

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 # S351A210066

Grants.gov Tracking#: GRANT13347326

OMB No. 1894-0006 , Expiration Date:

Closing Date: Apr 15, 2021

PR/Award # S351A210066

****Table of Contents****

Form	Page
1. Application for Federal Assistance SF-424	e3
2. ED GEPA427 Form	e6
<i>Attachment - 1 (1234-PAC_GEPA_2021)</i>	e7
3. Grants.gov Lobbying Form	e9
4. Dept of Education Supplemental Information for SF-424	e10
<i>Attachment - 1 (1239-PAC_HumanSubjectsNarrative_2021)</i>	e11
5. ED Abstract Narrative Form	e14
<i>Attachment - 1 (1240-PAC Abstract 2021)</i>	e15
6. Project Narrative Form	e17
<i>Attachment - 1 (1238-PAC Narrative 2021)</i>	e18
7. Other Narrative Form	e48
<i>Attachment - 1 (1235-PAC Resumes-Letter of Assurance-Tax ID 2021)</i>	e49
<i>Attachment - 2 (1236-PAC Letters of Support 2021)</i>	e87
<i>Attachment - 3 (1237-PAC IJEA Published 01-2021)</i>	e90
8. Budget Narrative Form	e116
<i>Attachment - 1 (1241-PAC_BudgetNarrative_2021)</i>	e117
9. Form ED_524_Budget_1_4-V1.4.pdf	e121

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:

Patchogue Arts Council Inc.

5a. Federal Entity Identifier:

26-2942036

5b. Federal Award Identifier:

State Use Only:

6. Date Received by State:

7. State Application Identifier:

8. APPLICANT INFORMATION:

*** a. Legal Name:**

Patchogue Arts Council Inc.

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

*** c. Organizational DUNS:**

d. Address:

*** Street1:**

20 Terry Street Ste., 116-45

Street2:

*** City:**

Patchogue

County/Parish:

*** State:**

NY: New York

Province:

*** Country:**

USA: UNITED STATES

*** Zip / Postal Code:**

117723029

e. Organizational Unit:

Department Name:

Programs

Division Name:

Education

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

Prefix:

Mrs.

*** First Name:**

Beth

Middle Name:

M

*** Last Name:**

Giacummo

Suffix:

Title:

Executive Director

Organizational Affiliation:

Employee

*** Telephone Number:**

Fax Number:

*** Email:**

PR/Award # S351A210066

Application for Federal Assistance SF-424

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

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

Type of Applicant 2: Select Applicant Type:

Type of Applicant 3: Select Applicant Type:

* Other (specify):

* 10. Name of Federal Agency:

Department of Education

11. Catalog of Federal Domestic Assistance Number:

84.351

CFDA Title:

Arts in Education

* 12. Funding Opportunity Number:

ED-GRANTS-011521-003

* Title:

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

13. Competition Identification Number:

84-351A2021-1

Title:

Assistance for Arts Education (AAE) Program 84.351A

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

Add Attachment

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View Attachment

* 15. Descriptive Title of Applicant's Project:

Partners in Education, Arts, and Community Empowerment (PEACE)

Attach supporting documents as specified in agency instructions.

Add Attachments

Delete Attachments

View Attachments

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

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

Add Attachment

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View Attachment

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

* a. Federal

* b. Applicant

* c. State

* d. Local

* e. Other

* f. Program Income

* g. TOTAL

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

If "Yes", provide explanation and attach

Add Attachment

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

☒ ** I AGREE

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

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

NOTICE TO ALL APPLICANTS

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

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

To Whom Does This Provision Apply?

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

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

What Does This Provision Require?

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

be discussed in connection with related topics in the application.

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

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

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

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

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

Estimated Burden Statement for GEPA Requirements

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

Optional - You may attach 1 file to this page.

1234-PAC_GEPA_2021.pdf

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Patchogue Arts Council Statement for the Department of Education's General Education Provisions Act (GEPA)

Partners in Education, Arts and Community Empowerment (PEACE) will build educator capacity in arts-based learning for College, Career, and Civic Readiness (CCCR) as well as Culturally Responsive-Sustained (CR-S) education across rural, suburban, and urban districts in Suffolk County, incorporating central and eastern Long Island, NY through: professional development among public school educators and cultural partners; applied arts-based instruction with students; coordination of arts education resources; and exchange of arts education practices among a national network. Incorporating the New York State Education Department Culturally Responsive-Sustaining (CR-S) Education Framework to support positive student outcomes by, “[creating] student-centered learning environments that affirm cultural identities; foster positive academic outcomes; develop students’ abilities to connect across lines of difference; elevate historically marginalized voices; empower students as agents of social change; and contribute to individual student engagement, learning, growth, and achievement through the cultivation of critical thinking.” (NYSED, retrieved April 14, 2021).

PEACE will make certain that a diversity of perspectives are represented, and that the following proactive actions will ensure diversity, accessibility and non-discrimination on the basis of race, color, national origin, gender, age, or disability among participants:

- accommodations for educators in compliance with ADA (website, app and digital materials with ADA accessibility, physical locations of professional development will be accessible for all)
- priority in recruiting diverse, equitable and inclusive project personnel and partners
- project information, curriculum guides and literature will be in English and Spanish, both in digital platforms and printed materials.
- Arts Therapy and Diversity, Equity, and Inclusivity specialists will bring their expertise and network of practitioners into addressing CCCR and CR-S concepts.
- DEI and Arts Therapy approaches will evolve and be adapted to meet the specific needs of the students such as Students with Interrupted/Inconsistent Formal Education (SIFE), Special Education, and Socio-economic disparities.
- Continuing Teacher and Leader Education (CTLE) professional development hours for educators from ESBOCES as an approved provider will include 15% in language acquisition, focusing on best practices, language integration and content instruction to address the needs of English language learners as required by New York State.
- PAC's community engagement includes projects with diverse community agencies and groups representing (but not limited to) local businesses, arts, educational, community development entities, BIPOC (Black, Indigenous, and People of Color), LGBTQIA+, and neighboring organizations such as: the Greater Patchogue Chamber of Commerce, Business Improvement District, Patchogue-Medford Library, Plaza Cinema, Latino Leadership Council, and the Long Island Arts Council Consortium.

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

Patchogue Arts Council Inc.

* PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE

Prefix: Mrs.

* First Name: Beth

Middle Name:

* Last Name: Giacummo

Suffix:

* Title: Executive Director

* SIGNATURE: Beth Giacummo

* 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:
Mrs.	Beth		Giacummo	

Address:

Street1:	20 Terry Street Ste., 116-47
Street2:	
City:	Patchogue
County:	Suffolk
State:	NY: New York
Zip Code:	117723029
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.

1239-PAC_HumanSubjectsNarrative_2021.pdf

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NON EXEMPT RESEARCH NARRATIVE

(1) Human Subjects Involvement and Characteristics

The participants in this research study will include educators and students from approximately 124 schools serving grades 5-12 in Suffolk County, Long Island as well as approximately 10 yet-to-be-identified schools across the country. During Year 1 of the grant (2021-2022), Patchogue Arts Council (PAC), Eastern Suffolk Board of Cooperative Educational Services (BOCES), and the partner arts education organizations will implement the program with 30 educators who will participate in professional learning activities designed to deepen their use of College, Career, and Civic Readiness (CCCR) and Culturally Responsive-Sustaining education (CR-S) in standards-based arts and academic instruction, as well as to develop their leadership capacities. In total, approximately 600 Suffolk County public school students in grades 5-12 taught by these 30 Suffolk County educators will be involved in the project through their teachers' participation. It is expected that the students participating will reflect the diversity of the Suffolk County public school system, including students with disabilities and multilingual learners.

Beginning in Year 2, (2022-2023), 45 educators (30 new and 15 continuing) will participate from Suffolk County which will follow the same structure as in Year 1. In Years 3-5 (2023-2026), an additional 15 teachers per year will participate. In total, it is expected that more than 1,800 students in grades 5-12 taught by the 90 educators will be involved in the project through their teachers' participation. It is expected that students participating will reflect the diversity of our national public schools, including students with disabilities and multilingual learners.

(2) Sources of Materials

Data for the proposed research study will be obtained from both existing sources, as well as sources developed specifically for the purpose of measuring the program's objectives. Data that will be gathered from existing sources will consist of teacher and student demographic characteristics and school-level student data. Data that will be obtained specifically for this project include teacher participation data; professional learning feedback forms; a pre/post Arts Educator Survey (including the Culturally Responsive Teacher Self Efficacy Survey [CRTSE] and the Culturally Responsive Teacher Outcome Expectancy Scale [CRTOE]); Teacher Rubrics; Student Rubrics; the Panorama Social Emotional Survey; focus group data; and observation data.

(3) Recruitment and Informed Consent

All grade 5-12 educators in the participating Suffolk County public schools will be invited to participate in Project PEACE-related professional learning activities. Once an educator has agreed to participate, the school in which they work as well as the grade 5-12 students they teach will be invited to participate as well. If educators leave (retire, quit, transfer out of the school system, or desire to drop out of the program) over the course of the project, educators will be recruited, as needed, based on their interest in and willingness to participate. If an overwhelming number of educators show interest in Year 1, an application and selection process will be developed and implemented based on educator's interest in participating.

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

(4) Potential Risks

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

(5) Protection Against Risk

All reports will present aggregated data and will ensure that individual respondents are not identifiable. Identifying information such as teacher and school names, student identification numbers and/or names will be used only when necessary to maintain teacher- and student-level data, and will be kept strictly confidential at all times. Metis has a duly-constituted Institutional Review Board (IRB) that is registered with the U.S. Department of Health and Human Services (IRB #00003465) and ensures compliance with Federalwide Assurance (FWA) requirements for the Protection of Human Subjects (#FWA00004755). In addition, Metis Associates' personnel procedures manual outlines procedures required for maintaining the confidentiality of data. It includes the provision that no identifiable individual data will be reported, released, or otherwise made public by any employee or consultant, except where the affected individuals and agencies give their express consent to the release or reporting of such information. Furthermore, every reasonable precaution will be taken by all personnel and consultants to assure that no aggregate statistical data are reported or released in a form that enables the identification of individual information. For example, statistical reports with small numbers of observations will be reviewed and, if necessary, edited to prevent the implicit identification of individuals. Metis maintains established procedures for protecting data that are processed in a microcomputer environment. To the extent possible, fields of data that identify individuals (such as names, addresses, telephone numbers, social security numbers, agency-assigned ID numbers) will be separated from the data to be analyzed (such as test scores). All electronic data (e.g., individual survey responses) are maintained on a central SQL server with security rights to confidential data elements provided only to key senior personnel and database administrators. Paper surveys and writing assessments will be stored in a locked cabinet. All backup data files when not in use are

maintained in a locked facility. At the end of project life, the Microsoft SQL database will be backed up and stored with all other data backups for a period of three years (or a period designated in the agreement with originating agency), after which the data will either be offered back to the originating agency or destroyed in compliance with the policies of the originating agency. Finally, unless consent is specified by the originating agency, raw unit-record data are never released to clients, nor are any data that would contain information that could possibly link analysis results to individuals.

(6) Importance of the Knowledge to be Gained

The study will contribute to the evidence of the impact that a professional learning program in arts-based learning can have on educators' use of CCCR as well as CR-S education within standards-based arts instruction. In turn, the study also will contribute information about the impact that these instructional changes have on student learning in the arts, as well as their 21st century skills, socio-cultural responsiveness and civic awareness skills; and their SEL skills. Furthermore, this study will provide key evidence of the extent to which a successful program in Suffolk County, Long Island can be customized and replicated across the nation. Moreover, the risks are expected to be very low to participants, given that survey and focus questions will not be sensitive and participation in all aspects of the study will be optional.

(7) Collaborating Site(s)

In Years 1-5, the study will be conducted in approximately 30 public schools in Suffolk County, Long Island. While the schools serve students in grades PK-12, this project targets teachers of students in grades 5 through 12. Additionally, the project will be implemented in 2-3 low-income yet-to-be-identified public schools across the nation in Year 2 and over 8-9 in Years 3-5. These schools will also serve students across grades 5-12.

Abstract

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

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

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

You may now Close the Form

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

* Attachment:

Partners in Education, Arts, and Community Empowerment (PEACE)
PROJECT ABSTRACT

Partners in Education, Arts, and Community Empowerment (PEACE) is a project of the Patchogue Arts Council (PAC) that aims to increase social, emotional, and educational empowerment for young people, specifically those who have been under-represented in middle and high schools, through a dynamic and critical community of practice in arts education. PEACE will first empower teachers in the Suffolk county region of Long Island, New York (NY) to make use of their own creativity and best practices for College, Community, and Civic Readiness (CCCR) and Culturally Responsive-Sustaining education (CR-S), which have been deemed urgent issues in local, state, and national education. The goals of PEACE include: providing sustained arts-based professional development for public school educators and community cultural partners, supporting trained teachers (including arts specialists, academic teachers, and school administrators) to implement direct arts-based instruction with students and community cultural partners, coordination of resources among all individual and organizations, and dissemination of best practices, materials, and methods across a national network.

To ensure success, PEACE will collaborate with the Eastern Suffolk Board of Cooperative Educational Services (ESBOCES) to replicate their recent research findings on 21st century skill gains in arts education partnerships that were achieved by two subsequent US Department of Education Arts Education Model Development and Dissemination (USDOE AEMDD) studies (Corbisiero, et al, 2021). ESBOCES found positive outcomes from empowering individual teachers to access their own creativity and then forming critical communities of practice, coordinated arts integration partnerships with individual teaching artists and cultural partners, and documentation of student learning by teachers and students as a tool for analysis and improvement. PEACE will form a team of dedicated professionals including an

Arts Therapy Specialist; a Diversity, Equity, and Inclusion Specialist; and individual teaching artists and community cultural workers who understand the unique qualities of learning across rural, suburban, and urban areas.

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.

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**Partners in Education, Arts, and Community Empowerment (PEACE)
TABLE OF CONTENTS**

A. PEACE Project Design.....	1
(1) Goals, Objectives, and Outcomes.....	3
(2) Target Population.....	7
(3) Implementation & Replication.....	7
(4) Exceptional Approach.....	8
(5) Demonstrates Rationale.....	9
B. PEACE Project Services.....	10
(1) Professional Development.....	10
(2) Student Achievement.....	11
(3) Coordination of Resources.....	11
(4) Network of Practitioners.....	12
C. PEACE Project Personnel.....	12
D. PEACE Project Management Plan.....	18
(1) Adequacy.....	18
(2) Continuous Improvement.....	20
(3) Products & Services.....	20
(4) Diversity of Perspectives.....	21
E. PEACE Project Evaluation.....	21
(1) Feasibility.....	21
(2) Objective.....	21
(3) Valid & Reliable Data.....	25
BUDGET NARRATIVE.....	26

PEACE PROJECT NARRATIVE

A. PEACE PROJECT DESIGN

Partners in Education, Arts, and Community Empowerment (PEACE) is a project of the Patchogue Arts Council (PAC) that aims to increase social, emotional, and educational empowerment for young people, specifically those who have been under-represented in middle and high school, through a critical community of practice among educators and cultural partners. PEACE will build educator capacity in arts-based learning for College, Career, and Civic Readiness (CCCR) as well as Culturally Responsive-Sustained (CR-S) education across rural, suburban, and urban districts in Suffolk County, incorporating central and eastern Long Island, NY through: professional development among public school educators and cultural partners; applied arts-based instruction with students; coordination of arts education resources; and exchange of arts education practices among a national network.

PAC is a 501c3 organization located in Suffolk County that serves a combination of urban, suburban, and rural communities. Founded in 2008, PAC has a mission to serve, educate and support the community including artists at all stages of their careers through development of new works and public projects through exhibitions and innovative programming with an emphasis on community engagement. Since its inception PAC has contributed to development of Patchogue as a vibrant cultural center, most recently redefining its gallery space into Long Island's first contemporary art museum called MoCA LI (Museum of Contemporary Art) in an effort to provide far-reaching educational opportunities. PAC develops programs with schools, colleges, and scholars to place contemporary art forms in the context of new and traditional world histories.

PAC was a partner to Eastern Suffolk Board of Cooperative Educational Services (ESBOCES) during the 2016-2020 United States Department of Education Arts Education Model Development and Dissemination (USDOE AEMDD) study titled [*Creative Classrooms Collaboratives: Creativity, Confidence, & Competence \(C³\)²*](#). (C³)² found that arts education professional development centered on educator empowerment and partnerships with cultural partners to have a significant impact on 21st century (21C) skills of creativity, collaboration, critical thinking, and communication (aka the 4C's) with students in high-poverty schools (Corbisiero et al, 2021). From that study, PAC will apply findings to socially responsive professional development, arts education partnerships, coordination of resources, and arts education networks for middle and high school students through the PEACE project.

The Problem

Many students in Suffolk County public schools struggle to achieve College, Career, and Civic Readiness (CCCR) due to socio-economic inequities and a lack of Culturally Responsive-Sustaining (CR-S) school practices to serve the wide diversity of needs. Coordination of resources is difficult due to district policies and limited capacities of individual cultural partners. Individual educators, counselors, and other relevant school personnel are often overwhelmed by mandates and lack individual agency to use the arts nimbly with students.

An analysis of District Comprehensive Improvement Plans (DCIP) from school districts in a 20-mile radius from PAC show that a significant number of students are challenged by absenteeism, behavior issues, disabilities, immigration status, racism, inequitable treatment, discrimination, and more. All DCIPs filed in Suffolk County for the 2020-21 (NYSED, 2021) year included priority goals to address student behaviors with more “restorative” and “student-centered” practices through professional development for teachers and more inclusive

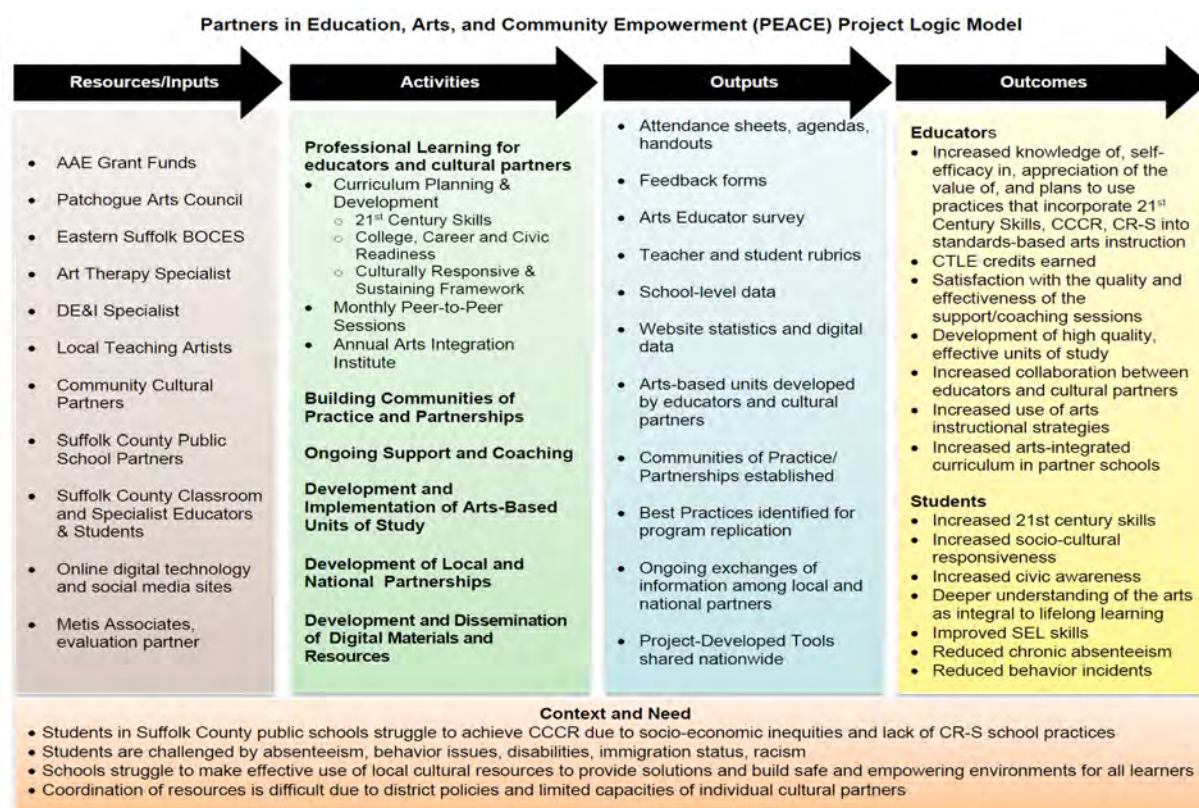
community and instructional engagement with local arts and cultural partners. PAC and ESBOCES researched collaborations with schools and found that working with individual teachers allowed for greater flexibility and direct impact on students who were under-represented in general education policies.

Multiple data sources indicate that Suffolk County is one of the most racially and economically segregated counties in the United States (Erase Racism, 2019; Winslow, 2019). For example, according to 2016-17 data from Erase Racism NY, black students in Suffolk County represent only 8% of school enrollment yet 24% of the students who are suspended. 90% of Long Island agriculture is situated in Suffolk County, thus migrant and high-poverty families in remote locations need similar support to those with geographic proximity to social and cultural resources.

It is important to note that this project is being proposed at a time of a world pandemic, climate change, national insecurities around racism, poverty, and increasing disparities and national calls for arts education to be more socially integrated into education systems (Wolf & Poulin, 2021). Thus, PEACE will empower educators and their students to seek out and make use of the arts as a regular practice in both classroom and community. Cultural partners will have increased agency to collaborate with educators by being included as part of a more critical, and culturally responsive community of practice. Our practices will be defined to address needs in Suffolk County, but our community will use the expanding geography of internet communications to engage nationally with colleagues on intersectional issues.

(1) Goals, Objectives, & Outcomes. The PEACE logic model (Table 1.) demonstrates the specificity and flow of actions to ensure that goals are achieved.

Table 1. PEACE Logic Model



The four goals include: 1. Provide sustained, intensive, and job-embedded professional learning opportunities to educators and cultural partners to develop their capacity to address equity, diversity, inclusion, and social emotional learning and understanding of the arts as integral to lifelong learning, 2. Build students' social, emotional, and educational empowerment toward college, career, and civic readiness (CCCR) and deepen their understanding of the arts as integral to learning, 3. Strengthen and expand partnerships among Suffolk County schools, LEAs, IHEs and cultural partners and develop national partnerships through outreach activities that promote arts integration with teaching and learning, 4. Develop and broadly disseminate accessible instructional materials and arts-based educational programming, including online resources, in multiple arts disciplines. Alignment of goals with objectives and outcomes is detailed in Table 2.

