

**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 # S351A210077**

**Grants.gov Tracking#: GRANT13347511**

OMB No. 1894-0006 , Expiration Date:

Closing Date: Apr 15, 2021

PR/Award # S351A210077

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

## Application for Federal Assistance SF-424

\* 1. Type of Submission:

- ☐ Preapplication  
☒ Application  
☐ Changed/Corrected Application

\* 2. Type of Application:

- ☒ New  
☐ Continuation  
☐ Revision

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

\* Other (Specify):

\* 3. Date Received:

04/15/2021

4. Applicant Identifier:

5a. Federal Entity Identifier:

5b. Federal Award Identifier:

State Use Only:

6. Date Received by State:

7. State Application Identifier:

8. APPLICANT INFORMATION:

\* a. Legal Name:

Young Audiences, Inc.

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

\* c. Organizational DUNS:

d. Address:

\* Street1:

171 Madison Avenue

Street2:

Suite 200

\* City:

New York

County/Parish:

New York

\* State:

NY: New York

Province:

\* Country:

USA: UNITED STATES

\* Zip / Postal Code:

10016-5116

e. Organizational Unit:

Department Name:

Division Name:

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

Prefix:

Mr.

\* First Name:

David

Middle Name:

Alan

\* Last Name:

Dik

Suffix:

Title:

National Executive Director

Organizational Affiliation:

Young Audiences, Inc.

\* Telephone Number:

Fax Number:

\* Email:

PR/Award # S351A210077

## 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.):

1236-RAISE Implementation Sites.pdf

Add Attachment

Delete Attachment

View Attachment

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

Responsive Arts in School Education (RAISE)

Attach supporting documents as specified in agency instructions.

Add Attachments

Delete Attachments

View Attachments

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

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

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

\* a. Federal

\* b. Applicant

\* c. State

\* d. Local

\* e. Other

\* f. Program Income

\* g. TOTAL

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

If "Yes", provide explanation and attach

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

☒ \*\* I AGREE

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

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



## RAISE Implementation Sites

<b>Town/City</b>	<b>State</b>	<b>County/Parish</b>
Nogales	AZ	Santa Cruz
Rio Rico	AZ	Santa Cruz
Bridgeport	CT	Fairfield
Waterbury	CT	New Haven
Atlanta	GA	Fulton
Douglasville	GA	Douglas
Chicago	IL	Cook
Indianapolis	IN	Marion
Gretna	LA	Jefferson
Kenner	LA	Jefferson
Marrero	LA	Jefferson
New Orleans	LA	Orleans
Allston	MA	Suffolk
Lawrence	MA	Essex
St Louis	MO	St Louis
Pleasantville	NJ	Atlantic
Trenton	NJ	Mercer
Buffalo	NY	Erie
New York	NY	New York
Cleveland	OH	Cuyahoga
Duquesne	PA	Allegheny
McKees Rocks	PA	Allegheny
Pittsburgh	PA	Allegheny
Abilene	TX	Taylor
Houston	TX	Harris
Hampton	VA	Upshur



## **RAISE Congressional Districts**

Congressional District

AZ-004

CT-003

CT-004

CT-005

GA-005

GA-013

IL-004

IL-007

IN-007

LA-001

LA-002

MA-003

MA-006

MA-007

MO-001

NJ-002

NJ-004

NJ-012

NY-026

OH-11

OH-9

PA-017

PA-018

TX-002

TX-009

TX-011

TX-018

TX-019

TX-029

VA-002

VA-003

## NOTICE TO ALL APPLICANTS

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

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

### To Whom Does This Provision Apply?

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

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

### What Does This Provision Require?

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

be discussed in connection with related topics in the application.

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

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

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

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

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

### Estimated Burden Statement for GEPA Requirements

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

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

1242-YA - GEPA Assurance 427 AAE.pdf

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PR/Award # S351A210077

Page e8



**Young Audiences, Inc.****General Education Provision Act (GEPA) Section 427 Compliance**

Young Audiences has a long and rich history regarding equity for all students in its programs and services throughout the United States. The Board members, administrators, teaching artists and staff are highly qualified, and as such are competent, caring and committed to ensuring that each student fully participates in comprehensive arts in education programs and receives all necessary support.

Young Audiences has provided the following recommendations which will support equitable access to, and participation in:

1. All Young Audiences Affiliates will continue to provide training to include but not be limited to issues of sexual orientation, bullying, discrimination, race, gender, native language, resident status, national origin, religion, physical or mental abilities, and poverty.
2. All Young Audiences staff and teaching personnel will respond appropriately and consistently to behavior which threatens the physical and emotional safety of students, staff, and the community in all district and school-related activities.
3. Young Audiences, in partnership with its Affiliates, School District and other partners, will develop programs and instructional strategies that are inclusive for all students and which support equal access to schooling K-12 and beyond.

**Participation**

Young Audiences will ensure that all educators and students are able to participate in the curriculum and programs delivered in the classroom setting. Led by highly qualified teaching

staff, and supported by ongoing coaching and teaching artists, the proposed project will provide opportunities for all educators to participate, including those with specific needs. In past Young Audiences surveys and interviews, participating teachers reported increased engagement for all students in literacy, STEM and the arts, especially those who have learning and/or physical disabilities.

### **Access and Employment**

All of the facilities to be used in this program will have remedied problems of physical access. Young Audiences will take every step possible to ensure access to technology for individuals with disabilities that require assistive technology or adaptive furniture or special computer systems programming and instructional materials. In addition, Young Audiences will provide sign language interpreters and translators for all forums, workshops, and project meetings, as needed. All participants that might face barriers due to gender, race, national origin, color, disability or age, will be informed about opportunities offered by this project (in accordance with the General Education Provisions Act, Section 427). We will also follow, in hiring and all other activities, all the non-discriminatory practices and procedures set forth by the Board of Directors of Young Audiences, Inc.

### **Barriers**

- *Barrier:* Educators and students with certain physical disabilities may be limited in their range of movement during parts of the program.
- *Solution:* Classroom teachers and teaching artists will be trained to address these issues and find comfortable and appropriate solutions to motion and movement impairments, ensuring that all students can collaborate and participate in a meaningful and safe way.

## 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

Young Audiences, Inc.

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

Prefix: Mr.

\* First Name: David

Middle Name: Alan

\* Last Name: Dik

Suffix:

\* Title: National Executive Director

\* SIGNATURE: David Dik

\* 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:
Mr .	David	Alan	Dik	

Address:

Street1:	171 Madison Avenue
Street2:	Suite 200
City:	New York
County:	NY
State:	NY: New York
Zip Code:	10016-5110
Country:	USA: UNITED STATES

Phone Number (give area code)	Fax Number (give area code)
<div></div>	<div></div>

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: Metis Associates FWA00004755

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.

1235-RAISE YA Human Subjects Narrative FINAL.pdf

Add Attachment

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## **NON EXEMPT RESEARCH NARRATIVE**

### **(1) Human Subjects Involvement and Characteristics**

The participants in this research study will include teaching artists (TAs), school social workers (SSWs), and program staff from at least 14 Young Audiences (YA) affiliate sites. During Year 1 of the grant (2021-2022), YA will partner with Young Audiences of Louisiana to develop preliminary strategies, planning guides, and curricular supports to support implementation at other affiliate sites. In Years 2-5 (2022-2026), the program will expand, impacting over 500 TAs and at least 800 teachers and SSWs from at least 14 YA affiliates. Each affiliate will select participating schools from its pool of current partners; criteria for selection will include Title I status, evidence of the school's commitment and capacity for supporting the logistics of the program, and alignment with school educational approach. In total, it is expected that at least 17,000 students in grades PK-12 will be involved in the project through their teachers' or SSWs' participation. It is expected that students participating will reflect the diversity of our national public schools, including students with disabilities and multilingual learners. All SSWs in participating schools and all teachers who are working with a YA TA in the participating schools will be invited to participate in the project and the evaluation.

The program consists of four primary activities: (1) annual two-week TA training focused on applying trauma-informed teaching strategies and culturally responsive-sustaining pedagogy to TA work, ongoing coaching, and action research support; (2) customized school-based arts education residencies involving collaboration between TAs, SSWs, and classroom teachers; (3) at least two annual TA and SSW led professional learning sessions for school staff at each program site; and (4) learning networks for TAs and SSWs, meeting monthly to engage in professional learning, share strategies and best practices, and develop their action research.

### **(2) Sources of Materials**

Data for the proposed research study will be obtained from existing sources, including SSW retention data and student demographics. Data that will be obtained specifically for this project include professional learning feedback forms; an annual pre/post TA Survey (including the Culturally Responsive Teacher Self Efficacy Survey [CRTSE]); an annual SSW survey; the Panorama Social Emotional Survey and the Panorama School Supports and Environment Survey to be administered to students annually; a classroom teacher survey; a non-participating program manager survey; tracking sheets to track TA and SSW participation in professional learning; program documentation; digital resources; focus group data; and observation data.

### **(3) Recruitment and Informed Consent**

Recruitment for SSWs and classroom teachers will not be necessary, as all SSWs and all classroom teachers who are working with YA TAs in participating schools will be invited to participate in the project. TAs conducting residencies as part of RAISE will be selected and hired by each affiliate site and will typically be drawn from each affiliate's existing faculty of artists. Affiliates will be asked to place a priority on selecting TAs from historically underrepresented communities and whose identities align with the communities being served.

Dr. Susanne Harnett, the Principal Investigator from Metis Associates, will present the evaluation design and instruments to the Metis IRB for internal review as well as to other IRBs as needed. Consent will be sought from participants. 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 participants 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 evidence of outcomes for classroom teachers, SSWs, and TAs, following in-depth, customized, trauma-informed, and culturally responsive and sustaining education residencies. In turn, the study also will contribute information about outcomes for students following changes in their classroom teachers', SSWs', and TA's practices. Furthermore, this study will provide key evidence of the extent to which this model can be customized and replicated across the nation. Given the diversity of teacher and student populations served by the proposed project, and the attention that will be given to developing and customizing activities and resources to ensure applicability, there is strong reason to believe that the findings will be generalizable to arts education classrooms around the country. 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 with three partner schools of Young Audiences of Louisiana, which will also serve as Lead Instructional Partner. The schools serve students in grades PK-12. In Years 2-5, the study will be conducted in at least 14 schools across the US. These schools will also serve students across grades PK-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.]

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## You may now Close the Form

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

\* Attachment:



## **ABSTRACT**

**Program:** Responsive Arts in School Education (RAISE)

**Competitive preference priority:** Young Audiences is a national nonprofit organization

**Invitational priority:** Arts therapists will be a key training partner in our work

**Summary:** Young Audiences Arts for Learning, Inc. (YAI), the national headquarters of the Young Audiences (YA) network, will embark on a multi-state program to address the current, urgent needs of our nation's young learners navigating the pandemic through developing a new model of partnership and development for teaching artists (TAs) and school social workers (SSWs) working in tandem with teachers on in-depth, customized, trauma-informed and culturally responsive-sustaining arts in education residencies and engaging in learning networks for TAs and SSWs to share arts-informed best practices with colleagues from other cities and states, enhancing student learning and well-being across the country. The program consists of four primary activities: (1) TA training, coaching, and action research; (2) learning networks for TAs and SSWs; (3) professional learning for SSWs and full school staffs (including school leadership); and (4) customized school-based arts education residencies.

Through scaled implementation, the program will include at least 14 affiliates and will serve at least 17,000 students and 800 teachers and SSWs from high-need urban, suburban, and rural areas across the country, as well as over 500 TAs from within and outside of the YA network who will be trained in these methods. Learnings from the initiative will be disseminated across the YA network, which serves over five million students annually, and mentoring will be provided to foster application of best practices. Broader dissemination will be fostered by an online library of resources to support replication by other organizations, TAs, teachers, and SSWs.

## Project Narrative File(s)

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

[Add Mandatory Project Narrative File](#)

[Delete Mandatory Project Narrative File](#)

[View Mandatory Project Narrative File](#)

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

[Add Optional Project Narrative File](#)

[Delete Optional Project Narrative File](#)

[View Optional Project Narrative File](#)

**RESPONSIVE ARTS IN SCHOOL EDUCATION (RAISE):  
A PILOT INITIATIVE OF THE YOUNG AUDIENCES NATIONAL NETWORK  
AAE GRANT NARRATIVE**

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## A.) PROJECT DESIGN

**Project Overview:** As the country's oldest and largest arts in education network of roughly 30 affiliate organizations across 21 states, Young Audiences (YA) serves nearly 5,000,000 children annually in suburban, urban, and rural communities. Drawing upon the talents and training of 4,700 experienced teaching artists (TAs) and the dedication of some 86,000 partnering educators, Young Audiences is committed to inspiring youth and to providing them with access to high-quality arts learning experiences that foster creative expression while engaging students and illuminating learning in other academic subjects. Young Audiences Arts for Learning, Inc. (YAI), the national headquarters of the Young Audiences network, supports, disseminates, and builds upon best practices that emerge through the network and the field of arts in education at large in order to provide maximum impact on student achievement across the nation.

