COLOR**, Motor Gallery, Hamtramck, MI

EXHIBITION HISTORY • GROUP

- 2021 **Department of Art & Design: Faculty Biennial**, Giles Gallery, Eastern Kentucky University, Richmond, KY
Capitolism: The Normalization of Political Violence in the United States, Maus Contemporary, Birmingham, AL
Of Care and Destruction: 2021 Atlanta Biennial, Curator Dr. Jordan Amirkhani, Atlanta Contemporary, Atlanta, GA
2020 **Letters from the Front**, Curators Adelaide McComb and Stephanie Wise, Gallery Q, Virtual Exhibition/COVID-19
Revolutionary, Curator Jessica Oberdick, Kennedy Heights Arts Center, Cincinnati, OH
Night In America, Maus Contemporary, Birmingham, AL

- 2019 **2019 Southern Constellations Exhibition**, Curator Jessica Gaynelle Moss, North Carolina A&T University, Greensboro, NC
Department of Art & Design: Faculty Biennial, Giles Gallery, Eastern Kentucky University, Richmond, KY
- 2018 **Reimagine** (fundraiser), Creative Alliance for Arts Education, Downtown Arts Center, Lexington, KY
Radical Vernacular, Gold / Scopophilia*, Montclair, NY
Gasoline Rainbow, Gold / Scopophilia*, Montclair, NY
Motherland in Art, Curator Agnieszka Sachar, Museum of Contemporary Art in Krakow, Krakow, Poland
- 2017 **Alien vs Predator**, Curator Nicolas B. Aziz, New Orleans Art Center, New Orleans, LA
Department of Art & Design: Faculty Biennial, Giles Gallery, Eastern Kentucky University, Richmond, KY
I hear it everywhere I go, Curator Terri C. Smith, Franklin Street Works, Stamford, CT
Kill Switch, Maus Contemporary, Birmingham, AL
Your Body is a Battleground, Curator Wendy Vogel, VOLTA NY 2017, New York, NY
Third Space / Shifting Conversations About Contemporary Art, Curator Wassan Al-Khudhairi, Birmingham Museum of Art, Birmingham, AL
History of the Present: Deconstructing Narratives, Curators Rachel Sydlowski and Sarah Rowe, OSilas Gallery, Concordia College, Bronxville, NY
Failure In Progress: Project 20, Curator Jessica Bennett Kincaid, Zephyr Gallery, Louisville, KY
- 2016 **Luxembourg Art Prize**, Galerie Hervé Lancelin, Luxembourg City, Luxembourg
Cherry Bounce: Appalachian Art, American Politics, Curator Eric Drummond Smith, William King Museum of Art, Abingdon, VA
With Liberty and (in)Justice For All?: An exploration of inequities, truths, and interpretations of American Justice, Curators Rebecca Jampol and Jasmine Wahli, Gateway Project, Newark, NJ
Truth to Power, Curator Yosi Sergeant, Democratic National Convention, Philadelphia, PA
Luminous Bodies, Curator Teresa Ascencao, Artscape Gibraltar Point, Toronto, Canada
The Art of Politics, Curator Yosi Sergeant, Politicon 2016, Pasadena Convention Center, Los Angeles, CA
Southern Constellations, Transformer Gallery, American University Museum at the Katzen Arts Center, Washington, DC
17th Annual Art Papers Art Auction, Director Saskia Benjamin, BoBo Intriguing Objects, Atlanta, GA
- 2015 **Sculpture³: Material + Method + Meaning**, University Gallery, Eastern Michigan University, Ypsilanti, MI
The Good Gray Project, Curators Becky Alley and Candace Chaney, Downtown Art Center, Lexington, KY
Department of Art & Design: Faculty Biennial, Giles Gallery, Eastern Kentucky University, Richmond, KY
Southern Constellations at the Allcott Gallery, Curator Jennie Carlisle, Allcott Gallery, UNC-CH, Chapel Hill, NC
Expanding the Constellation: Elsewhere at Artspace, Curator Jennie Carlisle, Artspace, Raleigh, NC
Art Gala & Exhibition (Regional), Lexington Art League, Lexington, KY
- 2014 **Southern Constellations: Selections from Elsewhere Museum's curatorial initiative supporting experimental art practice in the South** (International), Curator Jennie Carlisle, Smith Gallery, Appalachian State University, Boone, NC
Southern Constellations @ SUMMIT 9/50, Curator Jennie Carlisle, Atlanta Contemporary, Atlanta, GA
- 2013 **Department of Art & Design: Faculty Biennial Exhibition**, Giles Gallery, Eastern Kentucky University, Richmond, KY
Texas Contemporary Art Fair, Curator Guido Maus, George R. Brown Convention Center, Houston, TX
Borders: A Regional Survey (Regional), Curator Mary Kramer, Swope Art Museum, Terre Haute, IN
Gateway Project, Pop Up Exhibition, Curator Rebecca Jampol, Gateway Center, Penn Station, Newark, NJ
Pulp 3 (International), Maus Contemporary, Birmingham, AL
Open Call, Curator Terrence Sanders, Untitled Projects, Los Angeles, CA
Painting Painting, Curator Amanda Roscoe Mayo, ArtPadSF 2013, San Francisco, CA
- 2012 **Art of Politics** (National), Curator Jill Foote-Hutton, Amelia Center Gallery, Gulf Coast State College, Panama City, FL
The 200 (Local) Exhibition and Fundraiser, Loudoun House, Lexington Art League, Lexington, KY
SRAM Part Project (International) Exhibition and Fundraiser, Curator Terrence Coffman, All proceeds benefit World Bicycle Relief, Cedar Lake Theatre, New York, NY

- 2011 *(Welcome to) Six Flags – Trouble in Paradise* (International), Curator Guido Maus, Maus Contemporary, Birmingham, AL
- 2009 **Department of Art & Design: Faculty Biennial Exhibition** (Local), Giles Gallery, Eastern Kentucky University, Richmond, KY
- Department of Art & Design: Faculty Biennial Exhibition** (Local), Giles Gallery, Eastern Kentucky University, Richmond, KY
- Faculty Exhibition Indiana State University** (Local), Bicentennial Art Museum, Paris, IL
- Arts Illiana: Spring Group Exhibition** (Local), Arts Illiana, Terre Haute, IN
- 2008 **Preview Exhibition: 2008/09 Season** (Local), Halcyon Contemporary Art, Terre Haute, IN
- Meet Your Maker: Faculty Exhibition** (Local), Indiana State University Art Gallery, Terre Haute, IN
- ISU Women Artists: Past & Present, Group Exhibition** (Local), Turman Art Gallery, Indiana State University, Terre Haute, IN
- 2007 **Put Into Practice: Faculty Exhibition** (Local), Indiana State University Art Gallery, Terre Haute, IN
- Group 62901** (Invitational), Well Street Art Co., Fairbanks, AK
- 2006 **mac001** (Regional), Medicine Factory, Memphis, TN
- 2005 **Newcomers** (Local), Delta Axis @ Marshall Arts, Memphis, TN
- Marking Traces** (National), 33 Grand Gallery, Oakland, CA
- Emerging Artists Exhibition** (Regional), Foundry Art Centre, St. Charles, MO
- Process, Performance, & Projection III** (Local), Surplus Gallery @ the Glove Factory, Carbondale, IL
- 2004 **MFA Preview** (Local), University Museum, Carbondale, IL
- RPM** (Local), Surplus Gallery @ the Glove Factory, Carbondale, IL
- Plexus** (Invitational), Sara Hoffman, Keith Whetstone, and Melissa Vandenberg, Mad Art Gallery, St. Louis, MO
- 2003 **Process & Performance II**, Group Exhibition (Local), Surplus Gallery @ the Glove Factory, Carbondale, IL
- One Night Only**, Group Exhibition, Co-Curator (Local), Surplus Gallery @ the Glove Factory, Carbondale, IL
- Bail Bale**, Sculpture Graduate Show (Local), Surplus Gallery @ the Glove Factory, Carbondale, IL
- Somewhere in the Middle**, JC Christy and Melissa Vandenberg, Surplus Gallery @ the Glove Factory, Carbondale, IL
- "I"**, Group Exhibition (Local), Surplus Gallery @ the Glove Factory, Carbondale, IL
- 2002 **Process & Performance** (Local), Surplus Gallery @ the Glove Factory, Carbondale, IL
- Sculpture2002** (Local), Sculpture Graduate Show, Surplus Gallery @ the Glove Factory, Carbondale, IL
- Works** (Local), Faculty/Graduate Exhibition, Surplus Gallery @ the Glove Factory, Carbondale, IL
- Alumni Art Exhibition** (Invitational), Center Galleries, College for Creative Studies, Detroit, MI
- the kitchen sink - a 168 hour exhibition**, (Regional), Detroit Contemporary, Detroit, MI
- Academics** (Invitational), Paint Creek Center for the Arts, Rochester, MI
- Actual Size Biennial** (Invitational), Detroit Contemporary, Detroit, MI
- Sampler** (Invitational), CCS Alumni Exhibition, Scarab Club, Detroit, Michigan, catalog
- 2001 **DC Auction**, Exhibition and Fundraiser, Detroit Contemporary, Detroit, MI
- 2000 **Actual Size II** (Invitational), Detroit Contemporary, Detroit, MI
- 1999 **Actual Size** (Invitational), Detroit Contemporary, Detroit, MI
- Naked** (Local), Detroit Contemporary, Detroit, MI

EXHIBITION HISTORY • JURIED

- 2019 **Art of Goodwill**, Speed Museum, Louisville, KY
- KMAC Triennial**, Jurors Joey Yates, Alice Gray Stites, Dr. Elizabeth Emily Goodman, and Matt Distel, Kentucky Museum of Art and Craft, Louisville, KY
- 2017 **Order and Chaos** - Chautauqua National Juried Exhibition, Juror Robert L. Croker, Giles Gallery, Eastern Kentucky University, Richmond, KY
- 2015 **RESPOND** (International), Curators: Esteban del Valle, Molly Dilworth, Oasa DuVerney, Ira Eduardovna, Steffani Jemison, and Dread Scott, Smack Mellon Gallery, Brooklyn, NY
- 2014 **Beauty Matters** - Chautauqua National Juried Exhibition (National), Juror Andrea Keys-Connell, Giles Gallery, Eastern