Table 2. PEACE Goals, Objectives, and Outcomes

GOAL 1: Provide sustained, intensive, and job-embedded professional learning opportunities to educators and cultural partners to develop their capacity to address equity, diversity, inclusion, and social emotional learning and understanding of the arts as integral to lifelong learning.	
Process Objectives	Outcomes
<p>P1.1a. In each year, the Project PEACE team, using a critical community of practice approach, will design and conduct 30 hours of introductory training to participating educators and cultural partners in areas such as 21st Century Skills; College, Career, and Civic Readiness (CCCR); through Culturally Responsive- Sustaining education (CR-S) to prepare them for program implementation. After completing introductory training 15 additional hours will be provided for those educators and cultural partners per year.</p> <p>P1.1b. In the first year of implementation, 30 educators and cultural partners will contribute to the critical community of practice through professional learning sessions such as ongoing curriculum planning and development consultations, monthly peer-to-peer sessions, and the annual arts integration institute to prepare them for program implementation. In Years 2-5, an additional 15 educators and cultural partners will take part in the professional learning activities each year.</p>	<p>O1.1 In Year 1, 75% (Year 2 80%, Year 3 85%, Years 4-5 90%) of participating educators and cultural partners who received training will report the following with regard to 21st Century Skills, CCCR, and CR-S</p> <ul style="list-style-type: none"> a. increased knowledge of, b. increased self-efficacy in, c. greater appreciation of the value of, and d. increased plans to use practices that incorporate 21st Century Skills, CCCR, CR-S into standards-based arts instruction. <p>O1.1e. Each year of implementation, 100% of participating educators who received training will earn CTLE credits as a result of their participation in the program-specific professional learning.</p>
P1.2 Each year of implementation, 100 hours of ongoing support and coaching in 21 st Century Skills, CCCR, and CR-S will be provided to participating educators.	O1.2 Each year of implementation 85% of participating educators will report satisfaction with the quality and effectiveness of the ongoing support and coaching sessions.
P1.3 P1.3 In Years 2-5, educators and cultural partners who took part in the institute will each develop a minimum of one collaborative unit of study.	O1.3 In Years 2-5, 90% of educators will develop high quality, effective units of study that embed 21 st Century Skills, CCCR, and CR-S into arts-based learning
Goal 2: Build students' social, emotional, and educational empowerment toward college, career, and civic readiness (CCCR) and deepen their understanding of the arts as integral to learning.	
Process Objectives	Outcomes
P2.1 In Years 2-5, 85% of educators who create arts-based units of study that embed 21 st century, CCCR, and CR-S strategies will implement them	O2.1. In Years 2-5, participating teachers will report that at least 75% of their students demonstrate:

<p>in their classrooms with their students.</p>	<p>a. increased 21st century skills, such as critical thinking, creativity, collaboration. O2.1 In Years 2-5, at least 75% of students in grades 5-12 will report: b. increased socio-cultural responsiveness and civic awareness; c. deeper understanding of the arts as integral to lifelong learning; d. improved SEL skills (grit, growth mindset, self-management, self-efficacy and social awareness) O2.1 In Years 2-5, there will be at least a 10 percent reduction in: e. the number of students suspended or in the number of behavior incidents reported as compared to the previous year. f. the rate of chronically absent students over the previous year.</p>
<p>Goal 3: Strengthen and expand partnerships among Suffolk County schools, LEAs, IHEs and cultural partners and develop national partnerships through outreach activities that promote arts integration with teaching and learning.</p>	
Process Objectives	Outcomes
<p>P3.1 Program partners will meet monthly throughout the course of the program to ensure alignment in the development of resources and tools across disciplines and to maintain the integrity of arts education partnerships.</p>	<p>O3.1 In Years 2-5, 75% of participating educators and cultural partners will extend and enrich their collaboration through ongoing exchanges of information via digital and social media tools designed to document and share instructional strategies (shared digital library, program app, discussion board, website).</p>
<p>P3.2 In Years 2-5, local and national partners and peers will meet virtually and/or physically on an annual basis to exchange best practices and to share outcomes of applied methods</p>	<p>O3.2 In Years 2-5, 75% of participating national partners will contribute case studies and best practices to annual collection of online materials.</p>
<p>Goal 4: Develop and broadly disseminate accessible instructional materials and arts-based educational programming, including online resources, in multiple arts disciplines</p>	
Process Objectives	Outcomes
<p>P4.1 In Year 1, program partners will develop materials and resources such as unit design tools, videos, and moderated exchanges of ideas on arts-based learning, CR-S, and CCCR for classroom use. In Years 2-5, these materials and resources will be revised and replenished as appropriate.</p>	<p>O4.1 In Years 2-5, 75% of participants who attend the National Council on Social Studies and the National Literacy Partners Community convenings will indicate that project-developed tools and lessons are relevant to their work and that they intend to use them in their practice.</p>

P4.2 Each year of implementation, program partner will convene in virtual and face-to-face gatherings at annual institutes and monthly peer sessions to ensure that the tools and resources are accessible across disciplines nationwide will convene in virtual and face-to-face gatherings at annual institutes and monthly peer sessions to ensure that the tools and resources are accessible across disciplines nationwide	O4.2 In Years 2-5, 75% of program partners will post tools on their websites and other venues for access by educators and cultural partners nationwide.
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(2) Target Population. PEACE will address the needs of the target population and other identified needs by enlisting educators from all school districts in Suffolk County to work with cultural partners to develop CR-S arts education experiences for students that will contribute to their development of CCCR, as described in sections A/A1. Educators can include: academic and arts teachers from middle and high schools, administrators, counselors, and program staff. Cultural partners can include: individual teaching artists and community and cultural organization personnel. Students can include: middle and high school students in academic, arts, and extended learning programs with an emphasis on under-represented learners. In addition to professional development and engagement in an ongoing critical community of practice to develop quality experiences, criteria (such as % of students with identified needs and cultural context of the course) will be developed for prioritizing and customizing each unit of study to serve the underrepresented needs of students. Exchanges with partner educators and cultural partners in our national network will ensure that our criteria and practices reflect current issues.

(3) Implementation and Replication. PEACE will produce information to guide possible replication by developing rigorous information through: a repertoire of tools and strategies that were effectively applied to previous projects; a team of professionals with records of presentation and publication across local, state, national, and international networks; and an evaluation partnership with Metis Associates.

Specifically, PAC personnel will provide information-sharing among the Suffolk County arts and cultural community via their robust relationships and web presence; ESBOCES will align NYS-mandated school/curriculum goals, and national arts education best practices; the Leadership Team will participate in exchanges, presentations, and publications with national partners such as similar metro-rural communities and policymakers within the reach of the Arts Education Partnership, American Educational Research Association, and International Arts Education Association. PEACE Arts Therapy and Diversity, Equity, and Inclusivity specialists will weave their expertise and network of practitioners into addressing CCCR and CR-S concepts. These approaches will evolve and be determined by the individual classroom structure and adapted to meet the specific needs of the students such as Students with Interrupted/Inconsistent Formal Education (SIFE), Special Education, and Socio-economic disparities. Finally, the PEACE Web and Application Developer will ensure a fluid exchange of information among participants in Suffolk County and the national network. Digital technology will be incorporated seamlessly into all units as well as a shared digital library. A website and app specific to this project will be created with content to highlight residencies, performances, resources (including data and results), and events. The app and site will be shared with all partners in real-time. All instructional materials will be available for public access and will be ADA accessible and provided in both English and Spanish.

(4) Exceptional Approach. PEACE offers a unique *critical community of practice* approach to addressing New York State requirements for continuous improvement of school culture and student needs. PEACE empowers educators from multiple districts to become competent and confident in their own use of arts based educational methods; to apply their learning in model units of study with their students; to collaborate across districts and cultural organizations in a

critical community of practice; and to stretch the boundaries of student learning outside of schools in a wider network.

PEACE defines our critical community of practice as a group of professionals who train together, who meet frequently to exchange expertise from diverse experiences, who collectively question traditional methods, and who invent new approaches to teaching and learning in response to calls from the fields of education (NYSED, 2021; Perry & Collier, 2018; Winslow, 2019), the arts (Poulin, 2020), and social justice (Erase Racism, 2019). Evidence from the (C³)² study proposes that when teachers develop confidence and competence in their own creativity, they are better able to support student growth in creativity, collaboration, critical thinking, and communication which are known as the 4Cs of 21st century learning; and are also core dispositions that are included in CCCR definitions (Mishkind, 2014). Additionally, the honing of such skills within a critical community of practice incorporates the core principles of CR-S (NYSED, 2018) which include: a welcoming and affirming environment, high expectations and rigorous instruction, inclusive curriculum and assessment, and ongoing professional learning.

(5) Demonstrates Rationale. The PEACE rationale proposes that there is a significant relationship between arts based professional development for teacher creativity as well as agency and student academic, social, and emotional success. Four theories and key components undergird this rationale. They include:

- *Professional Development*: The arts offer important 21st century skill gains for learners when their teachers develop confidence and competence in their own 21st century skills through peer professional development with community cultural partners (Corbisiero-Drakos, et al, 2021, Snyder & Grey-Hawkins, 2014).

- *Student engagement*: Young people who engage in arts-based learning are more likely to demonstrate positive gains in academic and social skills (Elpus, 2013; NYSED, 2020; Shields, Fendler, & Henn, 2020; Wolf & Holochwest, 2016)
- *Resource Coordination*: Flexible coordination of arts education resources among diverse participants across a community can address a range of student and societal needs and amplify under-represented issues (Bowen & Kisida, 2019; Kukkonen, 2019).
- *Network Exchanges*: Exchanging best practices across national networks can provoke change in arts education resources, practices, and policies (Hanna, Patterson, Rollins, & Sherman, 2013; Poulin & Wolf, 2021).

B. PEACE PROJECT SERVICES

PEACE confronts inequities that persevere in our schools by providing individual teachers and groups of students with custom resources for using the arts to develop essential skills. Through our partnership with ESBOCES we will reach a territory of nearly 70 school districts serving approximately 240,000 students across all socio-economic demographics. PEACE will use explicit criteria from the CR-S framework to empower teachers and cultural partners to design units of study for students. The criteria include: establishing a welcoming and affirming environment, forming high expectations and rigorous instruction, implementing inclusive curriculum and assessment, and participating in ongoing professional learning. Additionally, all project information, curriculum guides, and literature will be in English and Spanish, both in digital platforms and printed materials.

(1) Professional Development. PEACE will engage ESBOCES to directly apply their research findings on arts education and 21st century skills, professional development through critical communities of practice, curriculum design with cultural partners, and documentation of

practices. ESBOCES pools opportunities for teachers and administrators from multiple school districts to address concerns as a cooperative. For the PEACE program they will offer an arts engagement institute earning Continuing Teacher and Leader Education (CTLE) professional development hours for teachers from multiple districts concluding with a certificate of completion that allows them to engage in arts education partnerships with their students. Holders of professional teaching certifications in the State of New York who practice in a NY State School District must complete 100 clock hours of acceptable Continuing Teacher and Leader Education (CTLE) from an approved provider. These hours must include 15% in language acquisition, focusing on best practices, language integration and content instruction to address the needs of English language learners. Eastern Suffolk BOCES is a NY State approved CTLE sponsor therefore, partnering with ESBOCES for PD training and support will provide certified CTLE hours to teachers participating in the PEACE project.

(2) Student Achievement. PEACE will use explicit criteria for CCCR to set goals for under-represented students. Those goals include identifying the percentage of students in a cohort who are prepared for college, career and civic readiness by: achieving diplomas, credentials, advanced course credits and enrollment, career and technical education certifications, high school equivalency diplomas and other similar indicators.

(3) Coordination of Resources. All program resources will be created in consultation with the leadership team, evaluation team and advisory panel. Multiple methods of continuous feedback are built into the program design and include educator and student rubrics. Utilizing in-person and virtual training and support, online digital resources, performance measures and feedback have the potential to produce promising evidence of effectiveness on student outcomes. The design and implementation of this project begins (and continues) with high quality professional

development, accessible materials and resources, and partnerships with schools and cultural partners to bring arts integration through a culturally responsive and sustaining lens into the classrooms which in turn, provides students the resources to develop a path toward college, career and civic readiness.

(4) Network of Practitioners. PAC is a leader in bridging the creative clusters of Long Island and uniquely situated to address the gaps and needs that have been identified by school communities in Suffolk County due to its nimble role as a regional arts council. PAC can serve the educational goals of multiple districts while also advocating for relevant social and artistic needs of the community. Their breadth of programming includes: gallery, satellite and virtual exhibitions featuring local, national and international artists who are emerging, midcareer and well established in their career. Their educational programs include in-person and virtual artist and academic lectures, professional development, and artist lab workshops. PAC's community engagement includes projects with diverse community agencies and groups representing (but not limited to) local businesses, arts, educational, community development entities, BIPOC (Black, Indigenous, and People of Color), LGBTQIA+, neighboring organizations such as: the Greater Patchogue Chamber of Commerce, Business Improvement District, Patchogue-Medford Library, Plaza Cinema, Latino Leadership Council, and the Long Island Arts Council Consortium. Eastern Suffolk BOCES provides Arts in Education program services for nearly 70 school districts serving approximately 240,000 students across all socio-economic demographics. Dr. Reeder regularly collaborates with peers around the United States through her work with the Arts Education Partnership, Americans for the Arts, and the National Arts Education Association.

C. PEACE PROJECT PERSONNEL

In accordance with federal regulations and our mission, the Patchogue Arts Council will not discriminate on the basis of race, color, national origin, gender, age, or disability. PAC is

committed to diversification of its staff, artists, teaching artists, and consultants. Proactive actions to ensure diversity among participants will include:

- accommodations for educators in compliance with ADA (website, app and digital materials with ADA accessibility, physical locations of professional development will be accessible for all)
- priority in recruiting diverse, equitable and inclusive project personnel and partners
- training and accessibility to digital platforms
- project information, curriculum guides and literature will be in English and Spanish, both in digital platforms and printed materials

The resumes of key project personnel can be found in the Appendix

Project Director (.20 FTE), Beth Giacummo will work .2 FTE as the Project Director with responsibility of overseeing the full project and supervising management of all project activities. Giacummo will guarantee that the project progresses along the proposed timeline and within budget. Her experience as the Executive Director of the Patchogue Arts Council (previously the President and a founding member) while PAC was a community cultural partner with the ESBOCES (C³)² study and liaison to other education partners, she is familiar both with the Suffolk County constituent needs and she is skilled at arts and educational organization management and well-situated for the responsibilities of project director.

Giacummo is an internationally exhibited artist and curator, arts activist, and educator with experience in art education, higher ed, curriculum building, curatorial work, museum management, gallery management, exhibition direction, non-profit development, arts activism, fundraising, and international program development for artists and students. Awarded honors

include artist residencies, congressional recognition, and proclamations from local government in recognition of her service to the community.

Project Manager (1.0 FTE), Meg Sexton will be responsible for the day-to-day supervision of the PEACE project. She will work with the Project Director, Education Specialist, and Curriculum Director to manage logistics for professional development, student engagement, resource coordination, and network communications. She will work closely with media consultants to ensure that resources and materials are documented and reflected in digital form on the website and that web communications are moderated effectively.

Sexton is an arts administrator with a BA in Theater and English from the State University of New York at Geneseo and an MA in Teaching of English from Columbia University, Teachers College. Her focus has been on non-profit arts organizations working in a variety of departments including education, development, marketing, and production. Presently, she is the Associate Producer and Partner of an independent production company called Live Edition Productions LLC as well as a freelance grant writer and consultant.

Curriculum Director, Laura K. Reeder, PhD will guide professional development, curriculum design, implementation, and assessment. She was Curriculum Coordinator for over 9 years with USDOE AEMDD projects at Eastern Suffolk BOCES. She is a leader for arts education policy, arts integration, arts-based practices, and artist-teacher preparation programs and activism. Her publications interrogate arts education and social contexts. She is currently a lecturer for Arts Education Advocacy and Policy at Boston University, reviewer for the Arts Education Partnership ArtsEdSearch and *The International Journal of Education through the Arts*. She has held leadership positions with the National Arts Education Association, Americans for the Arts, the Massachusetts Department of Elementary and Secondary Education, the NYS Council on the

Arts. More information is available at www.laurakreeder.com

Education Specialist, Loretta Corbisiero-Drakos will work cooperatively with PEACE leadership to train and support teachers at each of the project's experimental sites and during peer meetings and summer institutes. As an expert who serves Suffolk County in arts education methods and resources she will oversee collaboration between ESBOCES and PAC to ensure that educational priorities are being addressed. She is the Administrative Coordinator for the Arts in Education and Exploratory Enrichment programs and former Project Director for the (C³)² project for Eastern Suffolk BOCES (2016-2019). She oversees all functions of the Arts in Education program for nearly 70 school districts and collaborates with several hundred artists and many cultural organizations to develop meaningful programs providing approximately 3,000 experiences for an estimated 240,000 students throughout Suffolk County, NY. She is an adjunct Professor of Art History at Farmingdale State College. Her research, practice, advocacy, and national presentations focus on the positive impact that arts integration and collaboration with arts partners have on students in all curricular and social areas. She is the co-chair of the NY State Arts in Education Network, delegate for the NY State Council of Education Associations, member of the NY State Arts Coalition and Scholarship Chair for the New York State Art Teachers' Association, and on Education Advisory Boards for several Arts organizations.

Art Therapy Specialist, Michelle López will be responsible for ensuring that our planning and outcomes include art therapy approaches, best practices, and civic engagement to address the areas of need. She is the National Director of Parent Education at Literacy Partners leading the Educational Media department. She creates digital assets and curriculum for family engagement workshops for Spanish-speaking caregivers. She is an Art Therapist with an M.A from Hofstra University and a B.A. in Communication Arts focused on film and broadcast from Fordham

University. Michelle is an alumni of the International Exchange Program of the US Bureau of Educational and Cultural Affairs for a project she authored promoting the accessibility of people with Autism, featured in *Empower Parents: Imagining Common Spaces* (2020). Michelle enjoys teaching Human Development and the Arts to graduate students of Arts Education (Art Ed + Theater Ed) at City College of NY.

Diversity, Equity and Inclusivity Specialist, April Francis-Taylor will collaborate with PEACE to address the issues of DEI throughout the project development and implementation. She is the Director of Diversity, Equity, and Inclusivity at Eastern Suffolk BOCES. She is an advocate for equitable systems and a regional education leader with over 17 years of experience. She received her B.A., M.A., and Certificate of Advanced Studies in Education Leadership from Hofstra University. Francis-Taylor has served as a teacher, building and district administrator in the Long Island and Westchester regions. She has served on NYSED Culturally Responsive and Sustaining (CR-S) Framework stakeholder committee, NYSED Civic Readiness Task Force, the NYS DemocracyReady Coalition, and as Vice President of the New York State Council of Social Studies. Ms. Francis-Taylor is the recipient of the Nassau BOCES “Education Partner” Award and the National Council of Social Studies (NCSS) “Program of Excellence Award.” She has been featured in various education publications, such as NCSS “Social Education” and McGraw-Hill “The Art of Teaching.”

Program Assistant & Translator, Isabella Fernanda Cordova-Morote is a bilingual visual artist receiving her Bachelor of Arts in Art & Film and Screen Studies from Pace University in New York City. She has exhibited her work at Pace University and Iona College. Currently she is an educational and curatorial intern at PAC•MoCA L.I. focusing on writing and translating program and exhibition materials as well as assisting in all aspects of museum exhibitions.

Social and Digital Media Manager, Kevin Wieser holds a BA in Arts Management from SUNY Purchase and has 10 + years of experience in production and digital marketing campaigns in the Arts & Entertainment industry which includes high end national Contemporary arts fairs, non-profits, and independently produced music/ arts events. He currently is creating content for Netflix, History Channel, A&E, Discovery Networks, and more.

Web Designer & Mobile App Developer, Michael Mastermaker is a technologist, educator and illustrator with over 20 years of industry experience in software design with a focus in the area of supplemental education materials and tools to aid in the instruction of the developmentally disabled. His experience includes web development, design and implementation for clients from a variety of industries. He is an associate professor at Farmingdale State College, actively involved in curriculum development in the area of technology driven design, serves on the NASAD (programmatic accreditation) committee and chair's the department's assessment committee. His research agenda currently explores design fiction and narrative in the area of altered reality and blended spaces technologies.

Project Evaluators, Metis Associates will design and implement the evaluation plan which will include feedback from educators, students, cultural partners and project personnel.

Educators: Academic and specialist teachers, administrators, and professional school personnel will be recruited during Year One with annual recruitment periods thereafter. Preference for educators who are responsible for a majority of under-represented students.

Cultural Partners: Independent teaching artists and personnel from community cultural organizations will be recruited during Year One with annual recruitment periods thereafter. Preference for cultural partners who are sensitive to issues of under-represented students.

Advisory Committee: PEACE will work with project stakeholders during Year One to develop an advisory committee to offer input for project direction and adjustment of practices.

D. PEACE PROJECT MANAGEMENT PLAN

(1) Adequacy: The detailed management plan and timeline below (Table 3) defines key actions, measurable milestones, and responsible personnel so the goals and objectives are completed on time, and within budget.

Table 3. PEACE Project Timeline

PLANNING YEAR - Activity	Date	Personnel
Notify and meet with key personnel & partners to review timelines, roles, responsibilities.	July 2021	Project Director, Curriculum Director, Education Specialist, Project Manager (Leadership Team), Program Assistant, Translator, Social Media Manager, Art Therapy & DEI Specialists
Enlist advisory & national partners	August	Leadership Team
Refine evaluation measures	Sept	Leadership Team & Evaluators
Plan Digital Presence (website, social media, mobile app)	Sept	Project Director, Project Manager, Web Developer, Social Media Manager, Translator
Draft unit template with NYS Arts Standards, 21C, CCCR, CR-S	Oct	Curriculum Director, Education Specialist, Translator, Art Therapy & DEI Specialists
Recruit teachers, cultural partners, visit sites, meet with administrators	Oct -Feb	Project Director, Project Manager, Curriculum Director
Finalize evaluation instruments	Jan 2022	Leadership Team, Evaluators, Translator
Review School Improvement Plans	Jan	Curriculum Director, Education Specialist
Review PD materials for DEI, art therapy, 21C, CCCR, CR-S	Jan	Curriculum Director, Education Specialist, Art Therapy & DEI Specialists
Establish criteria and application process for cultural partners	Feb	Project Director, Project Manager, Curriculum Director
Launch digital resources/website and mobile app	March	Project Director, Project Mgr, Web Developer, Social Media Mgr, Translator, Technical Assistant, Advisory/National Partners
Create resource database of cultural partners	March & ongoing	Project Director, Project Manager, Web Developer, Social Media Manager, Translator

Register educators & cultural partners for institute	March	Project Director, Project Manager
Add institute in ES BOCES My Learning Plan for NYS CTLE	March	Project Director, Project Manager, Education Specialist
Finalize yearly schedule, prepare institute activities	April	Leadership Team
Conduct 2 day institute for educators & cultural partners	June	Leadership Team, Translator, Art Therapy & DEI Specialists, Technical Asst, National Partners
Finalize unit plans for year 2, collect participant surveys	June-July	Project Director, Project Manager
Plan virtual P2P sessions	June	Curriculum Director, Education Specialist
Evaluate survey findings	July-Aug	Leadership Team, Evaluators
YEARS 2, 3, 4, 5	2022-25	
Conduct virtual PD/Peer to Peer sessions. Coordinate resources for Units of Study	monthly	Leadership Team, Web Developer, Social Media Manager, Translator, National Partners
Update/revise learning materials and resources	Sept	Leadership Team, Art Therapy & DEI Specialists, Technical Assistant
Teacher/cultural partner units	Sept to May	Teachers, Cultural Partners, Leadership Team
Plan Summer Institute	January	Leadership Team
Recruit educators & cultural partners for institute	March	Project Director, Project Manager, Education Specialist
Conduct 2 day institute for educators & cultural partners	June	Leadership Team, Translator, Art Therapy & DEI Specialists, Technical Assistant
Finalize unit plans for year, collect participant surveys	June-July	Project Director, Project Manager
Plan virtual P2P sessions	June-July	Curriculum Director, Education Specialist, Web Developer, Social Media Mgr, Translator
Award certificate and CTLE hours to teachers completing program	June-July	Education Specialist
Evaluate survey findings	July-Aug	Leadership Team, Evaluators
YEARS 4 & 5 Community Project	2024- 26	

Plan student community project	Sept	Leadership Team, Advisory Committee, Participating Teachers & Cultural Partners
Community Project	Sept-May	Teachers, Cultural Partners, Leadership Team
Student, Teacher, Cultural Partner reception for community project	May	Project Director, Project Manager, Social Media Manager, Translator, Technical Asst
ONGOING		
Leadership team meetings	monthly	Leadership Team
Obtain baseline assessments, monitor data collection and management for accuracy. Collect, analyze, and report data.	Annual	Project Director, Project Manager, Evaluators
Submit annual and ad hoc reports to US Department of Education	Bi-Annual	Project Director, Project Manager, Evaluators
Update online resources to include exemplars and digital resources	ongoing	Project Director, Project Mgr, Evaluators, Web Developer, Social Media Mgr, Translator
Submit and present findings as presentations and publications	ongoing	Leadership Team, Evaluators

(2) Continuous Improvement. Metis Associates will design and implement the evaluation plan which will include feedback from teachers, administrators, students, teaching artists, cultural partners and project personnel. They will collect and analyze the data and provide formative feedback. In addition, regular meetings in-person, and through digital discussion boards with project personnel and Metis Associates will ensure that the project continues to meet the goals and objectives. This structure of ongoing communication will enable the team to improve or pivot to meet the progression of the program as it evolves in real-time.

(3) Products and Services. PEACE will use the evaluation process as described in (sections) to develop quality instruments that can be shared among national partners such as: a template for planning arts education partnerships to incorporate arts and academic or social content, a framework for documentation of partnerships, and a web app and site for real-time exchanges among our critical community of practice.

(4) Diversity of Perspectives. PEACE *will ensure that a diversity of perspectives* are represented in all aspects of implementation by forming an advisory group of stakeholders after the planning year to include partners from K12 education, higher education, community arts and cultural organizations to provide feedback and input bi-annually. In years 4 and 5, middle and high school students will be invited to participate in community-based projects to bridge relationships between schools and community. Their perspectives will inform practices that continue after project funding is gone.