Beginning in the fall of 2021, YAI will embark on a multi-state pilot program, the first of its kind for the Young Audiences network, titled Responsive Arts in School Education (RAISE). **RAISE seeks to address the urgent needs of our nation's young learners navigating the pandemic by supporting school communities with in-depth, customized, trauma-informed and culturally responsive and sustaining arts in education residencies that transfer knowledge to teachers and school social workers (SSWs), and by creating national learning networks for TAs and SSWs to share arts-informed best practices with colleagues from other cities and states, enhancing student learning and well-being across the country.** Current funding for the project will allow for a one-year pilot of the program at three affiliate sites. With the support of the AAE grant, this work will expand over five years to include at least 14 cities and foster the creation of professional learning pathways that extend beyond the Young Audiences network through intensive training and sustained development of hundreds of TAs and dozens of SSWs from around the country. **The project meets the AAE competitive preference priority,**

**as Young Audiences is a national nonprofit organization, and it meets the invitational priority of art therapy, as arts therapists will be a key training partner in our work.**

The five-year plan for the RAISE project includes **scaled implementation, structured evaluation and refinement, and dissemination**, beginning in the first year with three partner schools of Young Audiences of Louisiana (YALA), which will serve as the Lead Instructional Partner for the project, testing preliminary strategies and developing planning guides and curricular supports to support implementation at the other affiliate sites. From Years Two through Five, **the program will expand to include at least 14 affiliates, who will serve at least 17,000 students and 800 teachers and SSWs from high-need urban, suburban, and rural areas across the country. Learnings from the program will inform the creation of an online library of resources to support replication by other organizations, TAs, teachers, and SSWs.** The program consists of four primary activities: (1) TA training, coaching, and action research; (2) learning networks for TAs and SSWs; (3) professional learning for SSWs and full school staffs (including school leadership); and (4) customized school-based arts education residencies.

Multi-week intensive TA training will be conducted beginning in the fall of 2021 and built upon each year of the project, focused on applying trauma-informed teaching strategies and culturally responsive-sustaining pedagogy to TA work. This training will be required for the TAs conducting residencies as part of the RAISE program; it will additionally be opened more broadly to the field to serve over 100 artists from across the country each year, impacting the work of over 500 TAs by the fifth year. TAs conducting residencies will receive additional mentoring sessions from arts therapists over the course of the year and sustained support from affiliate program management staff. SSWs from all partnering sites will convene as a cohort to receive professional learning from arts therapists and share best practices with each other.

TAs and SSWs will partner, along with classroom teachers, on extended arts-integrated residencies at the school, implementing strategies learned and responsively adapting practices over the course of the partnership. Partnering teams will lead professional learning for the full school staff, including school leadership, to support responsive arts-integrated learning across the full school community. TAs and SSWs from across the RAISE program will convene regularly to form a professional learning network. Learnings from the five years of the program will be disseminated broadly throughout Young Audiences and additional partnering networks through direct mentoring and professional development of affiliate organizations and through open sharing of comprehensive online resources, offering exponential impact upon the experiences of young people across the nation.

### **Goals, Objectives, and Outcomes:**

<b>Goal 1: To provide high quality, sustained, and intensive professional development for teaching artists (TAs) designed to strengthen their practice in providing trauma-informed and culturally responsive arts instruction, yielding deeper engagement and social emotional development for students.</b>	
<u>Objectives:</u> <b>P1.1</b> Partner annually with arts therapists to deliver 25 hours of professional learning for 100 TAs.  <b>P1.2</b> Partner annually with experts in culturally responsive-sustaining pedagogy to deliver 25 hours of professional learning for 100 TAs.  <b>P1.3</b> Provide 10 hours of mentoring annually for RAISE TAs by arts therapists.  <b>P1.4</b> Provide 10 hours of customized training in culturally responsive-sustaining pedagogy for RAISE TAs.  <b>P1.5</b> Support RAISE TAs in conducting two cycles of action research per year (from Year 2 onward) to formatively assess their teaching.	<u>Outcomes:</u> <b>O1.1</b> In Year 1, at least 70% (75% Year 2, 80% Year 3, 85% Year 4, 90% Year 5) of participating TAs will report they are better equipped to respond to student needs.  <b>O1.2</b> By the end of each implementation year, TAs will report and demonstrate statistically significantly greater <i>self-efficacy</i> in, and <i>use of</i> , trauma-informed and culturally responsive-sustaining practices.  <b>O1.3</b> In Year 1, at least 70% (75% Year 2, 80% Year 3, 85% Year 4, 90% Year 5) of participating TAs will report increased incorporation of student-driven and school community-informed content in lesson design.

	<p><b>O1.4</b> In each implementation year, participating students will demonstrate sustained engagement in the classroom.</p> <p><b>O1.5</b> In Year 1, at least 70% (75% Year 2, 80% Year 3, 85% Year 4, 90% Year 5) of participating students will report increased social awareness and increased positive perception of school supports and environment.</p>
<p><b>Goal 2: To lift up the role of school social workers (SSWs) in schools by providing them with the professional learning, tools, resources, and skills that they need to engage young people in their schools through the arts and foster collaboration with classroom teachers.</b></p>	
<p><u>Objectives:</u></p> <p><b>P2.1</b> Support SSWs with 5 hours per year of professional learning from arts therapists, including 2 hours of one-on-one consulting.</p> <p><b>P2.2</b> Provide at least one opportunity per year for SSWs to lead professional learning for the full school community.</p> <p><b>P2.3</b> Connect participating SSWs from across the country at least 4 times per year to share strategies and form a learning network.</p>	<p><u>Outcomes:</u></p> <p><b>O2.1</b> In Year 1, at least 70% (75% Year 2, 80% Year 3, 85% Year 4, 90% Year 3) of participating SSWs will report use of arts-based engagement strategies.</p> <p><b>O2.2</b> In each year of implementation, the percent of SSWs who report that they are better able to support social-emotional needs of students and families will increase at least 10 percentage points over the previous year.</p> <p><b>O2.3</b> In Year 1, at least 70% (75% Year 2, 80% Year 3, 85% Year 4, 90% Year 3) of participating SSWs will report increased job satisfaction.</p> <p><b>O2.4</b> By Year 5, the retention of SSWs in participating schools will increase by at least 10 percentage points (or be at least 90%).</p>
<p><b>Goal 3: To create a new and innovative partnership model that enables TAs, teachers, and SSWs to support each other through arts education and to expand this model nationally through Young Audiences' national network.</b></p>	
<p><u>Objectives:</u></p> <p><b>P3.1</b> Engage SSWs in partnership with TAs in at least 12 hours of planning time per year and at least 10 hours of partnered implementation of arts-based lessons with students.</p> <p><b>P3.2</b> Test partnership model in varied school settings (urban and rural and different grade bands) across the United States, convening</p>	<p><u>Outcomes:</u></p> <p><b>O3.1</b> In Year 1, at least 70% (75% Year 2, 80% Year 3, 85% Year 4, 90% Year 3) of participating SSWs will report increased collaboration with teaching faculty at partnering schools.</p> <p><b>O3.2</b> In Year 1, at least 70% (75% Year 2, 80% Year 3, 85% Year 4, 90% Year 3) of</p>

<p>program managers at least 4 times per year to share strategy and adapt as needed.</p> <p><b>P3.3</b> In each program year, provide affiliate program managers with at least 25 hours annually of professional learning in trauma-informed and culturally responsive-sustaining pedagogy to apply to program design.</p>	<p>participating SSWs will report having collaborated with a classroom teacher outside of RAISE programming.</p> <p><b>O3.3</b> In Year 1, at least 70% (75% Year 2, 80% Year 3, 85% Year 4, 90% Year 3) of participating classroom teachers will report using arts-based strategies in their teaching of curriculum.</p>
<p><b>Goal 4: Disseminate a comprehensive library of digital resources for arts-integrated, trauma-informed instructional practices that span national and regional cultural contexts.</b></p>	
<p><b>P4.1</b> By Year 5, create digital resources for program managers around program replication; resources will be accessed by non-participating Young Audience program managers at least 50 times in Year 5.</p> <p><b>P4.2</b> By Year 5, create digital resources for TAs around best practices in trauma-informed, culturally responsive teaching; resources will be accessed by non-participating Young Audience TAs at least 100 times in Year 5.</p> <p><b>P4.3</b> Disseminate professional learning throughout Young Audiences TA network and national conferences.</p>	<p><b>O4.1</b> In Year 5, at least 90% of non-participating Young Audiences program managers who download resources will indicate that the information is relevant to their work and they intend to use it in their practice.</p> <p><b>O4.2</b> In Year 5, at least 90% of non-participating Young Audiences TAs who download resources will indicate that the information is relevant to their work and they intend to use it in their practice.</p>

**Project Significance and Rationale:** The COVID-19 crisis has, in its still-unfinished wake, left unfathomable loss in the United States: over 500,000 lives, millions of jobs, the ability to share space with friends and loved ones, and more. The individuals most deeply impacted by the pandemic’s hardships have disproportionately been within communities of color, due to numerous systemic inequities ranging from employment in higher-risk jobs to diminished access to adequate health care (Fortuna et al., 2020).

For young people, the closing of schools and transition to remote learning has deepened disparities; in the fall, over 4.4 million American households lacked access to a computer, and 3.7 million did not have consistent internet access; these families were largely low-income and/or



people of color (Forde, 2020). Even for students able to access remote learning, the separation from peers and caring adults outside of the home has had a detrimental effect on students' social emotional development, impacting both mental well-being and academic engagement (National Academy of Education, 2020).

As we look to a return to schools and classrooms, there is incredible urgency to re-engage students in learning and to attend to their emotional well-being, as young people are particularly at risk of suffering anxiety from social isolation, impairing academic motivation and performance (Lessard & Schacter, 2020). As a tool to support young people, in particular students from historically marginalized communities, the arts have proven effective in fostering student social-emotional development and school engagement, leading to positive academic outcomes, as well as improved civic engagement and life outcomes, as a result (Catterall, Dumais, & Hampden-Thompson, 2009; Elpus, 2014; Farrington et al., 2019; Thomas, Singh, & Klopfenstein, 2015).

It must be noted that the need for trauma-informed teaching practice extends beyond the immediate COVID-19 crisis. Trauma impacts most Americans in their lifetimes, directly or indirectly; the landmark ACE study revealed the prevalence of childhood trauma across socioeconomic and racial identities, and the lasting impact of trauma on health outcomes later in life (Felitti et al., 1998). A culturally responsive-sustaining approach to teaching is a necessary complement to trauma-informed instruction, in order to understand and attend to the disproportionate and sustained trauma experienced by historically marginalized communities (Pickens, 2020; Winkler, 2020).

It's expected that, as TAs deepen their capacity to support students through trauma-informed, culturally responsive teaching strategies and active partnership with SSWs, students will experience deeper understanding of their needs and find additional opportunities to connect to their learning. SSWs in turn will pick up new arts-based tools for engaging young people, and with

increased visibility and support by school leadership, their expertise is allowed to inform the work of the full school community. The result is a sustainable model of a responsive, equitable learning environment that supports all learners to succeed and thrive, through an arts integration model that has proven success in academic outcomes (Sobolew-Shubin & Pedroza, 2014).

**Participant Selection:** Affiliate organizations will be selected for participation through an application process. Considerations for selection will include the level of financial need and expressed level of buy-in of an affiliate's school partners; the affiliate's broader strategy for pedagogical change; and overall geographic and demographic diversity across the cohort of participating affiliates.

Each affiliate will select two schools from its pool of current partners in order to enter the program with established working relationships. As Lead Instructional Partner, YALA will support three schools in Years 1 and 2 and six schools Years 3-5. Criteria for school selection will include Title I status, evidence of the school's commitment and capacity for supporting the logistics of the program, and alignment with school educational approach. Residencies will be provided to schools free of charge in exchange for a two-year commitment to planning and implementation time and support, with schools joining the program in Years 2 and 4. Schools joining in Year 2 will have the option to continue in Year 4 upon mutual agreement.

Participating schools will be expected to have a social worker on staff who is interested in engaging in deep partnership and professional learning around infusing the arts into their practice. Focus grade levels will be selected in conversation between school leaders and local affiliate staff, considering which grades and classrooms have greatest need, as well as potential for successful commitment to implementation. It's expected that across the network of participating organizations, a range of grade bands will be served, providing information around program design and curriculum design in diverse contexts.

TAs conducting residencies as part of RAISE will be selected and hired by each affiliate site and will typically be drawn from each affiliate’s existing faculty of artists. Affiliates will be asked to place a priority on selecting TAs from historically underrepresented communities and whose identities align with the communities being served.