Kentucky University, Richmond, KY

- 2013 **Materials: Hard & Soft** (National), Juror Jean W. McLaughlin, Center for Visual Arts, Greater Denton Arts Council, Denton, TX
Minority Rule: 28th Annual Positive/Negative (National), Juror Michael Ray Charles, Slocumb Galleries, East Tennessee State University, Johnston City, TN
- 2012 **Fine Contemporary Craft** (National), Juror Gwynne Rukenbrod, Artspace, Raleigh, NC
Dissidence (National), Juror Ryan Herberholz, work • detroit, University of Michigan, Detroit, MI
Art of Democracy (National), Juror Marshall Arisman, New York Society of Etchers, The Sacred Gallery, New York, NY
Reverberations of the Civil War (Local/Regional), Juror Darryl Halbrooks, Giles Gallery, Eastern Kentucky University, Richmond, KY
America! (National), Juror Joe Levickas, work • detroit, University of Michigan, Detroit, MI
Right Here Over There (National), Juror Becky Alley, Loudoun House, Lexington Art League, Lexington, KY
- 2011 **67th Annual Wabash Valley Juried Exhibition** (Regional), Juror Janie Welker, Swope Art Museum, Terre Haute, IN
Love And Things Like Love (National), Juror Becky Alley, Loudoun House, Lexington Art League, Lexington, KY
Pattern Play (Regional), Juror Elaine Quave, Living Arts and Science Center, Lexington, KY
- 2010 **KY.7 Biennial** (Regional), Jurors John Begley and Jason Franz, Loudoun House, Lexington Art League, Lexington, KY
Creative Inquiries - The Chautauqua National Juried Exhibition (National), Juror Tina MacAlment, Giles Gallery, Eastern Kentucky University, Richmond, KY
- 2009 **Generously Odd: Craft Now** (National), Juror Travis Townsend, Loudoun House, Lexington Art League, Lexington, KY
65th Annual Wabash Valley Juried Exhibition (Regional), Juror Ann Albano, Swope Art Museum, Terre Haute, IN, *Arts Illiana Award of Recognition, Sponsored by Indiana Arts Council
- 2004 **Honors Awards 2004** (National), Juror Mel Watkin, Art St. Louis, St. Louis, MO (Traveling Exhibition, Schmidt Art Center, Belleville, IL)
- 2003 **Fiber Focus 2003** (National), Juror Junco Sato Pollack, Art St. Louis, St. Louis, MO (Award of Excellence-Sponsored, Missouri Fiber Artists)

COLLECTIONS

- 2020 Gummifabriken, Värnamo, Sweden
- 2019 21c Museum, Louisville, KY
Rockwell Museum, Corning, NY

CURATORIAL PROJECTS

- 2011 **More Is More**, National Juried Exhibition, Juror Melissa Vandenberg, Loudoun House, Lexington Art League, Lexington, KY (Catalog)
- 2009 **How to Make a Place in the World**, Solo Exhibition, Mara Adamitz Scrupe, Indiana State University Art Gallery
Re(Search): Exploring the Relationship Between Science & Art, Steve Aishman, Ronald Leax, Sara Mast, Brian Nelson, and Kathryn Refi, Indiana State University Art Gallery
Not In My Backyard, Williamson Artist-In-Residence, Solo Exhibition Sandy Winters, Indiana State University Art Gallery
Clay & Context: National Juried Exhibition, Juror Sherman Hall of Ceramics Monthly Magazine, Indiana State University Art Gallery
- 2008 **Building Futures**, Solo Exhibition Scott Ingram, Indiana State University Art Gallery
Bloodline: A Quilt Exhibition, Rachel Brumer, Jane Burch Cochran, Nancy Crow, Brian Dykhuizen, Susan Else, Ian Hundley, Sonji Hunt, Joan Lockburner Deuel, Michael Aaron McAllister, Petra Nyendick, Shawn Quinlan, Lydia Schrock and the Amish of Amherst, WI., Fraser Smith, Faith Ringgold, Aminah Brenda Lynn Robinson, Kevan Rupp Lunney, Arlé Sklar-Weinstein, Rhiannon Williams, Indiana State University Art Gallery, Terre Haute, IN
Local Threads: Quilts of Vigo County, Co-Curated with Marylee Hagan, Vigo County Historical Society, Turman Art Gallery, Indiana State University

In & Out of Place: Six Photographers, Richard Koenig, Emily Momohara, Patrick Nagatani, Lisa Robinson, Rebecca Blume Rothman and Matt Siber, Co-Curated with Mary Kramer, Indiana State University Art Gallery

2007 ***The Deception Pass Project***, Solo Exhibition Tanya Synar, Indiana State University Art Gallery

Rembrandt van Rijn, Etchings: Originals, Restrikes & Forgeries, Co-Curated with Hank Emile Mathis, Turman Art Gallery, Indiana State University

PRESENTATIONS & LECTURES

2018 **Visiting Artist and Juror**, *2018 UTC Department of Art Juried Student Exhibition*, Cress Gallery, University of Tennessee Chattanooga, Chattanooga, TN

2015 **Panelist**, Paper Presentation *Abundant Couture / Sustainable Collaboration*, Panel *Sustainable Models for Three Dimensional Design Curriculum*, Moderator David Fobes, *Tectonic Shifts Conference*, Foundations in Art: Theory & Education (FATE), Indianapolis, IN

2014 **Guest Artist Lecturer**, *In-Residence*, Lexington Art League, Lexington, KY

Facilitator, *ThinkTank8 - Big Sky Vision • Grounded Strategy*, Biennial Conference, Integrative Teaching International (ITI), University of Montana, Bozeman, MT

Panelist, *Artist Conversations: (de)Finding Success*, Lexington Art League, Lexington, KY

2013 **Panelist**, *Southern Constellations Convergence • A Curated Conversation About Experimentation in Southern Art Practice*, Elsewhere Museum, Greensboro, NC (Via Skype, Flight Cancelled)

Guest Lecturer, *Curate Now*, Seminar Course, University of Kentucky, Lexington, KY

2012 **Panelist**, *How Detroit Built My Aesthetic*, Moderator Chris Olszewski, Mid-America College Art Association Conference (MACAA), Detroit, MI

2011 **Guest Curator Lecture**, *More is More*, National Juried Exhibition, Juror Melissa Vandenberg, Loudoun House, Lexington Art League, Lexington, KY

Fellowship Artist Lecture, *ThinkTank6* (June), Integrative Teaching Technologies, University of Georgia, Athens, GA

Presenter & Participant, *ThinkCatalyst*, ITI @ FATE National Conference, St. Louis, MO

2010 **Guest Artist Lecture**, *KY.7 Biennial*, Regional Juried Exhibition, Jurors John Begley and Jason Franz, Loudoun House, Lexington Art League, Lexington, KY

Presenter, *FATE Regional Forum Project Share*, Troy University, Troy, AL

Guest Juror & Lecturer, *Foundations Exhibition*, University of Kentucky, Lexington, KY

2009 **Panel Moderator**, *Art In the Public Sphere w/ Erika Doss, Douglas Kornfeld and Lynette Pohlman*, Art Spaces Inc., Indiana State University and the Swope Art Museum, Terre Haute, IN

Guest Lecturer for Swope Alliance Series, *Soft Power: A Project Based Practice*, Swope Museum, Terre Haute, IN

PUBLICATIONS

2020 *smoke 'em if you got 'em*, *Melissa Vandenberg: Selected Works 2009–2019*, Monograph, Published by Maus Contemporary, Birmingham, AL (publishing delayed due to COVID-19)

2019 *The Indianapolis Review: Issue 7*, *Online Quarterly Journal of Poetry and Art*, Editor Natalie Solmer

2017 *The Indianapolis Review: Issue 1*, *Online Quarterly Journal of Poetry and Art*, Editor Natalie Solmer

2016 Image *Siamese Flag*, "Mitridate Re Di Ponto", *Théâtre Royal de La Monnaie Season Catalog*, Brussels, Belgium
Foreword Author and Featured Artist, *Star Spangled! American Flags in Art*, Editors Ashley Rooney and Stephanie Standish, Schiffer Publishing

2015 Cover Image *Disorderly Conduct*, "*This*" *Ameri-can-ah*, Crisler, Curtis. Cherry Castle Publishing

2014 *New American Paintings #112 • Juried Exhibitions-In-Print* (Peer Reviewed Journal), Open Studios Press (Periodical), Juror René Morales, Curator, Pérez Art Museum, Miami, FL

Measuring Success: Critique, Rubrics and Assessment, *Future Forward* (Peer Reviewed Online Journal), Editor Lucy Curzon, Integrative Teaching International (ITI)

2012 *International Drawing Annual 6 (INDA6) Exhibition-In-Print* (Catalog), Manifest Creative Research Gallery & Drawing Center

- 2011 More is More (Catalog), Lexington Art League, Lulu Online Press
Project Splash: For Artists & Designers Who Teach (Online), Editor Deb Karpman
Learning Partnerships: Distributive Leadership in the Foundations Classroom, Future Forward (Peer Reviewed Online Journal), Integrative Teaching International (ITI)

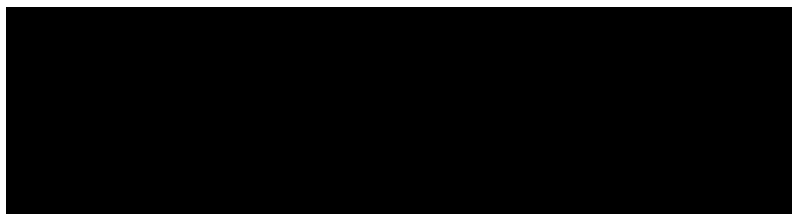
RESIDENCIES & VISITING ARTIST

- 2019 **Artist-in-Residence**, Arrowmont School of Arts and Crafts, Gatlinburg, TN
Artist-in-Residence, Corning Museum of Glass, Corning, NY
2018 **Artist-in-Residence**, Konstepidemin, Gothenburg, Sweden
2017 **Artist-in-Residence**, SÍM (Samband Íslenskra Myndlistarmanna), Reykjavík, Iceland
2016 **Artist-in-Residence**, *Luminous Bodies*, Artscape Gibraltar Point, Toronto Islands, Canada
2015 **Visiting Artist** (Madison County Artist Exchange Program), Hokuto-shi, Yamanashi Prefecture, Japan
2014 **Artist-in-Residence**, Lexington Art League, Lexington, KY
2013 **Artist-in-Residence & Southern Constellations Fellowship**, National Endowment for the Arts, Elsewhere, Greensboro, NC
Artist-in-Residence, Solo(s) Project House, Newark, NJ

GRANTS & AWARDS

- 2018 **Artist Travel Grant**, Great Meadows Foundation, Louisville, KY (\$4400)
2017 **Artist Travel Grant**, Great Meadows Foundation, Louisville, KY (\$4300)
2016 **Luxembourg Art Prize Finalist**, Galerie Hervé Lancelin, Luxembourg City, Luxembourg
2015 **Al Smith Fellowship**, Kentucky Arts Council, Louisville, KY (\$7500)
2011 **Artist Enrichment Grant**, Kentucky Foundation for Women, Louisville, KY (Middleland Project FUNDED \$4600)
2010 **Junior Faculty Research Grant**, College of Arts & Sciences, Eastern Kentucky University, Richmond, KY (Middleland Project FUNDED \$4500)
2009 **Arts Project Grant**, Awarded to Indiana State University Art Gallery for the Visiting Artist & Scholar Series. Arts Illiana, Indiana Arts Commission, FUNDED \$2900, Project Period July 2009–June 2010
2008 **Arts Project Grant**, Awarded to Indiana State University Art Gallery for the Visiting Artist & Scholar Series. Arts Illiana, Indiana Arts Commission, FUNDED \$4600, Project Period July 2009–June 2010

Ilona Szekely Ph.D.