E. QUALITY OF PROJECT EVALUATION

1) Feasibility. PAC will partner with Metis Associates, an independent firm with extensive arts education evaluation experience, to conduct the local evaluation. Metis and PAC designed this plan in direct alignment with the goals, objectives, and expected outcomes of the project. The evaluation of PEACE will be thorough in that it will include both formative/process and summative/outcome components and data gathered from multiple sources. Metis will triangulate data from these multiple sources to ensure thorough and accurate responses to determine the extent to which project objectives and outcomes have been met. Evaluation methods described below are feasible based on evaluator and project team capacities and available resources. They are also appropriate because they align with PEACE goals, objectives, and outcomes and minimize burden on participants.

2) Objective. The evaluation will leverage data from both qualitative and quantitative sources in order to determine the extent to which project activities are being implemented as planned (process evaluation) and to measure progress toward meeting intended outcomes (outcome evaluation). For the process evaluation (specific process objectives from Table 2 noted in parentheses), Metis will collect and review project documentation quarterly to determine the

extent to which activities are being implemented as planned. Documentation includes tracking sheets with participants and hours of attendance at all project-sponsored professional learning offerings and partner meetings (e.g., curriculum planning and development, peer-to-peer sessions, meetings, workshops, institutes, support and coaching) (P1.1a, P1.1b, P1.2, P3.1, P3.2, and P4.2); as well as all project-developed artifacts, such as units of study (P1.3, P2.1), resources and tools (P3.1), and other dissemination materials including design tools, videos, and materials (P4.1). Interviews/focus groups will be conducted with project staff annually to gather data on program implementation, including implementation successes and challenges and perceived impacts on participants, and annual observations of program activities will provide additional insights into program implementation efforts and facilitate an understanding of the relationship between implementation and outcomes.

Metis also will work with PEACE staff to develop and implement feedback forms to administer following training sessions to assess participants' satisfaction and perceived usefulness with the training. Moreover, Metis will conduct annual focus groups with samples of participating art educators to gather rich, qualitative data regarding the relevance of the professional learning, as well as participants' successes, challenges, and recommendations for program change. In each year, Metis also will conduct periodic observations of activities to gain additional insights into implementation and the relationship between implementation and outcomes.

The following activities will be completed as part of the outcome evaluation (see Table 2 for outcome objectives reference).

- *To measure Goal 1 (Highly Effective Art Educators)*, Metis will create an Art Educator Survey for use with participating educators and cultural partners to collect data related to developing

educators' knowledge, skills, and practices. The Art Educator Survey will include both locally developed items and items from published scales (described below). Specifically, Metis will use published and locally developed items to design a pre/post survey that measures: a) Knowledge of (O1.1a), self-efficacy in (O1.1b), appreciation of the value of (O1.1c), and plans to use (O1.1d) practices that incorporate 21st Century Skills, CCCR, and CR-S; and b) Overall satisfaction with the quality and effectiveness of support and coaching (O1.2). The Art Educator Survey will be administered to all participating educators on a pre/post basis using multiple strategies to ensure the highest possible response rates. Moreover, a locally developed teacher rubric will be developed to assess the extent to which the collaboratively developed units of study are of high quality, effective and embed 21st Century skills, CCCR, and CR-S approaches into arts-based learning (O1.3). Non-participating educators will be trained to complete the rubric, and inter-rater reliability will be established. Furthermore, participant data, including the number of CTLE credits earned by educators will be collected and tracked (O1.1e).

- *To measure Goal 2 (Empowered Students)*, Metis will collaborate with project staff to develop a locally developed student rubric to assess the extent to which students demonstrate the acquisition of 21st Century Skills, such as critical thinking, creativity, and collaboration (O2.1a). Teachers will complete the rubric on a pre/post basis for each of their Kindergarten through Grade 2 students. A similar locally developed student rubric will be developed and administered on an annual pre/post basis to participating students in Grades 3 to 12 to self-report their socio-cultural responsiveness and civic awareness (O2.1b), as well as their understanding of the arts as integral to lifelong learning (O2.1c). Additionally, students in Grades 3-12 will be administered the *Panorama Social-Emotional Survey* (described more below) on an annual pre/post basis to measure the development of their SEL skills, including grit, growth mindset,

self-management, self-efficacy, and social awareness (O2.1d). Furthermore, Metis will compile district- and school-level data for the target schools each year to assess academic outcomes.

These data will include school and student demographics, discipline rates (O2.1e) and rates of chronic absenteeism (O2.1f). Where possible, data will be disaggregated by subgroups (e.g., race/ethnicity, special education status, income level, language learner status).

- *To measure Goal 3 (Effective Partnerships)*, in Years 2-5, website statistics along with other digital data (digital shared library access, application downloads, discussion board entries) will be collected and reviewed to determine the number of ongoing collaborative exchanges among educators and cultural partners to examine shared instructional tools and strategies (O3.1) and the extent to which national partners have contributed case studies and best practices to the online materials (O3.2).

- *To measure Goal 4 (Tool Development and Dissemination)*, A locally developed feedback form will be administered following each National Convening (Years 2-5) to determine the percent of attendees who indicate that the materials and resources shared are relevant to their work and that they intend to use them in their practice (O4.1). Metis will also collect data on the number of unique website views and downloads of material from the digital resources website to assess access to project tools and other materials (O4.2).

- *Data Analysis and Reporting*. Metis will conduct the most rigorous quantitative data analyses possible based on data quality and completeness. Quantitative analyses will include generating frequency distributions and crosstabs, calculating means and standard deviations, and conducting inferential statistical tests (e.g., *t*-tests, chi-squares), where possible. Qualitative data from open-ended survey items and interviews/focus groups will be analyzed to identify common themes that illuminate critical findings. An *a priori* list of content themes will be developed

based on the project's goals and objectives. The evaluation team also will use grounded theory principles to allow for additional themes and variations to emerge from the data. NVivo software will be used to organize, code, analyze, and summarize qualitative data. Metis will meet monthly with the project team and will present findings at PEACE meetings in order to facilitate the use of evaluation data to generate actionable results. To this end, Metis will support project staff in assessing the need to make mid-course corrections. A Metis team member will attend the annual AAE program meeting and work with the Project Director to prepare the Annual Performance and Ad Hoc Reports for the USED. In annual local reports, Metis will document project successes and explore challenges encountered and will provide project staff with data-driven recommendations.

3) Valid and Reliable Data. All locally developed instruments will be developed collaboratively and under the guidance of experts in the field to ensure face and content validity. Additionally, they will be piloted with non-participating groups. Pilot data will be examined using confirmatory factor analysis, based on the project objectives. For locally developed rubrics, tests of internal consistency and/or inter-rater reliability will be used. Moreover, PEACE will use published instruments with established reliability and validity. The *CRTSE* (Siwatu, 2007) includes 40 items developed to measure teachers' confidence in their abilities to utilize culturally responsive teaching practices. Teachers are asked to give a rating for each item from 0 (no confidence at all) to 100 (completely confident) on a Likert-type scale. Samples of items from the instrument relate to teachers' confidence to "use students' cultural background to help make learning meaningful," "model classroom tasks to enhance English language learners' understanding," and "use examples that are familiar to students from diverse cultural

backgrounds.” Factor analysis confirmed the criterion-related validity of the CRTSE, and internal reliability of the scale was .96, as estimated by Cronbach’s alpha (Siwatu, 2007).

The *CRTOE* (Siwatu, 2007) is a 26-item measure of teachers’ beliefs regarding culturally responsive instructional practices and student outcomes. Teachers rate their beliefs that a given behavior will have a positive outcome by indicating their level of confidence on a 100-point scale ranging from 0 (entirely uncertain) to 100 (entirely certain). Some examples of items from the CRTOE are “providing English Language Learners with visual aids will enhance their understanding of assignments” and “helping students from diverse cultural backgrounds succeed in school will increase their confidence in their academic ability.” Internal reliability of the CRTSE was .96, and reliability of the CRTOE was .95, as estimated by Cronbach’s alpha (Siwatu, 2007).

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

Partners in Education, Arts, and Community Empowerment (PEACE)

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Culturally Responsive-Sustaining (CR-S) Education Framework “New York State understands that the responsibility of education is not only to prevent the exclusion of historically silenced, erased, and disenfranchised groups, but also to assist in the promotion and perpetuation of cultures, languages and ways of knowing that have been devalued, suppressed, and imperiled by years of educational, social, political, economic neglect and other forms of oppression” (NYSED, CR-S, p. 6)

<http://www.nysed.gov/common/nysed/files/programs/crs/culturally-responsive-sustaining-education-framework.pdf>

1. AND

...by focusing on 4Cs we can help students to better achieve CCCR

Career, College, & Civic Readiness Task Force report (2020)

<http://www.regents.nysed.gov/common/regents/files/120cccrd1.pdf>

“ Recognizing and encouraging the civic experiential learning of students will make them feel seen and heard and empower them to become lifelong civic participants. Research shows that students 3 who are in an environment where they feel empowered tend to have better attendance, social emotional well-being, and academic achievement” (NYSED CCCR workgroup, 2020, pp 2-3).

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BETH GIACUMMO



ARTIST | CURATOR | EDUCATOR | ARTS ACTIVIST

*Collaboration in all forms is the key to success in business and life.
Through collaboration we can innovate, build, sustain, and grow.*

- **Local, National, and International Collaborator** with well-cultivated and established connections reaching far beyond Long Island. I have led innovative collaborations between local, national, and international arts organizations and non-profit agencies
- **Dynamic Leadership Skills** including simultaneously managing of multiple projects of varying disciplines. One of my key attributes is motivating team members by ensuring everyone feels confident in expressing ideas and providing opportunity for a proactive role in the creative planning process for all staff.
- **Successful Fundraising** and assisted in raising over \$40,000 for various art programs and \$25,000 for an international residency program within three months' time. I fundraised for various projects through crowdfunding, grant writing, soliciting private foundations, and donation drives in the community.
- **Administrative Proficiency**, excellent communication, and organizational skills coupled with experience within academic, museum, and non-profit environments.
- **Promoting and Creating Art Experiences** through collaboration and community engagement between organizations, artists, colleges, and the public locally, nationally, and internationally as evident in the exhibitions and programs I have developed, curated, and coordinated for the Memorial Gallery, Long Hall Gallery, Islip Art Museum, Briarcliffe College Gallery, Patchogue Arts Council, East End Arts Council, and various independent venues.

EDUCATION

Pratt Institute, Brooklyn, N.Y.
Master of Fine Arts, 2008
New Forms and Sculpture

School of Visual Arts, New York, N.Y.
Bachelor of Fine Arts, 2004
Fine Arts and Contemporary Arts

EDUCATION ABROAD AND OTHER PRACTICE

Danish Design School, Copenhagen, Denmark
MFA Summer Program, May-August 2007
Scandinavian Glass Design and History

Pilchuck School of Glass, Stanwood, Washington
Scholarship Recipient, June-August 2004
Glass Blowing and Neon Working

Escola d'Arts Plastique I Disseny, Barcelona, Spain
SVA Summer Program, June-August 2002
Painting and Sculpture

PROFESSIONAL EXPERIENCE

Iona College, New Rochelle, N.Y.
Adjunct Professor, January 2020-Present

- Taught Introduction to Sculpture and Curatorial Studies

Patchogue Arts Council, Patchogue, N.Y.
Executive Director, April 2017-Present

- Manage and conduct all council activity and administrative duties including all design aesthetics, graphics, and media collateral
- Organized and curated one of the largest community events to date and oversee and organize fundraising events, annual festival series, annual gala, arts programming, and exhibition events
- Strengthened Arts Council visibility through community and public relations, and formed mutually beneficial relationships with regional councils, museums, galleries, and businesses, including Cornell Cooperative
- Raised 75% of the Council's operating budget during the pandemic through annual appeal, private funding, and county funding
- Co-founded organization in 2008

Farmingdale State College Memorial Gallery, East Islip, N.Y.
Gallery Director/Curator, August 2016-Present

- Oversee and conduct all gallery activity and administrative duties
- Plan, design, and coordinate exhibits, exhibition events and related lectures, and artist receptions with associated digital and print promotional materials
- Implemented student documentation in gallery archival procedures
- Developed procedural documents for gallery and organize gallery advisory board meetings
- Represent the Gallery throughout the Long Island arts community and participate in the College Public Art Committee
- Organize exhibition lecture series and workshops and the bi-annual Senior Design Expo exhibits representing the best of the graduating class

Long Island University, Oakdale, N.Y.
Adjunct Professor, January 2014-Present

- Taught MFA Seminar Course - This course included a curated selection of artist speakers working in both fine art and design, artist package development, weekly critiques, and a pop-up museum exhibition organized by the entire class

Dowling College, Oakdale, N.Y.

Adjunct Assistant Professor and Co-Director, January 2014-June 2016

- Visual Arts residency in Lucca, Italy in collaboration with Studio Borgo of Borgo Mozano, Italy
- Taught 3D-Design, Basic Drawing, and Sculpture
- Developed and instructed special topics

Islip Museum, East Islip, N.Y.

Museum Exhibition and Curatorial Director/Senior Curator, May 2010-2017

- Oversee and conduct all Museum activity and administrative duties
- Planned, coordinated, and designed exhibits, events, lectures, and artist receptions
- Spearheaded fundraising efforts and grant writing resulting in NYSCA grants in 2013 and 2014
- Decreased the Museum budget by 60% and increased visitor numbers 500% over seven years of service

Briarcliffe College, Bethpage, N.Y.

Full-Time Faculty, Gallery Chief Curator, and Exhibition Coordinator, May 2010-March 2014

- Taught Basic Drawing, Figure Drawing, Drawing III, Painting I, Painting II, Mixed Media, 3D Design, 2D Design, and Color Theory
- Created Art/Design Criticism and Theory course, revised Painting I and II and Color Theory, and assisted in creating the curriculum for concentrations in Advertising and Design, and Fine Art
- Organized exhibition schedule, coordinate and design exhibitions, and manage art exhibition installation
- Implemented five professional gallery exhibitions as well as faculty exhibits, living classroom exhibitions, and special workshops
- Conducted curriculum review and revisions to prepare for NASAD accreditation visit
- Advised over 50 students and participated in the student retention plan
- Planned and led student field trips to museums and galleries
- Chaired the Studio Health and Safety Committee
- Member of the Gallery Committee, Library Committee, Faculty Development and Review Committee, and Graphic Design Advisory Council

East End Arts Council, Riverhead, N.Y.

Artist in Residence Coordinator, November 2009-August 2011

- Oversaw program, selection, placement, and scheduling of artists
- Curated and handled art, assisted artists with exhibit installation, and planned and coordinated artist receptions
- Developed all aspects of newly formed Artist in Residence (AIR) Program hosted by East End Arts Council and designed, developed, and distributed AIR applications
- Developed special programs to be offered in conjunction with existing curriculum including: Art of Papermaking, Carl Jung Archetype Mask Making, Organic Carving, Hand-Building with Clay, and Painting on Copper, among others

Suffolk Community College, Selden, N.Y.

Instructor, February 2009-February 2010

- Taught Introduction to Stained Glass, Intermediate Stained Glass, and ABCs for Striving Artists
- Developed ABCs for Striving Artists, modeled after the NYFAMARK Program

Center for Visual Arts, Blue Point, N.Y.

Assistant Art Director/Instructor, November 2004-2010

- Curated art exhibitions including contacting and supervising local artists exposing local arts community to new media and contemporary ideas
- Planned and coordinated artist receptions
- Instructed fine art and contemporary media programs for children and adults

SOLO EXHIBITION HISTORY

2018

- Residency, Solo Exhibition, and Workshop Series at Glasets Hus Limmared, Sweden
- *Harmonalies*, Iona College Gallery, N.Y.

2017

- Popup Exhibition, NYSATA Annual Conference, N.Y.

2008

- *Sexing Games*, Steuben West Gallery, Brooklyn, N.Y.
- *Fear to Fetish*, Center for Visual Arts Gallery, New York, N.Y.

EXHIBITION HISTORY

2018

- *Lipstick on the Glass* - International Women's Exhibition, Galeria OPK Gaude Mater, Czestochowa, Poland

2016

- Salton Stall, Residency Exhibition, Ithaca, N.Y.
- *Ripening*, RIPE Art Gallery, Huntington, N.Y.
- Arts on Terry, Commissioned Public Sculpture Garden, Patchogue, N.Y.
- Studio Borgo, Residency Exhibition, Lucca, Italy

2015

- Center of the Arts, Artist in Residence with the International Meeting of the Arts, Valparaiso, Chile
- Public Art Exhibition as part of the PACMAC Festival (One of 10 artists commissioned), Patchogue, N.Y.
- Sculptural Interactions at Idle Hour, NEA Grant in Collaboration with Dowling College, Oakdale, N.Y.
- Anthony Giordano Gallery, Sculptural Interactions at Idle Hour, Oakdale, N.Y.
- Palermino Art Residency Exhibition, Fesole, Florence, Italy

2014

- Commissioned Outdoor Sculpture/Installation "Pod Patch," Patchogue Arts Council PAC MAC Festival, Patchogue, N.Y.
- Queens Museum, Partnership Gallery, ArtAccess: Drawing Social Lines/The Umbrella Project: Collaborative Umbrella Dorothea Fleiss & East-West Artists, European International, Queens, N.Y.
- Book Art Biennial, Moscow, Russia
- Invitational Counterpoint Gallery, Select Fair, New York, N.Y.
- Hullabaloo Collective, Fountain Fair, New York, N.Y.
- Schmusen, Interactive Inflatable Installation, Solo Exhibit, Museum of Art Satu-Mare, Satu-Mare, Romania

2013

- Artist In Residence Exhibit, Karntnerhof -Mallnitz, Austria
- Invitational Fountain Art Fair, New York, N.Y.
- Hullabaloo Collective, 3rd Ward, Brooklyn, N.Y.
- Inflatable Sculpture, Dorothea Fleiss & East-West Artists,
- Satu- Mare, Romania: Museum of Art Satu- Mare, Romania, invitational

2011

- *Glass Threads*, WAH Center, Brooklyn, N.Y.
- *The Potato Revolution: Cult of Potato 2011*, WAH Center, Brooklyn, N.Y.
- Dorthea Fleiss & East-West Artists, Karntnerhof -Mallnitz, Austria: *Artist In Residence Exhibit*, invitational Education Alliance, Manhattan, NY: *Embodied Light Collaborative Installation with Tobi Kahn* (250 artists invited)

2010

- *Organic Abstractions*, Briarcliffe Gallery, Bethpage, N.Y.
- *Off The Wall*, FRESH Art Long Island, Brookhaven, N.Y.
- *Mark-It*, Suffolk Community College Gallery, Riverhead, N.Y.
- Faculty Exhibition, Briarcliffe Gallery, Bethpage, N.Y.
- *Patchogue Arts Biennial Curators Corner*, co-curator, Patchogue Arts Council, Patchogue, N.Y.

2009

- *Through Women's Eyes*, juried Patchogue Arts Council at St. Joseph's College, Patchogue, N.Y.
- *Winter Walking Arts Tour*, Smithtown Township Arts Council, St James, N.Y.

2008

- *Simplicity*, East End Arts Council, Riverhead, N.Y.
- *Visage*, Huntington Arts Council, Huntington, NY
- *Long Island Artists*, Art League of Long Island, Dix Hills, N.Y.

2007

- *Masks*, East End Arts Council, Riverhead, N.Y.
- *U-Pick*, Pratt Studios, Brooklyn, N.Y.
- *Waste Not, Want Not*, Art League of Long Island, Dix Hills, N.Y.

2005

- *Female Trouble*, Stacy Stewart Gallery, Brooklyn, N.Y.
- *Three Views*, East End Arts Council, Riverhead, N.Y.

2004

- *Women's Show*, Smithtown Township Arts Council, St James, N.Y.
- BFA Exhibition, School of Visual Arts, Chelsea, N.Y.
- BFA Thesis Exhibition School of Visual Arts, Chelsea, N.Y.
- SAPS Gallery, New York, N.Y.
- Window Installation, East End Arts Council, Riverhead, N.Y.

2003

- Smithtown Township Arts Council, St. James, N.Y.

2002

- *Long Island Artists*, Heckscher Museum of Art, Huntington, N.Y.
- *Copycat*, Islip Art Museum, Islip, N.Y.
- *Reality Check*, Visual Arts Gallery, SoHo, N.Y.

SELECTED AWARDS, HONORS, AND ARTIST RESIDENCIES

2017

- *Contact! Art and Science*: juried exhibition, East End Arts Council, Riverhead, N.Y.
- NYSATA special citation for leadership in arts education
- NYSCA grant review panelist for Visual Arts & EMF applications

2016

- Saltonstall Fellowship, Ithica, N.Y.
- Visiting Artist, Studio Borgo, Lucca, Italy
- NYSATA Annual conference keynote artist speaker and special installation
- MFA C.W. Post visiting artist speaker

2015

- Kalfu & D. Fleiss and East-West Artists: Artist In residence, Valparaiso, Chile
- Visiting Artist at Valparaiso University, Chile
- N.Y. State Decentralization Grant Committee, Huntington, N.Y.

2014

- Artist for Sculptural Interactions at Idle Hour
- NEAArt in Communities Project Grant, Studio Borgo, Lucca, Italy
- Visiting Artist, Jyderup Højskole, Denmark
- Keynote speaker, NYSATA Long Island Conference, Dowling College, Oakdale, N.Y.
- NY State Decentralization Grant Committee, Huntington, N.Y.
- NYSCA Creative Curriculum Artist Grant Awardee

2013

- SPARKBOOM Advisory Board, Huntington Arts Council
- Village of Patchogue Proclamation for NY Contemporary Art Symposium 2013 (Co-Director/ Founder)

2012

- NYSCA Grant on behalf of Islip Art Museum
- My Long Island TV's Outstanding Story: The Garbage Barge Revisited
- Art from Dross, Islip Art Museum
- D.Fleiss & East-West Artists: Artist In Residence, Bolbald, Romania
- NYFASOS Grant recipient

2011

- Dorothea Fleiss & East-West Artists Artist In Residence, Mallnitz, Austria
- NYFA SOS Grant recipient
- Briarcliffe College Presidents Award for Outstanding Job Performance
- NYS Assembly Certificate of Merit as Patchogue Arts Council President for the Patchogue Arts Biennial

2010

- NYS Assembly Certificate of Merit as a "founding Trustee" Patchogue Arts Council
- NYFA Statewide Artist Consultant (one of three on Long Island)
- Artist Talk during *Mark It*, Suffolk Community College Gallery, Riverhead, N.Y.

2009

- NYFA MARK artist (chosen as one of 12 artists from Long Island)

CURATORIAL HISTORY

2016

- *Wanderlust II Chile to N.Y.*, New York Contemporary Art Symposium (NYCAS)
- *Poison Play*, Islip Art Museum, East Islip, N.Y.
 - Displayed themes of tainted ecosystems and inspired works born from destruction
 - Participating artists investigated, explored, and translated our carbon footprint and the abuse of natural resources into visual depictions
- *New Works: Collin Goldberg*

2015

- *Wanderlust: Works from NYCAS*, New York Contemporary Art Symposium (NYCAS)
 - Featured works by artists invited to participate in the 2015 NYCAS program as well as artists working locally, nationally, and abroad
 - Surveyed works influenced by the engagement of different cultural experiences
 - Provided opportunities for local artists to collaborate with the invited international artists by pairing works by local artists with work by visiting artists
- Artist Talk with NYCAS Artist Andrei Budescu, Ph.D., Islip Art Museum, East Islip, N.Y.
- Alternative Historic Photography Workshop with NYCAS Artist Andrei Budescu, Ph.D., Islip Art Museum, East Islip, N.Y.
- *IAM pAIRed*, NYCAS Exhibition, Patchogue Arts Council Gallery, Patchogue, N.Y.
- *The Structure of Things*, Islip Art Museum, East Islip, N.Y.
 - Featured interpretations of structures we find in our everyday lives and interactive sound architecture that inspired the way we use music and creativity in our daily environments
 - Included a variety of media including painting, drawing, mixed media, and installation
- *Compendium*, Islip Art Museum, East Islip, N.Y.
 - Depicted the interchangeable qualities of art and science and included artists that exist in both disciplines to drive conversation
- *Print Up Ladies*, Islip Art Museum, East Islip, N.Y.
 - Surveyed contemporary works created by female artists exploring various traditional and non-traditional printmaking techniques
 - Explored various themes including gender, the body, identity, politics, fantasy, and the environment, with playfulness and humor
 - A special selection of works was on view courtesy of Universal Limited Artist Editions (ULAE) Studio
- *Rustography by Jeffrey Allen Price*, Toast, Patchogue, N.Y.
- Criterion Contemporary Series, Long Hall Gallery, Patchogue, N.Y.
- *Abroad in Lucca: Student Works from Visual Arts Residency In Lucca, Italy*

2014

- *Faux Sho'*, Islip Art Museum, East Islip, N.Y.
 - Promoted contemporary artists exploring methods and materials that highlight illusionism of all forms to fool the viewers' eye
 - Work exhibited translated and redefined traditional trompe l'oeil realism and exaggerated the false and recreated urban textures, street art parodies, and scenes from life into two and three-dimensional imitations
- *It's Getting Hairy*, Islip Art Museum, East Islip, N.Y.
 - Features artists exploring hair as a medium or concept to create new works and installations and a series of sculpted hairpieces that later became part of a live hair show for the It's Getting Hairy collaborative event with SPARKBOOM
- *Shock-U-menteries*, Islip Art Museum, East Islip, N.Y.
 - Challenged the viewer to physically explore the space of the museum while mentally seeking explanation to these perplexing installations
 - Responded to the effects on humanity resulting from manmade or biological origins

- *Faculty Exhibition*, Briarcliffe College Gallery, Bethpage, N.Y.
- *Branded: Student Exhibition*, Briarcliffe College Gallery, Bethpage, N.Y.
- *You are Here* by Dan Lachacz, 2nd Ave. Firehouse Gallery, Patchogue, N.Y.