**Affiliate Partners and Demographics Served:** Over 20 affiliate sites have expressed interest in participating in the RAISE program. A representative sample cohort is presented below, including urban, suburban, and rural communities. A full list of affiliates and schools that have expressed interest in the program may be found in the Appendix.

AFFILIATE NAME	AFFILIATE LOCATION	SCHOOL NAME	GRADE LEVEL	EST. % OF LOW-INCOME CHILDREN IN DISTRICT
Young Audiences of Louisiana	New Orleans, LA	Young Audiences Charter School	PK-12	22%
Arts Education Collaborative	Pittsburgh, PA	Duquesne Elementary	PK-6	41%
		Sto-Rox Upper Elementary	4-6	34%
Center for Arts-Inspired Learning	Cleveland, OH	William Rainey Harper School	PK-8	39%
		Mary M. Bethune School	PK-8	39%
Springboard to Learning	St. Louis, MO	Columbia Elementary	PK-6	28%
		Mann Elementary	PK-6	28%
Arts for Learning Connecticut	Hamden, CT	F.J. Kingsbury	K-5	34%
		Warren Harding High School	9-12	30%
Young Audiences of Abilene	Abilene, TX	Johnston Elementary	K-5	20%
		Bowie Elementary	K-5	20%

**Lead Instructional Partner:** Of the 14 affiliate organizations participating over the course of the project, Young Audiences of Louisiana (YALA) will serve the span of five years as the Lead Instructional Partner, advising on overall program and residency design, generating materials such

as planning guides and templates to support other participating affiliates. YALA has established expertise in customized, in-depth school partnership and has exemplified best practices in the Young Audiences network. As the recipient of three Department of Education grants (Professional Development for Arts Educators in 2013 and 2017 and Assisting Arts Education Development and Dissemination in 2018), YALA has the experienced staff, well-trained TAs, and longstanding relationships with schools that qualify them to be the Lead Instructional Partner on this project.

In 2013, YALA established the Young Audiences Charter School, the only fully arts-integrated public charter school in the Greater New Orleans area. The school's arts-integrated curriculum reflects recent research from the arts education field that provides significant evidence of the value of the arts in the learning process. The YA Charter School currently consists of three campuses serving grades K-12 and will open a fourth in fall 2021; these schools will serve as laboratory sites for the RAISE program, informing the supports provided to other affiliates.

The Project Director, Manager, and Advisor will meet monthly with YALA's Education Director as a leadership team to discuss implementation and evaluation feedback and recommendations, as well as engage in co-planning of bimonthly RAISE program manager meetings and the professional learning opportunities for TAs and SSWs. A full description of roles and responsibilities of the leadership team and affiliate partners may be found in the Appendix.

**Dissemination Plan:** Young Audiences plans to disseminate learnings from the RAISE program both internal and external to its national network of affiliates. Senior leadership and program managers from across the network will receive regular updates on the RAISE program during quarterly convenings to ensure that organizations not directly participating in RAISE residency implementation have opportunities to learn and apply best practices. YAI and YALA will work closely with affiliate organizations to support replication of program structures and strategies.

TA and social worker teams from RAISE schools will be compensated to attend and present at the annual Young Audiences National Conference, along with affiliate site program managers. Additionally, TA action research will be presented in other networks, such as the National Guild for Community Arts Education, the State Education Agency Directors of Arts Education, and regional TA advocacy groups. The Center for Arts Education and Social Emotional Learning (ArtsEdSEL), a national institution that illuminates the intersection between arts education and social emotional learning, will serve as a partner in disseminating to its national stakeholders and connecting the RAISE program with current practices around social emotional and trauma-informed learning as it intersects with culturally responsive-sustaining pedagogy.

Best practices will culminate in the creation of a Distance Learning Platform (DLP) containing digital resources and learning modules for TAs, teachers, SSWs, and program managers. Modeled after YALA's DLP that was launched in 2017 as part of its second PDAE grant, the DLP will host a robust library of supports such as planning and assessment tools; professional development materials for TA, teachers, and SSWs; full curriculum unit exemplars from across the RAISE affiliates that model arts-integrated, trauma-informed, culturally responsive-sustaining practices in diverse settings; videos modeling teaching strategies; and toolkits for replication of program design elements. The DLP will be piloted in Year Five with the YA affiliate network in order to assess effectiveness; resources will be revised and refined with feedback and will be published online for open use by the national arts and education field.

**An Exceptional Approach:** Despite the established benefits of an arts-rich education, the arts are often cut when schools face financial challenges or other pressures; once again, this decision disproportionately impacts historically marginalized communities, particularly those facing generational poverty (Medina, 2009; Parsad & Spiegelman, 2012; Stringer, 2014). TAs and arts organizations have traditionally been a key support for schools to provide arts engagement,

especially schools that have limited budgetary means for multiple arts specialists on their faculties (Remer, 2003). Beyond the classroom, arts-based strategies have drawn greater interest in recent years within the social work community; studies have shown the success of art therapy techniques in fostering communication and overall well-being (Jackson, 2015). Though interest has grown in adding these new tools, SSWs often struggle for support to pursue professional learning and are frequently forced to juggle administrative support roles that reduce their capacity to practice and hone their professional expertise (Finigan-Carr & Shaia, 2018; Velez, 2021).

The RAISE program seeks to lift up the essential role SSWs play in the lives of students and families by bringing them to the center of arts partnerships in schools that have high interest in deepening their arts practice but lack financial resources to do so. Both TAs and SSWs can track their history in the U.S. to the settlement houses of the 19<sup>th</sup> Century, where the arts were central to community engagement (Jackson, 2015; Rabkin, 2011). To this day, TAs and SSWs alike strive to deepen student engagement and foster social-emotional development, yet historically the opportunities for formal collaboration have been limited. **RAISE seeks to connect these like-minded roles and share learning across professions to deepen the practice of both**, allowing school communities to build sustainable, arts-rich, culturally responsive practices that will result in better student well-being and stronger educational outcomes that will extend beyond the duration of the partnership and the grant.

**Exceptional in its scope, RAISE will tap into Young Audiences' wide national network of arts education organizations.** Though diverse in size and focus, all are committed to the aim of impacting the lives of young people through arts-integrated experiences in schools. While a number of affiliate organizations have long engaged in customized and responsive school partnerships, others are interested in this work but have not had the means to fully pursue it, instead relying primarily on pre-structured curriculum packages. The RAISE program will allow YAI to

provide essential support to transition the full network to partner-focused instructional design. As we look ahead to the 75<sup>th</sup> Anniversary of Young Audiences, occurring the year after the AAE grant would conclude, we envision the launch of a transformed national network that is galvanized around a teaching approach that centers the students, teachers, and communities we serve.

## **B.) PROJECT SERVICES**

**Overview:** Implementation of the RAISE program is a **collaborative partnership between multiple stakeholders:** the Young Audiences national office; participating affiliate organizations in the Young Audiences network; leaders in art therapy and social emotional learning/culturally responsive-sustaining pedagogy, such as Dramasol, ArtsEdSEL and others to be identified; and the school partners, which serve members of historically underrepresented communities. Services will include (1) intensive training for TAs and the TA field more broadly, as well as ongoing coaching and action research for RAISE TAs; (2) extended learning networks for RAISE TAs and partnering SSWs; (3) professional learning for teachers and school staff; and (4) direct services to students through customized school-based residencies.

**1) TA Training, Coaching, and Action Research:** TAs conducting RAISE residencies will receive over 75 hours of sustained training and coaching in their first year and over 35 hours each subsequent year. The program will begin in the fall of 2021 with a 10-day, 50-hour immersion in trauma-informed and culturally responsive-sustaining teaching practice for 100 TAs from around the country. TAs from within and outside of the YA network will apply for the opportunity and will be compensated for their time. TAs who will be conducting residencies in RAISE partnering schools will be required to attend.

The training will be conducted online to allow for maximum accessibility to TAs from a wide geographic area. The first three days will be facilitated in partnership with a leader in the

field of arts-based trauma-informed practice, Dramasol, an organization that has honed a highly effective method using drama therapy techniques to support young people in lifting their voices to tell their own stories and advocate for their communities. TAs will learn foundations of behavioral manifestations of trauma and practical classroom strategies to inform their teaching practice. The following two days will be conducted in partnership with an additional partner with expertise in arts therapy, yet to be confirmed. This partner will build on the foundations laid by Dramasol to provide teaching strategies specific to the arts disciplines of music, dance, and visual art.

The second half of the intensive will be led in partnership with consultants specializing in culturally responsive-sustaining pedagogy, providing additional tools for connecting with students, celebrating their cultural contexts and lifting up their assets, and deepening understanding of how this work addresses traumas experienced by historically marginalized communities. ArtsEdSEL, as part of its partnership with Young Audiences, will offer support in identifying consultants in bridging social emotional and trauma-informed learning with culturally responsive-sustaining pedagogy. Two 90-minute follow-up sessions will be offered over the course of the academic year to the 100 TA participants to sustain their learning.

An additional five hours of training for RAISE TAs will be provided in the fall by affiliate program staff members to support program logistics and to prepare TAs for the action research component of their work. TAs will be asked to make a site visit to their assigned school sites (if possible) and meet partnering teachers and students to learn about school culture prior to beginning their teaching.

This intensive onboarding process will be replicated each year for new TAs entering the program, both within the returning affiliate partners and as additional affiliate organizations are added to the project. Separate tracks for professional learning will be developed for returning TAs



to sequentially build upon their knowledge over time. Regular assessment through surveys and focus groups will allow for review and refinement of professional learning offerings.

Each TA assigned to a residency as part of the RAISE program will receive an arts therapy field support coach from one of the partnering arts therapy organizations, who will provide the TA with ten hours of coaching as the TAs apply new teaching strategies to their work over their first year. Coaching support may include lesson plan review, phone consultation, or observation.

The staff of each affiliate organization, in collaboration with the Project Director and Lead Instructional Partner, will support TAs in identifying an action research question each year from Year Two onward tied to the objectives of the RAISE program (such as student engagement or teacher/SSW confidence in implementing arts strategies, etc.). Action research is a systematic inquiry process for self-assessing one's practice through generating a research question, trying an intervention strategy, collecting data around impact, reflecting and assessing, and adjusting the strategy for a new cycle of inquiry (Altrichter, Posch, & Somekh, 2007).

TAs will investigate strategies applied to their work to formatively assess their teaching; supporting data will include surveys and interviews to receive feedback from students and teacher/SSW partners, observations, student work, and personal journaling. Action research projects will inform overall program evaluation and may be shared more broadly with the YA TA community and network-wide conferences and professional learning opportunities.

**2) Learning Networks for TAs and SSWs:** TAs from across the RAISE program will meet monthly online to engage in professional learning, share strategies and best practices, and develop their action research. These sessions will be facilitated in rotation by program managers from participating affiliate sites and will include professional learning in areas requested by TAs. RAISE TAs who are not already members of YAI's network-wide community of credentialed TAs will be supported to join the group, should they wish; credentialed TAs are selected from across

the network as exemplars of leadership and excellence in school residency work and are compensated to meet regularly to develop their practice. All credentialed TAs will be asked to join the 10-day intensive TA training; bringing RAISE into the TA credential community will allow a learning space for TAs to continue beyond the term of the grant and provide another means for this work to continue its development and application across the full expanse of the YA network.

As part of the effort to elevate and support SSWs, all SSWs participating in the RAISE program will be connected for quarterly cross-school meetings, which will be conducted online. These sessions will also provide a space for SSWs to connect and share practical strategies and ideas, forming their own professional network of like-minded practitioners. SSWs will be offered at least three hours of professional learning support from Dramasol and other partners around implementing arts-integrated strategies to support student well-being. Two hours of one-on-one consulting time with an arts therapist will be provided for each partnering SSW, as well.

**3) Professional Learning for School Staff:** TAs will lead at least two professional learning sessions per year at each partnering school site; while content will be customized for each school's context, sessions will focus on topics such as arts-integrated teaching strategies and the teacher/TA/social worker partnership. The SSW will co-facilitate one professional learning session alongside the TA each year.

The objectives for these sessions are to provide the full school staff with support in integrating arts strategies as tools for engagement and meaning-making in their own classrooms; to share out the partnership practices being honed between the classroom teachers, TA, and SSW working together in the residency; and to lift up the expertise of the SSW as a resource to the school community.

Continual feedback through surveys and interviews will be solicited from school staff and leadership to continue refining professional learning over the course of the program to make it as

relevant as possible to the needs of each school. Facilitator guides and reflection survey templates will be provided by YAI, created in partnership with the Lead Instructional Partner, and may be adapted to suit the context of each affiliate organization and its school partners.

**4) In-School Residencies:** School partnership is foundational to the RAISE program and its objective of creating a model for responsive arts education practice at each school. Though program components will be consistent across school partners, the curricular content will be customized in collaboration with partnering schools and teachers to meet the needs of specific classroom communities to ensure they are as relevant as possible to school goals.