EDUCATION

Ph.D., Policy Studies and Evaluation, University of Kentucky, 2012.

M.A., Art Education, Teachers College Columbia, 2002.

B.A., Art Education, University of Kentucky, 1998.

ACADEMIC POSITIONS

Assistant Professor of Art Education, Art and Design, Eastern Kentucky University , 2009-present

Graduate Teaching Assistant, Department of Education Policy and Evaluation, College of Education, University of Kentucky, 2006-2009

OTHER POSITIONS

Executive Director and founder of National Association of Play and Art (2018-Present)

Art Teacher, Fayette County Public Schools, Lexington, KY 2005-2006

Art Teacher, Arlington Public Schools, Arlington, VA, 2002-2005

Graduate Teaching Assistant, Teachers College Columbia, 2000-2002

Art Teacher, The School for Ethical Culture (part time) , New York, NY 2001-2002

Art Teacher, Boone County Schools, Hebron, KY, 1996-1999

TEACHING

Art Education Materials Intro AED 360 -9 semesters

Art Education Methods AED 540/740 – 8 semesters

Art Education Materials AED 561/761 -8 semesters

Art Education Methods AED 361-5 semester

Art Appreciation ART 200 – 16 semesters

2D design ART 152 – 8 semesters

Student Teaching -10 semesters

Teaching Abroad

CCSA New Zealand- Winter 2018

Accademia Europa Di Firenze, (AEF) One month Florence, Italy with ECU students- June, 2018

Accademia Europa Di Firenze, (AEF) One month Florence, Italy, ECU students- June, 2017
Two weeks, Spain with ECU students- May 2015

Two weeks guest professor, Kankaapa school in Finland- April 2013

PERFORMANCES, EXHIBITS, PRODUCTIONS:

Juried Performances/Exhibits/Productions:

Play and Art Podcast
Producer and co-presenter
2019-current

Art Class Curator Podcast #28
November, 19th 2018

Bluegrass Biennial:
A Juried Exhibition of Kentucky Artists at the Claypool-Young Art Gallery at Morehead
State University
Juror: Daniel Pfalzgraf
May-Aug 2-18

Nasty Woman Kentucky
Parachute Factory
Lexington, KY
Feb, 2017

SA/VS Alumni Art Exhibit
University of Kentucky
August/September 2015

Small Works Juried Show
440 Gallery
Brooklyn, NY
Juror: **Angel Bellaran**
December/January 2014

Generation Show

A.I.R. Gallery
Brooklyn, NY
December 2013

Non-Juried:

Solo Exhibit, Giles Gallery
November 2021

Museum of Craft and Design
Lets Face It
San Francisco/On Line
June, 2020
https://sfmcd.org/lfi_communitygallery/

Eastern Kentucky University
Faculty Exhibit
September, 2017

Gallery on Main
Members Exhibit
Richmond, KY
September, 2015

Eastern Kentucky University
Faculty Exhibit
September, 2015

Gallery on Main
Mentor/Mentee Exhibit
Richmond, KY
September, 2013

Eastern Kentucky University
Faculty Exhibit
September, 2013

Mary Rezny Gallery
Curated and participated in exhibition

Lexington, KY
November, 2012

Gallery on Main
Richmond, KY
October, 2012

Eastern Kentucky University
Faculty Exhibit
September, 2011

Base Gallery
Organizer/Participant
Kentucky Art Education Association, Higher Education Exhibit
Cincinnati, Ohio
April 2008

Base Gallery
Solo Exhibit
Cincinnati, Ohio
September 2007

Morehead State University
Group Exhibit
Morehead, Kentucky
November 2005

George Mason University
Group Exhibit
Fairfax, Virginia
January 2003

Macy Gallery, Columbia University
Group Exhibit
New York, New York
April 2001

Art Department Gallery
Group Exhibit
Northern Kentucky University
February 2000

Base Gallery

Solo Exhibit
Cincinnati, Ohio
April 2000

The Center for Contemporary Art
Solo Exhibit
Lexington, Kentucky
October 1999

Rasdall Gallery
Group Exhibit
Lexington, Kentucky
March 1998

The Carnegie Center
Solo Exhibit
Lexington, Kentucky
December 1997

Art Education Gallery
University of Kentucky
Solo Exhibit
May 1996, April 1997, December 1998

Barnhart Gallery
Lexington, Kentucky
Group Exhibit
April 1997

PNC Gallery
Lexington, Kentucky
Group Exhibit
April 1997

John Tuska Gallery
Lexington, Kentucky
Group Exhibit
March 1997

Singletary Center for the Arts
Lexington, Kentucky
Solo Exhibit
March-April 1996

PUBLISHED WORKS

Scholarly Books:

The Secondary Art Teachers Guide to Examining Art and Design in The Community.
Bloomsbury Press. (Nov, 2021)

Szekely I. (2004) *Children's Video Art*. The National Art Education Association: Reston: NAEA

Refereed Journal Articles:

Szekely, I (Spring 2020) *Instillations: School Buildings as Canvas,: Constructivist Teaching Journal*. P.4

Szekely, I. (Jan, 2015). *Playground Inventions and Art Teaching: Journal of Art Education*. 68(1)P.37.

Szekely, I.(July, 2014). *Creating Meaningful Museum Experiences For Elementary Children: Discussions with future art teachers. Journal of Art Education*, 67(4)p.34-49.

Szekely, I. (September, 2013). *Multiple Perspectives on Teen-Centric Art Museum Programs: A recent Emergence International Journal of Inclusive Museum*, 5(4) p. 2-15.

Szekely. I. (July, 2012) *Art in the American Airport, The Journal of Art Education, NAEA*, 65(9) P. 33-39.

Szekely, I. (2008, March) *Art at the mall: A look at the aesthetics of popular mall art culture. International Journal of Art and Design Education*.27(2) p. 192-201.

Szekely I. (2007, Feb) *From Barbie to the Swan: Addressing issues of body image in the art room. Australian Journal of Art Education*. 30(2) p. 3-12.

Non-Refereed Journal Articles:

Szekely, I. *School Arts Magazine, Connecting Through Art in a Covid World*. (March 17th 2021) Davis Publication .

Szekely, I. School Arts Magazine (Summer, 2019) Davis Publication. Vol 118 (Issue 10) P.12-13.

Szekely, I. Splatter Magazine (Spring, 2015) WAEA Publication Vol 1(Issue 3) P.14-16.

Szekely I. (2008) Talking about art with children in museums; NAEA Advisory.

Szekely Tackett I. (2001, January) Gender Equality in the Art Room: From Heroes to Heroines, *KAEA Journal*.

Szekely Tackett I. (2000,March) KAEA Newsletter p.3 Art Teaching Resources: Kentucky's Art Museums.

Szekely Tackett I. (2000, September). *KAEA Newsletter*, p.5. KAEA Annual Convention Report.

Szekely, Tackett I. (1999, March). *KAEA Newsletter*, p.4. Art Teaching Resources: Illustrated Children's Books.

Szekely, Tackett I. (1999). *KAEA Newsletter*, p.4 Designing an art education conference as a work of art.

Szekely, Tackett I. (1999). *KAEA Newsletter*, p.5 Art Teaching Resources: Using videos in the art Classroom.

Refereed Chapters in Books:

Szekely I. (2012) The Last Art Teacher; Art teaching in Middle School. Anthology, Columbia University, Teachers College Press

Szekely I. (2002) Artworld of Spiegelman. In M. Erickson & B.Young *Multicultural Artworlds: Enduring, Evolving, and Overlapping Traditions*. (pp. 77-80). Reston: NAEA

Reviewed Books:

Art Education: Thriving in Teaching and Learning, by Debrah Sickler-Voigt. For Routledge Press.

ORAL PAPERS PRESENTED/ INVITED LECTURES

Harden County Professional Development
Lead full day professional development.
July, 2019,2020, 2201

Art of Education Conference
Designing Instruction to Facilitate Student Response
Online-July 2020

Hardin County Schools
Invited Keynote for Professional Development Day
July 2020

NAEA Pre-Conference Teaching for Artistic Behaviors Day
Title: Instillation in School and Community Settings
Boston, MA.
Invited Guest Speaker
March 2019

Association for Constructivist Teaching
Title: The Art Room as a Center for Activism:
Instillation-based art in school hallways and community settings
Invited Guest Speaker
October, 2018

Maryland Art Institute
Title: Design instillation-based art
Invited Guest Speaker
October, 2016

Denver Teaching for Artistic Behaviors Conference
Title: Looking at Artistic Behaviors utilized to model ways for students to find their own art interests
and aesthetic voices including games, plays, and performances.
Invited, Guest presenter
January 2016

Arkansas State Conference
Invited, guest presenter
November, 2015

Self-Directed Learning in the Art Room, Teaching for Artistic Behaviors,
Massachusetts Institute College of Art. Featured Presenter.
July 2015

Today and Tomorrow, Creativity in Learning.
Sponsored by Harvard Project Zero and LACMA
Invited guest presenter

February 2016-Present

Art Education Student Association Sponsor
20010-present

SERVICE TO THE PROFESSION

Kentucky Art Education Conference Coordinator
(KyAEA)
Thomas More College, 2017

President/elect Kentucky Art Education Association
(KyAEA)
2015-present

Kentucky State Conference
Host and organizer
Richmond, KY 2012, 2016

State Conference Organizer
Kentucky State Conference
Lexington, KY 2015

Kentucky Art Education Association
Higher Education Division Chair
2009-15

Director of NAEA Student Chapters
The State of Kentucky
2009-2015

Kentucky Art Education Association
State Conference Organizer
Lexington, KY 2009

Art Education: The Journal of the National Art Education Association.
Editorial Review Board
National Art Education Association
2004-2008

Kentucky Art Education Association
Higher Education - Division Chair
2008



Arts In Education National Program
U.S. Department of Education, OESE
400 Maryland Ave., SW
Washington, DC 20202

March 02, 2021

I am writing in support of the Kentucky Educational Development Corporation (KEDC) in their submission of the Assistance in Arts In Education National Program to the Office of Elementary and Secondary Education (OESE). KEDC will develop an initiative with a strong didactic and pedagogical component that highlights the importance of the role of the arts in education. The program will focus the inclusion and presence of arts in Kentucky schools through transferable professional development that facilitates to school personnel the planning and implementation of a comprehensive arts-based and arts-integrated curriculum and educational programming in music, dance, theater, media arts, and visual arts, including folk arts with the purpose of extending the arts to underserved communities, those whose opportunities to experience the arts are limited by backgrounds, geographical location, economics, and/or disabilities.