2013

- The Fleiss – Giacommo – McAvoy NY Contemporary Art Symposium, Islip Arts Museum, East Islip, N.Y.
 - Provided a residency on Long Island for over a dozen international artists
 - Sought to encourage and improve the cultural exchange between outstanding artists of varying backgrounds from eastern and western countries.
 - International artists created a broader understanding of the contemporary arts in their home communities around the world while being provided housing, studio space, all meals, trips to cultural centers, and selected artist supplies at no cost
 - Collaborated with the Patchogue Arts Council by arranging artists' talks in Patchogue and providing a gateway to other opportunities in the community
- Artists of Fleiss – Giacommo – McAvoy NY Contemporary Art Symposium, Briarcliffe College Gallery, Bethpage, N.Y.
- *Made in Poland* at Gallery 40 South, Patchogue, N.Y.
- *New York Bound: International Book Art Biennial*, Islip Art Museum, East Islip, N.Y.
 - Presented a selection of artist-made books from around the world promoting and encouraging artists' unconventional ideas about books
- Survey of NYFA 'MARK' Artists, Islip Art Museum, East Islip, N.Y.
 - Designed to address the concerns of artists living outside of New York City while providing them with a new network statewide
- *La Placita*, Islip Art Museum, East Islip, N.Y.
 - Presented the vibrant excitement of the Caribbean Plaza through a survey of New York artists originally from the Caribbean or inspired by the culture of the Caribbean
- *FGM- International Residency Program*, Briarcliffe College Gallery, Bethpage, N.Y.
- *Shimmer: Works by JoAnne Dumas*, Briarcliffe College Gallery, Bethpage, N.Y.
- *Pens and Pixels: Works by Michael Mastermaker*, Briarcliffe College Gallery, Bethpage, N.Y.
- *Nature/Nurture*, Patchogue Arts Council, Patchogue, N.Y.
- *Both Sides Now*, Patchogue Arts Council, Patchogue, N.Y.
- *Hullabaloo*, Fountain Art Fair Exhibit, New York, N.Y.

2012

- Prints Please: Selections from ULAE, Islip Art Museum, East Islip, N.Y.
 - Surveyed prints of ULAE's history in the art world and success of a business and its loyalty to the town of Islip
- *Storytellers*, Briarcliffe College Gallery, Bethpage, N.Y.
- *Vacancies*, Briarcliffe College Gallery, Bethpage, N.Y.
- *Musing Students: Student Exhibition*, Briarcliffe College Gallery, Bethpage, N.Y.
- *Art of Forge*, Patchogue Arts Council, Patchogue, N.Y.
- *Richard Smith: Paintings and Drawings*, Patchogue Arts Council, Patchogue, N.Y.
- *Distant Lands: Works by Dan Fusco*, Patchogue Arts Council, Patchogue, N.Y.
- *You Are Here: Works by Dan Lachacz*, Patchogue Arts Council, Patchogue, N.Y.
- *Instinct: Works by Ben Owens*, Patchogue Arts Council, Patchogue, N.Y.
- *Dreams In White: Works by Beatrice Croon*, Patchogue Arts Council, Patchogue, N.Y.

2011

- *Expresiones: Celebrando Arte y Cultura Latina* (The Long Island Latino Art Exhibition), Briarcliffe College Gallery, Bethpage, N.Y.
- *Fowl Follies: Living Classroom*, Briarcliffe College Gallery, Bethpage, N.Y.
- *Ambitious Ambitions: Thesis Exhibit*, Briarcliffe College Gallery, Bethpage, N.Y.
- Patchogue Arts Biennial, Patchogue Arts Council, Patchogue, N.Y.
- *Blood Flowers: Works by Lorraine Ramekin*, Patchogue Arts Council, Patchogue, N.Y.

- *Urban revisions: Works by Jack Pierce*, Patchogue Arts Council, Patchogue, N.Y.
- *Lessons in Earth Science: Works by Ted Stamatelos*, Patchogue Arts Council, Patchogue, N.Y.
- *The Humble Quilt A.I.R. Maria Macedonio*, East End Arts Council, Riverhead, N.Y.
- *Fowl Folies A.I.R.*, East End Arts Council, Riverhead, N.Y.

2010

- *Let Me Sleep On It: Living Classroom with Tony Ingrisano*, Briarcliffe College Gallery, Bethpage, N.Y.
- *Organic Abstractions*, Briarcliffe College Gallery, Bethpage, N.Y.
- *Works of Goya: Works by Jessica McAvoy*, Patchogue Arts Council, Patchogue, N.Y.
- *Motion: Works by JoAnne Dumas*, Patchogue Arts Council, Patchogue, N.Y.
- *Paintings by Rani Carson: Works by Rani Carson*, Patchogue Arts Council, Patchogue, N.Y.
- *Nature Spirits: Works by Janell O'Rourke*, Patchogue Arts Council, Patchogue, N.Y.
- *Works in Progress A.I.R. Jennifer Gioe Peper*, East End Arts Council, Riverhead, N.Y.
- *Resident Potato & The Think Potato Institute A.I.R. Jeffrey Allen Price*, East End Arts Council, Riverhead, N.Y.
- *Sculpture In Progress A.I.R. John Cino*, East End Arts Council, Riverhead, N.Y.
- *Narcitypes A.I.R. Linda Carlsen*, East End Arts Council, Riverhead, N.Y.

2009-2012

- Lobby Art Gallery, Patchogue Theater for the Performing Arts, Patchogue, N.Y.

2009

- Patchogue Arts Biennial, Patchogue Arts Council, Patchogue, N.Y.
- *New Works: Works by Clayton Orhek*, Patchogue Arts Council, Patchogue, N.Y.
- *Face North: Works by Jason Paradis*, Patchogue Arts Council, Patchogue, N.Y.
- *In Passing: Works by Robert Mielenhausen*, Patchogue Arts Council, Patchogue, N.Y.
- *Rabbit Holes and Revelations A.I.R. AnnMarie Tornabene*, East End Arts Council, Riverhead, N.Y.
- *Pods: Works by Debra Rodman-Peck*, Patchogue, N.Y.
- *Anything but People by Dan Lachacz*, Center for Visual Arts, Blue Point, N.Y. (Funded by an NYFA SOS Grant)

2008-2013

- Patchogue Arts Council Walking Arts Tour, Patchogue, N.Y.

MANAGED EXHIBITIONS

2017

- *Duality: Glimpses of the Other Side*, Islip Art Museum, East Islip, N.Y.

2016

- *The New Classics: Contemporary Glass*, Islip Art Museum, East Islip, N.Y.
- *Transformations of a Visionary: Paul Mommer*, Islip Art Museum, East Islip, N.Y.

2015

- *Pocket Size*, Islip Art Museum, East Islip, N.Y.
- *Remembering Things Past*, Islip Art Museum, East Islip, N.Y.

2014

- *Mash Up*, Islip Art Museum, East Islip, N.Y.
- *Redacted*, Islip Art Museum, East Islip, N.Y.

2013

- *Fluid Reformations: Smith, Gaffer, Potter*, Islip Art Museum, East Islip, N.Y.

2012

- *Occupying Potato: Cult of the Potato*, Islip Art Museum, East Islip, N.Y.
- *The Garbage Barge Revisited: Art from Dross*, Islip Art Museum, East Islip, N.Y.
- *Urban/Suburban*, Islip Art Museum, East Islip, N.Y.
- *Secret Messages*, Islip Art Museum, East Islip, N.Y.

2011

- *In Bloom*, Islip Art Museum, East Islip, N.Y.
- *Flag Day*, Islip Art Museum, East Islip, N.Y.
- Patchogue Arts Festival, Patchogue, N.Y.

MS

Meg
Sexton



SKILLS

- Grant writing
- Facebook Ads Manager
- Social Media
- Understanding of New York State Common Core Curriculum

SOFTWARE SKILLS

- Adobe Software Suite (Photoshop, Illustrator, Acrobat, Premiere Pro)
- Microsoft Office
- QLab
- Constant Contact
- Mailchimp
- OvationTix
- Patron Manager

SUMMARY

Is a Partner and the Associate Producer of Live Edition Productions LLC as well as a freelance Grant Writer and Consultant.

EXPERIENCE

Live Edition Productions LLC

Partner & Associate Producer (June 2020 - Present)

- Helped launch an independent production company and produce its first live concert to be streamed online across the country from the largest theater on Long Island.
- Partnered with Producer in securing investors to support the business; built the website and designed all promotional materials; assisted in scheduling, casting, and rehearsal of the production; acted as projection designer and operator for the live performance.

Patchogue Theatre for the Performing Arts

Grants Manager, Marketing Coordinator & Director of Education

(May 2018 - April 2020)

Box Office Assistant Manager (January 2018 - May 2018)

- Spearheaded the theatre's first efforts in seeking grant funding; yielded \$48,085 from 10 of the theatre's first grants.
- Collaborated with the Executive Director to launch a World Arts series funded in part by NYSCA and Suffolk County, and the theatre's first series of educational productions (served over 3,000 students) that was funded in part by Huntington Arts Council (Decentralized NYSCA) and National Grid.
- Expanded marketing campaigns to include Facebook Ads and video content for on-site TV monitors and marquee.
- Built partnerships and facilitated joint projects with neighboring organizations such as a fundraiser for Autism Speaks with Eastern Suffolk BOCES.
- Worked with the Executive Director to curate, market, and manage a new backstage series showcasing emerging artists.

Bay Street Theater

Education Manager (June 2016 - January 2018)

- Designed new educational programs, increasing summer camp offerings by 50% and summer master class offerings by 100%.
- Collaborated with the marketing department on more comprehensive marketing strategies, increasing camp enrollments by 46% and master class enrollments by 59%.
- Co-produced the annual Literature Live educational production with Associate Producer & Company Manager.
- Expanded marketing efforts to schools across Long Island for Literature Live to include both physical mailings and email using Constant Contact.
- Was chosen to take on the role of Development Associate for an interim period, assisted with donor tracking, acknowledgement writing/distribution, and grant writing.

EDUCATION

MA Teaching of English

Columbia University, Teachers College (2016)

PR/Award # S351A210066

BA Theatre English

SUNY Geneseo (2014)

Laura Knieser Reeder

This CV includes a selection of experiences, for a comprehensive CV please go to [REDACTED]

Education

Ph.D. Syracuse University Arts Education/Teaching & Leadership - 2015
M.F.A. Boston University Studio Art Education - 1989
B.F.A. Syracuse University Visual Communication/Illustration - 1986

Academic Affiliations

2018 – present **Boston University**, Boston, MA - Lecturer in Art, Art Education
Arts Education Advocacy & Policy

2012 - 2019 **Massachusetts College of Art & Design** (MassArt), Boston, MA
Associate Professor of Art Education (tenured 2018) & Director of Saturday Studios
Chair of Art Education (2015-17)

2008 - 2012 **Syracuse University**, Syracuse, NY
Instructor, Student Teaching Supervisor, & Graduate Assistant
School of Education/College of Visual and Performing Arts

2000 - 2009 **Onondaga Community College**, Syracuse, NY
Instructor and Student Field Study Supervisor
Human Services and Cultural Foundations/Teacher Education

2000 - 2007 **State University of New York at Oswego**, Oswego, NY
Adjunct Instructor
Graduate Instruction with the Institute for Aesthetic Education

Professional Practice

2000 - present **Arts Education Consultant**, USA
Clients include: schools, arts/cultural organizations, higher education, and foundations

1990 – present **Teaching Artist**, USA
Multi-discipline arts education residencies with schools and organizations

2000 - 2010 **Partners for Arts Education (PAE) Founding Executive Director**, Syracuse, NY
Arts education resource agency for all schools and cultural organizations in New York State, including all boroughs of New York City. PAE served as an arts education regrant provider for the NYS Council on the Arts (NYSCA) Technical Assistance Program (TAP) and host for the annual statewide “CommonGround” Arts Education Conference.

1995 - 2000 **Syracuse City Schools**, Syracuse, NY
K-6 Art Teacher, Huntington K-8 School

1990 - 2001	Central New York Institute for Aesthetic Education , Syracuse, NY Artistic Director and Teaching Artist with K-12 schools in a 9-county region
1990 - 1995	Everson Museum of Art , Syracuse, NY Education program consultant for school and family programs
1987 - 1990	Boston Museum of Fine Arts , Boston, MA Museum Educator Early Childhood/Parent, School-Age, and Adult Education Programs
1987 - 1990	Boston Public Schools , Boston, MA Itinerant K-12 Art Educator with Boston MFA Education Programs

Leadership and Advisory Positions

2019-present	Arts Education Partnership , ArtsEdSearch Reviewer
2019	Massachusetts Cultural Council , Grant Reviewer
2019	<i>International Journal of Education and the Arts</i> , Peer Reviewer
2018-2019	Boston Public Schools, Civic Engagement Team , collaboration with arts specialists to develop a toolkit for civic engagement in K-12 curriculum.
2015-2018	Massachusetts Department of Higher Education, Civic Learning Team , Representative for MassArt in statewide policy issues regarding civic learning.
2016-2018	Design & Visual Communications Advisory Committee at Madison Park Technical Vocational High School in Boston, committee member.
2015-17	Massachusetts Standing Committee on Professional Education (SCOPE) , Representative for MassArt in statewide policy and regulatory issues for educator preparation.
2015-16	Massachusetts Department of Secondary & Elementary Education , Peer Reviewer for formal accreditation reviews.
2014-17	<i>Art Education: The Journal of the National Art Education Association</i> , Instructional Resources Coordinator.
2013-16	<i>Public! A Journal of Imagining America</i> , Peer Reviewer.
2012-16	<i>Journal of Social Theory in Art Education</i> , Peer Reviewer.
2006-2011	<i>Teaching Artist Journal</i> , Newsbreak & ALT/space Editor
2008-2010	Americans for the Arts , National Council for Arts Education, Council Member (elected). Collaborated on the national Arts Education Policy Scan.
2009-2010	Congressman Dan Maffei . Congressional Arts Committee member and cultural transition team member. Liaison to national arts education advocacy issues.

2000-2010	CommonGround - New York State Arts Education Conference. Director (6 years) and advisor (4 years).
2007-2009	New York State Alliance of Arts Organizations. Central New York Representative for legislative state and federal advocacy.
2003-2009	Empire State Partnerships Summer Seminar. New York State Council on the Arts program advisory team and seminar leader.
2003-2009	Arts and Culture Leadership Alliance of Central New York. President (2 years), Vice President (2 years), member (2 years).
2000-2009	New York State Council on the Arts. Grant panelist for Arts Education.
2004-2006	Lincoln Center Institutes for Aesthetic Education. National Endowment for the Arts, Teaching Artist Mentorship Program.

Honors and Awards

2014	Higher Education Art Educator of the Year - Massachusetts Art Education Association. Recognition for establishing multiple resources between college students and professional arts educators from the field at the state and national level.
2014	Berj A. Harootunian Dissertation Award. Endowed support for promising dissertation research in the field of teacher education. Syracuse University endowed awards.
2013	Massachusetts College of Art and Design Foundation Fellowship. Funding (\$5,000) for research on best practices in literacy, languages and the arts with Habla Center of Language and Culture, Merida, Mexico.
2010	NYS Alliance for Arts Education Citation for Professional Service. For 10 years of leadership and service to the schools, artists, and, professional, and cultural organizations of New York State.
2008	Kauffman Foundation E-Practitioner Fellowship. For campus-community entrepreneurial engagement. Research included “Hyphenated Artist” laboratories.
2005	Syracuse City School District Citation. For district-wide arts education resource development in K-12 schools.
2005	Empire State Partnerships Visionary Award. New York State Council on the Arts recognition for arts education leadership.

Invited Lectures, Seminars, and Workshops

2021	New York State Art Teachers Association Association - Visiting Artist talk “Walking a Line”
2020	Installation Space - Artist Gallery Talk “Now More Than Ever”

- 2019 **New Hampshire Council on the Arts – Workshop Leader** for “Creative & Critical Communities of Practice” during *Culturally Responsive Leadership Conference*, Dover, NH
- 2019 **LeMoyne College – Visiting Artist** talk on “Critical Creativity” – Syracuse, NY
- 2019 **Heckscher Museum of Art – Facilitator for “New Light”** institute for arts integration and 21st century skills including collaborative installations responding to “In a New Light: American Impressionism 1870-1940” with artists and teachers – Huntington, NY
- 2019 **Riout Dance Company - Arts in education advisor and facilitator** for teaching artist and community partner workshops on arts integration methods - Astoria, Queens, NY.
- 2019 **National Art Education Association Women’s Caucus Exhibition Artist Panel –** Panelist, Boston, MA
- 2018 **US Department of Education: Increasing Access to High Quality Arts Integration – Research advisor** for Arts Education Model Development and Dissemination (AEMDD) with ESBOCES and Metis Research Associates at USDOE Arts in Education Annual Meeting – Washington, DC
- 2018 **The Watermill Center – Facilitator for “Arts Integration Opens Minds”** performances and installations with teachers, teaching artists, and the ESBOCES AEMDD research project – Huntington, NY
- 2018 **Boston Arts Academy Sandra and Phillip Gordon Gallery – Guest reviewer** for Senior Visual Art Benchmark Reviews.
- 2017 **Boston Public Schools High School Arts Festival – Workshop Mentor** for *Exquisite Avatars and Fast Fashion* with visual arts students from BPS high schools and MassArt students.
- 2016 **Graduate Research in Art Education – Respondent** for doctoral thesis presentations from Pennsylvania State University, the Ohio State University, Columbia University Teachers College, and Syracuse University – Syracuse, NY
- 2016 **Lesley University – Guest Artist** for *Collaborative Symposium: Civic Engagement* – Cambridge, MA
- 2015 **Women’s Literature in International Perspective – Guest Lecturer** for Liberal Arts course with Marika Preziuso. Discussion on Kara Walker’s *Subtlety* and perspectives on feminism, racism, and education – Boston, MA
- 2014 **Americans for the Arts – Facilitator** for “A Town Hall on Arts Education and Advocacy” – Nashville, TN
- 2014 **New England Conservatory – Guest Faculty** for Sistema Fellows seminar on “Becoming Comfortable with Being Uncomfortable: Artist Teacher Identity Issues” – Boston, MA
- 2013 **Habla: Center for Language and Culture – Workshop leader** for “The Architecture of Wonder” teaching institute – Merida, Yucatan.

- 2013 **Palm Beach County School District Art Education Revolution – Keynote** on “Wideawakeness” in arts learning, artistic literacies, arts partnerships – Palm Beach, FL
- 2013 **Parrish Art Museum – Facilitator for “Critical Literacy”** Alice Aycock drawings with elementary teachers and ESBOCES AEMDD research project – Water Mill, NY
- 2012 **Perpich Center for Arts Education - Resource Exchange Respondent** with Teaching Artist Journal and Tiny Circus Animation Collaborative - Skype from Syracuse to Minnesota and New Orleans.
- 2011 **Hartford Public Schools/Greater Hartford Arts Council – Artist Leader** for *Hartford Performs*, citywide arts integration & contemporary arts education – Farmington, CT
- 2011 **America’s Imag’nation Summit a project of Lincoln Center Institute – Invited Participant** for international exchange on imagination, creativity, and innovation leadership for American schools and communities – New York, NY
- 2011 **Rochester Institute for Technology, School for American Crafts – Guest Instructor** grant writing, panel processes, and engaged artist careers. – Rochester, NY
- 2010 **Kennedy Center Alliance for Arts Education – Speaker/Mentor** maintaining professional arts education networks for state-level organizational development – John F. Kennedy Center for the Performing Arts, Washington, DC
- 2009 **Mott Philanthropic and Linde Family Foundation – Speaker** for urban arts education leaders on national trends in teaching artist professional development. Boston, MA
- 2008 **Columbia College Chicago – Speaker** on *Teaching Artistry and U.S. Professional Development Dana Foundation Survey* – Project AIM with Cynthia Weiss, Chicago, IL
- 2008 **Indiana University of Pennsylvania – Speaker** on *Teaching Artistry in the 21st Century* – ArtsPath, Pennsylvania Council on the Arts, Indiana, PA
- 2008 **Americans for the Arts Annual Convention - Workshop Leader** *Survey of National Teaching Artist Professional Development* with the Dana Foundation. Philadelphia, PA
- 2007 **Guggenheim Museum of Art - Panel Designer and Moderator** for *A Year with Children, Teaching Artistry*. The panel featured public discussion with artists Pablo Helguera, Susan Mayr, Faith Ringgold, and Lynne Yamamoto. Manhattan, NY
- 2004-2006 **Association of Institutes for Aesthetic Education - Teaching Artist Researcher** with the *Teaching Artist Mentoring Project, National Endowment for the Arts*. New York, Santa Fe, Buffalo, Kalamazoo.

Publications

Reviewed Articles

Corbisiero, L., Reeder, L., Ricciardi, L., Zacharia, J., Harnett, S. (2021) The Effects of Arts Integration Methods on Students’ 21st Century Skills. *International Journal of Education and the Arts*, 22(2).

Reeder, L. (forthcoming) Four Walking Propositions in (Irwin, R., Barney, D., Lee, N., Ursino, J.) *Pedagogical*

Propositions: Playful Walking with A/r/tography, Books 1 and 2. International Society for Education through Art.

Reeder, L. (2020) Lost and Found: A Prespa Cultivator in (Vermeire, G. & Ziogas, Y.) *Walking Practices, Walking Arts, Walking Bodies*. University of Western Macedonia, Florina, Greece.

Hofsess, B. & Reeder, L. (2019) Yes...and. *Women Art Educators in Higher Education: Conversations on Studio Practices. Visual Arts Research*, 45(1), Lewis, L. (Ed). University of Illinois Press.

Lucero, J., Nichols, A., Stienecker, D., Nisbett, J., Lewis, L., Hyatt, J., McCarthy, K., Darter, L., Kieling, L., Verde, J., Peters, D., Brooks, R., Brooks, S., Juarez, F., Jacobs, S., Reeder, L., Rolling, J. (2016) Metalogue and Autoconstruccion: Two models for collaborative publishing by busy practitioners. *Art Education: The Journal of the National Art Education Association*, 69(5), 32-39.

Reeder, L. (2014) Wake up call: Advocacy in the arts education ecosystem. *Insightful and Creative Leadership within Arts Education: History, Challenges, Opportunities, and Practices: Visual Inquiry, Learning and Teaching Art*, Intellect Publishers, 3(3), 483-494.

Reeder, L. (2012) Hyphenated Artists: A Body of Potential. *The Journal of Social Theory and Art Education*, 32.

Reeder, L. (2012) Reform Dynamics: Seymourofus. *Teaching Artist Journal*, 10(1), 43-53.

Reeder, L. (2009) Hurry Up and Wait: A national scan of teaching artist research and professional development. *Teaching Artist Journal*, 7(1), 14-22.

Reeder, L. (2007) Teaching Artistry. *Teaching Artist Journal*, 5(1), 15-21.