Each affiliate will select two participating schools, which will each receive at minimum two customized arts-integrated units of study per year of at least six lessons in length, rooted in Young Audiences arts integration practice, that will apply concepts of trauma-informed and culturally responsive-sustaining teaching practice. The Young Audiences student-centered, project-based approach to arts integration has proved effective over decades of implementation across the country. A study of the Charleston County School District in South Carolina found that the Young Audiences Arts for Learning curriculum, created through a collaboration of 11 affiliate organizations, **had a consistent and reliable impact on elementary students' standardized test scores** in both English Language Arts and math (Sobolew-Shubin & Pedroza, 2014).

Young Audiences TAs partner in the classroom with both curricular content-area teachers as well as arts specialists. Through engaging in formal professional learning sessions and instructional modeling, Young Audiences affiliates seek to build capacity within a partnering school to integrate the arts across the school curriculum. With the addition of trauma-informed practice and culturally responsive-sustaining pedagogy to the arts integration approach, it's expected that TAs will increase student engagement and overall effectiveness of Young Audiences work in schools, resulting in additional capacities that may be shared with teacher partners. To

support the addition of new approaches to the work, the Lead Instructional Partner will generate templates for planning conversations and exemplar units of study; because residency plans will be unique and customized to each site, the Lead Instructional Partner will consult with individual affiliates to offer feedback on curriculum design.

TAs and SSWs will be compensated to meet regularly over the course of the school year, as well as for planning time with teachers. School leadership will be expected to provide time for at least five hours of planning/reflection time per unit for teachers, TAs, and SSWs to come together. TAs will learn about school context and engagement strategies for individual learners from the SSWs and teacher partners, and they in turn will learn arts-based teaching techniques from the TAs. Teachers and TAs will co-facilitate the units of study with students. SSWs will participate in select residency lessons, allowing them to build new relationships with students, as well deepen collaborative partnerships with classroom teachers.

### **C.) PROJECT PERSONNEL**

Below are brief bios of key project personnel; resumes of these and additional supporting staff members dedicating time to the project may be found in the Appendix.

<b>Project Director:</b> <b>Dr. Melissa</b> <b>Gawlowski Pratt,</b> <b>PhD</b>	Melissa serves as the Director of Strategic Partnerships & Network Relations at Young Audiences Arts for Learning. In this role she leads the development and implementation of programs within the Young Audiences network and the arts in education field at large. Prior to this, she oversaw school programming at Lincoln Center, where she created a successful initiative that measured the impact of infusing the arts in underfunded, low-arts middle schools. She teaches a graduate course for teachers within the Educational Theatre program at New York University called Drama for All Learners. Her doctoral research at NYU focused on the intersections between the experiences of the first TAs in New York City and contemporary issues in arts education.
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<b>Project Advisor:</b>  <b>David A. Dik</b>	<p>David A. Dik was appointed National Executive Director of Young Audiences Arts for Learning in 2010. Prior to this, he served as the Managing Director of the Metropolitan Opera Guild, having also served as the Guild's Director of Education. In addition to his responsibilities at YAI, David serves on the Leadership Team of the National Coalition for Core Arts Standards, Board of Directors for the Music-in-Education National Consortium, the Advisory Committee of the Arts Education Partnership and is a member of the Harvard Graduate School of Education Arts in Education Advisory Council. David was recently appointed as a Technical Working Group Advisor for the Statewide Infrastructure Project for Arts Education in partnership with Americans for the Arts and the Education Commission of the States.</p>
<b>Lead Evaluator:</b>  <b>Dr. Susanne Harnett, PhD</b>	<p>Susanne Harnett, Managing Senior Associate of Metis Associates, leads their work in arts education and engagement, overseeing a team of researchers and evaluators with expertise in this focus area. Since 1999, Susanne has been the principal investigator on the study of several large-scale educational initiatives in New York City and other urban school districts around the country. She has a wide range of interests in educational evaluation, including literacy, school counseling, high school reform, and teacher professional development, among other areas. Susanne is also an expert in designing and directing rigorous impact studies of these types of initiatives and is a seasoned presenter of study findings to different audiences.</p>
<b>Lead Instructional Advisor:</b> Jenny James	<p>Serving as primary advisor to the RAISE project on behalf of Young Audiences of Louisiana is Jenny James, YALA's Director of Education and Programs. She recruits, hires, and trains TAs to provide arts-integrated, standards-based residencies at the early childhood, elementary and secondary school levels; schedules, oversees and evaluates the implementation of residencies; and provides on-going professional development for teachers and TAs. She also recruits new schools for YALA programs and works with school leaders and leaders at district</p>

	level to ensure high-quality programs that are connected to school curriculum and needs.
<b>Trauma-informed Practice/Arts Therapy Consultant: Diana Feldman</b>	Diana Feldman is a board-certified drama therapist who has been a pioneer in Drama Therapy and arts education for over thirty years. Her cutting-edge trauma-informed drama therapy method teaches critical life skills and social emotional skills focusing on self-awareness as the first step to transformation. Her institutes have reached educators nationally and internationally. Diana has won numerous awards, including a five-year research grant from the Ford Foundation and Best Creative Group Counseling Method from the American Group Psychotherapy Association. She holds an MA from New York University.
<b>Arts Integration Advisor: Renee Benson</b>	Renee, a New Orleans-based singer, songwriter, poet and composer, is the Arts Integration Coordinator for YALA. Renee spent three years at Young Audiences Charter School in New Orleans, where she served as TA, ELA teacher, and founder of the schoolwide mindfulness program. She collaborated with K-8 teachers to plan and execute cross-curricular instruction while working to support academic, creative, social and emotional development through an arts-integrated framework. Previous to YALA, Renee founded IN MY WORDS, an arts-intensive program for young women in the South Bronx.
<b>Program Manager: TBC</b>	Young Audiences is in the process of hiring a Program Manager to support YAI initiatives, which will include the RAISE program. YAI is prioritizing the recruitment and hiring of an individual who identifies within a community that has been historically under-represented in arts administration. Modeled after best practices shared by ArtEquity, a national initiative providing training for social change, the job listing (see Appendix) is skills-focused and strives for transparency.

## **D.) PROGRAM MANAGEMENT PLAN**

**Management Structure:** Overall administrative management of the RAISE program will be guided by the Project Director and implemented by the Program Manager, who will manage

communications and logistics across stakeholders: the partnering affiliate organizations, expert consultants who will lead professional learning, and the program evaluation team. YALA as Lead Instructional Partner will be consulted on professional learning content, recommended program design, and instructional support materials. Each partnering affiliate site will have program management staff who will oversee selection of school partners and the local program design and implementation. Affiliates will receive recommendations and support to guide program design that they may adapt to suit their local context and school needs. A chart detailing individual roles and responsibilities of YAI, YALA, and the key project stakeholders can be found in the Appendix.

Program managers from each participating affiliate site will attend all trainings with the TAs so that the learning may inform local management. Program managers will rotate facilitation of monthly meetings for the TA community, allowing opportunities for leadership development.

**Responsive Program Design Strategy:** In partnership with YALA, YAI will convene participating RAISE program managers bimonthly to learn about local implementation and to offer the managers opportunities to share strategies and receive updates on program evaluation. YAI and YALA will provide professional learning and program design recommendations to guide practice across the network; however, it is understood that each community's needs will vary. The foundation of trauma-informed and culturally responsive pedagogy is rooted in responsiveness to individual and community needs (Cole et al., 2013; Paris & Samy Alim, 2017); the RAISE program likewise is designed to be adapted to local context. Regular cross-affiliate meetings will provide an opportunity to understand the breadth of implementation across urban, suburban, and rural geographic communities while allowing for best practices to emerge that span the varied contexts. Feedback from social workers and TAs will be solicited throughout the year to ensure that meetings are relevant to their needs and helpful to their work.

The evaluator partner will meet with RAISE leadership monthly and program managers quarterly to offer evaluation updates, which will allow for formative assessment at each site and continual refinement of strategies. Learnings and recommendations from the TA and SSW networks will be shared with RAISE program managers to incorporate into program refinement.

**Timeline, Major Activities, and Responsible Parties:**

**PROJECT PLAN YEAR 1**

<b>Implementation Milestone</b>	<b>Q1</b>	<b>Q2</b>	<b>Q3</b>	<b>Q4</b>	<b>Partners Responsible</b>
RAISE Leadership team meets, reviews formative findings	Monthly				YAI, YALA, Metis
Confirm work plan and timeline	X				YAI, YALA
Disseminate applications for TAs/affiliates	X				YAI
Hire staff and consultants, recruit TAs	X				YAI, YALA
Evaluation instruments developed/completed	X				Metis
Facilitation plan for TA training completed	X				YAI, YALA, consultants
Confirm school/teacher/SSW partners	X				YALA
IRB acceptances received		X			Metis
School baseline data collected		X			YAI, YALA, Metis
Pre-assessment of 10-day TA training		X			YAI, YALA, Metis
Conduct 10-day TA training for 100 TAs		X			YAI, YALA, consultants
Post-assessment of 10-day TA training		X			YAI, YALA, Metis
Conduct follow-up PL for RAISE TAs only			X		YAI, YALA, consultants
Confirm affiliate partners for Year 2		X			YAI
Design curriculum for residencies		X			YALA
Pre-assessment of school residencies/CRTSE			X		YAI, YALA, Metis
Conduct residencies in schools			X		YALA
Site visits			X	X	YAI, Metis
Post-assessment of school residencies/CRTSE			X		YAI, YALA, Metis
Conduct TA mentoring by arts therapists			X	X	YAI, consultants



Conduct monthly TA mtgs			X	X	YAI, YALA
Pilot SSW professional learning				X	YAI, YALA
Post-assessment of TA and SSW PL				X	YAI, YALA, Metis
TA/SSW focus groups/surveys, teacher surveys				X	Metis
Conduct student surveys				X	Metis
Generate support materials (planning templates, etc) for expansion to other affiliate sites				X	YAI, YALA
Analyze evaluation data/recommendations				X	YAI, YALA, Metis

### PROJECT PLAN YEARS 2-5

Implementation Milestone	Year 2				Year 3				Year 4				Year 5				Person/Partners Responsible
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	
RAISE leadership meets/ reviews formative findings	Monthly				Monthly				Monthly				Monthly				YAI, YALA, Metis
Refine work plan/timeline	X				X				X				X				YAI, YALA
Create/revise templates for TA-led action research	X				X				X				X				YAI, YALA, Metis
Plan 10-day TA training and PL for returning TAs	X				X				X				X				YAI, YALA, consultants
Onboarding mtgs with incoming affiliates	X				X				X								YAI, YALA
Confirm school/teacher/ SSW partners	X				X				X				X				YALA, affiliates
Pre-assessment of 10-day TA training		X			X				X				X				YAI, YALA, Metis
Conduct 10-day TA training for 100 TAs		X			X				X				X				YAI, YALA, Metis
Post-assessment of 10-day TA training		X			X				X				X				YAI, YALA, Metis
Conduct follow-up PL for RAISE TAs		X			X				X				X				YAI, YALA, Metis

IRB acceptances/renewals		X				X				X				X			Metis
Design residency curriculum		X			X				X				X				YALA, affiliates
Collect baseline data from school partners		X			X				X								YAI, YALA, affiliates, Metis
Conduct bi-monthly program manager mtgs		X	X	X		X	X	X		X	X	X		X	X	X	YAI, YALA, affiliates
Residency pre-assessments/CRTSE		X				X				X				X			YAI, YALA, affiliates, Metis
Conduct residencies		X	X			X	X			X	X			X	X		YALA, affiliates
Conduct TA mentoring by arts therapists		X	X			X	X			X	X			X	X		YAI, YALA, consultants
Site visits		X	X				X				X				X		YAI, YALA, Metis
Residency post-assessments/CRTSE			X				X				X				X		YAI, YALA, affiliates, Metis
Conduct TA monthly mtgs		X	X			X	X			X	X			X	X		YAI, YALA, affiliates
Conduct quarterly (at least 3) social worker peer mtgs		X	X	X		X	X	X		X	X	X		X	X	X	YAI, YALA
Conduct social worker PL and coaching sessions		X	X			X	X			X	X			X	X		YAI, YALA, consultants
Conduct TA-led action research		X	X			X	X			X	X			X	X		YAI, YALA, affiliates, Metis
Post-assessment of PL				X				X				X				X	YAI, YALA, affiliates, Metis
Revise support materials for new affiliates				X				X				X					YAI, YALA
TA/SSW focus groups/surveys, teacher surveys				X				X				X				X	Metis
Conduct student surveys				X				X				X				X	Metis
Analyze evaluation data/make recommendations				X				X				X				X	YAI, YALA, Metis

Share formative/summative reports with stakeholders				X				X				X				X	YAI, YALA, Metis
Design/revise DLP content												X				X	YAI, YALA
YA affiliates test DLP, complete surveys														X	X	X	YAI, Metis
Develop marketing materials and promote DLP																X	YAI, YALA
Share program outcomes with YA Network																X	YAI, YALA, affiliates, Metis
Share outcomes/research findings with field at large																X	YAI, YALA, Metis

## E.) PROJECT EVALUATION

**Data Collection:** Young Audiences will partner with Metis Associates, an independent evaluation firm, to conduct the local evaluation. The evaluation of RAISE will be thorough in that it will include both formative/process and summative/outcome components. It will include data gathered from various qualitative and quantitative 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 financial resources. They are also appropriate because they align closely with RAISE's goals, objectives, and outcomes and minimize burden on participants.