KEDC will: (1) Provide research based training and direct services to support professional development for Kentucky K-12 teachers to acquire knowledge or skills in the arts, prioritizing special education and arts teachers. (2) Expand and broadcast instructional materials, and highly interactive workshops across a diverse range of artistic disciplines impacting the teaching of K-12 arts with significant resources to create learning opportunities for students in new settings beyond the traditional classroom. (3) Strengthen and expand partnerships among schools, school districts, communities to appropriately engage arts education as vital to the process of assimilate information more effectively during the academic process.

The National Council for History Education will contribute to and promote KEDC's work in ensuring the development and dissemination of innovative practices to assess and attain higher levels of achievement using the arts as an instrument to gather participation by multiple agencies. We are able to connect educators with experts in traditional crafts, traditional music, and the history of the arts in the United States. We can support this program through webinars, in-person and online learning, and resource development. We commit to working with educators to analyze art and music as a way of understanding American history and culture. In closing, I enthusiastically look forward to supporting and working with KEDC in promoting the work and sustainability of this project that explicitly offer lifelong learning experiences for children among rural Kentucky schools and communities.

Sincerely,

Grace Leatherman

Executive Director, National Council for History Education

13940 Cedar Road, #393, University Heights, OH 44118 • www.nche.net

Resume

Dr. James Evans, Jr



My personal mission: To facilitate the growth and development of each and every student through continually helping school districts, schools, school leaders, teachers, support personnel, parents and the community be successful in their respective roles.

EDUCATION

The Graduate Program, Morehead State University
EdD

The Graduate Program, Eastern Kentucky University
Superintendency, Instructional Supervision, Principalship, Rank I, Various Education Endorsements, Masters

Undergraduate Program, Eastern Kentucky University
History, Anthropology, Bachelor of Arts

EXPERIENCE

Kentucky Education Development Corporation
Consultant Instruction and Leadership 2019-Current
Project, Operations and Grant Director 2019-Current
Lee County School District
Superintendent 2008-2019
Transportation Director 2007-08
Principal 2000-07
Assistant Principal 1998-00
Teacher 1993-1998
Teachers Assistant 1992
Basketball and Tennis Coach 1993-2000
IBM/Lexmark 1987-1993
Elderly Care 1986
Evans Construction 1981-87

PROFESSIONAL AFFILIATIONS/BOARDS

Kentucky Association of School Administrators 1998-present
American Association of School Administrators 2008-present
Kentucky Association of School Superintendents 2008-present
Kentucky Association School Superintendents Executive Board 2017-2019
Kentucky Association School Superintendents President Elect 2018-19
Kentucky Association School Superintendents Vice President 2017-18

Kentucky Association of School Administrators Board Member and Rep for Kentucky Association of School Superintendents 2018-21
Kentucky Association of School Administrators New Superintendent Mentor- 4 times
Kentucky School Board Association Upper Kentucky River Region Secretary 2008-10 and 2018-20
Kentucky Educational Development Corporation Chair 2017-18
Kentucky Center for Performance Excellence Board Member 2017-2020
Kentucky Department of Education Commissioners Advisory Council 2012-13 and 2016-17 and 2018-present
Cognia Kentucky State Council Chair 2016-present
Kentucky Valley Educational Cooperative Chair 2012-13 and 2016-17
Kentucky Dual Credit State Committee 2015-present
Kentucky Center for School Safety Executive Board, Vice Chair, Assessment Teams 2011-14
AdvancED Kentucky State Council and Accreditation-Diagnostic Review Team Member Statewide-2008-present
Kentucky Leadership Academy Foundation Team 2013
Kentucky Association of School Administrators Legislative Committee
Kentucky Association of School Administrators School Safety Committee (Vice Chair)
Kentucky Association of School Superintendents Legislative Committee
Kentucky School Boards Association Legislative Steering Committee
Kentucky Association of School Administrators Superintendent Professional Growth and Evaluation Steering Committee
Kentucky Valley Educational Cooperative Appalachian Renaissance Initiative Design Team
Kentucky Educational Development Corporation Executive Board
Forward in the Fifth Executive Board

AWARDS

2004 Beattyville Lee Co Fire Rescue Life Saving Event Award
2015 Kentucky School Board Association PEAK Award
2015 Kentucky School Board Association Kids First Advocacy Award
2016 Kentucky Educational Development Corporation Superintendent of the Year Award
2016 Kentucky Association of School Administrators Superintendent of the Year Finalist
2017 Kentucky School Board Association F.L. Dupree Superintendent of the Year Award
2018 Kentucky Association of School Administrators Kentucky Superintendent of the Year Award

PUBLICATIONS/ARTICLES/PRESENTATIONS

Kentucky Center for Performance Excellence Summer Conference: Process Improvement

Performance Excellence June 2018

Southern Regional Education Board Summer Conference College Career Ready and Partnerships
a Regional Approach July 2018

National Computer Science for All Summit with Microsoft at Washington University, St Louis

Lee Co Schools TEALS CS Pathway Oct 2017

Kentucky Association of School Administrators Ed Law Finance Process Improvement

Performance Excellence Presentation Feb 2017

College and Career Readiness Graduation Rate National Panel Superintendents for I3 Grant in
Washington, DC July 2016

Doctoral Work Recognized in AASA School Administrator Abstract: Role of the
Superintendent in District Turnaround - May 2015

Kentucky Association of School Administrators Strategic Planning Presentation July 2015

Measure to Speed School Innovation Article in KyForward and Courier-Journal - Feb 2014

Testified multiple times before the Kentucky Legislative Body 2008-present

COMMUNITY AFFILIATIONS

Beattyville Kiwanis Vice-President and President

Middle Kentucky River Executive Board

Beattyville Chamber of Commerce

WENDY M. KING

EDUCATIONAL DESIGN COORDINATOR

EDUCATION RELATED AWARDS/ACTIVITIES:

- Teacher Participant/Graduate: Kentucky Reading Project- EKU (2004)
- Presented Case Study: Rockcastle Reads at Summer Conference
- Rockcastle County High School- Curriculum & Instruction Committee Chair (2006-2007)
- ACT Test Proctor (2005-2008)
- Marie Carbo Reading Strategies Conference Attendee (2007)
- Marie Carbo Reading Model Classroom (2007-2008)
- Presented School Wide Carbo Reading Strategies Professional Development - RCHS (2008)
- Featured Classroom - Kentucky Living Magazine Article- Reading – (2008)
- Teacher Participant/Graduate: Kentucky Writing Project- EKU (2010)
- Teacher Consultant with EKU-WP (led summer institute camps – i.e. Technology Integration in Classroom, Building a Writer Friendly Classroom, etc.)
- Summer Camp at EKU- Technology Professional Development
- Mentor Teacher for Summer Institute Teacher Participant-Roundstone Elementary School
- Fifth Grade Level Leader- Mount Vernon Elementary School (2011-2013)
- Kagan Cooperative Learning Strategies 5-day Professional Development attendee (2013) & (2017)
- Teaching American History Grant Participant (2011-2012)
- Teaching American History Grant Teacher Leader (2013)
- Led TAH Grant Members in “Engage it’s All the Rage” Student Engagement Session
- Worked directly with TAH Grant Leader to assist in Grant requirements.
- Teacher Member of Kentucky Textbook Commission- Frankfort, KY (2013-present)
- ELA Common Assessments District Wide Team with Dr. Charles Whitaker Writing Specialist, EKU (2015-2016)
- Teacher Judge- for We the People Debates at Kingston Elementary Richmond, KY (2016)
- StoryWorks ELA Magazine Unit Integration

EXPERIENCE:

Kentucky Educational Development Corporation- KEDC

Lexington, KY

January, 2017 to present

Civics History Through Advanced Research & Geography Education- CHARGE – Educational Design Coordinator

LINK, Literacy Innovations for Neighborhoods in Kentucky Project LINK- Literacy Coordinator

- Daily interactions with superintendents, teachers, L3’s (LINK Literacy Leaders) & Teacher Leaders, Librarians, and various other stakeholders to improve literacy & Social Studies climate in school districts for both U.S. Department of Education Grants.
- Work with teachers, students and literacy partners to craft, implement and monitor school/district literacy plans and various grant initiatives.
- Provide numerous services through research based activities that help expand K-12 literacy plans to improve RTI needs for schools in our districts.
- Work daily with schools across eleven districts to provide free books and technology services for all students using various approved vendors/resources.
- Work to network within communities to expand literacy and content knowledge for all teachers/students/parents within CHARGE & LINK.
- Improve school libraries with technology needs, and various literacy improvements.
- Work to provide school-wide technology software access and technology based programs for RTI success in school districts.
- Increase teachers understanding of pedagogy through universal design for learning (UDL) and various other literacy across content strategies to improve learning.
- Planning of advisory council meetings and summer institutes to facilitate and share learning results from grant findings to all stakeholders.

More grant information can be found at:

#kycharge www.kycharge.com
#readyky www.kylink.org

Mount Vernon Elementary School (P-5th Grades)

Mount Vernon, KY

August 2009- December 2016

Classroom Teacher- 5th Grade (Self-contained classroom)

- Developed and implemented all core subject lesson plans for students.
- Prepared and presented daily instruction in all subject areas.
- Differentiated instruction to meet the needs of all students.
- Used a variety of Multiple Intelligences to teach lessons.
- Integrated all possible resources and technologies available to enhance student learning experiences.
- Designed behavioral modification contracts for students with disciplinary issues.
- Worked closely with special educators to modify lessons for students with IEP’s.
- Built excellent rapport with students, faculty/staff and parents.

KEY TRAININGS:

- *KAGAN Cooperative Training 2017-2020*
- *KAGAN Brain Friendly Training 2019*
- *KAGAN Growth Mindset Training 2019*
- *National Literacy Project (NLP) School Wide Trainer Literacy Action Plans 2017-2019*
- *Right Question Institute- Question Formulation Technique Training, North Carolina 2019*
- *Waters Foundation- Systems Thinking Training 2020*
- *Google Level 1 & Level 2 Educator Certification 2018-2019*
- *Google HistoryIgniteU Training 2019*
- *Google Classroom Training 2019*
- *Document Based Questions (DBQ) Training 2019*
- *TCI- History Alive & Active Strategies Training 2019*

PROFESSIONAL DEVELOPMENT TRAININGS I HAVE LED:

- *Vertical/Horizontal Alignment*
- *Literacy Action Planning*
- *Curriculum Development*
- *Writing Strategies*
- *On Demand Writing*
- *Cooperative Learning Strategies/UDL*
- *Technology in the Classroom*
- *Breakout Rooms/Escaping the Ordinary with Tech Tips*
- *Primary Sources*
- *Deconstructing Standards*

- *Obtaining my Director of Special Education Certification has allowed me to offer more tips, tools and tricks for inclusion, of SpEd population, Gifted, Etc. in each presentation.*

Rockcastle Co. Area Technology Center (9-12th Grades)
Mount Vernon, KY August 2006-May 2007
Special Education Teacher

- Developed and implemented a comprehensive instructional units to match Regular Education Vo-Tech Curriculum.
- Differentiated instruction to meet the needs of all students.
- Used a variety of Multiple Intelligences to teach lessons.
- Developed and monitored IEPs for caseload students, and worked with Regular Education Teachers to ensure all student learning goals were met and maintained.
- Communicated with parents and colleagues to design effective lessons.
- Made adaptations to Vo-Tech curriculum and assessments to ensure student mastery and learning, as well as success in Vocational Classes.