Invited Articles, Blogs, and Papers

Jellinghaus, K., Thervil, C., Reeder, L. (2017) Hopeful and Honest: Kate Jellinghaus and Chanel Thervil Blog to Empower. *Art Education: The Journal of the National Art Education Association*, 70(2), 58-62.

Reeder, L. (2015) Kara Walker: Subtlety as a Big Idea. *Art Education: The Journal of the National Art Education Association*, 68(1), 47-54.

Reeder, L. (2014) Dear Maxine...Are we there yet? *ALT/space* blog:
<http://tajaltspace.com/dear-maxineare-we-there-yet-laura-reeder/>

Reeder, L. (2014) Hand in Hand, *ALT/space* blog:
<http://tajaltspace.com/hand-in-hand-laura-reeder/>

Reeder, L. (2014) Conspiracy Theories at the Normal School, *ALT/space* blog:
<http://tajaltspace.com/post/75747336346/conspiracy-theories-at-the-normal-school-laura>

Reeder, L. (2014) Exquisite Corps(e), *ALT/space* blog:
<http://tajaltspace.com/post/69632071057/exquisite-corps-e-laura-reeder>.

Reeder, L. (2013) The opposite of anesthetic, *ALT/space* blog:
<http://tajaltspace.com/post/67012627798/the-opposite-of-anesthetic-laura-reeder>.

Books & Chapters

Rolling, J. H. (2012). *Arts-Based Research Primer*, L. K. Reeder - Research brief in Chapter 3: Arts-Based Research as Analytic Research Practice, (pp. 67-72). Peter Lang: NY

Juried Conference Presentations

- 2019 **International Encounters: Walking Practices/Walking Art/Walking Bodies.** *Lost & Found: A Prespa Cultivator*, Prespes, Greece
- 2019 **Eastern Educational Research Association.** *The effects of arts integration methods on students' 21st century skills*, with Loretta Corbisiero, Laura Satkowski, & Joy Zacharia. Myrtle Beach, SC.
- 2019 **National Art Education Association.** *Critical Collaboration: Relationships between K12 schools and higher education*, with Dawn Benski. Boston, MA.
- 2018 **Arts Education Partnership.** *Student Voices: Changing school culture by listening to our learners*, with Loretta Corbisiero. Indianapolis, IN.
- 2015 **New York State Alliance for Arts Education.** *Creative Classroom Collaboratives*, with Carol Brown. Albany NY.
- 2015 **Massachusetts Art Education Association.** *Sit Beside Me: Pecha Kucha as Assessment for Multiple Contexts*. North Adams, MA.
- 2014 **American Education Research Association Annual Meeting.** *Arts Integration for 21st Century Learning* with Marisol Cunningham and Carol Brown. Philadelphia, PA.
- 2013 **American Education Research Association Annual Meeting.** *Pedagogy of Collaboration: Confronting Poverties of Creativity in Schools*, with Andrea Kantrowitz, Elizabeth Hallmark, Marisol Cunningham, Shyla Sharada Rao. San Francisco, CA.
- 2011 **Imagining America Publicly Active Graduate Engagement Conference.** *"Seymourofus" and Arts-Based Education Research: the benefits of subdued scholarship* with Sascha Kollisch-Singule and Rebecca Jackson. Syracuse, NY.
- 2010 **Imagining America Publicly Active Graduate Engagement Conference.** *Three Faces of Arts Engagement* with Lauren Unbekant and Kelly Pennington. Syracuse, NY.
- 2009 **New York State Art Teachers Association Conference.** *When the Arts Rule the School – Leadership Lessons in Whole School Planning*. Rye, NY.
- 2009 **Grantmakers in the Arts.** *What really happens to arts education from district to school to classroom?* Brooklyn, NY.
- 2009 **New York State School Music Association.** *Creative Habits of Mind in Everyday Learning* with Susan Schoonmaker. Albany, NY.

- 2009 **New York City Arts Education Roundtable.** *Teaching Artists and Arts Education-Ongoing Community Dialogue.* Manhattan, NY.
- 1999 – 2009 **New York State Council on the Arts, Empire State Partnerships** – Faculty for annual summer seminar. Sarah Lawrence and CW Post Campuses, NY.

Consulting

- 2010-21 **Eastern Suffolk BOCES** – Creative Classroom Collaboratives: Curriculum Coordinator
- 2008 - 09 **Ping Chong & Company** – Education Program Design
- 2003 **Brighter Choice Charter & Albany Institute of History & Art** - Curriculum Design
- 1999 – 2009 **New York State Council on the Arts** – Panelist for Arts Education grant programs

Grants and Funded Projects

- 2014-19 **U.S. Department of Education, Arts Education Model Development and Dissemination C3 Squared Initiative** – Eastern Suffolk BOCES (\$1,750,000)
- 2010-14 **U.S. Department of Education, Arts Education Model Development and Dissemination C3 Initiative** – Eastern Suffolk BOCES and Tilles Center for the Performing Arts/CW Post (\$1,250,000)
- 2010-12 **“Seymourofus” Seymour Dual Language Academy**, Cultural Resources Council and JP Morgan Chase (\$63,000)
- 2000-2010 **Partners for Arts Education** - varied funding sources (\$6,000,000+)
- 2010 **“ArtWorks”** Syracuse University Near-Westside Initiative (\$6,000)
- 2009 **“ArtWorks”** US Department of Labor/CNY Works (\$11,000)
- 2007-2009 **“Arts In Mind”** with Syracuse City Schools. JP Morgan Chase (\$110,000)
- 2008 **“Hyphenated Artist Laboratories” Imagining America.** Kauffman Foundation (\$20,000)
- 2007- 2008 **“Arts in Mind” Capacity Building.** CNY Community Foundation (\$100,000)
- 2000 **“Central New York Arts Education Needs Assessment”** NYS Council on the Arts (\$4000)

Art Practice & Exhibitions

Please go to [REDACTED]

LORETTA CORBISIERO-DRAKOS

VISUAL ARTS EDUCATOR / ADMINISTRATOR/ ART HISTORY

Art Instruction / Museum and Gallery Practices / Fundraising and Development

Artist / Non-Profit Volunteer Affiliations / Technology Proficient

Creative, energetic, and experienced professional incorporating related experience in Art Education, Museum Studies, fundraising and community service to develop and manage interpretive educational and outreach programs to sustain and expand youth, teen and adult audiences. Create profound art experiences through experiential and arts-based learning and participatory exhibitions which inspire new ways of thinking and focus on demonstrating the impact the arts can have on society. Foster the creative and artistic potential of a culturally diverse population through incorporating traditional art, elements and history, interdisciplinary studies and technology within projects.

*New York State Certification K-12 Visual Art
New York State Cert. School District Leader
Adjunct Professor
Art Historian
Community Relations*

*Public School Educator
Museum Educator
Curator
Proficient with Technology
Grant Writing, Fundraising and Development*

PROFESSIONAL EXPERIENCE

EASTERN SUFFOLK BOCES, BELLPORT, NY (2016- PRESENT)

Administrative Coordinator, Arts in Education and Exploratory Enrichment

Responsible for maintaining and facilitating contracts for approximately 2,500 art programs per year for 60+ school districts (240,000 students.) Design networks to foster collaborations between school districts, several hundred artists and cultural organizations. Develop artist residency programs to promote arts integration. Manage a \$3.5 million budget for efficiency and productivity. Selected by NYS Education Department as "turn-key" trainer for new NYS arts standards. Present and lecture at conferences nationwide. Participates in professional organizations to support Arts in Education. Inform and update district personnel, artists and vendors regularly through meetings, workshops and printed material.

Project Director, USDOE AEMDD Grant (2016-2019)

Oversee all activities of the US Department of Education Arts in Education Model Development and Dissemination (AEMDD) grant awarded to ES BOCES for the (C³)² project. Work closely with the grant educators, artists, evaluators and support staff, ensuring that all activities align with the grant's purpose, timeframe and budget. Ensure lessons learned during the grant project are sustainable by participating classroom teachers and artists in the future. Interface with school district administrators on a regular basis regarding AiE and (C³)² project. Prepare Annual Performance Reports, data analysis and attend conferences for the US Department of Education. Facilitate Community of Practice discussions with grant recipients nationwide. Selected as PDAE grant reviewer for US DOE.

FARMINGDALE STATE COLLEGE, FARMINGDALE, NY (current)

Adjunct Professor: Prepare and teach introductory art history courses to undergraduate students. Utilize online management and instructional systems (Blackboard, TurnItIn, Zoom, MS Teams, Google Meet, Schoology, etc)

SACHEM CENTRAL SCHOOL DISTRICT, FARMINGVILLE, NY (2010-2016)

Art Chairperson, K-12 DISTRICT (12 Elementary, 4 Middle, 2 High Schools)

Facilitate testing compliance, staff development and faculty meetings. Maintain district wide art website. Develop opportunities for student and staff exhibits and community engagement. Attend meetings as necessary at the building and district level with school administrators and department chairs. Coordinate staff scheduling with guidance office.

Art Teacher, HIGH SCHOOL EAST, Farmingville, NY

Perform complete spectrum of teaching functions for Drawing and Painting I, Studio in Art, Media Arts and Studio in Sculpture. Prepare and display artwork for District Office & school art show. Facilitate Art Club. Teacher/Student Mentoring program.

DOWLING COLLEGE, OAKDALE, NY (2012-2016)

Adjunct Professor:

Art Education: developed and taught methodology course to prepare candidates to work effectively with diverse populations of students through planning, preparation, demonstrating knowledge of content and pedagogy, selecting instructional goals, designing coherent instruction, and assessing student learning. Utilize online management systems (Blackboard, TurnItIn, etc)

Art History: Developed course syllabi, taught courses and facilitated study abroad undergraduate and graduate programs through collaboration with Heart for Art, Inc.

Director Arts Enrichment, Develop and manage community engagement, outreach and study abroad programs. Prepared NEA Grant FY15 (awarded)

Studio Manager Maintain art studio. Ensure OSHA compliance. Hire and supervise work study students.

ISLIP ART MUSEUM, East Islip, NY

Education Director (2011-2013) Art Teacher (2003-2010)

Heighten knowledge and appreciation of Contemporary Art through unique educational, family and professional development programming. Develop educational and outreach programs to expand youth, teen and adult audiences. Recruit and interview educators for youth, teen and adult programs. Manage Master Calendar for classroom scheduling. Prepare course schedule for print and electronic publication. Coordinate lecture schedule, professional development, school visits and NAHS docent program. Prepared; Suffolk County Cultural Affairs Grant FY12 (awarded) NYSCA Grant FY 13 (awarded)

THREE VILLAGE CENTRAL SCHOOL DISTRICT, Middle Elementary School, Stony Brook, NY

Art Teacher (2008 to 2010)

RR/Avonl # S351A219966

Develop and facilitate developmentally appropriate instruction to reflect curriculum expectations of this 2009 Blue Ribbon school. Perform complete spectrum of teaching functions. Prepare and display artwork for District Office & school art show. Facilitate Digital Photography Club. Provide appropriate teaching interventions and behavior modifications.

CENTRAL ISLIP RECREATION CENTER, Central Islip, NY

Art Teacher (2008 to 2010)

Created outreach program for youth and teens in response to community need for an alternative to gang activities. Prepare and teach classes for this culturally diverse community.

CONFERENCE PRESENTATIONS

6/2019 "New Light: 21st Century Skills and Everyday Art" at the Hecksher Museum of Art
5/2019 "DanceREACH and C3" at Rioult Dance Center, Astoria, NY
3/2019 "Student Voices: Changing Culture by Listening to Learners" National Art Educators Association Annual Conference, Boston, MA
3/2019 "Connecting NY State Arts Standards to LI Museums and Cultural Partners" Long Island Museum Association Roundtable, Brookhaven National Lab, Upton, NY
2/2019 "Presenting Arts in Ed" SlideSlam @ the Hecksher Museum of Art
2/2019 "The Effects of an Arts Integration Program on Students' 21st Century Skills" Eastern Educational Research Association Conference, Myrtle Beach, SC
11/2018 "Arts Integration Works! We Have the Data to Prove it!" New York State Art Teachers' Association Conference, Buffalo, NY
11/2018 US Department of Education Arts in Education Directors Conference, Washington DC
9/2018 "Student Voices: Changing school culture by listening to our learners" Arts Education Partnership Annual Convening, Indianapolis, IN
6/2018 "Arts Integration Opens Minds" Watermill Center, Watermill, NY

EXHIBITION HISTORY

2021 "A Woman's Work" Iona College, New Rochelle, NY
2020 "Well + Being" Port Angeles Fine Arts Center, Port Angeles, WA
2019 "The Art of Collaboration" Islip Art Museum, Islip, NY
2019 "Journey" Creative Spirit Gallery, Marblehead, MA
2019 "11:11 - Depth of Perception" Fountain Street Gallery, Boston, MA
2018 "Altered Realities" BIG ARTS, Sanibel Island, FL
2018 "I AM" Kreativni Krk Association's Labor Day Incubator, Krk, Croatia
2008 Artwork selected for album cover of "*In the Moment*" Michael Lanza. Proceeds benefit women's shelter.
2008 Dowling College Student Art Show
2008 Long Island College Art Competition, Juried Art Show, Stony Brook University
2006 Winner of Dowling College Library, Juried Art Contest
2004 & 2005 Suffolk Community College Student Art Show. Various pieces selected and exhibited.

MUSEUM, GALLERY AND CURATORIAL EXPERIENCE

ANTHONY GIORDANO GALLERY, Dowling College, Oakdale, NY

Sculptural Interactions and the Dowling Student (2015)
The Making of Sculptural Interactions at the Anthony Giordano Gallery (2015)
Curator *Déjà vu* Visual Arts Alumni exhibit (2010)

DOWLING COLLEGE – Curator and Project Manager *Sculptural Interactions*, Site Specific exhibit (2015) through NEA, Arts Engagement in American Communities

FARMINGDALE STATE COLLEGE GALLERY, Farmingdale, NY

Guest Curator *Make-It* Faculty Art Exhibit (2018)
Long Island Educators Open Call (2017)

ISLIP ART MUSEUM, East Islip, NY

Curator *Transformations of a Visionary: Paul Mommer (1899-1963)* (Jan –March 2016) NY Times review
Co-curator *La Placita; Survey of Caribbean Artists* (Dec 2012- Feb 2013) NY Times reviewed
Co-curator *Prints Please; Selections from ULAE* (Jan – March 2012) NY Times reviewed

SUFFOLK COUNTY HISTORICAL SOCIETY – WEATHERVANE GALLERY

Chariots and Stone (2014)

PUBLICATIONS

"The Effects of Arts Integration Methods on Students' 21st Century Skills" International Journal of Education and the Arts, (2021)
"Zasada Przyjemności" artist Beth Giacommo solo exhibition essay, Poland (2019)
"Hormonamalties" Iona College, (2018)
"Transformations of a Visionary: Paul Mommer (1899-1963)" exhibition catalog Islip Art Museum 2016
NYSATA News (2016, 2015)
"Sculptural Interactions" exhibition catalog Dowling Catalog 2015
"Print-Up Ladies" exhibition essay Islip Art Museum 2015
"Faux – SHO" Islip Art Museum 2014
"Erkekliğin Mavi Cini Form I", exhibition essay 2014
"La Placita" exhibition brochure, Islip Art Museum 2012
"Garbage Barge" exhibition essay, Islip Art Museum 2012
"Prints Please; Selections from ULAE", exhibition essay, Islip Art Museum 2012
"Déjà vu" exhibition brochure, Anthony Giordano Gallery 2010

REVIEWS

PR/Award # S351A210066

Transformations of a Visionary: Paul Mommer (1899-1963) 2016

NY Times <https://www.nytimes.com/2016/02/21/nyregion/paul-mommer-a-forgotten-master.html?_r=0>
ArtSlant
Suffolk County News
La Placita; Survey of Caribbean Artists 2012
NY Times <http://www.nytimes.com/2012/12/30/nyregion/in-la-placita-at-the-islip-art-museum-a-celebration-of-roots.html?_r=0>
Long Island Newsday
Suffolk News
Prints Please; Selections from ULAE 2012
NY Times <<http://www.nytimes.com/2012/03/04/nyregion/exhibition-focuses-on-publisher-of-art-prints.html>>
Long Island Newsday
Suffolk News

COMMUNITY AND SERVICE BASED PROJECTS

The Umbrella Project (2010-2016) Children helping children global initiative. Projects included: World Wildlife Foundation for Gulf Coast animals (displayed in Sedona Arizona and at the Islip Art Museum), Anti-Bullying (displayed in a New York Gallery), Room to Grow: Autism Awareness (displayed at the Queens Museum of Art), Havasupai Native Americans (displayed in Sedona Arizona.)
Empty Bowls (2015) – students created pottery bowls and hosted soup supper to raise awareness for hunger
Art in the Park (2014) Suffolk County beautification program
It Starts in Parks (2008-2010) Trash can art project for 11 school districts in the Town of Islip
Globiosis: A Collaborative Community Sculpture (2014)– for ESL students in the diversity club (featured in NYSATA News and NAEA News)
Reconstructing History at the Suffolk County Historical Society (2013) – student project based on local history
Art Students of Long Island: The Portfolio Project exhibit (2010-2016)

EDUCATION AND CREDENTIALS

Master of Arts Art History QUEENS COLLEGE, Flushing, NY GPA 3.55
Master of Science Educational Administration ST. JOHN'S UNIVERSITY, Queens, NY GPA 3.95 *Phi Delta Kappa*
Bachelor of Arts Visual Arts & Secondary Education DOWLING COLLEGE, Oakdale, NY *Magna Cum Laude* GPA 3.8
Honors Program, Dean's List, Alpha Chi National Honor Society, Kappa Delta Pi
Associate in Science Visual Arts SUFFOLK COUNTY COMMUNITY COLLEGE, Brentwood, NY GPA 3.5
Graduated with distinction, Pi Alpha Sigma Honors Designation, Dean's List
Advanced Certificate School District Leadership COLLEGE OF SAINT ROSE, Albany, NY

New York State Education Certifications:

Visual Arts – K-12 -Professional
School Building Leadership -Initial
School District Leader -Professional

Professional Recognition:

2012 New York State Art Teachers Association Long Island Region Art Educator of the Year

Grant Reviewer:

2020 Creative Individual, Creative Learning and Creative Communities: Visual Arts, and Multi-Disciplinary Panel
Huntington Arts Council
2019 Creative Individual, Creative Learning and Creative Communities: Visual Arts, and Multi-Disciplinary Panel
Huntington Arts Council
2018 US Department of Education Assistance for Arts Education Development and Dissemination (AAEDD)
2017 US Department of Education Professional Development for Arts Educators (PDAE)

Professional/Nonprofit Affiliations:

Current:

New York State Arts in Education Network – co-Chair
New York State Council of Education Associations – Arts in Education Delegate
New York State Education Department Arts Coalition - delegate
Museum of Contemporary Art LI – Board of Trustees
Patchogue Arts Council – Board of Trustees
New York State Art Teacher's Association State Scholarship Chairperson, co-Chair Region 10, 2012-2020, Board of Trustees, Contributor NYSATA News, Portfolio adjudicator, Coordinator Student Art Exhibit
Westhampton Beach Performing Arts Center – Education Advisory Board
Suffolk County Art Leaders Association – Board member
Heckscher Museum – Education Advisory Board

Previous:

Long Island Arts Alliance – Advisory Board
St. John's University -TEAC (Teacher Education Accreditation Council) Panel member; School of Education Hartigan Forum Mentor
Dowling College- Founding President, Arts Alumni
Heart for Art – Executive co-Director

Memberships: National Art Educators Association, NYSSMA, NY State Art Teachers Association, Association of Performing Arts Professionals, American Alliance of Museums, Association for Supervisory and Curriculum Development, Phi Delta Kappa, Alpha Chi National Honor Society, Kappa Delta Pi Honor Society

Michelle López

Michelle López, is the National Director of Parent Education at Literacy Partners leading the Educational Media department. She creates digital assets and curriculum for family engagement workshops for Spanish-speaking caregivers, using content from Univision's social purpose telenovela miniseries for parents. She is an Art Therapist with an M.A from Hofstra University and a B.A. in Communication Arts focused on film and broadcast from Fordham University. Michelle is also an alumni of the International Exchange Program of the US Bureau of Educational and Cultural Affairs for a project she authored promoting the accessibility of people with Autism, featured in [*Empower Parents: Imagining Common Spaces \(2020\)*](#). She served as Director of Education & Community Programs at the Children's Museum of the Arts in SoHo and Manager of ArtAccess Programs & Autism Initiatives at Queens Museum. A leader in the City's community of early childhood stakeholders, she has expertise and passion for working with families across cultures to make artistic and educational resources accessible and culturally informed. She has been a Museum Accessibility, Inclusion and Community Engagement Consultant for many storied institutions including Queens Public Library, Museum of the Moving Image, Intrepid Museum, Brooklyn Botanical Gardens and steering committee member of the Arts in Education Roundtable's Face to Face Conference. Michelle enjoys teaching Human Development and the Arts to graduate students of Arts Education (Art Ed + Theater Ed) at City College of NY.

Links:

[Room to Grow Guide](#)

[open-source training videos](#)

April Francis-Taylor

Diversity, Equity and Inclusivity Specialist, April Francis-Taylor will collaborate with PEACE to address the issues of DEI throughout the project development and implementation. She is the Director of Diversity, Equity, and Inclusivity at Eastern Suffolk BOCES. She is an advocate for equitable systems and a regional education leader with over 17 years of experience.

She received her B.A., M.A., and Certificate of Advanced Studies in Education Leadership from Hofstra University. Francis-Taylor has served as a teacher, building and district administrator in the Long Island and Westchester regions. She has served on NYSED Culturally Responsive and Sustaining (CR-S) Framework stakeholder committee, NYSED Civic Readiness Task Force, the NYS DemocracyReady Coalition, and as Vice President of the New York State Council of Social Studies. Ms. Francis-Taylor is the recipient of the Nassau BOCES "Education Partner" Award and the National Council of Social Studies (NCSS) "Program of Excellence Award." She has been featured in various education publications, such as NCSS "Social Education" and McGraw-Hill "The Art of Teaching."

Experience

Director of Diversity, Equity and Inclusivity

Eastern Suffolk BOCES

Sep 2020 - Present 8 months

Director Of Student Life

Mamaroneck Union Free School District

Sep 2019 - Sep 2020 1 year 1 month

Developing systems to support students, families, and educators to ensure a whole child approach to student learning in a culturally diverse community.

Social Studies/Blended Learning/Equity PD Specialist

Putnam Northern Westchester BOCES

Jun 2018 - Sep 2019 1 year 4 months

NYSED C3 Framework, CRSE Committee and Civic Readiness Taskforce

New York State Education Department

Jul 2015 - Aug 2019 4 years 2 months

Selected to serve on the Culturally Responsive-Sustaining education framework stakeholder and the NYSED Civic Readiness Taskforce.

Select to serve on the Teacher Collaborative Council (TCC) led by project directors Kathy Swan, John Lee, and S.G. Grant. Reviewed and piloted the NYS Social Studies Toolkit, served as the "model teacher" in a TriBeca video documentary of the toolkit and the NCSS national journal "Social Education" winter 2015

Chairperson of Social Studies/LOTE/ENL & Twilight School Principal

East Rockaway Junior-Senior High School

Jun 2016 - Jun 2018 2 years 1 month

East Rockaway, New York

- Supervise and observe teachers, using the Charlotte Danielson model, within the Social Studies, Languages other than English, and English as a New Language departments. Create and review curriculum materials for each department.
- Assist teachers in developing data driven Teacher Goals and instruction based on prior assessments. Conduct needs assessment surveys and develop Professional Development workshops based on the survey and district/state requirements

Lead Social Studies Teacher/Saturday Learning Program Coordinator

Uniondale UFSD

Sep 2002 - Aug 2016 14 years

coordinated a professional learning community that incorporated data analysis, collegial circles, social/emotional training, and inter-disciplinary curriculum development

Taught 7-12 grade US history, global studies, economics, participation in government, sociology, and Psychology

Implemented a RtI educational math, ela, and science enrichment program, utilizing project based learning

Education

Hofstra University

Certificate of Advance Study Educational Administration and Supervision
2009 - 2011

Hofstra University

Master of Arts (M.A.) Curriculum and Instruction/Literacy
2005 - 2007

Hofstra University

Bachelor of Arts (B.A.) history/secondary education
1997 - 2002

Volunteer Experience

Executive Board- Vice President

NEW YORK STATE COUNCIL FOR THE SOCIAL STUDIES

Jun 2015 - Jun 2019 4 years 1 month

Education

led a professional team in creating resources and connections to cultural education for nys teachers. Conducted professional development workshops on various cultural education topics

Uniondale Equity Advisory Board

E3 *Excellence & Equity in Ed.* Advisory Board

Dec 2014 - Aug 2016 1 year 9 months

Education

Assisted in developing and implementing a districtwide "Excellence & Equity in Education" initiative. Members of the advisory board created a logic plan that focused on ensuring diverse and equitable educational experiences for all students. As an Advisory Board member I created the "Equity Officer" building stipend position. The main responsibilities of this position is to ensure accountability, the collection of quantitative /qualitative data, and provide professional development to staff...