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 noted in parentheses), Metis will collect and review project documentation quarterly to determine the extent to which activities are being

implemented as planned. Documentation will include: agendas, handouts, and attendance sheets for all project-sponsored professional learning offerings (P1.1, P1.2, P1.4, P2.1-P2.3, P3.1, P3.3); mentoring and consulting artifacts (P1.3, P1.5); project-developed resources, such as digital resources (P4.1, P4.2), and other dissemination materials (P4.3). Tracking sheets will be used to track TA (P1.1-P1.5) and SSW (P2.1-P2.3) participation in professional learning. Metis also will work with RAISE project staff to develop and implement feedback forms to administer following workshops. Additionally, Metis will conduct annual focus groups with samples of participating TAs (P1.1-P1.5) and SSWs (P2.1-P2.3) to gather rich, qualitative data regarding the relevance of the professional learning, as well as participants' successes, challenges, and recommendations. Metis also will conduct two observations of each site per year to observe professional learning and classroom activities, and conduct school walkthroughs. These data will provide additional insights into implementation and the relationship between implementation and outcomes.

The following activities will be completed as part of the outcome evaluation: **Goal 1 (Highly Effective TAs): *The Culturally Responsive Teaching Self-Efficacy Scale (CRTSE***; described more below) will be administered to all participating TAs on a pre/post basis to measure changes in their perceived self-efficacy for implementing culturally responsive instruction (O1.2). Additionally, a ***Locally Developed TA Survey*** will be administered each spring to all participating TAs to determine the extent to which they perceive changes in their capacity to: respond to student needs (O1.1), use trauma informed and culturally responsive instruction (O1.2), and incorporate student-driven and school community-informed content in their lesson design (O1.3). In order to assess changes in students' classroom engagement, social awareness, and perceptions of school supports and environment, Metis will survey a sample of students using the ***Panorama Social-Emotional Survey*** and the ***Panorama Student Supports and Environment Survey*** (both described more below) (O1.4, O1.5). In order to ensure representativeness of site and grade level, Metis will

identify a stratified random sample of students. **Goal 2 (Empowered Social Workers):** Metis will collaborate with RAISE project staff to develop a *SSW Survey*, which will be administered each spring to all participating SSWs to determine changes in their perceived capacity to: use arts-based engagement strategies (O2.1) and support the social-emotional needs of their students and families (O2.2), as well as whether there are changes in their overall job satisfaction (O2.4). Additionally, schoolwide data on SSW job retention will be collected and analyzed (O2.3). **Goal 3 (Innovative Partnership Model):** The annual SSW Survey will be used to assess social workers' reports of collaboration with teaching faculty at partnering schools (O3.1) and classroom teachers outside of RAISE programming (O3.2). Moreover, an annual *Classroom Teacher Survey* will be developed to assess the extent to which they report using arts-based strategies in their teaching (O3.3). **Goal 4 (Comprehensive Library):** In Year 5, Metis will collaborate with the RAISE project team to develop and implement surveys for *non-participating Young Audience program managers* (O4.1) and TAs (O4.2) to assess their perceptions of the utility and relevance of the learning modules, as well as their plans for incorporating the content and strategies in the future.

**Data Analysis and Reporting:** Metis will conduct the most appropriate and rigorous quantitative data analyses possible based on data quality and completeness. Quantitative analyses will include generating frequency distributions and crosstabs, calculating means and standards deviations, in addition to conducting inferential statistical tests (e.g., t-tests, chi-squares), where possible. Qualitative data from open-ended survey items, interviews, and 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 RAISE leadership meetings in order to ensure the use of evaluation data to generate actionable results. To this end, the Metis team will support project staff in assessing implementation effectiveness and in making data-driven decisions and mid-course corrections, as appropriate. A member of the evaluation team will attend the annual AAE program meeting and work with the Project Director to prepare reports for the USDOE. In annual local reports, the evaluator will explore project successes, challenges, and strategies and provide project staff with data-driven recommendations.

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. As appropriate, tests of internal consistency and/or inter-rater reliability will be used. Moreover, RAISE uses multiple 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. Samples of items from the instrument relate to teacher's 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." The *Panorama Social-Emotional Learning Survey* measures student SEL skills and competencies. Survey items reflect three domains: social relationships, motivation, and self-regulation (Panorama Education, 2016). The *Panorama Student Supports and Environment Survey* measures students' perceptions of their school environment in areas such as: school safety; teacher-student relationships; belonging; cultural awareness and action; and engagement (Panorama Education, 2020). Separate scales for both surveys are available for students in grades 3-5 and 6-12.



U.S. Department of Education, CFDA 84.351A  
Young Audiences, Inc.

Project: Responsive Arts in School Education (RAISE)

## Application Attachments

**Appendix A: Support Letters**

Appendix B: Resumes

Appendix C: Narrative Support Materials

Appendix D: Verification of LEA Eligibility

Appendix E: Verification of 501 c 3 and National Organization Status



3900 General Taylor St.  
Suite 201  
New Orleans, LA 70125

T [REDACTED]  
F [REDACTED]  
E [REDACTED]  
[www.ya4la.org](http://www.ya4la.org)

April 1, 2021

RE: Young Audiences AAE Grant Application

To Whom It May Concern:

It is with great enthusiasm that Young Audiences of Louisiana (YALA) submits this letter in support of Young Audiences' application to the Assistance for Arts Education (AAE) at the U.S. Department of Education. RAISE (Responsive Arts in School Education) will address the significant needs we are seeing in our community with regard to student engagement and well-being.

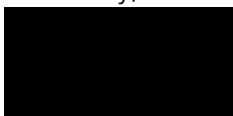
YALA is committed to supporting the project as the Lead Instructional Partner, utilizing the best practices and resources developed through our previous US Department of Education Professional Development for Arts Educators and Assisting for Arts Education Development and Dissemination grant projects to inform and support the further development and implementation of RAISE throughout the YA Network.

For this project, YALA will serve as the laboratory site, engaging first with Young Audiences Charter Schools in both Orleans and Jefferson Parishes (two campuses) and long-time partner Morris Jeff Community School. All three of these schools are invested in arts integration as an effective instructional model and seeking more support with student engagement and trauma mitigation through RAISE. Lessons learned from piloting RAISE at these schools will be used to inform instructional support for affiliate partner schools and further expansion to three additional schools in Jefferson Parish.

As an affiliate of the Young Audiences Arts for Learning national network, we see this proposal as a unique and critical opportunity to work together to promote the partnership of teaching artists, school educators, and social workers. This work will impact YALA by better positioning our role as a catalyst in our community to address the needs of young people and prepare them for a future yet imagined, and we are excited to support other Young Audiences affiliates in becoming catalysts in their communities as well.

Should you have any questions, I look forward to hearing from you.

Sincerely,



Rickie Nutik  
Young Audiences of Louisiana  
Chief Executive Officer

**President**

Marguerite Moisieo

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1315 Walnut Street  
Suite 320  
Philadelphia, PA 19107

March 30, 2021

To Whom It May Concern:

With great enthusiasm, please accept this letter in support of Young Audiences' application to the Assistance for Arts Education (AAE) at the U.S. Department of Education. RAISE (Responsive Arts in School Education) will address the significant needs we are seeing in the Young Audiences New Jersey & Eastern PA (YANJEP) community with regard to student engagement and well-being.

RAISE will elevate our capacity to engage students and families as they navigate the traumas experienced over the past year. In doing so, we will be better partners to our school and community cohorts.

For this proposal, we have submitted two schools for consideration: Woodrow Wilson School in Trenton, NJ and Washington Avenue Elementary School in Pleasantville, NJ. YANJEP has a long and on-going partnerships with both schools. Both are Title 1 schools with majority Black and Hispanic populations, the hardest hit by the COVID 19 pandemic.

Woodrow Wilson Elementary School has worked with YANJEP for over 12 years in our Arts Impact Initiative and has been a strong partner over those years. Wilson leadership shared that a program like RAISE can make a big [REDACTED] school community. They believe the arts are the best way [REDACTED] nity after the last two year of disruption due to COVID.

Trenton was hit hard by the issues the pandemic caused including food and housing insecurity, unemployment and underemployment. And many families lack access to the necessary technology to allow parents and students to engage with the school consistently. Leadership at Wilson supports the RAISE program and knows that an art-based programming that involves the collaboration between school social workers, teaching artists, teachers, and students is needed to help address social emotional learning and the mental health and wellness of their school community.



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1315 Walnut Street

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Philadelphia, PA 19107

[yanjep.org](http://yanjep.org)

Over 90% of Washington Avenue's students receive free/reduced meals from the school. Their families have also felt the insecurities caused by the pandemic. Housing, food, and technology access are just a few that their community is working to overcome. Having experienced YANJEP's programming over the years, educators at Washington Avenue School know that teaching artists help build community and will students, teachers, staff, and families heal as they return to in-person learning.

As the New Jersey and eastern Pennsylvania affiliate of the Young Audiences Arts for Learning national network, we see this proposal as a unique and critical opportunity to work together to promote the partnership of teaching artists, school educators, social workers to further culturally responsive teaching. Our area was significantly impacted by the pandemic, and RAISE will support YANJEP staff and artists in addressing the needs of other communities outside of this project. This work will further our comprehensive effort to ensure that we create spaces that are diverse, equitable, accessible, and inclusive for the children we serve, as outlined in our 3-year Arts United Action Plan (AU), is one of four initiatives in our current strategic plan.

Should you have any questions, I would be more than happy to discuss.

Sincerely yours,

Michele Russo  
President & CEO



Recipient of the  
National Medal of Arts

29 March 2021

To Whom It May Concern:

With great enthusiasm, please accept this letter in support of Young Audiences' application to the Assistance for Arts Education (AAE) at the U.S. Department of Education. RAISE (Responsive Arts in School Education) will address the significant needs we are seeing in our community with regard to student engagement and well-being.

RAISE will elevate our capacity to engage students and families as they navigate the traumas we have all experienced over the past year. In doing so, we will be better equipped to respond as partners to our school and community cohorts.

For this proposal, we have submitted (two) schools for consideration: Duquesne Elementary School (Duquesne City School District) 300 Kennedy Ave, Duquesne, PA 15110 and Sto-Rox Upper Elementary (Sto-Rox School District) 298 Ewing Rd, McKees Rocks, PA 15136. The Arts Education Collaborative has supported arts education at both Duquesne City and Sto-Rox school districts for several years now. Specifically, Duquesne Elementary School's leadership team participated in our City as Classroom program (a field trip style planning retreat) in 2019 and their music teacher was part of our Leadership Academy 2019-2020 cohort. We started exploring a self-assessment of Sto-Rox School District's K-12 arts program pre-COVID and have appreciated working with their leadership to encourage the school board to pass the Arts ARE Education resolution. Both schools will be included in the inaugural artlook© SWPA, a free online platform created to right-match schools and arts partners.

These schools, like many others have been hit hard by the pandemic. Duquesne City school district for example has gone through a series of transition from virtual, hybrid and in-person instruction. They have express a great need for resources to provide the best arts experiences for their students. Both Sto-Rox School District and Duquesne City School District have expressed a strong desire to increase arts education opportunities for their students who represent marginalized communities in the Pittsburgh region.

As an affiliate of the Young Audiences Arts for Learning national network, we see this proposal as a unique and critical opportunity to work together to promote the partnership of teaching artists, school educators, and social workers. This work will impact Arts Education Collaborative by better positioning our role as a catalyst in our community to address the needs of young people and prepare them for a future yet imagined.

Should you have any questions, I look forward to hearing from you.

Sincerely yours,

Yael Silk  
Executive Director



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Margo Stover  
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**Executive Director**  
Amy Rasmussen

**Education Director**  
Scott Sikkema

March 29, 2021

To Whom It May Concern:

I am writing this letter in support of Young Audiences' application to the Assistance for Arts Education (AAE) at the U.S. Department of Education. RAISE (Responsive Arts in School Education) will address the challenges we are seeing in Chicago with regard to student engagement and social-emotional needs.