Kirksville Elementary School (K-5th Grades)
Richmond, KY January 2003-May 2004
Special Education Teacher- Learning & Behavior Disorders

- Developed and implemented a comprehensive instructional units/daily lessons to match Regular Education Curriculum.
- Differentiated instruction to meet the needs of all students.
- Used a variety of Multiple Intelligences to teach lessons.
- Developed and monitored IEPs for caseload students, and worked with Regular Education Teachers to ensure all student learning goals were met and maintained.
- Communicated with parents and colleagues to design effective lessons. *Completed New Teacher K-TIP lesson plans and observation cycles*

EDUCATION:

University of the Cumberland Williamsburg, KY	December 2019
• Director of Special Education- Level One	
University of the Cumberland Williamsburg, KY	May 2009
• Rank I Elementary Education K-5	
Eastern Kentucky University Richmond, KY	May 2007
• M.A. Ed. Educational Leadership	
Cumberland College, Williamsburg	December 2002
• B.S. Special Education P-12 (Learning and Behavior Disorders)	

REFERENCES:

References are available upon request.

Art Associate Job Description

Summary: The Art Associate is responsible for conducting surveys, producing schedules, , contracting and managing artists' in residence projects including arranging travel and housing, hospitality, staff and volunteers, among other duties.

Responsibilities:

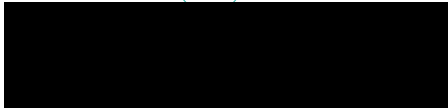
- Work collaboratively with Project Director and Project Coordinator to plan, manage and execute presentations within the 1 artistic program
- Work with the Project Director and Project Coordinator to manage artists' in residence projects, budgets, schedules, etc.
- Manage and update internal calendars.
- Create and update detailed schedules for each artist including production and outreach activities.
- Schedule visual art exhibitions, residencies, public programs, education and outreach programs and special events.
- Take part in wrap up, reporting, evaluation of all programs.
- Other duties as assigned.

Qualifications:

- Teaching degree or equivalent experience in performance or art-related field.
- Proven ability to work well both independently and collaboratively.
- Excellent organizational skills.
- Strong administrative skills with Microsoft Office (especially Excel), Google Docs, etc.
- Experience with managing multiple projects, schedules and budgets simultaneously.
- Excellent communication and relationship building skills.
- Excellent problem-solving skills and flexibility with unusual projects.
- Cultural competency with a diverse group of artists, staff and community stakeholders.
- Personal qualities of integrity, open-mindedness and dedication to the mission OZ Arts.
- A can-do attitude and sense of urgency with energy and enthusiasm to be part of a team and an organization in its infancy.
- Passion for the arts.

Reports Directly to the Project Director

CATHY A.
MALCHIODI, PHD



CATHY A. MALCHIODI, PHD, LPCC, LPAT, ATR-BC
DIRECTOR, TRAUMA-INFORMED PRACTICES AND
EXPRESSIVE ARTS THERAPY INSTITUTE



April 10, 2021

Arts in Education National Program

US Department of Education, OESE

400 Maryland Avenue, SW

Washington, DC 20202

To Whom it May Concern,

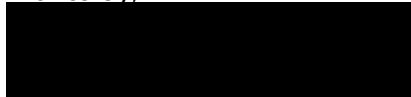
I am writing to support the Kentucky Educational Development Corporation's (KEDC) application to the Office of Elementary and Secondary Education for an award in the "Assistance in Arts in Education National Program." I believe that KEDC will develop an extremely robust initiative that includes the important roles of not only arts education, but also the critical inclusion of art therapy within the scope of its program plan. What is particularly important is the focus on supporting underserved communities whose staff and communities typically have limited opportunities because of socioeconomic, physical challenges, and geographical location.

As a matter of record, I am an art therapist with over 35 years of experience in developing training and direct programming to a variety of communities, educators, and support staff throughout the United States, through both onsite presentations and online learning. I am licensed as an art therapist in Kentucky and nationally Board Certified by the Art

Therapy Credentials Board, Inc. If KEDC's application is accepted, I am committed to actively assisting KEDC's efforts to develop and implement art therapy training and services designed to support socioemotional learning, special education, and arts teaching that will support higher levels of achievement in K-12 students. These research-based components, based on current evidence-based practices in art therapy and art education, will be designed to complement existing programming and to enhance the professional development and skills of Kentucky K-12 teachers.

KEDC's application will measurably expand collaborations among schools, school districts, and communities, capitalizing on both the educational and socioemotional qualities and impact of the arts on young people. I fully support this application and look forward to working with KEDC in its promotion and implementation of this project that will improve the lives and learning experiences of children in schools and communities in Kentucky.

Sincerely,



Cathy Malchiodi, PhD, Director

Trauma-Informed Practices and Expressive Arts Therapy Institute

www.trauma-informedpractices.com

Honorary Life Member, American Art Therapy Association

Kennedy Center Honoree in the area of Arts and Special Education

[REDACTED]

[REDACTED]

HAROLD ROGERS
5TH DISTRICT, KENTUCKY

COMMITTEE ON APPROPRIATIONS

SUBCOMMITTEE ON
STATE AND FOREIGN OPERATIONS
RANKING MEMBER

SUBCOMMITTEE ON DEFENSE



Congress of the United States
House of Representatives
Washington, DC 20515-1705

April 13, 2021

PLEASE RESPOND TO:

WASHINGTON OFFICE:

☐ 2406 RAYBURN HOUSE OFFICE BUILDING
WASHINGTON, DC 20515-1705

DISTRICT OFFICES:

☒ 851 CLIFTY STREET
SOMERSET, KY 42503

☐ 48 SOUTH KENTUCKY HIGHWAY 15
HAZARD, KY 41701

☐ 110 RESOURCE COURT
SUITE A
PRESTONSBURG, KY 41653

Mr. Mark Washington
Deputy Assistant Secretary for Management and Planning
Arts In Education National Program
U.S. Department of Education, OESE
400 Maryland Ave., SW
Washington, DC 20202

Dear Mr. Washington,

I am writing in support of a grant application submitted by the Kentucky Educational Development Corporation (KEDC) through the Assistance in Arts In Education National Program with the Office of Elementary and Secondary Education (OESE). KEDC will develop an initiative that highlights the importance of the arts in education, focusing on the inclusion and presence of arts in Kentucky schools, and extending access to underserved communities.

It is my understanding that KEDC will: (1) Provide research based training and direct services to support professional development for Kentucky K-12 teachers to acquire knowledge or skills in the arts, prioritizing special education and arts teachers. (2) Expand and broadcast instructional materials, and highly interactive workshops across a diverse range of artistic disciplines impacting the teaching of K-12 arts with significant resources to create learning opportunities for students in new settings beyond the traditional classroom. (3) Strengthen and expand partnerships among schools, school districts, communities to appropriately engage arts education more effectively during the academic process. This project will undoubtedly offer lifelong learning experiences for children in rural Kentucky schools and communities.

Thank you in advance for giving full and fair consideration to KEDC's application under the granting guidelines for this competitive opportunity.

Sincerely,

HAROLD "HAL" ROGERS
Member of Congress

HR/ds

April 14, 2021

Dr. Jim Evans
Kentucky Educational Development Corporation
904 Rose Rd
Ashland, KY 41102-9169

RE: KEDC Arts Renaissance
SAI# KY202104140610
CFDA# 84.351

Dear Dr. Evans:

The Kentucky State e-Clearinghouse is the official designated Single Point of Contact (SPOC) for the Commonwealth pursuant to Presidential Executive Order 12372, and supported by Kentucky Statutes KRS 45.031. The primary function of the SPOC is to streamline the review aforementioned process for the applicant and the funding agency. This process helps in vocalizing the statutory and regulatory requirements. Information in the form of comments, if any, will be attached to this correspondence.

This proposal has been reviewed by the appropriate state agencies in the e-Clearinghouse for conflicts with state or local plans, goals and objectives. After receiving this letter you should make it available to the funding agency and continue with the funding agencies application process. This e-clearinghouse SPOC letter signifies only that the project has followed the state reviewing requirements, and is neither a commitment of funds from this agency or any other state or federal agency. Please remember if any federal reviews are required the applicant must follow through with those federal agencies.

The results of this review are valid for one year from the date of this letter. If the project is not submitted to the funding agency or not approved within one year after the completion of this review, the applicant can request an extension by email to [REDACTED]. If the project changes in any way after the review, the applicant must reapply through the eclearinghouse for a new review. There are no exceptions.

If you have any questions regarding this letter or the review process please contact the e-Clearinghouse office at [REDACTED] ext. 274.