Show more

Fundraising Coordinator (Volunteer)

Pink S.H.O.E.S. Breast Cancer Awareness Organization

Jan 2016 - Aug 2019 3 years 8 months

Health

Assist in creating fundraising events and outreach to support the non-profit Pink Shoes Inc. Breast Cancer Awareness and support organization.

www.pinkshoesinc.org

Licenses & Certifications

Cornell Managing Organizational Conflict Certificate

Cornell University

Issued Jun 2019

NYS Permanent Social Studies Education License 7-12

New York State Education Department

Issued Aug 2009

NYS School District Leader Certification

New York State Education Department

School Building Leader (SBL) Certification

New York State Education Department

Organizations

Middle States Council of the Social Studies

NY Representative

Jan 2018 - Present

New York State Council for Social Studies

Cultural Education Committee Member

Jun 2015 - Present

National Council of Social Studies

NY Delegate

Sep 2014 - Present

Isabella Cordova-Morote

New York, NY 10019 | [REDACTED] | [REDACTED]

PROFILE

High performing Art & Film Screen Studies double major seeking to promote, encourage, and contribute to the arts. Ambitious and creative; demonstrated ability to meet deadlines. Exceptional organization and leadership skills.

EDUCATION

Pace University, Dyson School of Arts & Sciences

Bachelor of Arts (BA) in Film and Screen Studies & Art
GPA 3.6

New York, NY

May 2021

New York University

Music Business Summer Institute: What makes a star?

New York, NY

July 2016

RELEVANT COURSEWORK

Art History | Live Art Performance | New York & the Visual Arts | Principles of Design | Visual Literacy | Mixed Media | Drawing | Painting | Painting in Watercolor | Media Culture & Society | Art of Film | Entertaining America Children | The Aesthetics and Technology of Motion Picture & Production | Film Theories | Film & Television Editing | Film History

RELEVANT EXPERIENCE

Patchogue Arts Council

Art Gallery Internship

Patchogue, NY

September 2020- Present

- Supervise art gallery, administrative responsibilities and operations ensuring positive client satisfaction
- Assist and handle art installation and removal of exhibitions, prepare artworks for transportation and storage
- Co-manage creating art awareness, promoting, supporting, and organizing events for the local community

Pace University

Live Art Performance Course

New York, NY

September 2019- December 2019

- Designed live art performances, executed and adapted solo live performances and edited video documentation
- Directed and encouraged participants, pitched ideas and resolved issues based on their specific needs
- Collaborated with artist group "The Moving Company", practice and articulated an original performance

ADDITIONAL EXPERIENCE

Southampton Youth Association

Camp Counselor

Southampton, NY

July 2013 – August 2019

- Provided daily supervision and direction for over 30 youth participants and performed emergency first aid tasks
- Organized and planned weekly fun and safe diverse programs and designed group activities for team building
- Established positive relationships with camp participants, parents, colleagues and all administrative staff

VOLUNTEER EXPERIENCE

Trinity's services and food for the homeless

Food Pantry Volunteer

New York, NY

February 2018 – March 2018

- Arranged food pantry, sorted all donated items, stocked pantry, assisted in set-up and clean-up for events
- Prepared and served donated food to over 100 community members to ensure pantry client needs are met
- Interacted with patrons in courteous and professional manner and provided available resources as needed

SKILLS

Technical: Microsoft Word, PowerPoint, Google drive, Avid Media Composer, Adobe Premiere Pro

Languages: Fluent in Spanish

Kevin Wieser

A multi-industry production specialist. Organized and adaptable professional. Skilled in successful project management, thrives in fast-paced work environments, and adept at coordinating multiple staff and outside agencies to drive projects to completion. Resourceful communicator continually focused on building relationships, proficient in team leadership, and engaging communities. Highly detail oriented while continuing to meet or exceed deadlines.

Areas of Expertise

- Project Management
- Detail Oriented
- Strategic Planning & Scheduling
- Budget Management
- Multi-Tasking
- Virtual Programs
- Effective Problem Solver

Skills

- Microsoft Office and Excel
- G Suite and Google Drive
- Mailchimp

Education

- SUNY Purchase College
Bachelor of Arts in Arts Management - 2015
- Suffolk County Community College
Music
2013

FREELANCE · New York · 2015-Present

Oversee events and logistics for national event companies. Collaborate with organizations to promote their cause via Digital Marketing strategies

Key Accomplishments:

- Created and produced Long Island Music Spotlight video series.
- Assisted production both in-field and on-set of HGTV, History Channel, Netflix TV series', and more
- Co-organized a virtual arts festival during COVID outbreak with over 300 international submissions.
- Provided consultation and organization on Long Island's first outdoor projection art exhibit - MoCA L.I.ghs

ART MARKET PRODUCTIONS · New York · 2018-2019

Production Manager

Hired and supervised on-site production staff. Created security plans, maintained production schedules. Sourced and handled materials for project builds. Managed relations with DOB to obtain TPA and other permits. Collaborated with designers to efficiently build special projects and high-touch sponsor activations.

Key Accomplishments:

- Coordinated all logistics for five national art fairs plus special events
- Managed and created budgets, schedules, and one-sheets for clients & staff
- Collaborated with the Directors to define, setup, and manage the schedule for completion of the project
- Managed all production costs to assist Directors with future budgets
- Acquired and managed assets required for projects, such as and are not limited to: construction equipment, A/V equipment, and freelance talent

ART MIAMI, LLC · New York/Florida · 2015-2018

Production Specialist

Liaised with and coordinated exhibitors, contractors, and directors, both pre-event and on-site. Supervised on-site production staff, implementing plans to ensure build schedule achievement. Organized and supervised all special events, including installation, VIP events, and symposiums.

Key Accomplishments:

- Supervised one of the largest fairs during Miami Art Week, with over 15,000 guests and 200,000 sqft of exhibition space
- Liaison between exhibitors, fair management, and contractors, along with local Police & EMS
- Worked in tandem with Operations Director to organize and manage contractors, oversee budgets, assist with research, and keep track of on-site finances
- Tracked crew hours and ensured payroll was submitted

ARTS ON TERRY FAIR · New York · 2016-2019

Event Organizer

Undertook talent scouting and acquisition, managing, and organizing main stage entertainment. Led social media campaigns and delivered promotions. Assisted with grant applications to secure event funding.

Key Accomplishments:

- Co-organized and produced the largest L.I. non-profit art fair, attracting over 5,000 visitors.
- Curated and scouted the main stage performances
- Consulted event directors on safety requirements and permits

Michael Mastermaker

illustrator, author and designer



email:



Highly skilled technologist with roots in both traditional illustration and digital design

Well versed in college and programmatic accreditation: has served on committees, or chaired groups for ACICS, Middle States, and NASAD accreditation processes.

Education

Parsons School of Design

New York, New York

Master of Fine Arts, Design and Technology-2005

Dowling College

Oakdale, New York

Bachelor of Arts, Visual Arts major, English Literature minor -2000

Farmingdale State College

Farmingdale, New York

Associate in Applied Science, Advertising Art and Design -1998

Technology Proficiencies

Digital Print/Graphics: Photoshop, Illustrator, Quark, InDesign, Acrobat Professional, Sketchbook Pro, Painter, Manga Studio

Web: HTML, CSS, Dreamweaver, Familiar with SQL, and Javascript

Animation/Multimedia: Maya, After Effects, Premiere, Adobe Animate

Productivity: MS Office, Windows OS, Mac OS, iOS, Droid OS

Employment

Farmingdale State College

Farmingdale, New York September 2017 - Present

Assistant Professor, Visual Communication Department

Currently Teaching Design Production I, III, and 4D Design courses. Serving as an academic advisor to a cohort of students. Visiting full time faculty member for the Fall and Spring of 2017/2018, Fall 2018 Serving on the NASAD accreditation committee, and actively working on curriculum for 4d Design, including assisting in the development of a new course. Research centers on design narrative related to Alter Reality and Blended spaces technologies.

Feature interview on the SUNY Blog: March 2018: *Putting the World of Star Wars into our Hands*

Upperdeck/Topps/Cryptozoic/Unstoppable Cards

New York, New York 2015 – present

Illustrator

Created hand drawn, original artwork for a variety of media for the Marvel comics and Star Wars brands, producing original artwork used in various trading card sets, highlights include the Star Wars 40th anniversary, Journey to the Last Jedi, The Last Jedi, Masterwork, Star Wars Black and White, Guardian of the Galaxy 2, VIP Hellfire Club, and the X-Men Ultra Fleer set.

Sample of published work:

Star Wars Galaxy

Star Wars Galactic Files

Star Wars Masterwork 2017 and 2018

Star Wars 40th Anniversary

Star Wars Black and White

Star Wars Finest

Star Wars Solo

Star Wars The Last Jedi Volume 1 and 2

Star Wars Journey to the Last Jedi

Marvel Masterpieces

Marvel Premiere 2017

Guardians of the Galaxy Volume 2

Fleer Ultra X-Men

Antman and Wasp

Thor Ragnarok

Walking Dead Season 8

Walking Dead Hunters and Hunted

Stranger Things Season 1

Terminator 2 20th Anniversary

Outlander Season 3

*full list available upon request

Warp Zone Graphics

March 2013 - Present

Founder

Illustration, design and consulting company dedicated to offering creative marketing solutions and high quality art at the corporate and consumer level. Current clients include: Lucasfilm, Marvel, AMC, Netflix, Starz and Major League Baseball.

Current URL: www.warpzonegraphics.com, social media: Instagram 

Work Exhibited at Eternal Con, Garden State Comic Fest, Retro Con, Wintercon, and others

Published Works: Sovereign: issue one: The House of the Whispering Skull (Volume 1) ISBN: 1482606712

PR/Award # S351A210066

Book signing took place at Barnes and Noble at Bayshore

Served as the conceptual designer/illustrator for the book series *Monsterland*, by author Michael Okon. This included illustrations for book covers, as well as illustration used in development of a feature film currently in development

Other recent exhibitions of note:

2018 Custom illustration and invitation package create for The Founders Gala, Patchogue Arts Council, Patchogue, NY

July 2018 *Long Island Educators Exhibition* at The Memorial Gallery, Farmingdale NY

August 2018 Exhibition : *Make It* at The Memorial Gallery, Farmingdale NY

2018 - 2019 Logo design, and brand identity package for MOCA L.I. and Logo for the Patchogue Arts Council, Patchogue NY

October 2018 Exhibition: *Spooky* at Muneca Arthouse, Patchogue, NY

October 2018 Exhibition: *Nosferatu* Pop Up Exhibition at the Loading Dock, Patchogue Theatre

September 2018 Featured Vendor/Exhibitor: Ratgrri's Vendor Circus, Patchogue Theatre

Celebration of Scholarship: The Annual Showcase of Faculty Accomplishments

Anticipated 2019 solo exhibition @ Mucneca House, Patchogue, NY | Book signing and artist talk

Anticipated 2019: Major League Baseball Autograph and Canvas Collection. Star Wars Empire Strikes Back Black and White. Contracts have been signed for both projects. I have been selected from a small pool of professional illustrators to participate.

Consultant: Five Towns College

Dix Hills, New York Spring/Summer 2016

Assisted in the development of the curriculum for their new Interactive Computer Graphics program. Authored components of the program that pertain to 3d Animation, Interaction Design and Web Design. Program was approved by both NYSED and the Middle States Commission on Higher Education

Briarcliffe College

Bethpage, New York September 2009 - December 2017

Associate Professor - Graphic Design Program

Classes taught include Interactive Media Design, 3d modeling and animation, print design: Designing with Type, Digital Imaging 2, Computer Illustration, 3d Illustration and Animation, Advanced Animation, Studio Animation, Maya 1: an introduction to Maya, Website Design, Interactive Multimedia 1, Maya 2, Digital Storyboards. Established track record teaching technology driven design.

Services to the College included:

Served as Chair of the Academics Standards Committee, Sept 2009 – 2011

May 2011 Designer and Illustrator: Briarcliffe College Mascot Bulldog and marketing collaterals related to the athletics department

Helped to rewrite curriculum in a department wide effort. Specialized in animation/multimedia portion
Took part in the Middle States Reaccreditation process Sept 2009 to April 2011.
Served as Chair of the Service learning Committee Sept 2014 – 2016
Played a critical role in the application for programmatic accreditation through NASAD, The National Association of Schools of Art and Design
Served on the committee to form a Periodic Review Report for Middle States Commission on Higher Education to confirm re-accreditation.
Developed extensive assessment measures and tools for the program

Suffolk Community College

Riverhead, New York January 2016 - Present

Adjunct Faculty Member

Teaching computer and traditional design courses to first and second year students in the Digital Media and Animation Program, including Typography, 3d Design and Animation, and Publishing

Sandwire Coporation

Garden City, New York January 2004 - 2015

Art Director/ Lead Designer

Work included print, web design, video/multimedia projects, and mobile development for a substantial client base.

Clients included: Long Island Pulse Magazine, All web and print work for Metro NY Balloon and Music Festival, the largest mass gathering event on Long Island, Jonathan's Restaurant, Women on the Job, The Long Island Walk for Breast Cancer, The Long Island Fight for Charity, SCOPE Long Island, and Au Bon Pain.

Designed and developed website for Advantage Payroll Company, and its franchises.

Designed and developed website for Long Island Pulse Magazine

Project Highlights include:

Full Marketing campaign for Sandwire, including advertisements in publications such as LI Pulse Magazine, Long Island Business News, The Queens Courier, and Newsday

Print campaign and marketing materials for DJS events, an event promotion company. Artwork and Illustrations for the Long Island Elite, including the posters used in their advertisements, including their annual Masquerade Ball Charity Event.

Promotional Materials created for the Long Island Fight for Charity, including banners and posters, and all illustrations of the contestants. All Marketing Materials, including website and Maps for the Metro NY Balloon and Music Festival, the largest mass gathering event ever held on Long Island.

Consulted on designs for online web series Basso on Business, including work on a streaming media

player, and identity/branding

SBI Campus -- an affiliate of Sanford -- Brown,

Melville, New York January 2009 September 2009

The Katharine Gibbs School, Melville

Melville, New York May 2006 - January 2009

Chairperson of the Game and Web Design and Graphic Design Departments

Management role included overseeing 14 faculty members in two distinct departments: Graphic Design, and Game and Web Design. I have written NYSED certified curriculum for the 2 departments, while overseeing academic advising for approximately 135 students.

Classes Taught include: Foundational 3d Modeling, Intermediate 3d Modeling, Character Animation, Game Level Design, Website Design and Analysis, Digital Prepress, Portfolio Presentation, Internet Project Management, Web Management, Interactive Multimedia 1, Interactive Multimedia 2

Directly responsible for the orientation of new students, student retention and organization and maintaining of an advisory board for all departments.

Directly responsible for hiring staff, scheduling classes and faculty.

Oversaw Re-accreditation process for ACICS for the Design Programs. Department was successfully granted accreditation with no findings or recommendations for my departments.

Nassau Community College

Garden City, New York September 2005 - June 2006

Adjunct Faculty

Taught 3d modeling using the Maya software package, and Introductory Graphic Design classes, including Photoshop and Illustrator

Parsons School of Design

New York, New York 2004 - 2005

Adjunct Faculty

Taught technology driven design to candidates entering into graduate school in an intense, 4-week seminar. Students meeting the course requirements were then accepted into the MFA program in the fall. Wrote the course with 2 other team members, which included works in hierarchal design, interactivity, and new media installations.

Cooper Hewitt National Design Museum.

New York, New York September 2004- September 2006

Interactivity Designer

Designed web based Flash games, in association with Ellen Lupton of MICA and John Maeda of the MIT Media Lab, which intended to teach children about collecting and the design process. This included system design, animation, and character design.

The games were used via the Cooper Hewitt's website as teaching tools. I also consulted and helped build online assessment tools aiding in collecting educational data.

Wolfpack Multimedia Inc.

Oceanside, New York 2002 - June 2006

Art Director/Lead Designer

Managing art director; created printed and multimedia educational products, including educational games. Products included software applications, computer games, and 3d animated shorts for use in the classroom or supplemental materials.

Skills implemented include illustration (traditional and digital), 3d modeling and animation, print layout (text books), graphics for Windows based applications and games, and system design and organization.

Dowling College

Oakdale, New York 2000- 20003

Instructor/ Lab Manager

Served as the manager of the Graphics Lab in Racanelli Hall, including the maintaining of computers, ordering of software and budgeting for both the Visual Communication department and the Business department. I also provided help to student working on project across multiple disciplines.

Served as an Instructor in the Visual Communication department, teaching Web Design, 3d Animation, and Illustration.

Served as Interim Director for the Digital Arts program while the chair was on sabbatical. Responsibilities included student advisement, and the organizing of an exhibition of work for Senior Project.

Long Island Flash User's Group

Oakdale, New York 2000 - 2001

Founding member of a Macromedia sponsored User Group for Flash 4 and 5. Speaker at the 2nd meeting on the subject of animation and rich media content in web design. Event was attended by over 200 industry professionals. Continued to teach Actionsript programming and animation through to group, and consulted on Flash integration into existing web pages.

Go Robot Punch

Happauge, New York 2000 -2002

Animator, Designer and content creator for web site featuring Flash based games, animations and web comics.

Koar Game Rules

Babylon, New York 1999- 2002

Designer/ Illustrator

Created Illustrations and layouts for a game company specializing in pen and paper content, such as roleplaying games. Work also included system design for the game, including combat systems and character design mechanics.

The Long Island Art League

Huntington, New York 1998 - 2000

Teacher/ Tech Support

Taught courses in comic book illustration and narrative design to children, aged 11 to 14. Taught Photoshop skills to children aged 8 to 12. Ran a portfolio review program for students attempting to apply to art school.

Set up a Mac computer lab for students, and serviced and maintained all workstations for the employees as well, including their network, printers and scanning equipment. Responsible for consulting on all technology purchases.

Harper Collin Publishing

New York, New York 1998 – 2001

Production Artist/ Designer

Production artist assisting in the creation, design and layout of textbooks.

Renegade Tribe

Westbury, New York 1995 – 1997

Lead penciler and artist on various comic book titles for the company. Designed various characters and assisted preparing the books for digital printing. Layouts were created in Quark Xpress.

Professional References

Dr. Richard Girard-Domena Eastern Suffolk Counseling [REDACTED]

Professor Katherine Kimmel Associate Dean, Briarcliffe College, [REDACTED]

Ms. Beth Giacummo, Gallery Director at Farmingdale State College, [REDACTED]

Professor Thomas Ruggio, Faculty at Iona College [REDACTED]

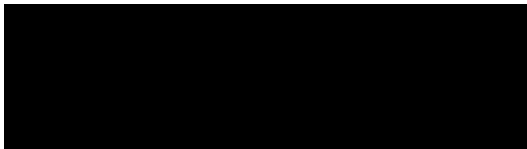


Letter of written assurance

April 12, 2021

This letter is written on behalf of the Patchogue Arts Council Inc. as a new potential grantee, to assure it has not had an active discretionary grant under the PDAE, AAED, or AENP program, including through membership in a group application submitted in accordance with 34 CFR 75.127-75.129, in the five years before the deadline date, April 15, 2021, for submission of applications under this program.

Beth Giacummo



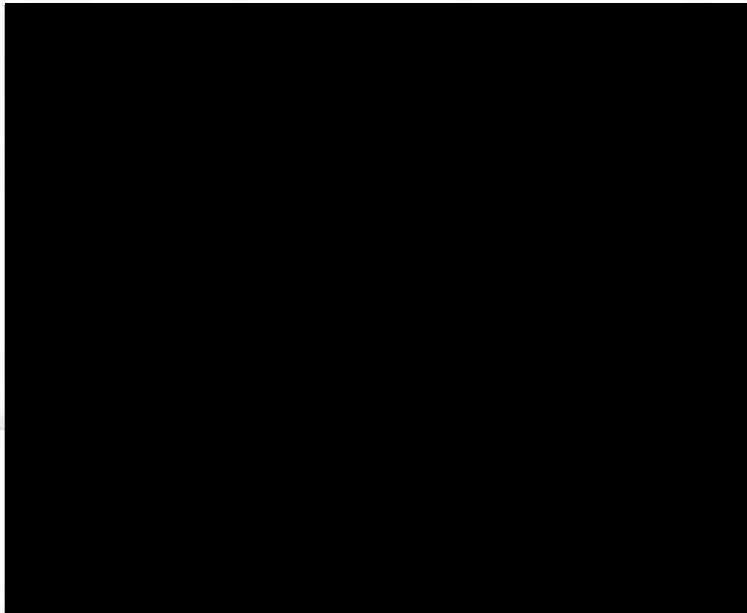
Executive Director

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

DEPARTMENT OF THE TREASURY

Date: FEB 17 2009

PATCHOGUE ARTS COUNCIL INC
PO BOX 771-0771
PATCHOGUE, NY 11772



Dear Applicant:

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

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

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

Letter 947 (DO/CG)



Julie Davis Lutz, Ph.D.
Chief Operating Officer

Kate Davern
Director, Educational Support Services

Donna L. Guiffre
Divisional Administrator, Educational Support Services

Loretta Corbisiero-Drakos
Administrative Coordinator, Arts-in-Education

April 15, 2021

Review Committee
US Department of Education
Office of Elementary and Secondary Education
Office of Well Rounded Education
Washington, D.C. 20202-6200
Assistance for Arts Education (CFDA) 84.351A

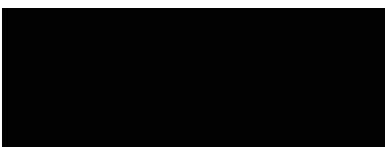
Dear Review Committee:

As the Administrative Coordinator for the Eastern Suffolk Board of Cooperative Education Services (BOCES) Arts in Education program please accept this letter of support for the Patchogue Arts Councils (PAC) Partners in Education, Arts, and Community Empowerment (PEACE) program grant. Our Arts in Education program serves nearly 70 school districts in Suffolk County, New York by providing approximately 3000 arts in education programs to our districts each school year. We are looking forward to partnering with PAC to further expand on the research gained in 21st century skills through a previous grant project. This collaboration will support our initiatives of providing professional development through arts-based partnerships which address the NY State Learning Standards for the Arts and College, Career, and Civic Readiness (CCCR) through the lens of Culturally Responsive-Sustaining (CR-S) education.

This partnership will engage educators, as well as cultural partners with the potential to impact up to 240,000 students from populations across all social, economic, and geographic boundaries.

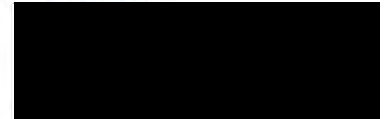
The development, implementation and evaluation of PEACE will provide a model of arts integration and community partnerships which can be utilized in urban, suburban, and rural areas throughout the nation.

Thank you for your serious consideration of this wide reaching and meaningful project.



Loretta Corbisiero-Drakos





April 12, 2021

Beth Giacommo
Executive Director
Patchogue Arts Council (PAC)
20 Terry Street, Ste. 116
Patchogue, NY 11772

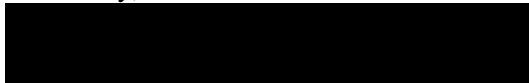
Dear Ms. Giacommo:

On behalf of Metis Associates, I would like to thank you for reaching out to us as you put together your response to the Request for Proposals from the U. S. Department of Education's Assistance for Arts Education (AAE) grant program. We would be delighted to serve as the local evaluator of Project PEACE, the Patchogue Art Council's AAE initiative, should it be approved for funding. We have reviewed your proposal and find that it offers a promising response to the priorities specified in the authorizing statute.

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

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

Sincerely,



Stanley Schneider
President

Enc.