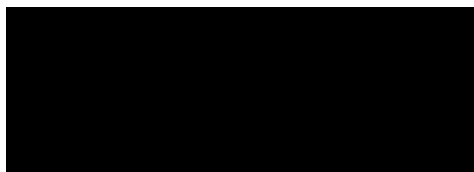
RAISE will develop capacities in our organization and communities we work with to navigate the traumas families have experienced over the past year, and are experiencing now. Through our learning from the RAISE project, we will be better equipped to respond as partners to our schools and community cohorts.

For this proposal, we have submitted two schools for consideration: Nash Elementary School and Oscar DePriest Elementary School, both located in Chicago. Principal Marcie Byrd at Nash and Principal Latasha Geverola at DePriest have each articulated the depth of social-emotional struggles at their schools resulting from the pandemic and school closures, and both principals see the arts as key for students and families to successfully work through these struggles.

As an affiliate of the Young Audiences Arts for Learning national network, CAPE (Chicago Arts Partnerships in Education) sees this proposal as a unique and critical opportunity to work together to promote the partnership of teaching artists, school educators, and social workers. This work will increase CAPE's role as a catalyst in our communities to address the needs of students and prepare them for the future.

Please don't hesitate to contact me with any questions or comments, and thank you.

Sincerely yours,



Scott Sikkema  
Education Director, CAPE



**WILLIAM RAINEY HARPER**  
**IB Candidacy School**  
*Champions of our own Success!*

March 25, 2021

To Whom It May Concern:

With great enthusiasm, please accept this letter in support on behalf of Center for Arts-Inspired Learning (CAL), a Young Audiences' affiliate, and their application to the Assistance for Arts Education (AAE) at the U.S. Department of Education. RAISE (Responsive Arts in School Education) will address the significant needs we are seeing in our community with regard to student engagement and well-being.

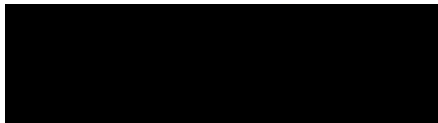
RAISE will elevate our capacity to engage students and families as they navigate the traumas we have all experienced over the past year. In doing so, we will be better equipped to respond as partners to our school and community cohorts.

CAL has partnered with William Rainey Harper for the past year to bring arts education programming to their students, resulting in positive cognitive, social-emotional, and physical developmental growth outcomes. William Rainey Harper is committed to offering a more consistent and deeper learning experience for students. CAL's approach to arts education aligns with the priorities of the Cleveland Metropolitan School District, including building social-emotional skills in students and integrating arts instruction as a critical element of the core curriculum. This work will impact Center for Arts-Inspired Learning by better positioning our role as a catalyst in our community to address the needs of young people and prepare them for a future yet imagined.

Should you have any questions, I look forward to hearing from you.

Thank you in advance for your consideration and for your support of Cleveland Metropolitan School District students.

Sincerely yours,



Rachael Grech-Scott  
MLT/I.B. Coordinator, William Rainey Harper  
Cleveland Metropolitan School District



Chief Executive Officer  
Eric S. Gordon

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**Ex Officio Members**

Alex Johnson, Ph.D.  
Harlan M. Sands, J.D., MBA

March 25, 2021

To Whom It May Concern:

With great enthusiasm, please accept this letter in support on behalf of Center for Arts-Inspired Learning (CAL), a Young Audiences' affiliate, and their application to the Assistance for Arts Education (AAE) at the U.S. Department of Education. RAISE (Responsive Arts in School Education) will address the significant needs we are seeing in our community with regard to student engagement and well-being.

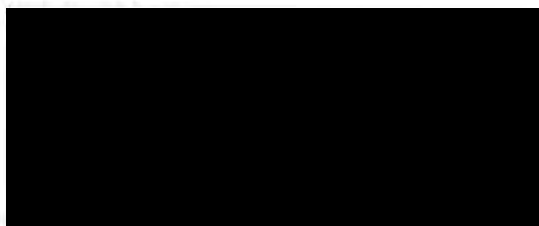
RAISE will elevate our capacity to engage students and families as they navigate the traumas we have all experienced over the past year. In doing so, we will be better equipped to respond as partners to our school and community cohorts.

CAL has partnered with Wade Park School for the past year to bring arts education programming to their students, resulting in positive cognitive, social-emotional, and physical developmental growth outcomes. Wade Park is committed to offering a more consistent and deeper learning experience for students. CAL's approach to arts education aligns with the priorities of the Cleveland Metropolitan School District, including building social-emotional skills in students and integrating arts instruction as a critical element of the core curriculum. This work will impact Center for Arts-Inspired Learning by better positioning our role as a catalyst in our community to address the needs of young people and prepare them for a future yet imagined.

Should you have any questions, I look forward to hearing from you.

Thank you in advance for your consideration and for your support of Cleveland Metropolitan School District students.

Sincerely yours,  
Dr. Lee Buddy Jr.





*Affiliated with the national  
Young Audiences  
Arts For Learning Network*

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*Executive Director*  
Julie McConchie

*Young Audiences of MA*  
89 South Street, Suite 603  
Boston, MA 02111  
[REDACTED]  
yamass.org

March 25, 2021

To Whom It May Concern:

With great enthusiasm, please accept this letter in support of Young Audiences' application to the Assistance for Arts Education (AAE) at the U.S. Department of Education. RAISE (Responsive Arts in School Education) will address the significant needs we are seeing in our community with regard to student engagement and well-being.

RAISE will elevate our capacity to engage students and families as they navigate the traumas we have all experienced over the past year. In doing so, we will be better equipped to respond as partners to our school and community cohorts.

For this proposal, we have submitted (two) schools for consideration: Gardner Pilot Academy (GPA) in the Allston neighborhood of Boston, and Lawrence High School Academy (LHSA) in the gateway city of Lawrence, MA.

We have a deep partnership with GPA going back more than 10 years. It's a school that greatly values the arts but lacks access to full time arts instructors. Our teaching artists bring year-long weekly arts residencies, culminating in student performances, to all 400 K-8 graders each year. 86% of GPA students are classified by Boston Public Schools as "high needs," 65% as "economically disadvantaged." 26% are students with disabilities, taught in fully inclusive classrooms. While we have had many great successes in our program at GPA, our teaching artists have consistently cited "classroom management" as their greatest teaching challenge.

We began working at LHSA this year. The school's new headmaster had worked with us in the past at two different Boston Public Schools with diverse high needs populations. "We have got to get you in here!" he told us, shortly after starting in Lawrence. The support he sought was for four special needs classes serving students with a range of mental and physical disabilities who had no access to the arts. It was particularly challenging to work with these students remotely and attendance was not always consistent, but much was achieved. One teacher remarked: "It was incredible to see how meaningful this program was for our students. I now strive to include more music/dance/arts lessons in my every day schedule."

LHSA's headmaster has already begun exploring ways to bring our teaching artists to more of his students. We have also had productive conversations with the superintendent of Lawrence Public Schools about further involvement in the district as a whole.


As an affiliate of the Young Audiences Arts for Learning national network, we see this proposal as a unique and critical opportunity to work together to promote the partnership of teaching artists, school educators, social workers. This work will

PR/Award # S351A210077

impact Young Audiences of Massachusetts by better positioning our role as a catalyst in our community to address the needs of young people and prepare them for a future yet imagined.

Should you have any questions, I look forward to hearing from you.

Sincerely yours,

A large black rectangular redaction box covering the signature of Julie F. McConchie.

Julie F. McConchie  
Executive Director

Two black rectangular redaction boxes covering contact information, likely a phone number and an email address.





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Heather Sterr  
Mary Neeley Stevens  
Astra Zeno

Executive Director  
Mary Curry Mettenbrink

March 31, 2021

To Whom It May Concern:

Young Audiences of Houston serves over 140,000 youth across the greater Houston area and Southeast Texas each year. Founded in 1956, Young Audiences of Houston, an affiliate of the National Young Audiences network supports and values equitable access to the arts and creative learning for all children. Through our work and the work of the national network, we have seen tremendous strides for children who struggle through traditional education models and thrive when they are provided with creative learning opportunities through our arts in education programs and services.

We are excited to submit our full support of Young Audiences, Inc. and their application to the Assistance for Arts Education (AAE) at the U.S. Department of Education. RAISE (Responsive Arts in School Education) will address the significant needs we are seeing in our community with regard to student engagement and well-being. RAISE will elevate our capacity to engage students and families as they navigate the traumas we have all experienced over the past year. In doing so, we will be better equipped to respond as partners to our school and community cohorts. Arts-based learning provides youth with an opportunity to uplift their voices, connect with their communities and cultural heritage, and empathize with their peers. The arts create a stronger and more resilient community.

In our commitment to this proposal and work, Young Audiences of Houston has submitted three schools that have partnered with our organization over the past few years, and all three make tremendous strides towards supporting children from our region's most disadvantaged communities. Our partners for this grant will include Texas Serenity Academy (Gano Campus) which serves 100.0% low-income youth; Chancellor Elementary which serves 89.87% low-income youth (Alief Independent School District); and Goodman Elementary which serves 93.95% low-income youth (Aldine Independent School District). All three campuses include administration, teachers, and parents who prioritize and fully support our partnership and continually work with Young Audiences of Houston to identify new opportunities for children. COVID-19 has disproportionately impacted communities of color and families facing economic hardships and lacking access to health care and resources.

As an affiliate of the Young Audiences Arts for Learning national network, we see this proposal as a unique and critical opportunity to work together to promote the partnership of teaching artists, school educators, and social workers. This work will impact Young Audiences of Houston by better positioning our role as a catalyst in our community to address the needs of young people and provide them with strategic support to heal and recover from trauma through a mindful approach through arts in education.

Mary Curry Mettenbrink  
Executive Director



Recipient of the  
National Medal of Arts

PR/Award # S351A210077  
Page e57

675 Bering Drive, Suite 300  
Houston, Texas 77057  
www.yahouston.org



**DRAMASOL<sup>LLC</sup>**  
**Dramatic**  
**Solutions for Life**

345 Eighth Avenue, Suite 16C  
New York NY 10001

Diana Feldman  
[REDACTED]  
[REDACTED]

April 4, 2021

To Whom It May Concern:

With great enthusiasm, please accept this letter in support of Young Audiences' application to the Assistance for Arts Education (AAE) at the U.S. Department of Education. RAISE (Responsive Arts in School Education) will address the significant needs we are seeing in our community regarding student engagement and well-being.

RAISE will elevate our capacity to engage students and families as they navigate the traumas, we have all experienced over the past year. In doing so, we will be better equipped to respond as partners to our school and community cohorts.

I am the President of Dramasol and a board-certified drama therapist, and a pioneer of trauma work with youth through creative arts therapies. As founder and past president of ENACT Inc., I created an evidenced based method of trauma informed theater which has been used in classrooms to reach thousands of students every year focusing on the most marginalized. The ENACT Method is published in the textbook "Current Approaches to Drama Therapy" and is taught to educators and therapists nationally and internationally. This year, due to the overwhelming mental health crises for children, I am focusing my time training teachers, arts educators, and parents through online training platforms.

Dramasol sees this proposal as a unique and critical opportunity to work together with Young Audiences to promote the partnership of teaching artists, school educators and social workers.

Should you have any questions, I look forward to hearing from you.

Sincerely yours,

Diana Feldman  
President, Dramasol  
[REDACTED]  
[REDACTED]



metis associates  
partners for meaningful change

55 Broad Street  
25th Floor  
New York, NY 10004

www.metisassociates.com

April 12, 2021

David A. Dik  
*National Executive Director*  
Young Audiences  
171 Madison Avenue, Suite 200  
New York, NY 10016

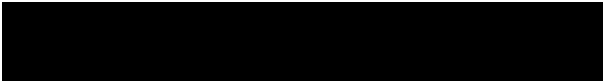
Dear Mr. Dik:

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 Responsive Arts in School Education (RAISE), Young Audience'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.



Proposed evaluation of the AAE RAISE grant

Preliminary budget analysis: Years 1-5

Task	Cost of labor associated with each task...					Total
	Year 1	Year 2	Year 3	Year 4	Year 5	
Planning						
Document Review						
Formative Reporting (Advisory Board)						
Instrument Development (IRB)						
Fieldwork						
Data Analysis						
Summative reporting						
Total cost						



**ArtsEdSEL**

The Center for Arts Education  
and Social Emotional Learning

April 8, 2021

To Whom It May Concern:

With great enthusiasm, please accept this letter in support of Young Audiences' application to the Assistance for Arts Education (AAE) at the U.S. Department of Education. RAISE (Responsive Arts in School Education) will address the significant needs we are seeing in our community with regard to student engagement and well-being.

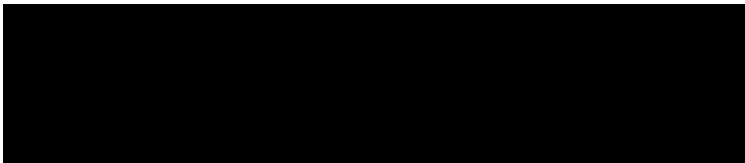
RAISE will elevate our capacity to engage students and families as they navigate the traumas we have all experienced over the past year. In doing so, we will be better equipped to respond as partners to our school and community cohorts.