Sincerely,

[REDACTED]

Lee Nalley, SPOC
Kentucky State Clearinghouse

Methodology and Research for Selected Activities: In Kentucky, a survey by the Ky Arts Council uncovered indicators that may result in serious problems, including one in six districts has seen reduced funding for the arts over the past five years, one in nine districts has reduced the number of certified arts specialists over the past five years, and across all grade levels only one in 17 districts employ qualified dance teachers and one in eight employ qualified drama teachers. Many educators struggle to understand why the arts should be an integral part of a complete education for students. RENAISSANCE will use evidence-based studies to improve validity to our findings. (Research can be found on pages 13-17 in narrative)

Logical Plan/Methodology to Achieve the Desired Outcomes						
Input	Goals	Activities /Key Components (KC)	Implementation Outputs	Short Term Outcomes (Annual)	Long Term Outcomes By end of Year 3	Evaluation Questions
<p>*Staff: knowledgeable educators trained in best academic practices.</p> <p>*Support: KEDC BOD, districts, schools, & community partnerships</p> <p>*Experience: 10 years of successful execution of federal and state grants including Dept of Education, American History and Civics, Dept. Of Labor and Dept of Justice</p> <p>*Funding: Capacity to manage staff</p> <p>*Assumptions: Content specific Professional Development will improve teacher pedagogy and student achievement</p>	<p>*To Increase teachers' knowledge in the Arts content.</p> <p>*To Increase student achievement in Art Education Concepts</p> <p>* Cultivate partnerships for collaboration among teachers and artist expert, or art therapist.</p> <p>* Principals will receive more content knowledge and instructional insight for observing Arts lessons.</p> <p>* Participants will be able to use Art Therapy for the purpose of improving student Social and Emotional Learning</p>	<p>KC#1: <i>Innovative Arts Academies for teachers to improve content and pedagogy in all arts disciplines.</i></p> <p>KC#2: <i>Evidence-based summer institutes activities to development and dissemination of accessible instructional materials and arts-based educational programming</i></p> <p>KC#3: <i>Experiential Immersion academies on-site to enhance their teaching experience.</i></p> <p>KC#4: <i>Peer Coaching Model and Observation to improve instructional practices through observation</i></p>	<p>*(KC#1) Increased teacher content and pedagogy knowledge in all art disciplines including art therapy (IP)</p> <p>*(KC#2) Teachers will have access to development and disseminate hands-on accessible instructional materials using evidence-based strategies to incorporate into their classroom</p> <p>*(KC#3) Cultivate partnerships for collaboration between teachers and local, state, and national centers for the arts.</p> <p>*(KC#4) <i>Observations will provide information on changes in teacher's instructional practices</i></p>	<p>*(KC#1) Increased capacity for teachers to connect art content into their classroom.</p> <p>*(KC#2) Increase students' engagement and academic improvement in activities in and out of the classroom.</p> <p>*(KC#3) Learning about art from actual art works in the museum and galleries will provide experiential opportunities for students.</p> <p>*(KC#4) Providing additional feedback to teachers about their instruction, increasing their capacity to address new ideas, develop their content-area expertise.</p>	<p>*(KC#1) 75% or more completers of PD hours will demonstrate an increase in content knowledge</p> <p>*(KC#2) Student achievement in Art Education Concepts on NAEP released items will increase yearly</p> <p>*(KC#3) 100% of the trainings will have an artist expert, academic art historians or art therapist to train teachers</p> <p>*(KC#4) 90% of the teachers will have observed another classroom and reported through online portal with constructive meaningful feedback</p>	<p>*What is AAE effect on teacher content knowledge?</p> <p>*What is AAE effect on teacher instructional material development?</p> <p>*What is AAE effect creating long-term partnerships with local, state and national centers for the arts?</p> <p>*What is AAE effect on improving instruction through observation?</p>

Activities to Improve Outcomes: 104 hours per year of intense content and hand-on professional development through Innovative Arts Academies, summer institute and experiential onsite academy, development and dissemination of accessible instructional materials and arts-based educational programming, outreach activities with local, state and national art centers, peer coaching and observation

Thomas Glenn Mills

Education

ADMINISTRATOR:

Rank I, ED. Specialist | July 2000 | University of Kentucky | Kentucky certificate for Instructional Leadership Supervision and Administration K-12 Certification

TEACHER:

Masters In Education, M.ED. | June 1998 | Georgetown College | middle school education, area: social studies

Bachelor of Arts | May 1991 | University of Kentucky | Middle School Education, grades 5-9, Specialization Areas Social Studies, Math and Reading

Education Experience

- 2014 to Present – Director of Technology\Chief Information Officer
- 2001 – 2014 – District Technology Resource Teacher\Network Analyst\Grant Writer
- 1991 – May 2001 – Teacher - Bourbon County Middle School, Social Studies & Math

Grant Experience

- Evaluator /Author for Academies for American History and Civics, National Council for History Education, 2019 - present
- Evaluator/Author for Alaskan Native Education, Project GRAD Kenai Peninsula, Alaska, 2019 – present
- Evaluator/Author for Native Youth Community Projects, Southeast Island School District, Thorne Bay, Alaska, 2018 – present
- Evaluator/Author for Youth Career Connect, Kentucky Ed. Development Corp, 2014 – present
- Evaluator /Author for Congressional/Presidential Academies, Kentucky Ed. Development Corp, 2018 - present
- Evaluator /Author for Academies for American History and Civics, Kentucky Ed. Development Corp, 2018 - present

- Evaluator/Author for Innovative Approaches to Literacy, Kentucky Ed. Development Corp, 2016 – present
- Evaluator/Author for two (2) Alaska's Native Education Program grants with Office of Elementary and Secondary Office of Indian Education, Worldwide IDEA, (Non-Profit) 2012 - present
- Evaluator /Author for Congressional/Presidential Academies, Kentucky Ed. Development Corp, 2016 - present
- Evaluator/Author Elementary and Secondary Counseling Grant, Gadsden City Schools, AL 2010, Bourbon County Schools, 2015 to present
- Evaluator/Author Elementary and Secondary Counseling Grant, Arlington Public Schools, Arlington MA, 2013-2017
- Evaluator/Author/Project Director for Emergency Response/Crisis Management, Bourbon County Schools, 2006-08
- Evaluator/Author/Project Director for Kentucky Math/Science Partnership, Bourbon County Schools, 2009-2012
- Evaluator/Author/Project Director for Teaching American History (Bourbon County Schools (2), Central Kentucky Educational Cooperative (2), Wilderness Trail Special Education Cooperative, Arlington Public Schools, MA, Bedford County Schools, TN.)
- Evaluators/Author for grants with Office of Elementary and Secondary Office of Indian Education
- Evaluator/Author for Student Drug Testing, Gadsden City Schools, AL 2009
- Evaluator/Author for Grants to Reduce Alcohol, Gadsden City Schools, AL 2009
- Evaluator/Author/Project Director for Math/Math to Achieve, 2007

Grant Work Experience

- Lead Grant Writer/Evaluator and Project Evaluation Manager– National Evaluation Group, LLC, 2015 -present
- Lead Grant Writer, Data Analyst and Research Associate– Ed Consulting, LLC, 2001 – present

Special Training

- Certified Grant Specialist 2005 - Research Associates
- Certified Grants Administrator, 2005 - Research Associates
- Kentucky Department of Education: Professional Growth and Evaluation of Certified Personnel
- Kentucky Department of Education: MUNIS and School Finance
- Kentucky Department of Education: Unit Planner Training

Professional Memberships

- American Evaluation Association
- American Grant Writers Association
- Grant Professional Association

Special Skills

- School and District Curriculum alignment
- Proven ability to develop and maintain working relationships with administrators, teachers, support staff and vendors
- With Director of Technology\Chief Information Officer position, have maintained budgets, filed federal reimbursement requests, maintained contacts with state engineers to secure state funding and purchase through procurement process.
- Have managed multiple grants of over \$3 million dollars during same funding period.
- Certified and Licensed HVAC technician

References

John Beardsley

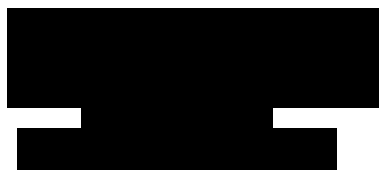


Former Supervisor

Jim Dickerson



Former Supervisor



KEDC Educational Cooperative Special Programs Director

Budget Narrative File(s)

* **Mandatory Budget Narrative Filename:**

Add Mandatory Budget Narrative

Delete Mandatory Budget Narrative

View Mandatory Budget Narrative

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

Add Optional Budget Narrative

Delete Optional Budget Narrative

View Optional Budget Narrative

Budget reasonable, cost-effective, and adequate to support the project

This budget narrative proposal is based on a timeline of 5 years (60 months).

Projected start date: 10/01/2021 – End date: 09/30/2026

Budget Narrative:

Project *RENAISSANCE* will revive vigorous artistic and intellectual activity in Eastern Kentucky through a series of five (5) year-long Innovative Art Academies and an annual Innovative Art Summer Institute along with experiential activities for approximately seventy-five (75) elementary and secondary education teacher for music, dance, drama, media arts, or visual arts, including folk arts teachers. An analysis of the cost indicates they are reasonable, effective, and adequate in relation to the stated objectives and outcomes of the project. The Kentucky and National partnerships with KEDC, are committed to Project *RENAISSANCE* and will provide the necessary resources to ensure the success of all strategies. These resources include administrative support, technology integrated support, connectivity, website, custodial, fiscal management, office space, phones, equipment, furniture, and professional development facilities for regional trainings. The financial capacity to implement and sustain the project is evidenced by the past successful financial management of multiple federal and state grants. All charges to this project for items such as salaries, fringe benefits, travel, and contractual services are conformed to the written policies and established practices of KEDC that operates under the state financial guidance and is Board approved for allowable charges. Additionally, the KEDC business department maintains open communications with the U.S. Department of Labor, U.S. Department of Education, and the Kentucky Department of Education, prepares quarterly financial reports, and maintains records for MUNIS reporting in correlation to their payment management systems. MUNIS is used in conjunction for our established procurement system.

KEDC also maintains a yearly audit of all financial statements/reports to the Kentucky Auditor of Public Accounts.

Leveraging Resources – Several resources have been identified to support the initiatives of this program. Eastern Kentucky University, the Kentucky Historical Society, and KEDC will provide training locations to the teachers that will participate in Project *RENAISSANCE* and allow access to technology, facilities, advising and support center services. KEDC will also partner with local businesses and companies within each community and align resources to help students and teachers reach their educational goals.

Personnel – Listed below are the position titles, project personnel salaries and the percent of time committed to the project for each staff member.

Personnel	
Project Director (.33 FTE)	
Project Coordinator (1 FTE)	
Art Associate (.50 FTE)	
Admin. Assistant (.33 FTE)	

The primary expenditures under personnel will be needed to oversee all program functions from funding, oversight, implementing new programs, and day to day operations. The Project Director's position will require a minimum of a master's degree or above and should have a minimum of 15 years' experience within educational settings with a minimum of 5 years managing federal level grants. Project *RENAISSANCE* will hire Dr. Jim Evans to serve as Project Director. Dr. Evans has successfully coordinated and directed other Department of Education Federal Grants, including two prior Teaching American History (TAH) Grants and the 2016 Award of the Presidential and Congressional Academies for American History and Civics. Dr. Evans holds a Rank I degree (Masters +) in Supervision of Instruction, along with a license

for Superintendent. Dr. Evans is part of KEDC's Administrative Cabinet and actively participates in all budgets, programmatic, and goal setting discussions. Project *RENAISSANCE* will add Wendy King as the Project Coordinator. Mrs. King has demonstrated leadership excellence as an Educational Consultant, served as a mentor to other teachers, has experience in providing professional development opportunities to colleagues and participates in all current Advisory Council meetings in other KEDC programs. The Project Coordinator will assist in participant recruitment and will serve as a liaison between the participants and the Project Director. All personnel already meet the qualifications for the positions and have acquired a minimum of a master's degree, with specializations and have at least 10 years' experience in educational programs and experience with leading projects from the implementation stages to full sustainability models. A new position that KEDC will promote is the Art Associate, who will be qualified in the areas of K-12 education for music, dance, drama, visual/media arts, and folk art. This position will assist both the Project Director and Coordinator, along with the lead role in areas of development for strategies and activities for *RENAISSANCE* teachers. We will look for qualifications and experience in all artistic areas for this position. The Admin. Assistant will support the Project Director with all activities not related to any of the educational outcomes, but will do preparation for meetings, logistical and administrative assistance, BOD communications, public relations, grant reporting, and assist with sustainability efforts. All personnel will have a knowledgeable background to provide academic support and develop Professional Development trainings to coach teachers and administrators. They will be available to help with project goals and objectives and will network with the other established partners within the state and on a national level to implement key strategies to overcome barriers that are disadvantages concerning our youth. All positions are approved by our KEDC Board and falls in

conjunction with our salary schedule, which is consistent with certified staff (based on rank and years' experience). All KEDC staff are evaluated annually using the fiscal agent's evaluation process.