SUFFOLK COUNTY LEGISLATURE



ROBERT CALARCO, PRESIDING OFFICER

April 14, 2021

Bonnie Carter, Program Manager
U.S. Department of Education
400 Maryland Avenue, SW, Room 3E308
Washington, DC 20202-6450

RE: Office of Elementary and Secondary Education (OESE), Assistance for Arts Education (AAE) Program Assistance, ED-GRANTS-011521-003 PATCHOGUE ARTS COUNCIL

Dear Ms. Carter:

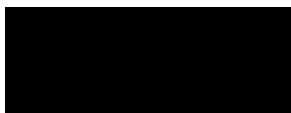
I am writing to recommend the Patchogue Arts Council's application to the Assistance for Arts Education program.

For nearly a decade I have been a strong supporter and Suffolk County a monetary sponsor of the Patchogue Arts Council's efforts. Their programming has been varied, engaging visitors of all ages with a variety of performances and exhibitions. During the height of 2020 COVID pandemic, they were one of the few arts councils in Suffolk County who was able to provide programs that were safe and engaging. Our community is enormously proud of their achievements.

I am pleased to see they are expanding their offerings to arts education and professional development. The Council's staff are all educators, and know full well the value of arts in our schools. Encouraging these types of partnerships should be the goal of all public education.

It is without hesitation that I recommend their application. I expect this endeavor to be the same high-quality product they have always produced.

Sincerely,



Robert T. Calarco
Presiding Officer, 7th LD

RC/erg

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Arts Integration And 21st Century Skills: A Study of Learners and Teachers

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Abstract

Arts integration and 21st century skills are increasingly relevant to addressing complex student needs in contemporary education. *The Creative Classroom Collaboratives: Creativity, Confidence, & Competence (C3²)* study found that comprehensive arts integration approaches and peer-to-peer professional collaborations between teachers, teaching artists, and cultural partners such as museums, theaters, and arts councils had a positive relationship to students' achievement and 21st century skill development. By reinforcing criteria that make up the core 21st century skills of creativity, critical thinking, collaboration, and communication, arts integration methods were associated with increases in student learning in a cluster randomized control trial of a study of fourth- and fifth-grade students in two school districts with low socioeconomic status on Long Island, New York. This study includes implications for arts integration in schools, peer professional development and teaching practices, and dynamic partnerships with arts and cultural partners.

Introduction

The *Creative Classroom Collaboratives: Creativity, Confidence, and Competence (C3²)* study examined the potential that arts integration may provide in the development of students' 21st century skills. Education systems currently place importance on the development of skills that students may need in order to be successful in the 21st century, also known as "21st century skills" (Kereluik, Mishra, Fahnoe, & Terry, 2013; Partnership for 21st Century Skills, 2006). A range of competencies or skills for 21st century life have been proposed and integrated into educational practices for over two decades, yet four core competencies concerning learning and thinking across frameworks and disciplines persist and have been characterized by education, social, and business advocates (Workman, 2017) as creativity, critical thinking, collaboration, and communication (Dede, 2010; Jacobs, 2015; Partnership for 21st Century Skills, 2006). This study focused on student development of 21st century skills through arts integration by developing teachers' competence to model them for students through arts integration curriculum design and implementation.

Arts Integration and 21st Century Skills

Arts integration is defined in this study as a strategy for connecting development of skills and concepts in the arts with skills and concepts from other areas of learning through multiple modes of engagement in classrooms (Ludwig, Boyle, & Lindsay, 2017). As new technologies have emerged since the 20th century, capacities for success in civic, college, and career settings have changed and there is increased emphasis in schools on 21st century skills. For example, tasks that were historically completed by people are often conducted by computers,

necessitating more advanced computer and analytical skills for those preparing for the workforce today. Moreover, work and research that was previously conducted independently is now more frequently completed in knowledge-sharing teams, requiring today's students to hone more attuned collaborative skills (Ingalls Vanada, 2016). Overall, in contrast to the separation of knowledge from practical skills characteristic of 20th century learning, 21st century skills are meant to be intertwined, resulting in sophisticated skill sets that can be applied readily to solving a multitude of complex problems (Ingalls Vanada, 2016; Kereluik, et al., 2013). The workforce of the 21st century is trained to support a culture of continuous improvement, using creative techniques like design thinking to challenge the norms and rapidly iterate, review, and adjust to new processes (Ingalls Vanada, 2016). While we are almost two decades into the 21st century, it is important to note that rapid changes in global society have also unified educational leaders around the world to call for increased emphasis on 21st century skills as part of social equity and sustainability efforts (UNESCO, 2017). A 2018 Brookings Institution report on United Nations sustainability research stated:

From these global and regional studies, there is strong evidence of a widespread shift in national education aspirations toward explicit recognition of the value of 21CS [21st century skills]. Although some global and national communities might still argue which 21CS are more valued than others, and how they might be classified or categorized, there is no question that governments have taken up the challenge to ensure that future students will be better equipped to cope effectively and constructively with the demands of our world (Care, Kim, Vista, & Anderson, 2018, p. 12).

Increased understanding of shared artistic and human experiences also requires education systems to develop new curriculum, pedagogy, and assessment approaches that can be valued among cultures as proposed by the arts education research meta-analysis of Winner, Goldstein, and Vincent-Lancrin (2013). Dance, drama, music, literary, media, and visual arts disciplines may provide pathways to development of 21st century skills, but as stated by Winner, Goldstein, and Lancrin in their overview to the Organization for Economic and Cooperative Development (OECD), “[F]or all children, the arts allow a different way of understanding than the sciences and other academic subjects. Because they are an arena without right and wrong answers, they free students to explore and experiment. They are also a place to introspect and find personal meaning” (2013, p. 19).

In light of the evolution of skills deemed necessary in the current era, schools are challenged to implement dynamic curricula in order to foster 21st century skills with their students. Arts education may be uniquely positioned to help students develop these skills. While traditional academic subjects are often learned through didactic instruction and passive or rote exercises, such as memorization, arts education invites and encourages students to be active learners

(Gullatt, 2007). The arts are also effective in supporting learning for students of varying abilities and linguistic and cultural backgrounds, providing students with new avenues for success and opportunities to bond with their peers in a meaningful way (Rooney, 2004). Our increasingly globalized civic societies benefit from people who can translate ideas across different contexts.

Arts integration as a curriculum and pedagogical endeavor was prioritized in this study along with an understanding that the intervention might also encourage teachers and their cultural partners to make more effective use of the arts as part of school culture (Charland, 2011). The arts offer ways for educators to support diverse learning needs by exploring individual concepts through multifaceted experiences. The C3² study modeled arts integration as described by Maxine Greene (2017) when she wrote:

If we are going to affirm, extend, and expand the role of the arts in education, we must give up the kind of standardization that wipes clean the diversity, richness, and humanness that infuses the arts as well as human beings' individual—and sometimes collective—responses to the arts. Further, we must learn more about how to attend. We must be able to demonstrate to our students how the arts enable our full engagement in and of the world, allowing us to attend or be open to others and their possibilities. (p. 252)

While arts education has been shown to improve discrete aspects of students' 21st century skills in various disciplines (Wan, Ludwig, & Boyle, 2018), arts integration—whereby arts and core academic concepts are applied to big ideas and learner-centered instruction—can also expand opportunities for applying 21st century skills across contexts (Ingalls Vanada, 2016; Workman, 2017) and bolster teacher competence at demonstrating richer engagement with ideas.

Creativity

As systems and technologies are constantly changing, creativity encourages societies to keep up with fast-paced workforce adjustments across all sectors (Shaheen, 2010). On a global level, fostering creativity in students can ensure competitive social and economic progress in the future, as creativity can lead to powerful innovations over time. Though core academic subjects often focus on increasing students' knowledge, knowledge alone is no longer sufficient for future success; students need creativity in order to apply that knowledge to solving a wide range of complex issues. As young students are in the midst of a developmentally critical age, primary education offers a crucial opportunity to inspire innovation. Perhaps unsurprisingly, arts integration has been linked to the development of creativity in students. For example, a study of The Creative Advantage initiative for equal

access to the arts in Seattle Public Schools found that, when students were offered opportunities to exhibit creativity in their traditional academic subjects, they demonstrated higher levels of creativity over the course of one year (Baker, Mehlberg, & Hickey, 2018). Koutsoupidou and Hargreaves (2009) found that musical improvisation with 6-year-old students showed changes in extensiveness, flexibility, originality, and syntax as identified in Webster's measures of Creative Thinking in Music.

Critical Thinking and Problem Solving

Engagement in the arts has been linked to students' higher order thinking and problem solving skills (Gullatt, 2007). One study measured the effects of the Visual Thinking Strategies (VTS) program, which integrates visual art analysis into curricula with the goal of improving students' critical thinking and communication skills. Results showed that 8th grade VTS participants demonstrated a substantial increase in their critical thinking skills after just one school year, while comparison students showed no improvement (Grohe & Egan, 2016). Treatment students maintained these improvements, demonstrating greater critical thinking skills four years later as compared to their peers, and some treatment students even credited the program for their gains in these skills. Similarly, the evaluation of The Creative Advantage found that students in one Seattle school demonstrated marked improvement in their critical thinking skills after just one year of arts integration across disciplines (Baker et al., 2018).

Communication

By creating art together, students learn to listen to each other both verbally and non-verbally (Brouillette, 2010). The study of The Creative Advantage initiative showed that, at one school, students demonstrated strongest improvements in their communication skills after one year of arts integration (Baker et al., 2018). Music instruction has been found to develop the neural pathways responsible for language, and this is especially vital for young children (Hallam, 2010). Moreover, arts integration may be particularly beneficial for developing the communication skills of English language learners; for example, a study of K-2 students found that while non-native English speakers were frustrated by their limited language skills in other academic subjects, these students were able to more effectively express themselves when art was integrated in the curricula (Brouillette, 2010).

Collaboration

Arts education and arts integration offer additional opportunities for students to learn to work together that are not characteristic of traditional academic subjects. Indeed, one study found that students who attended schools where arts were integrated into other academic subjects showed increased collaboration skills after just one year (Baker, et al., 2018). When students work together to create art, they learn to understand varying perspectives, make compromises

to accommodate a range of interests, and respect differing opinions (Bertling, 2015). Various arts activities teach students to share, take turns, take initiative, and put the needs of the group above their own desires (Brouillette, 2010). Moreover, students who struggle to fit in with their peers sometimes find common ground through the arts, helping them to make friends with whom they identify. Working together in groups, such as coming together to play a song, helps students build trust and respect for each other, as well as a sense of commitment toward achieving group goals (Hallam, 2010).

Creative Classroom Collaboratives

Despite evidence of the power of arts education to affect students' 21st century skills, many schools across the country still reduce or eliminate their arts education faculty and instruction in the face of critical budget decisions (Dwyer, 2011). High-poverty urban and rural schools also persist in having fewer arts learning opportunities for their students than do suburban schools (NAEP, 2016). Acknowledging the need for students to receive more comprehensive approaches to arts education starting at the elementary level, the *Creative Classroom Collaboratives* (C3) project was designed in 2012 to assist high-poverty schools in integrating the arts into 2nd, 3rd, and 4th grade classroom instruction. Through a federal Arts in Education Model Development and Dissemination (AEMDD) grant, the Eastern Suffolk Board of Cooperative Educational Services (ESBOCES¹) partnered with local arts and cultural organizations and high-poverty schools in the William Floyd (WFSD) and Riverhead Central (RCSD) School Districts on Long Island, New York, to partner teaching artists (TAs) with school-based classroom teachers and specialists (such as music teachers, art teachers, librarians, and physical education teachers) in developing arts integration curricula.

The C3 study utilized a quasi-experimental design in which WFSD and RCSD schools that met eligibility criteria were selected to participate in the three-year project as treatment or comparison schools. Prior to the start of project implementation in 2011-12, four of the seven eligible schools, three from WFSD and one from RCSD, were selected to be treatment schools (i.e., to receive the project activities and participate in the study) and the remaining three schools, two from WFSD and one from RCSD, were selected to serve as comparison schools (i.e., to not receive the project activities, but to participate in the study to provide data for comparative purposes). During the 2012-13, 2013-14, and 2014-15 school years, treatment teachers and specialists collaborated with TAs to design curriculum and implement instruction in various modalities, such as visual arts, dance, theater, and music. Treatment students participated in arts-integrated instruction in combinations of these modalities for five-week

¹ Eastern Suffolk BOCES is an educational cooperative providing regional leadership and advocacy, direct instruction, management, and support through instructional programs, and shared services to school districts on Long Island.

periods and were then engaged in another modality, ensuring that they experienced a variety of artistic disciplines and content area combinations over time. C3 utilized an arts-integration model in which instruction was centered on a work of art, such as a performance or exhibit. Students engaged with aspects of the work of art throughout the residency and in the form of a culminating performance or gallery visit. Results of the C3 evaluation (Metis Associates, 2015) showed that, during each of the three implementation years, treatment students demonstrated significantly greater gains in 21st century skills as compared to their peers who did not participate in the program. Additionally, a majority of treatment teachers and teaching artists reported increased confidence and competence in interdisciplinary, arts integrated collaborations in curriculum, lesson planning, and instructional strategies to meet student needs.

Upon successful completion of that AEMDD project, further research on arts integration for older students, for teachers, and with a wider range of cultural partners was warranted. ESBOCES secured a second AEMDD grant in 2015, providing funding for the continuation of C3, referred to as (C3)². Following one planning year, C3² was implemented in fourth and fifth grades in a new set of schools in the South Huntington and Patchogue-Medford Union Free School Districts of Long Island, New York, during the 2015-16, 2016-17, and 2017-18 school years.

The C3² model aimed to improve students' 21st century skills through improved instructional practices for teachers. To that end, certain aspects of C3 instruction were continued in the implementation of C3², such as reinforcing curricular concepts across academic content areas and artistic disciplines; facilitating collaboration between classroom teachers, specialists, and TAs for meaningful use of cultural resources; and analyzing formative and summative learning to account for high-risk student needs. To ensure effectiveness of the model in benefiting students, C3² expanded support for training teachers to model confidence and competence in their own creative capacities for students; to engage with greater agency in peer-to-peer curricular planning with TAs; to further assess progress through documentation and presentation of learning in photo, video, and student work samples via the Pecha Kucha presentations;² and to align student experiences with arts and cultural examples.

In order to measure the effectiveness of C3 and C3², Metis Associates, an independent research and evaluation consulting firm, was contracted to develop the evaluation for the AEMDD grant proposals and implement the studies. As methodologically rigorous studies of

² Pecha Kucha is a visual presentation method developed by the design industry to shift from showing and telling knowledge to engaging audiences as participants in understanding ideas by using a presentation style that uses 20 slides with compelling images and minimal text in 20 minutes.

an arts integration program, the evaluations of C3 and C3² adhered to quality standards³ in evaluation practice.

Confidence and Competence in Creativity

The C3² study was developed based on findings from the C3 study that proposed students were more capable of developing 21st century skills through integrating the arts into their instruction when they and their teachers had greater confidence and competence in their own creativity (Metis Associates, 2015). Research from the American Institutes for Research (Wan, Ludwig, & Boyle, 2018) suggests that “arts education interventions may focus on intermediary outcomes, such as teacher capacity, that may affect student outcomes” (p. 6). The C3 study provided a foundation for the C3² design with four essential structures: a rubric for identifying 21st century skills in teaching and learning, a practice of peer-to-peer (P2P) collaborations, an understanding that quality assessment of learning emerged from critical engagement among peers, and acknowledgement that partnerships with artists and personnel from cultural organizations were necessary to reinforce relevant and real-world concepts across content and discipline area learning.

21st Century Skills Rubric

C3² used criteria from a carefully designed rubric as a structure for participants to identify qualities of 21st century skills in their own educational expertise and share them with artistic and cultural partners, such as teaching artists and staff from cultural organizations. Thus, a rubric with criteria that could be understood by students, teachers, and cultural partners alike was warranted. The 21st century skills rubric used in this study was designed to assess creativity and innovation, critical thinking and problem solving, communication, and collaboration in students over time. The rubric was developed by Metis evaluators, in collaboration with program personnel, based on several published and locally developed instruments, including: the Elementary Teamwork Rubric (Franks, 2010); the Holistic Critical Thinking Scoring Rubric (Facione & Facione, 1994); the P21 Framework Definitions (Partnership for 21st Century Skills, 2009), and a locally developed writing rubric used with another AEMDD project. The rubric provided a common text that was translated into an array of assessment tools for use by students in both English and Spanish.

Though the importance of developing students’ 21st century skills is clear, current methods of assessing student learning, such as essay writing, do not capture the degree to which students

³ Metis’s research and evaluation activities are conducted in compliance with all applicable state and federal laws and within the guidelines of the American Evaluation Association, the American Psychological Association, and the *Program Evaluation Standards* issued by the Joint Committee on Standards for Educational Evaluation (2010), and in accord with generally accepted standards for ethical conduct in research with human subjects.

are able to effectively source solutions to problems; thus, Dede (2010) calls for valid and reliable tools to measure the development of 21st century skills. The student 21st century skills rubric consists of 25 items, with each item being rated by teachers on a scale of 1 (not at all) to 4 (very much) (see Appendix A for a full copy of the 21st century skills student rubric). By using a common language of the rubric criteria while engaging teachers as peer collaborators with artists and cultural partners to plan, implement, and assess their arts integration efforts, a critical community of practice (Reeder, 2014) expanded among adults and children alike.

Peer-to-Peer (P2P) Collaboration

P2P planning sessions allowed teachers to form meaningful inquiry and artistic investigation around a relevant theme with their arts and cultural partners. The core understanding of P2P activities in this study was that each adult and student participant alike brings valuable expertise in creativity, collaboration, critical thinking, and communication to learning, along with diverse perspectives for confident and competent understanding of outcomes (Wan, et al., 2018). Arts, academic, and 21st century competencies were identified in curriculum and instruction using an arts integration unit planning tool. P2P practices were incorporated into C3 and C3² by program developers who used similar methods in the Empire State Partnerships initiative (Baker et al, 2004). Creating a culture of collaboration “that transforms the school environment” (Duma & Silverstein, 2014, p. 57) is both a 21st century skill as well as an enduring quality of arts integration.

Assessment as Critical Engagement

Assessment of effective practices in C3² was incorporated into aspects of the project using the Latin origin of assessment as *assidēre* meaning “to sit beside.” Participating teachers, teaching artists, cultural partners, and students used reflective strategies to “sit beside” each other and their students to analyze changes in 21st century skills, as well as achievement of academic and artistic goals. With creativity as a learning goal, and collaboration as a professional practice, 21st century skill criteria for critical thinking and communication were reflected more specifically in the assessment methods. For example, each P2P meeting involved teams creating Pecha Kucha and video presentations of planning, implementation, and outcomes from arts integration units as a way to review student learning data more dimensionally and to model their instructional practices for peers. Critical thinking criteria from the rubric included interpreting and analyzing information to justify and explain assumptions. Communication criteria from the rubric included conveying information as well as ensuring that information was understood by presenters and audience as well. Adopting an approach from the design field, such as Pecha Kucha, allowed presentations as assessment to become engaging and liberated from rote reporting habits that could exclude audiences from understanding educational data (Klein & Dytham, 2003). The practice of Pecha Kucha presentations ultimately reinforced confidence in all participants’ abilities to integrate, refine, and share ideas.

Arts & Cultural Partnerships

C3² was designed to surround students and their teachers with a comprehensive arts integration ecosystem that included attending performances, exhibits, and study trips outside of the classroom. The study further reinforced 21st century confidence and competence in teachers by expanding professional development to include community cultural partners as allies in arts integration (Charland, 2011). By adhering to consistent use of the four core 21st century skills, it was possible to enlist galleries, museums, performing arts organizations, and individual TAs in developing more relevant works and programs for schools. For example, a P2P session was held in the galleries of the Heckscher Museum of Art. By working with gallery curators and education staff to analyze ways that students might respond to aspects of the art as it related to their curriculum, teachers and TAs helped the museum to better understand the impact that the exhibits and materials might have on 21st century skill development.

Paying attention to the confidence and competence of teachers and learners throughout both studies provided a flexible theme for aligning one study to the other. Eastern Suffolk BOCES continues to introduce tools such as the 21st century skills rubric, the unit planning worksheet, and a partnership criteria tool from C3 and C3² to schools and community cultural partners through their outreach and engagement in the field to strengthen expectations for 21st century skill development in students and in the adults who care for them.

Methods

Design

This text describes the methods and findings from the evaluation of C3² specifically. The study of C3² used a cluster randomized control trial (RCT) design, which included the random assignment of eight elementary schools in the Patchogue-Medford and South Huntington Districts on Long Island, New York, to treatment or control conditions. Students and their teachers in the treatment schools received all aspects of the program, while students and their teachers in the control schools participated only in culminating performances.

The study of C3² was conducted over three implementation years and included an evaluation that utilized a range of data collection instruments designed to assess and inform both project implementation and impact. While the overarching hypothesis was that the program would positively impact students' and educators' skills, as well as support school-wide integration of arts education strategies, the main theory centered on the effectiveness of the program in improving students' 21st century skills specifically.

Data Collection

The aforementioned student 21st century skills rubric was completed by teachers for their

students and took approximately two to three hours for them to complete at both pre- (fall) and post-administration (spring) each year. Teachers completed the rubrics in paper format.

In addition to the student rubric, data were collected through teacher and specialist focus groups and student unit reflections.

- Focus groups were designed to gather feedback from teachers and specialists about their perceptions of the effects of the program on collaborative instructional practices, their use of arts-integration strategies, and their own 21st Century skills. Data were also gathered regarding program implementation, including strengths and areas for program improvement. A semi-structured protocol was utilized for the focus groups, which were conducted at the end of each implementation year, with each focus group lasting approximately 45 minutes.
- Student unit reflections enabled them to engage in a “sit beside” assessment of their own learning by writing unit reflections on their participation in arts-integrated units of study. Reflections were administered in paper format by teachers to students in treatment classrooms during each implementation year. Students completed the unit reflections midpoint in the school year (approximately January) and again at the end of the school year. The student unit reflection asked students about a recent program-related performance they had seen, the program-related projects they worked on, and their use of 21st century skills.

All instruments were submitted to the Metis Associates Institutional Review Board⁴ for review and were subsequently approved. All rubric data were collected from treatment and control groups, while unit reflections and focus groups were implemented only in treatment schools. Lead teachers at treatment and control schools disseminated program instruments to the appropriate staff and subsequently collected and sent the data to the program evaluator for analysis.

Procedure & Participants

Student Rubrics

In C3², the 21st century skills student rubric was completed by teachers in both the treatment and control schools for each of their students in the fall (pre) and spring (post) of each

⁴ The Metis Associates Institutional Review Board (IRB) served as the IRB of record, as the school districts did not have their own IRBs. Metis has a duly-constituted Institutional Review Board (IRB) that is registered with the U.S. Department of Health and Human Services (IRB #00003465) and ensures compliance with Federal Worldwide Assurance (FWA) requirements for the Protection of Human Subjects (#FWA00004755).

implementation year. Individual students' 21st century skills rubric scores were matched from pre to post administrations for each implementation year. The number of pre, post, and matched student rubrics by year, treatment status, and grade level are presented in Table 1 below.

Table 1

Student Rubrics Completed Each Implementation Year

	2015-16			2016-17			2017-18		
	Pre	Post	Matched	Pre	Post	Matched	Pre	Post	Matched
Treatment	892	823	780	1155	884	648	460	280	229
4th Grade	461	436	396	614	437	342	223	115	96
5th Grade	431	387	384	516	447	306	237	165	133
Control	762	731	731	937	853	623	639	392	313
4th Grade	352	335	335	388	390	283	292	208	177
5th Grade	379	365	365	496	463	331	331	179	131

Student Unit Reflections

The student unit reflections were administered by the classroom teachers in paper format. They took approximately 15 minutes in January and another 15 minutes at the end of the school year for students to complete, for a total of 30 minutes per student. In spring 2016, 668 students (a response rate of 55%) completed a unit reflection; in 2016-2017, 621 students completed a unit reflection in the fall (response rate of 65%) and 782 completed one in the spring (response rate of 82%); and in 2017-2018, 518 students completed a unit reflection in the fall (response rate of 54%) and 508 completed one in the spring (response rate of 53%).

Teacher and Specialist Focus Groups

As part of the evaluation, focus group interviews with participating teachers and specialists were conducted by Metis evaluators during the P2P sessions at the Patchogue Theater for Performing Arts in Patchogue, NY. Over the course of two days in spring 2018, three focus groups were conducted with the following groups: one group of fourth-grade teachers (N=6); one group of fourth-grade teachers (N=4) and specialists (N=2); and one set of fifth-grade teachers only (N=7). All participating teachers (N=31) and specialists (N=2) who attended the P2P session were invited, and these individuals voluntarily agreed to participate.