The Center for Arts Education and Social Emotional Learning (ArtsEdSEL) is dedicated to illuminating the intersection between arts education and social emotional learning. ArtsEdSEL is committed to providing tools, materials, support and the expertise of both our research and practice advisory boards in support of this application. Additionally, we will engage our partner organizations to support aspects of AAE based on their unique expertise. Lastly, ArtsEdSEL will use our network and communications team to amplify and disseminate information about the project.

The Center sees this proposal as a unique and critical opportunity to work together to promote the partnership of teaching artists, school educators, social workers. This work will impact The Center by contributing to this emerging field of study with additional information and research regarding the connections between RAISE, social emotional learning, and arts education.

Should you have any questions, I look forward to hearing from you.

Sincerely yours,



Robert B. Morrison  
Executive Director





U.S. Department of Education, CFDA 84.351A  
Young Audiences, Inc.

Project: Responsive Arts in School Education (RAISE)

### Application Attachments

Appendix A: Support Letters

**Appendix B: Resumes**

Appendix C: Narrative Support Materials

Appendix D: Verification of LEA Eligibility

Appendix E: Verification of 501 c 3 and National Organization Status

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## PROFESSIONAL SUMMARY

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Leader and strategist in arts education with over 15 years of progressively senior management of programs and staff. Proven track record for excellence in leading responsive programming, from strategic planning to design and execution to evaluation and redesign, cultivating funding support for longevity and growth.

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## RELEVANT EXPERIENCE

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### **Young Audiences Arts for Learning, New York, NY**

#### *Director of Strategic Partnerships & Network Relations, 2020-Present*

- Lead the development and implementation of national initiatives, including the YA National Residency Teaching Artist Credential program and cross-affiliate collaborative projects
- Identify and oversee external strategic partnerships
- Serve as liaison between YA executive leadership and affiliate staff
- Oversee network-wide professional learning strategy, including YA's annual National Conference and Leadership Forum
- Develop and implement strategies to build and sustain capacity of the YA affiliate network in such areas as leadership, teaching artist development, and diversity, equity, inclusion, and access
- Support fundraising efforts to sustain and develop programs and professional learning opportunities throughout the national organization and the affiliate network

### **Lincoln Center Education, New York, NY**

#### *Assistant Director, School Programs (formerly Senior Manager), 2014-2020*

- Provided leadership and strategic direction for all PreK-12 school programming, as well as consulted on overall direction of Educational Partnerships department as part of senior team
- Direct supervision and development of 4 full-time staff
- Through oversight of Arts in the Middle, designed, managed, and implemented customized, in-depth arts in education programming with 10 underfunded NYC middle schools and their local communities, in partnership with the NYC Department of Education (8 additional schools previously graduated from the program)
- Interfaced and strategized with NYC DOE, partnering community-based organizations, and research consultant
- Created strategic plan and designed/implemented instruments for assessment, in partnership with LCE leadership, development department and outside evaluators
- Piloted numerous programming models for online instruction during pandemic, including live and asynchronous instruction and family engagement workshops
- Designed and implemented quarterly teaching artist professional development sessions; observed teaching artist work in the field and provided support and feedback
- Designed professional development for educators at partner sites and at LCE's national Summer Forum conference
- Oversaw faculty of 25 teaching artists, as they pertained to school programs

#### *Program Manager, Educational Partnerships (formerly Program Associate), 2007-2014*

- Managed institutional partnerships with nearly 60 partnering school sites
- Oversaw pilot programs for court-involved youth in non-secure placement and District 75 schools for students with autism
- Recruited new partnership schools, overseeing inquiries; designed programming for each site
- Assessed and supported teaching artist lesson design and instruction in partnering school sites
- Served as primary communication liaison for roster of 70 teaching artists
- Oversaw Kenan Fellowship (emerging artist) program
- Created and maintained numerous reports and analysis of teaching artist work

**Premiere Stages, Union, NJ**

*Literary and Education Coordinator, 2005-2007*

- Designed, coordinated, and taught two-week summer theater camp for high school students
- Designed, coordinated, and taught residencies in urban schools, from elementary to high school
- Trained teaching artists to assist in residencies
- Recruited, hired, and managed interns
- Oversaw the Literary Department: managing and cultivating submissions for the annual Play Festival and Purple Rose Film Festival, communicating with panelists, helping select the winning plays and films, and coordinating the Spring Reading Series and festival screenings
- Additional duties included managing budgets, grant writing, casting (student and Equity), directing

**New York University, New York, NY**

*Adjunct Faculty, 2014-Present*

- Drama with Special Populations (graduate course, 2015-Present)
- Masters of Modern Drama (undergraduate course, 2014)

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**CONFERENCE PRESENTATIONS**

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**Association of Arts Administration Educators (AAAE) Annual Conference**, online, 2020

**National Guild for Community Arts Education Annual Conference**, Austin, TX, 2019

**International Society for Arts in Education Biannual World Congress**, Vancouver, BC, 2019

**State Education Agency Directors of Arts Education Annual Conference**, Kansas City, MO, 2019

**NYU Forum on the Teaching Artist: Navigation, Innovation, and Sustainability**, NYC, 2014

**NYC Arts in Education Roundtable Face to Face Conference**, NYC, 2014

**Move This World's Global Summit in Social Change through Movement**, NYC, 2014

**American Alliance for Theatre & Education (AATE) Regional Theatre in Our Schools Conference**, NYC, 2012

**New York Educational Theatre Association Festival**, 2012

**New York State Theatre Education Association Annual Conference**, 2011

**Ohio Educational Theatre Association, Southeastern Conference**, 2002

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**VOLUNTEER & COMMUNITY INVOLVEMENT**

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**Teaching Artist Committee, New York City Arts in Education Roundtable: 2012-2014**

**Program Co-Director, Dialogue as Performance, Analogous, NYC: 2009-2011**

- Curated performance art events; supported visual art exhibitions and artist mentor program

**Advisory Board, Premiere Stages, Union, NJ: 2007-2008**

- Offered programming feedback and participated in season selection for regional theater company

**Visiting Instructor, Lafayette Academy, Bronx, NY, 2011**

- Led experiential workshop at alternate learning center for suspended high school students

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**AWARDS & HONORS**

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**Community Arts Education Leadership Institute**, National Guild for Community Arts Education: 2018

**Emerging Leader in Arts Administration (year-long fellowship)**, New York Foundation for the Arts: 2012-2013

**Ella May Mullavey Ader Fellowship in Educational Theatre**, NYU: 2011-2013

**Multiple awards/productions/publications of plays** in NYC, nationally, and internationally

**Ohio University Full Playwriting Scholarship**: 2002-2005

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**EDUCATION**

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**PhD in Educational Theatre in Colleges and Communities**, New York University, 2019

**MFA in Playwriting**, Ohio University, 2005

**BA in Theatre-Interpretation**, Central Michigan University, 2001

**BS in English-Creative Writing**, Central Michigan University, 2000



## David A. Dik



---

### EDUCATION

Master of Education (School Supervision and Administration), *Brooklyn College*

Master of Music (Choral Conducting), *Westminster Choir College*, Princeton, New Jersey

Bachelor of Music (Music Education), *State University of New York at Potsdam*

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### PROFESSIONAL EXPERIENCE

*Young Audiences Arts for Learning, New York, New York*

**2010-present**

#### **National Executive Director**

Oversee a network of thirty affiliate organizations nationwide reaching five million school children annually. Facilitate and guide operations in the areas of institutional advancement and development, advocacy and lobbying, policy, affiliate and board governance and relations as well as supervise the national headquarters comprising eight full time employees with a network aggregate budget of \$47 million annually. The organization also oversees the administrative management of the State Education Directors of Arts Education (SEADAE) and the National Coalition for Core Arts Standards (NCCAS).

*Metropolitan Opera Guild, New York, New York*

**2003-2010**

#### **Managing Director**

Oversee all aspects of Guild programs and operations, including education, publications, public programs, finance, human resources, development and information technology. Attend all board and board committee meetings, the Managing Director also serves as Publisher of *Opera News Magazine*. Manage budget of \$12 million annually including \$32 million endowment.

#### **Director of Education and Membership Affairs**

**1997-2003**

Oversee all aspects of Guild education program throughout the New York Metropolitan Region, nationally and internationally. As the department's chief development officer, developed individual, foundation, national public radio and corporate support for city, state, national and international programs.

#### **Director of School Programs**

**1990-1996**

<b>Program Director, <i>Creating Original Opera</i></b>	<b>1988-1990</b>
<b>Program Coordinator, School Residency/Educator Professional Development</b>	
<i>Hunter College, City University of New York</i>	
<b>Adjunct Professor</b>	<b>1999-2003</b>
<i>GE Fund/MacArthur Foundation/Harvard Project PACE</i>	
<b>Researcher and Contributor</b>	<b>1994-1999</b>
<i>"Champions of Change – A Profile of Arts Education Programs"</i>	
<i>Boosey and Hawkes, New York, New York</i>	
<b>Originator and Editor, "Choruses for Young Voices" Choral Series</b>	<b>1992-1999</b>
<i>Brooklyn College Graduate School of Education, City University of New York</i>	
<b>Adjunct Professor</b>	<b>1989-2010</b>
<i>The Calhoun School, New York, New York</i>	
<b>Director of Choral Activities</b>	<b>1984-1988</b>

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## PROFESSIONAL ASSOCIATIONS AND AFFILIATIONS

Senior Advisor, Yale 2021 Symposium for Music Education  
 Senior Advisor, The Center for Arts Education and Social Emotional Learning  
 Technical Working Group Advisor, Statewide Infrastructure Project for Arts Education, Education Commission of the States (ECS)/National Endowment for the Arts (NEA)  
 Arts in Education Advisory Council, Harvard Graduate School of Education (HGSE)  
 Leadership Team Member and Governance Chair, National Coalition for Core Arts Standards (NCCAS)  
 Advisor, *Money for Music: Exploring the Costs and Benefits of Music Education*, NAMM Foundation  
 Member, Education Commission of the States (ECS) ESSA/Well-Rounded Education Working Group  
 Member, Arts Education Partnership (AEP) Arts Education Policy Working Group  
 Education Committee Member, New Jersey Symphony Orchestra (NJSO)  
 Steering Committee Member, Arts Education Partnership (AEP)  
 Committee Member, Teaching and Learning Committee, Center for Arts Education  
 Advisory Council, Chicago Partnership for Arts Education (CAPE)  
 Executive Committee and Founding Member, Center for Music in Education (CMIE)  
 Member, Institutional Review Board (IRB), Music Integration Learning Environment, Oakland Unified School District, Oakland, CA

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## PRESENTATIONS/FREELANCE WORK/CONSULTING/MEDIA APPEARANCES *(selected)*

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Project Lead, NAMM Believe in Music Nonprofit Management Institute	January 2021
Consultant, Arts Education Advisory Council, Crystal Bridges, Bentonville, AR	May 2019
Principal Leader, NAMM Non-Profit Institute Management Institute, Anaheim, CA	January 2019
Keynote Participant, Arts Education Partnership Annual Forum, Indianapolis	September 2018
Consultant, Arts Education Advisory Council, Crystal Bridges, Bentonville, AR	May 2018
Developer and Principal Leader, NAMM Non-Profit Institute Management Institute	January 2018
Consultant, Arts Education Advisory Council, Crystal Bridges, Bentonville, AR	May 2017
Guest Blogger, <i>Digital Transformation</i> , Arts Education Partnership	April 2017
Facilitator and Presenter, NAMM Foundation Non-Profit Institute, Anaheim, CA	January 2017
Participant, ESSA Listening Session, US Department of Education, Washington, DC	May 2016
Speaker, Cavendish Wealth Management Global Summit, Boca Grande, FL	April 2016
Facilitator, National Association of Music Merchants (NAMM) Funders Forum, Anaheim, CA	January 2016
Presenter, Arts Education Partnership National Forum, Alexandria, VA	September 2015
Presenter, National Association for Music Education National Conference, Nashville, TN	October 2014
National Spokesperson, National Core Arts Standards Launch, New York, NY	October 2014
Facilitator, National Association of Music Merchants (NAMM) Funders Forum, Carlsbad, CA	October 2014
Presenter and Facilitator, National Arts Assessment Institute, Chevy Chase, MD	September 2014
Interview, Arts in Education Practices, KCPP (NPR) Los Angeles, CA	July 2014
Presenter, Arts in Education Emerging Leadership Institute, Chicago, IL	July 2014
Presenter, The NAMM Show, Anaheim, CA	January 2014
Facilitator, National Association of Music Merchants (NAMM) Funders Forum, Carlsbad, CA	September 2013
Reviewer, National Endowment for the Arts, Washington, DC	June 2013
Reviewer, NJ State Arts Council, Trenton, NJ	May 2013
Member, Strategic Framework Committee, Arts Education Partnership, Washington, DC	2012-2014
Reviewer, National Endowment for the Arts, Washington, DC	June 2012
Presenter, Grantmakers in the Arts Annual Conference, Brooklyn, NY	October 2009
Convener and Facilitator, Music-in-Education National Conference Leadership Retreat	October 2009
Consultant, Los Angeles Music Center, Los Angeles, CA	June 2009
Consultant and Facilitator, Music Learning Leadership Institute, University of Maryland	July 2008
Presenter, Arts Education Partnership Forum, Anaheim, CA	January 2008
Contributor, Music-in-Education National Conference, Minneapolis	June 2008
Contributor, <i>Evaluation as More than a Report Card</i> , Wolf-Brown	Spring 2007
Presenter, OPERA America Conference, Miami, FL	April 2007
Consultant and Clinician – Palm Beach County Arts Council, Florida	March 2007
Presenter, Music-in-Education National Conference, Boston, MA	July 2006
Presenter, Choral Singing in American Education, Dana Foundation, Washington, DC	June 2006
Consultant, LAUSD Arts Plan, Los Angeles, CA	May 2006
Respondent, New Jersey Arts Plan, Trenton, NJ	April 2005
Presenter, National Broadcaster's Day, Metropolitan Opera	March 2005
Consultant, LA USD Arts Plan, Los Angeles, CA	May 2004
Keynote Address, Opera for Youth Conference, Wilmington, DE	May 2002
Presenter, OPERA America Annual Conference, Toronto, CA	May 2002
Presenter, National Broadcaster's Day, Chevron Texaco International Radio Network	March 2002
Panelist, US Department of Education, Washington, DC	August 2001
Reviewer, NYS Education Department Arts Assessment Field Test	August 2001
Panel Chair, NYS Council on the Arts, New York	May 2001