Fringe Benefits – These benefits were calculated according to the state and federal requirements in Kentucky based on the average of fixed costs for staff salaries. Included in the calculations

[REDACTED]

[REDACTED]

[REDACTED] Below is a breakdown of the amounts and percentages that was calculated for Personnel to Project *RENAISSANCE* based on the current salary schedule for the base pay.

Fringe Benefits
Project Director (.33 FTE)
Project Coordinator (1 FTE)
Art Associate (.50 FTE)
Admin. Assistant (.33 FTE)

[REDACTED]

Travel – The amount set for travel will allow equitable KEDC/ *RENAISSANCE* personnel to drive within the mountain region and provide flexible scheduling for weekly educational visits and monitoring sessions. Purpose: Travel will be necessary for scheduled meetings in the Eastern Kentucky region, attendance for advisory meetings, teacher/mentor observations, and coordination of all programs (Teacher Trainings) in **Project *RENAISSANCE*** KEDC takes in consideration a mileage rate updated each quarter by the Executive Board that correlates with the state and reimbursement rate determined by the American Automobile Association (AAA). It has been calculated that on average that Project *RENAISSANCE* staff will drive on average 1,640 miles per month over 5 years of the program. For our model to be effective, the project director and coordinator will coordinate their schedules to cross reference services for all schools that

will participate in Project *RENAISSANCE*. We have budget for day-to-day travel, including [REDACTED] (state government rate for state agencies) for one night each week for consultants needing to stay overnight to cut down on travel. KEDC follows the policies and procedures and cost per diem when expenditures are made for traveling.

Travel	[REDACTED]
On-Site School Visits, Advisory Meetings, Teacher/Mentor Observations, Teacher Trainings	[REDACTED]

Supplies – Supplies will also be utilized for correspondence, reporting results, advisory meetings, professional development workshops, and facilitation of Project *RENAISSANCE*. Technology usage is very critical for day-to-day operations and communication with schools and staff from KEDC. In this budget, the use of technology is within a reasonable amount to assist project staff with their responsibilities. The table below provides a **breakdown of how supplies cost was determined** through MUNIS software of operational programs from consultants and projects at KEDC, based on average outcomes per year, in relation to the size of the project.

Supplies	[REDACTED]
Copies	[REDACTED]
Printing/Binding	[REDACTED]
Mailings	[REDACTED]
Office Supplies	[REDACTED]
Instructional Materials	[REDACTED]
Technology Usage	[REDACTED]
	[REDACTED]

During the project, 75 KEDC teachers (elementary and secondary education) will be enrolled in five project content components that will be led by **high quality** partners and staff/consultants who are experienced content specialists in music, dance, drama, media arts, or visual arts, including folk arts. *RENAISSANCE*'s five (5) project components will provide twenty-two (22)

content-rich opportunities for PD each year: Eight (8) *RENAISSANCE* Encounter sessions, Five (5) days for a summer NCHE Colloquium, Two (2) days of Arts Immersion, Two (2) days of Arts History Immersion, and a Four (4) day Field Institute each summer.

Contractual – All costs incurred with **Project *RENAISSANCE*** shall correlate in conjunction with KEDC's **model procurement system** with MUNIS software, creating purchase orders, and fall under the annual audit review of records. This falls in-line with the procedures for procurement under 2 CFR Part 200. All contractual agreements will meet and satisfy the project's plan when employing contractors or purchasing programs to assist with students in overcoming barriers. Contracts that are year-to-year will be in agreement with Project *RENAISSANCE*.

Relation to Project Success – KEDC relies on supportive and reliable contractors to assist with programs to provide more services to students. Given the rural Appalachian area and secondary roads to travel to school locations, the consultants and programs are vital to the success of this program. Cost within salaries and fringe benefits is a major factor that does not allow this program to hire more full-time staff employees to preform services that will be provided. Costs allowances for consultant fees and travel do not exceed amounts permitted by KEDC's policies. All contractual funding will be transparent and an on-line document with reference to Purchase Order numbers initiated from the Project Director. All contracts are given an evaluation year-to-year for compliance and performance. In order for our National Non-profits to be more cost effective and given the scale of Project *RENAISSANCE*, the National Council for History Education (NCHE) is committed to employ Art Historians to assist with our arts program. NCHE provides a research-based model of presenters in which local participants and team leaders consider themselves to be in a meeting of colleagues that allows leaders to delve into topical

discussions. During summers of the project, the NCHE partners will host a five-day Summer Colloquium onsite in Kentucky with a follow up four-day session through an Art Field Institute session which will fuse the immersion in content with training in practical classroom application to provide the *RENAISSANCE* teachers with a multifaceted understanding and appreciation of traditional Art History, along with music, dance, drama, media arts, visual arts and folk arts, that will elevate their teaching skills. *RENAISSANCE*'s annual themes and participants will receive monographs, primary sources and theme-based readings. The National Council for History Education is a non-profit corporation whose Board of Trustees is dedicated to promoting the importance of history in schools and in society.

Art University Historians – To assist with the overall cost of contractual funds, KEDC will contract with local University Artistic Historians that have past experiences with our *RENAISSANCE* model along with scholar and distinguished intellect to provide our teachers with historical content that promotes our objectives. Dr. Damon Eubank, Dr. Cynthia Resor, Dr. John Bowes, and Dr. Benjamin Fitzpatrick, have all promoted successful campaigns with KEDC in promoting active teaching methods related to the arts in all performance areas. Their influence, knowledge, and pedagogy have inspired and been a model for their colleagues and countless numbers of university students. They will present a unique and fresh approach to teaching elementary and secondary education teachers in the areas of music, dance, drama, media/visual arts, and folk arts teachers. They will provide over 30 hours each year of direct service time to the project and will be actively engaged in the project's NCHE National Activities Sessions and Advisory Council Meetings. Based on their vast contacts with historians, Dr. Eubank, Resor, Bowes, and Fitzpatrick will also assist with the Art Field Institutes site visits. They will engage with the key people and work with the project director in confirming, through contracts, the

participation of those key consultants and experts at each meeting. They will focus on increasing content knowledge, the concepts, context and chronology of the theme related topic being studied; improving instructional strategies; and developing a greater appreciation for all artistic programs.

Expressive Arts Therapy in Trauma Healing and Recovery – To support teachers in the specific use of expressive arts therapies including art, music, sound, movement, rhythm, synchrony, play, dramatic enactment, humor and mind-body approaches for trauma recovery and wellness, KEDC will partner with Dr. Cathy Malchiodi. Dr. Malchiodi is a leading international expert, writer, and educator in the fields of art therapy, expressive arts therapy, trauma and arts in healthcare. She is a psychologist, a Board Certified and Licensed Professional Art Therapist, Registered Expressive Arts Therapist, and Licensed Professional Clinical Counselor, and has had over 30 years of experience and education in trauma intervention and disaster relief and integrative approaches to health. She will provide Project *RENAISSANCE* with sessions in the fall and spring each year, along with days provided for the summer institutes.

Innovative Arts Academies – Training and professional development services will be provided for teacher cadres to meet the quality and intensity of this program. A three-year model of topics which will be covered during Innovative Arts Academies. During these sessions, K-5 teachers' themes will be delivered separately from grades 6-12 to meet the needs of regular academic teachers integrating the arts into their curriculum. These sessions may be held on different days to accommodate the needs of teachers or expertise of professors. During these sessions and for the Summer Immersions, Eastern Kentucky University will supply art materials as needed for participants. These could include items such as clay, 3D printing, art supplies, welding for any metal work, kiln, and any other equipment deemed necessary for teachers.

Art Field Immersions – Through the partnerships of NCHE, the Kentucky Arts Council, the Kentucky Humanities Council, Eastern Kentucky University, the Institute for Therapy through the Arts (Chicago), the Art Institute of Chicago, the Kennedy Center (Washington, D.C.), Smithsonian American Art Museum (Washington, D.C.), the Guggenheim Museum (New York), and the Metropolitan Museum of Art (New York), teacher participants will experience on-site art historical field activities to provide substantive content increasing teacher’s knowledge. These institutes will allow participants to experience the times and deeds of the yearly topic by visiting and learning a lasting impact on their ability to articulate this encounter to the students. During the Summer Innovative Art Institutes and experiential onsite activities, Project *RENNISANCE* will increase awareness of nature, a revival of classical learning, and a more individualistic view of the arts. Listed below are the themes for each year over the course of three years with a model of topics to be covered. During year three, a second cohort of teachers will begin with the year one topics and carry through with the same materials and content of years one and two, for years four and five.

Art Field Institute	Description of Institute (Summer Immersion)
Year 1 Turning Point Theme: Ancient to Renaissance (Before 500 to 1650) Location: Washington, D.C.	Experiential Immersion Arts Academy (targeting yearly theme) Kennedy Center and Smithsonian American Art Museum and Renwick Gallery will provide opportunities for hands-on learning with experts in the field of study.
Year 2 Turning Point Theme: Rococo to Post-Impressionism (1720 to 1905) Location: Chicago	Experiential Immersion Arts Academy (targeting yearly theme) the Institute for Therapy through the Arts (Chicago) and the Art Institute of Chicago will provide opportunities for hands-on learning with experts in the field of study.

Year 3 Turning Point Theme: Impressionism to Current (Before 1905 to Current)	Experiential Immersion Arts Academy (targeting yearly theme) the Guggenheim Museum and the Metropolitan Museum of Art will provide opportunities for hands-on learning with experts in the field of study.
Location: New York	

Art Experiential Consultants – To assist and provide expertise during the Art Field Institutes, KEDC shall contract with the Institute for Therapy through the Arts (Chicago), the Art Institute of Chicago, the Kennedy Center (Washington, D.C.), Smithsonian American Art Museum (Washington, D.C.), the Guggenheim Museum (New York), and the Metropolitan Museum of Art (New York) to provide integrated American art into their sessions. These shall be personal guided tours to promote student learning about American art with engaging and reflective activities and strategies. During years one and three, the Innovative Arts Academy will engage with the teacher participants and take part in the Summer Institute. Expenses will cover two-day sessions for staff trainers (4) to work in person in Lexington, KY at KEDC. The cost includes supplies that would need to be purchased. During sessions they will provide art therapy opportunities in art, music, dance and drama. Teachers will Learn to accept the ideas of others and compromise, while creative arts therapy provides unique opportunities for teachers to create and perform together through interactive music-making, story-creation, visual art projects and movement. Experienced and caring trainers will promote dialogue between teacher groups and address social skill development, facilitating opportunities to enhance empathy, initiation and cooperative play.