Analyses

Linear regression analyses were conducted in SPSS with data from the full sample of 4th- and

5th-grade students across all three years of the evaluation.⁵ Some 4th-grade students participated in the program again in 5th grade; thus, those students may have two years of data included in the analyses. Additional analyses were conducted based on implementation year and are included in Appendix B. For both the full sample across all three implementation years and the subsamples by implementation year, multiple regression techniques in SPSS were used to examine whether treatment status (i.e., participation in the treatment or control group) was a significant predictor of students' post-rubric scores on each 21st century skill, while controlling for the corresponding pre-intervention rubric scores.⁶ Essentially, this technique was used to examine the extent to which the C3² curriculum affected students' skills above and beyond their initial skill level. In addition to assessing intended program outcomes based on statistical significance level, effect size indices (i.e., Hedges' g ⁷) were generated to measure the practical importance of every finding.

Additionally, student unit reflections were content analyzed to examine themes with regard to student perceptions of the program and its impact on their 21st Century skills. Likewise, teacher and specialist focus group data were content analyzed to identify themes related to impact on their instructional practices.

Results

Multiple regression analyses of student data showed that treatment status predicted post scores in each of the 21st century skill areas, while controlling for pre scores (see Table 2). Specifically, multiple regression analyses indicated the following:

- While controlling for pre *Creativity* scores, the treatment group significantly outperformed the control group on post *Creativity* scores by 12.40% [$F(2, 3244) = 1017.04, p < .001$, Hedge's $g = .43$].
- While controlling for pre *Critical Thinking* scores, the treatment group significantly outperformed the control group on post *Critical Thinking* scores by 12.59% [$F(2, 3261) = 945.97, p < .001$, Hedge's $g = .44$].
- While controlling for pre Communication scores, the treatment group significantly

⁵ Note that multi-level modeling was not employed for these outcome analyses as statistical power would be substantially restricted by the small number of schools in this study. Rather, regular linear regressions were conducted for exploratory purposes.

⁶ Due to lack of student demographic data, only the corresponding pre-intervention outcome measure was included in the linear regression models as the predictor, in addition to the treatment dummy indicator.

⁷ Hedges' g measures the standardized group mean difference (the difference between the mean outcome for the treatment group and the control group, divided by the pooled within-group SD of the outcome measure), and is the most commonly used effect size index and the default measure by the What Works Clearinghouse (WWC) for continuous outcomes.

outperformed the control group on post Communication scores by 11.67% [$F(2, 3252) = 929.32, p < .001$, Hedge's $g = .43$].

- While controlling for pre Collaboration scores, the treatment group significantly outperformed the control group on post Collaboration scores by 11.80% [$F(2, 3270) = 742.73, p < .001$, Hedge's $g = .41$].

Table 2

C3² Results of 21st Century Skills Multiple Regression Analyses: Predicting Post Scores Controlling for Pre Scores

	<i>B</i>	<i>SE B</i>	β	<i>t</i>	<i>p</i>
Creativity	0.34	0.02	0.21	15.47	.000
Critical Thinking	0.35	0.02	0.21	15.04	.000
Communication	0.33	0.02	0.20	14.49	.000
Collaboration	0.34	0.02	0.22	14.94	.000

These findings lend support for the positive effect of C3² interventions on students' 21st century skills (see Table B1 in the Appendix for results displayed by implementation year). The student unit reflections added key context about their awareness of their gains in 21st century skills. While these findings could not be compared to a control group,⁸ they add important context for understanding the quantitative findings. From the student unit reflections, we learned that:

- students could easily develop and identify their own criteria for creativity, critical thinking, communication, and collaboration;
- learning was most enduring or memorable when it related directly to student life experiences;
- family life, politics, identity, peer opinions, and other important social issues connected student interest to schoolwork;
- students are savvy about difficult world issues that surround them and they seek relationships that include safety and compassion in school.

Data from the unit reflections also demonstrated that students perceived that they had made gains in their 21st Century skills. For example, large majorities of students indicated that:

- they came up with their own ideas in the project (creativity), agreement ranged from

⁸ Unit Reflections were collected only from treatment schools, as control schools did not receive the units.

- 77% to 87% across administrations;
- organized their projects to make them more understandable (communication), with agreement ranging from 72% to 86% across administrations;
- felt happy to be on a team (collaboration), with agreement ranging from 83% to 91% across administrations; and
- problem-solved to complete the project (creative thinking), with agreement ranging from 67% to 81% across administrations.

Student voices in the data were of great interest to teachers and administrators. Many of the students in this study were dealing with issues of immigration, English as a second language, learning disabilities, and social inequities. The student ideas and perspectives provided direction for adjusting curricula and instruction in practice.

Data from the focus groups with teachers and specialists added further important context to understanding the findings. These groups, which were conducted only with the treatment teachers revealed that the teachers themselves felt that they personally benefited from the C3² interventions with regard to their instructional practices.

Some teachers indicated that they previously felt stuck focusing on preparing students to pass Common Core assessments, but that, through the C3² intervention, they were more confident about incorporating the arts into their instruction. The units served as reminders to them that learning can be pleasurable. For example, one teacher said, *“It reminded me of why I came into teaching and how ... we have to bring in the joy.”* Another teacher reported incorporating more hands-on projects in her own lesson plans as a result of the program. In addition to strengthening their own creativity, teachers indicated enhancing their skills in promoting students’ creativity and new perspectives on non-traditional teaching methods. Several teachers expressed that, as a result of the program, they learned to be more flexible. One teacher explained, *“It was a cool reminder too that you can invite people into your classroom. If I’m not so great at something, you can find outside resources.”*

Moreover, teachers and specialists generally agreed that the P2P meetings were essential for planning units and discussing what might work best for each classroom. One teacher explained that, *“...it’s definitely helpful because you get to meet with your teaching artist and kind of decide, like what part of the curriculum you want to enhance, and then you decide through the curriculum how they’re going to help, and I feel like without doing that, you wouldn’t really know where you’re headed as far as the whole semester goes.”* Two teachers agreed that it was easiest to incorporate teaching artists into social studies curricula, so their collaborations included topics such as Black History Month and the Revolutionary War. Teachers appreciated having time specifically carved out to plan and gain background knowledge about the unit prior to implementation, and teaching artists expressed the

importance of teacher involvement in both planning and implementation.

Discussion

Overall, findings showed that participation in the C3² curriculum was significantly associated with higher post-intervention 21st century skills of students, and this effect seemed to be strongest on students' critical thinking skills. Unit reflection responses further support this finding, demonstrating students' perceptions of the way in which the units were impactful, specifically when they connected to issues in their lives. Moreover, results of teacher focus groups indicate the positive effects of the program on teachers' ability to integrate the arts into their curricula, thus impacting their own instructional practices and their students' creativity. While the current study was not intended to examine or claim the causal relationship between the intervention and the target student outcomes,⁹ the exploratory results of this study provided reasonable support for the potential positive effects of an arts-integration program on students' 21st century skills, and findings offer important applications for educators seeking to bolster these skills. The criteria measured by the 21st century skills rubric may be translated into a range of planning and assessment tools. Collaboration with peer researchers, as proposed by Diaz and McKenna (2017) in their call to action, "As we build a stronger, more vibrant community of practice, we engage in the work of making the arts a part of education at all levels in the United States" (p. 13), may facilitate refining similar tools measuring impacts of the arts and 21st century skills in learning. Further, training and assessment modalities that were successful in C3² can be adapted to other contexts to assist schools and teachers in integrating the arts across curricula. Strategies for creating partnerships with cultural arts organizations and individual partners can also be expanded from these results.

Limitations

While the results of this study demonstrated strong relationships between an arts integration program and all four 21st century skill areas in student program participants, the study also had some limitations. First, it was noted that some students likely participated in the program during both 4th and 5th grade, which may have affected the results of this study. Unfortunately, it was not possible to track students across multiple years due to inconsistencies in identification numbers both across years and across schools.

The study also relied on student rubrics that were completed by treatment and control teachers. Treatment teachers were likely more invested in the program and its success, and

⁹ The information about the joiners in the study was not available to assess the rigor of the cluster RCT. In addition, given the small number of study schools, multi-level regressions were not carried out to appropriately adjust for the clustering effects (i.e., students were nested within schools).

may thus have been more likely to perceive growth in their students' and their own 21st century skills. Thus, the results may have been biased by the nature of the data collection. Student unit reflections were also completed only by treatment students, and focus groups were conducted only with treatment teachers and specialists; thus, the experiences and perceptions of control students and teachers are not as well-understood.

Sample sizes also decreased markedly by the third and final implementation year. It is possible that the most invested teachers completed student rubrics at this point in the study, which may have biased the results.

Notwithstanding these limitations, the C3² study shows promise for the potential of arts integration to help students improve their 21st century skills.

Conclusions

Arts integration and 21st century skills have been promoted steadily and in tandem with education system reform over the past two decades (Workman, 2017). Proposing variations on these approaches can reinforce and grow more inclusive and effective education for all learners. Education systems are still seeking ways to overcome rote, overwhelmed, and inequitable practices. Teachers are still seeking ways to revive their own excitement about learning with students. Communities are still seeking ways to support meaningful arts and cultural resources. As former American Education Research Association (AERA) president and arts education advocate, Maxine Greene (1995) once wrote:

At the very least, participatory involvement with the many forms of art can enable us to see more in our experience, to hear more on normally unheard frequencies, to become conscious of what daily routines have obscured, what habit and convention have suppressed (p. 132).

Findings and reflections from the C3² study offer opportunities for education, arts, cultural, and social development to be more dynamically integrated in diverse instructional settings. Education advocates, researchers, and practitioners may find that the tools from this study are useful in documenting and analyzing more explicit outcomes for arts integration and 21st century skill development across content areas. *Educational Leadership* published an issue on "The Arts & Creativity in Schools" (ASCD, 2019) encouraging greater use of the arts in schools for the future. Arts and cultural professionals may find value in methods for partnering with schools and for aligning their programs with 21st century criteria. By empowering both students and teachers to critically reflect on their own growth and strengths, they may be able to adjust cultural systems to meet a more equitable range of human needs. Whole educational and arts communities may find that P2P approaches to reflecting on learning and professional practices can improve confidence and competence across

differences to support student learning in the 21st century and beyond.

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Appendix A.

Creative Classroom Collaboratives: Creativity, Competence and Confidence (C3)² 21st Century Skills Rubric for Students

In completing the rubric below, think about the general behaviors of the student named above when they completed classroom assignments over the past 30 days. For each item, rate the student on a scale of 1 (not at all) to 4 (very much).

Creativity and Innovation	Not at All	Sometimes	Often	Very Much
	1	2	3	4
<u>Fluent Thinker</u> : Student usually had several ideas about something rather than only one				
<u>Flexible</u> : Student could shift thinking and take another point of view or consider situations from different perspectives				
<u>Original</u> : Student enjoyed new ideas and could easily create, make-up, and construct ideas				
<u>Elaborate</u> : Student went beyond assigned tasks and expanded ideas by adding details				
<u>Curious</u> : Student continually explored books, games, maps, pictures, etc.				
<u>Imaginative</u> : Student could invent and design, was perceptive and saw relationships between things				
<u>Complex</u> : Student could move from concrete to abstract thinking and from general to specific concepts				
<u>Risk-taker</u> : Student was not concerned about disapproval of others and would challenge, criticize, judge, question, and dispute others				

In completing the rubric below, think about the student's behaviors when working with other students during class time over the past 30 days. For each item, rate the student on a scale of 1 (not at all) to 4 (very much).

Collaboration	Not at All	Sometimes	Often	Very Much
	1	2	3	4
Student worked to complete all group goals				
Student had a positive attitude about the task(s) and the work of others				
Student helped to ensure all team members contributed equally to the finished project				
Student performed duties beyond those of their assigned team role and contributed knowledge, opinions, and skills to share with the team				

In completing the rubric below, think about the student's general behaviors when completing classroom assignments over the past 30 days. For each item, rate the student on a scale of 1(not at all) to 4 (very much).

Critical Thinking & Problem Solving	Not at All	Sometimes	Often	Very Much
	1	2	3	4
Student interpreted evidence, statements, graphics, questions, etc. accurately				
Student identified the most important arguments (reasons and claims) pro and con				
Student thoughtfully analyzed and evaluated major alternative points of view				
Student drew warranted, judicious, and non- fallacious conclusions.				
Student justified key results and procedures and explained assumptions and reasons				
Student fair-mindedly followed where evidence and reasons led				
Student interpreted evidence, statements, graphics, questions, etc. accurately				

In completing the rubric below, think about the student's writing on classroom assignments over the past 30 days. For each item, rate the student on a scale of 1(not at all) to 4 (very much).

Communication	Not at All	Sometimes	Often	Very Much
	1	2	3	4
Student's writing excelled in conveying the intended information				
Student's writing enabled a shared understanding of the intended information				
Student's writing was characterized by a unique point of view				
Student's verbal communication excelled in conveying the intended information				
Student's verbal communication enabled a shared understanding of the intended information				
Student's verbal communication enabled listeners to understand his or her thoughts and ideas				

Appendix B.

21st Century Skills Multiple Regression Analyses: Predicting Post Scores Controlling for Pre Scores

	<i>B</i>	<i>SE B</i>	β	<i>t</i>	<i>p</i>
2015-2016					
Creativity	0.34	0.04	0.20	9.71	.000
Critical Thinking	0.30	0.04	0.17	8.17	.000
Communication	0.30	0.04	0.18	8.49	.000
Collaboration	0.34	0.04	0.21	9.51	.000
2016-2017					
Creativity	0.29	0.04	0.18	8.37	.000
Critical Thinking	0.62	0.02	0.61	8.85	.000
Communication	0.29	0.04	0.18	8.08	.000
Collaboration	0.29	0.04	0.19	8.30	.000
2017-2018					
Creativity	0.52	0.05	0.36	11.03	.000
Critical Thinking	0.61	0.05	0.40	12.27	.000
Communication	0.59	0.05	0.36	11.24	.000
Collaboration	0.48	0.05	0.32	9.06	.000

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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 NARRATIVE
Patchogue Arts Council
Partners in Education, Arts, and Community Empowerment (PEACE)
Assistance for Arts Education Program

	Year 1	Year 2	Year 3	Year 4	Year 5
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1. Personnel

Project Director

Will work approximately .2 FTE responsibilities include: overseeing and supervising all project activities; liaison with contracted personnel for training, planning and evaluation; ensuring the project timeline and budget are met; and will be the contact person for United States Department of Education

Project Manager

Will work [REDACTED] increase each year. Responsibilities include: develop and implement project plan; coordinate logistics for professional development, student engagement, resource coordination, and network communications; communicate directly with community cultural partners, teaching artists, teachers, consultants and other other personnel; and work closely with media consultants to ensure that resources and materials are documented.

Educator Stipend

Stipend for attending arts engagement institute and completing professional community of practice. [REDACTED] for 30 hours during initial year of training, 12 hours each year thereafter. Year 1 - 30 educators full training, Year 2 -30 educators for 12 hours continued training and support, 15 for 30 hours initial full training, Year 3 -45 educators for 12 hours continued training and support, 15 for 30 hours initial full training, Year 4 -60 educators for 12 hours continued training and support, Year 5 -75 educators for 12 hours continued training and support.

Cultural Partner Stipend

15 new cultural partners per year [REDACTED] 30 hours. Once fully trained the teaching artists will have the opportunity to complete an artist residency with educators, under contractual budget.

2. Fringe

Medicare, FICA, Health, Life, Dental, Disability, Unemployment, Worker's Compensation. Personnel who are receiving stipends (educators and cultural partners) are not eligible for fringe benefits.

3. Travel

Leadership Team automobile travel to site visits and training events. Approximately 3,500 miles at the IRS Standard mileage rate \$ [REDACTED]

Conferences Leadership Team; includes transportation, registration, lodging, Per Diem and transportation.

Grantee Conference (if in person) Washington D.C.:

Professional Conferences; to [REDACTED]

\$ [REDACTED]

Dissemination Conferences/ Presentations; during the last two years of project to present our findings:

4. Equipment

Laptops

Laptops will be purchased during year 1 and utilized by Project Director, Project Manager, Curriculum Director, Education Specialist and Social and Digital Media Manager. A digital SLR camera will be purchased during year 2 for photo and video-documenting professional development trainings, school residencies, and other events to be shared for optimal digital presence.

5. Supplies

General supplies; paper, pens, presentation boards, printer supplies

Residency and general Arts supplies; anticipating 30 residencies during year 2, and 45 residencies during years 3-5 at \$ [REDACTED] per residency

6. Contractual

Evaluator

The evaluator, Metis Associates, will develop the research design and conduct assessments to measure the goals and performance objectives of the PEACE project. They will conduct fieldwork, gather and analyze data, and provide comprehensive annual evaluation reports, including data for the US DOE Annual Performance Review.

Curriculum Director

Will research and develop curriculum design, facilitate training, and moderate monthly community of practice at a cost of \$ [REDACTED]/hour for approximately 300 hours per year.

Education Specialist

Will provide expertise in arts education for educators and cultural partners and in all program training and Materials at a cost of \$ [REDACTED] per hour for approximately 145 hours per year.

DEI Specialist

Will provide expertise in div program training and materials at a cost of \$ [REDACTED] per hour for approximately 145 hours per year.

Arts Therapy Specialist

Will provide expertise in art therapy approaches for educators and cultural partners and in all program training and materials. Will attend onsite training and workshops for educators. \$ [REDACTED] per hour for approximately 200 hours per year.

Accounting and Financial Management

[REDACTED]
Financial reporting, submission of reimbursements, and management of disbursements.

Arts Engagement Institut

[REDACTED]
The Patchogue Arts Council will provide the cost for educators to attend the Eastern Suffolk BOCES arts engagement institute tuition. The arts engagement institute includes professional development training through a 2-day summer intensive workshop, monthly virtual training sessions, community of practice, and ongoing supports for first year educators at \$ [REDACTED] per participant, and a 1-day summer intensive workshop, and year long supports for educators during subsequent years at \$ [REDACTED] per participant. NY State educators holding Professional certifications must complete 100 hours of Continuing Teacher and Leader Education (CTLE) in pedagogy, content and language acquisition. ES BOCES is an approved NY State CTLE sponsor and will grant a certificate of completion for participating educators. Educators can earn 30 NY State CTLE hours through ES BOCES for their first year of the institute, and 12 CTLE hours for each additional year of participation. Year 1 into 2 will include 30 participants in full training, 15 new participants each year thereafter for full training. All educators after completing a full year of training will have the option to continue the institute participating in 1 day of summer intensive and year long supports.

School Residency Costs

[REDACTED]
Approximately 30 reside [REDACTED]
10 - day residency units, teaching artists, performances, site visits, museum fees and/or art experiences which include planning and instruction.

Website and Mobile App Design and maintenance

[REDACTED]
Website and mobile app design in compliance with ADA accessibility guidelines. Maintenance and updates as required throughout the grant period.

Clerical Support

[REDACTED]
Responsible for overall office support and clerical functions. \$20 per hour, 5 hours per week.

Social/Digital Media Mgr

[REDACTED]
Will coordinate with web [REDACTED]
media program presence is established and maintained. Photographing and documenting project highlights for digital dissemination and replication. [REDACTED], approximately 10 hours per month.

Project Assistant Translator

[REDACTED]
Will assist project director and project manager with program activities. Transcribe all documents and program materials and project information to Spanish for distribution to partners, and online presence.

Student Community Project and Culminating Performance

[REDACTED]
During the final year students of participating educators will create a community work of art with resident artists, through an in-person experience or video recorded documentary.

7. Construction

There will not be any construction associated with this project

9. Total Direct Costs

10. Indirect Costs

Indirect costs are not applicable to this project.

11. Training Stipends

12. Total Costs



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

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

Name of Institution/Organization

Patchogue Arts Council Inc.

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

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

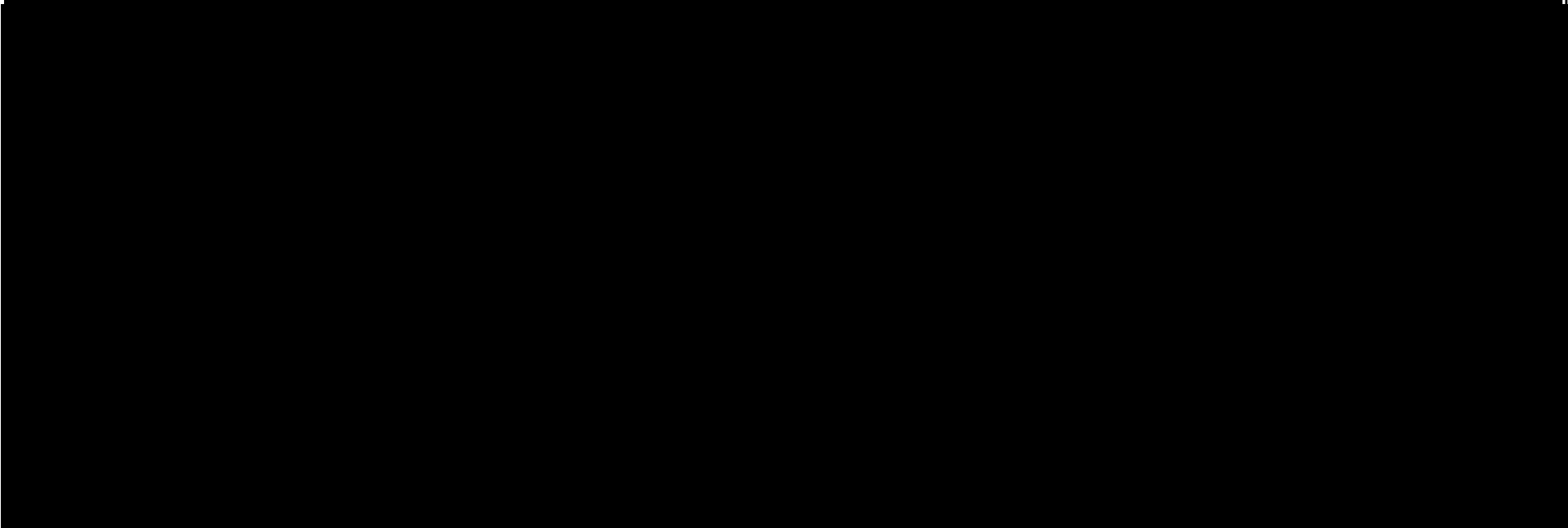
Budget Categories	Project Year 1 (a)	Project Year 2 (b)	Project Year 3 (c)	Project Year 4 (d)	Project Year 5 (e)	Project Year 6 (f)	Project Year 7 (g)	Total (h)
1. Personnel								
2. Fringe Benefits								
3. Travel								
4. Equipment								
5. Supplies								
6. Contractual								
7. Construction								
8. Other								
9. Total Direct Costs (lines 1-8)								
10. Indirect Costs*								
11. Training Stipend								
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: To: (mm/dd/yyyy)
Approving Federal agency: ☐ ED ☐ Other (please specify):
The Indirect Cost Rate is %.
- (3) If this is your first Federal grant, and you do not have an approved indirect cost rate agreement, are not a State, Local government or Indian Tribe, and are not funded under a training rate program or a restricted rate program, do you want to use the de minimis rate of 10% of MTDC? ☐ Yes ☐ No If yes, you must comply with the requirements of 2 CFR § 200.414(f).
- (4) If you do not have an approved indirect cost rate agreement, do you want to use the temporary rate of 10% of budgeted salaries and wages?
☐ Yes ☐ No If yes, you must submit a proposed indirect cost rate agreement within 90 days after the date your grant is awarded, as required by 34 CFR § 75.560.
- (5) For Restricted Rate Programs (check one) -- Are you using a restricted indirect cost rate that:
☐ Is included in your approved Indirect Cost Rate Agreement? Or, ☐ Complies with 34 CFR 76.564(c)(2)? The Restricted Indirect Cost Rate is %.
- (6) For Training Rate Programs (check one) -- Are you using a rate that:
☐ Is based on the training rate of 8 percent of MTDC (See EDGAR § 75.562(c)(4))? Or, ☐ Is provided 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 # S351A210966

Page e124

Name of Institution/Organization Patchogue Arts Council Inc.	Applicants requesting funding for only one year should complete the column under "Project Year 1." Applicants requesting funding for multi-year grants should complete all applicable columns. Please read all instructions before completing form.	
SECTION B - BUDGET SUMMARY NON-FEDERAL FUNDS		
		
SECTION C - BUDGET NARRATIVE (see instructions)		

ED 524

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

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

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

ED 524