Evaluator – KEDC will conduct an annual evaluation for Project *RENAISSANCE* to measure progress in meeting the purpose of this arts program that was established under the guidance of the U.S. Department of Education. These evaluations will refine and improve activities carried out under this grant and show progress with our annual measurable performance objectives and

outcomes. KEDC will partner with the National Evaluation Group (NEG) who has worked with the KEDC staff in previous proposals and will be responsible for all data collection and reporting. NEG has over 30 years' experience in evaluations and have certified/qualified members on staff. NEG is well known in the arena of programs associated with educational needs in communities and will provide expertise in all areas for this project. NEG brings proficiency in research, evaluations, data collection, annual reporting, and networking with professional experts to help grantees achieve their goals and outcomes. NEG maintains a positive track record in past performances in demonstrating success with national programs and organizations. The impact they provide to program staff is always well-intended with positive feedback for improvement and overall success.

Contractual	
University Professors	
Expressive Arts Therapy	
Innovative Art Institutes	
Art Field Immersions Years 1 & 2	
Art Field Immersion Year 3 ONLY	
Art Field Immersions Years 4 & 5	
Art Experiential Consultants	
Evaluator	

Total Direct Cost – The total direct cost for Project *RENAISSANCE* is

(60 months).

Total Direct Cost	
Total Amounts	

Indirect Cost – [REDACTED] will be allowed for indirect cost per year, for KEDC administrative cost. Total Indirect Cost is [REDACTED]

Indirect Cost	[REDACTED]
Indirect Cost [REDACTED]	[REDACTED]

Participant Training Stipends – KEDC will pay stipends for teacher participants who are qualified from their school district. Project *RENAISSANCE* will focus on high-quality professional development activities that will be effective and provide sustainability and opportunities for student engagement for years to come. Project *RENAISSANCE* will follow the same model that correlates in conjunction with KEDC’s **model procurement system**. Stipends will support teacher participants who wish to participate in this long-term training model of professional development. These will be necessary and reasonable to accomplish the program’s objectives promoting sustainability and will be consistent with applicable sections of the Uniform Guidance (2 CFR200). Listed below are the amounts of stipends to be paid per year based on 75 teacher participants each year, [REDACTED]; including stipends for Administrators who will observe and assist with data reporting (15 participants each year, [REDACTED]).

Training Stipends	[REDACTED]
Cost for 75 teacher participants	[REDACTED]
[REDACTED]	[REDACTED]

Total Cost – The Total cost of Project *RENAISSANCE* is \$ [REDACTED] giving the program a per student cost (30,888 students) of [REDACTED] (based on 170 days per year for 5 years). The following table is the Budget Breakdown over 60 months.

Total Cost	Year 1	Year 2	Year 3	Year 4	Year 5	Total
60 months / 5 years	[REDACTED]					

Project *RENAISSANCE* BUDGET Breakdown

KEDC RENAISSANCE	Year 1	Year 2	Year 3	Year 4	Year 5	Total
Personnel						
Project Director (.33 FTE)						
Project Coordinator (1 FTE)						
Art Associate (.50 FTE)						
Administrative Assistant (.33 FTE)						
Fringe Benefits						
Project Director (.33 FTE)						
Project Coordinator (1 FTE)						
Art Associate (.50 FTE)						
Administrative Assistant (.33 FTE)						
Travel						
On-site Visits / Teacher Trainings						
Supplies						
Copies						
Printing/Binding						
Mailings						
Office Supplies						
Instructional Materials						
Technology Usage						
Contractual						
University Professors						
Expressive Arts Therapy						
Innovative Art Academies						
Art Field Immersions Years 1 & 2						
Art Field Immersion Year 3 ONLY						
Art Field Immersions Years 4 & 5						
Art Experiential Consultants						
Evaluator						
Total Direct Charges						
Indirect Charges (KEDC)						
Teacher Training Stipends (x75)						
Total Cost						



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

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

Name of Institution/Organization

Kentucky Educational Development Corporation

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

(1) Do you have an Indirect Cost Rate Agreement approved by the Federal government? ☒ Yes ☐ No

(2) If yes, please provide the following information:

Period Covered by the Indirect Cost Rate Agreement: From: 07/01/2019 To: 06/30/2020 (mm/dd/yyyy)

Approving Federal agency: ☐ ED ☒ Other (please specify): DOL

The Indirect Cost Rate is 8.00%.

(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:

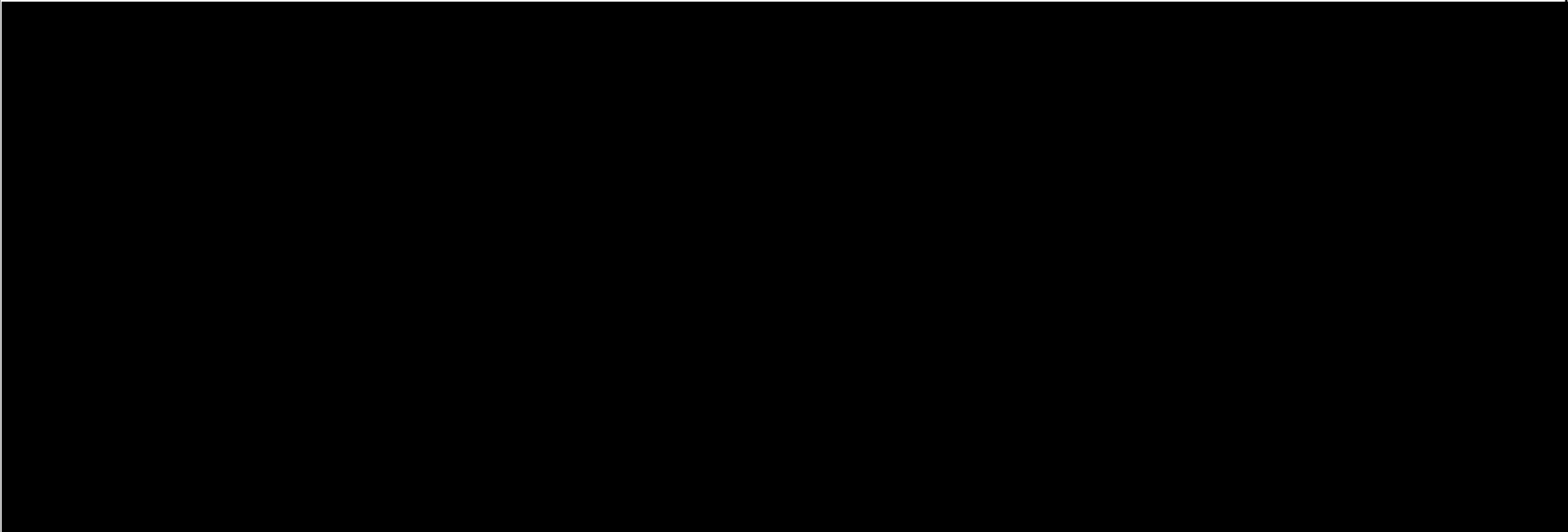
☒ Is included in your approved Indirect Cost Rate Agreement? Or, ☐ Complies with 34 CFR 76.564(c)(2)? The Restricted Indirect Cost Rate is 8.00%.

(6) For Training Rate Programs (check one) -- Are you using a rate that:

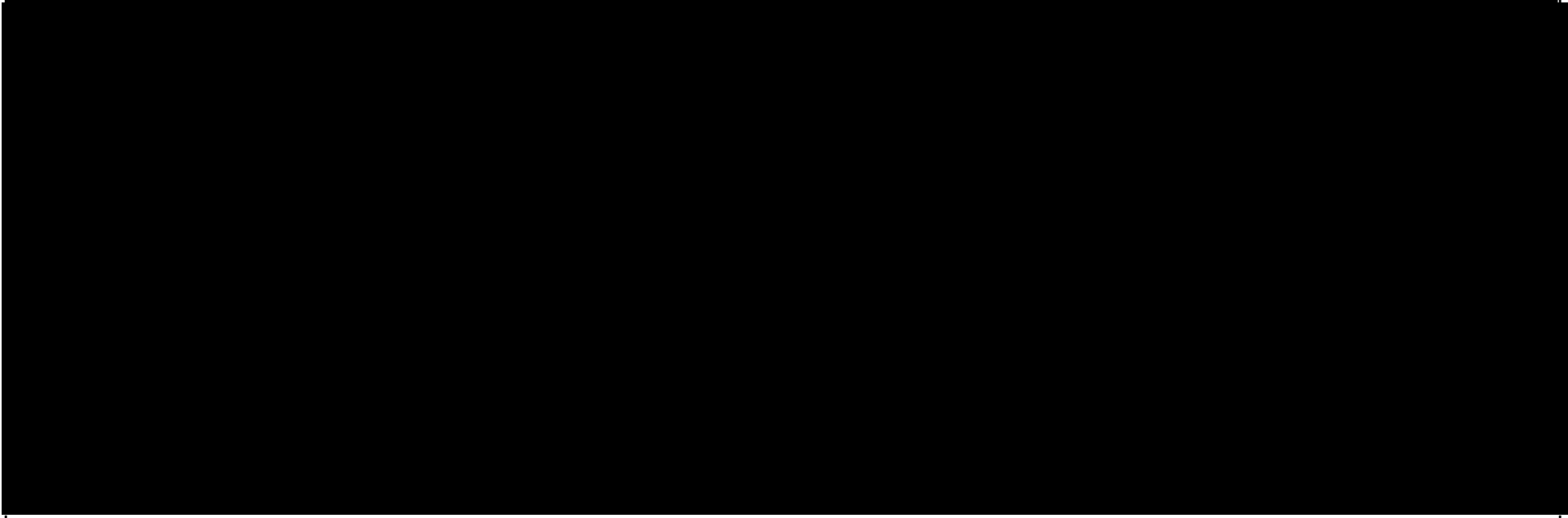
☐ Is based on the training rate of 8 percent of MTDC (See EDGAR § 75.562(c)(4))? Or, ☒ Is included in your approved Indirect Cost Rate Agreement, because it is lower than the training rate of 8 percent of MTDC (See EDGAR § 75.562(c)(4))?

PR/Award # S351A210005

Page e150

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.	
Kentucky Educational Development Corporation		
SECTION B - BUDGET SUMMARY NON-FEDERAL FUNDS		
		
SECTION C - BUDGET NARRATIVE (see instructions)		

ED 524

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.	
Kentucky Educational Development Corporation		
IF APPLICABLE: SECTION D - LIMITATION ON ADMINISTRATIVE EXPENSES		
		

ED 524