Presenter, OPERA America Conference, Atlanta, GA	May 2001
Guest Conductor, Assn. of Southeast Asian High School Honors Choirs, Jakarta, Indonesia	March 2001
Presenter, Music Educators National Conference, Washington, D.C.	March 2000
Presenter, Learning and the Arts: Crossing Boundaries, Getty Center, Los Angeles, CA	January 2000
Guest Lecturer, Rose Bruford College, London, UK	April 1999
Panelist, Grammy in the Schools National Career Day, New York	January 1999
Moderator, Promising Practices, NYC Annenberg Challenge, New York	January 1999
Task Force Member/Writer, ASSETS/NYSED Music Assessment	1998-1999
Presenter, National Music Council American Eagle Awards, New York	May 1998
Presenter, New York State School Music Association Conference, New York	December 1997
Committee Chair/Strategic Growth Panel, Opera America, Washington, DC	December 1997
Presenter, Georgia Music Educators Association Conference, Savannah, GA	November 1997
Co-Author, "The Company We Keep: The Role of the Arts in the Middle School"	June 1997
Communications Facilitator, International School Services Corporation, Princeton, NJ	February 1997
Clinician, European Council of International Schools Conference, Nice, France	November 1996
Presenter, GE Fund Research Symposium, Wang Center for the Arts, Boston, MA	November 1996
Consultant, Comedius 3.2, European Community Education Commission, London, UK	April 1996
Consultant, Bank Street College of Education, New York, NY	March-June 1996
Presenter, Music Educators National Conference, Kansas City, MO	April 1996
Presenter, National Association of Elementary School Principals, Washington, DC	March 1996
Participant, GE Tools for Change Management Seminar, Crotonville, NY	February 1996
Consultant, Royal Opera Education Department, London. UK	February 1996
Author, "A Report to the Overseas Schools Advisory Council" US Department of State	December 1995
Presenter, Annual Meeting, President's Committee on the Arts, Washington, DC	October 1995
Presenter, American Association of Higher Education Conference, Washington, DC	October 1995
Instructor, NYS Education Department Institute for Curriculum and Assessment, Saratoga, NY	June 1995
Clinician (Integrated Curriculum), Near East/South Asia Teacher's Conference, Athens	March 1995
On-site Evaluator, American Community School of Abu Dhabi, United Arab Emirates	February 1995
On-site Evaluator, American Embassy School, New Delhi, India	February 1995
Consultant (Arts Education), Arts and Science Council, Charlotte, NC	January 1995
Guest Conductor, Assn. of Southeast Asian High School Honors Choir, Jakarta, Indonesia	March 1994
Clinician, Assessment/Curriculum, IASIS Professional Development Seminar, Jakarta	March 1994

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## REFERENCES

Available upon request.

**Jennifer James**  
C/O Young Audiences

Education

August 2001-January 2003 **University of New Orleans**  
Graduate coursework, Curriculum and Instruction

August 1996-May 2000 **Tulane University**  
BA English

Training and Certification

**Committee for a Better New Orleans: Bryan Bell Leadership Forum**

**September – December 2019**

*Attended weekly sessions each focused on an issue that effects the city of New Orleans: Environment, Housing, Education, Public Safety, City Management, Transportation, and Health Care. Completed a capstone service project to address issues of education equity.*

**Institute for Educational Leadership: Education Policy Fellowship Program**

**August 2016 – May 2017**

*Attended monthly colloquia addressing diverse topics related to education policy. Attended the Washington Policy Seminar in Washington, DC. Completed a capstone policy brief and presented the brief to local stakeholders and policymakers.*

**Young Audiences National Emerging Leaders Cohort**

**August 2015 – April 2014**

*Attended institute, regular webinars, and national meetings focused on all aspects of non-profit leadership, culminating in providing professional development for colleagues in the national network.*

**ASCD Institute: Leading the Change - Common Core State Standards**

**March 2013**

*Attended 4 day institute focused on major shifts from previous educational standards to Common Core State Standards (CCSS). Developed techniques for leading educators and staff through the transition from Grade Level Expectations to CCSS.*

**Wolf Trap Institute for Early Learning Through the Arts**

**2010 - Present**

*Underwent five 5 day intensive professional development and two 3 day refresher courses on early childhood development, emergent literacy, and coaching early childhood professionals through the arts. Participated in Early STEM Learning Through the Arts Institute at Wolf Trap in Vienna, VA and led local STEM Institute for Wolf Trap Teaching Artists in Louisiana. Attend and present yearly National Affiliate Directors Conference.*

**Arts for Learning Institute**

**2008-Present**

*Attend annual Arts for Learning Institute to share best practices and receive professional development on teaching literacy through the arts for grades pre-kindergarten through six.*

**John F. Kennedy Center for the Performing Arts**

**June 2009**

*Attended “Laying a Foundation: Defining Arts Integration” and “Planning Effective Arts Integrated Residencies for Students” Seminars.*

Work Experience

**January 2008-Present Young Audiences of Louisiana / Louisiana Wolf Trap, New Orleans**

September 2014 - Present: **Director of Education and Programs, Young Audiences**

*Manage all aspects of US Department of Education PDAE and AAEDD grant projects in partnership with 8 Jefferson Parish Public Schools. Recruit and hire teaching artists to provide professional development and arts-integrated residencies at the early childhood, elementary and secondary school levels. Assist teaching artists in the development of arts-integrated curriculum. Schedule, oversee and evaluate the implementation of residencies. Provide on-going professional development in arts-integration for teachers and teaching artists. Oversee all aspects of local implementation of Arts for Learning literacy lessons. Work with school leaders and leaders at district level to ensure high quality programs that are connected to school curriculum and needs.*

April 2016 – Present: **Professional Development Committee Chair, YA National Teaching Artist Credential Working Group**

*Manage national effort to develop high quality professional development for teaching artists across the YA network. Coordinate team of Credentialed Teaching Artists and YA affiliate program and education staff members to design, refine, disseminate and evaluate nationally offered professional development.*

**February 2010 – Present: Affiliate Director, Louisiana Wolf Trap**

*Recruit, hire and oversee training of teaching artists specializing in emergent literacy and performing arts for early childhood. Schedule, oversee and evaluate the implementation of professional development for early childhood teachers, families and caregivers. Work with leaders from schools, districts, and Head Start centers to ensure highest quality professional development programs that are connected to school and center needs and curriculum goals.*

**March 2008 – September 2014: Program Director, Young Audiences**

*Recruit and hire teaching artists to provide residencies at the early childhood, elementary and secondary school levels. Assist teaching artists in the development of arts-integrated residencies. Schedule, oversee and evaluate the implementation of residencies. Provide on-going professional development for teachers hosting teaching artists. Provide ongoing professional development for teaching artists. Oversee all aspects of local implementation of Arts for Learning literacy lessons. Work with school leaders and leaders at district level to ensure high quality programs that are connected to school curriculum and needs.*

**January 2008 – July 2008: Teaching Artist / Site Coordinator, Young Audiences**

*Provided in-school artist residencies using connecting theater to English Language Arts. Taught theater and recreation workshops to students grades Pre-K through six in an afterschool program. Oversaw afterschool arts classes, assisted teachers with classroom management, managed all paperwork for afterschool program.*

**August 1998-December 2005 Start the Adventure in Reading (STAIR), New Orleans**

**June 2003-December 2005: Volunteer Director / Office Manager**

*Recruited and trained volunteer tutors, organized tutor appreciation events. Chose new curriculum materials and edited curriculum materials already in use. Wrote grant applications and assisted in general program development. Wrote quarterly newsletter and annual report. Entered information into new database and used it to generate statistics on program success.*

**August 2001 – May 2003: Site Director, University of New Orleans**

*Coordinated selection of students for program with principals and second grade teachers. Trained tutors, paired students with individual tutors, prepared lesson plans for student-tutor pair. General oversight of tutoring site.*

**July 2000-July 2001: Delta Service Corps Member**

*Tutored one second grade student three days a week, planned and presented parent workshops on improving reading skills at home, researched and created curriculum materials and teaching aids.*

**August 1998 – July 2000: Tutor**

*Tutored second grade public school children in reading and improved self-esteem.*

**July 2000 – December 2002 City Park Stables, New Orleans**

**Children's Horseback Riding Instructor**

*Scheduled lessons for four instructors at stable. Created lesson plans for myself and other instructors. Planned and taught summer camp program. Managed junior instructors.*

Languages

Italian, French

# EDDIE LANIERI

## EDUCATION

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### MFA PHOTOGRAPHY

Florida State University

**AUG 2005**

Tallahassee, FL

### BA ANTHROPOLOGY

Arizona State University

**MAY 1999**

Tempe, AZ

## ACADEMIC EXPERIENCE

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Includes all levels of instructions in photography, digital imaging and professional practices including curriculum development as well as maintain both digital and darkroom labs. Classes delivered in person, full on line and hybrid. Scholarly activity , and departmental services including internships, building relationships with outside partnership, visiting artist, and community outreach.

### ADJUNCT FACULTY

**Xavier University of Louisiana**

**2011-CURRENT**

New Orleans, LA

*Instructor of record: Art 2011 Black and White Photography, Art 3022 Digital Photography, Art 3011 Advanced Photography, Art 4022 Professional Practices in Photography*

### ADJUNCT FACULTY

**Southeastern Louisiana State University**

**2007- 2012**

Hammond, LA

*Instructor of record: Black and White Photography, Digital Photography, Intermediate Design, Color Theory*

### AFFILIATE PROFESSOR

**Florida State University**

**2004-2005**

Tallahassee, FL

*Instructor of record: Black and White Photography, Large Format Photography*

## PROFESSIONAL SERVICES

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**Young Audiences of Louisiana** | *Documentation Specialist*

**2018-Current**

**Royal Anthropology Institute** | *Member*

**2020-Current**

**SECAC** | *Member*

**2018-2020**

**New Orleans Photo Alliance** | *Board Member: Education Chair*

**2017-2019**

**Arnold Newman Photography** | *Project Archivist*

**2006-2007**

PR/Award # S351A210077

## SELECTED EXHIBITIONS

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### 2021

**REVELATIONS II: Recent Photography Acquisitions**, Ogden Museum of Southern Art, New Orleans, LA

### 2020

**Suffrage Now**, Elisabet Ney Museum, Austin, TX

**A Quiet Stand**, Rose Center for the Arts, Longview, WA

### 2019

**Time Zero and Beyond**, Rhode Island Center for Photographic Arts, Providence, RI

### 2018

**Performing Feminism**, Lamont Gallery, Exeter, NH

**Analogue Portrait Project**, Lucie Foundation, Los Angeles, CA ( Month of Photography)

**Push Pin Show**, New Orleans Photo Alliance, New Orleans, LA

### 2016

**Role Play**, Sun Valley Center for the Arts, Sun Valley, ID

**Mass Gallery**, Straight Shot, Austin, TX [ SOLO]

**The 21 Century Body**, Worcester Polytechnic Institute, Worcester, MA

**Shutterbug**, Octavia Gallery: Pablove Foundation, New Orleans, LA

### 2015

**XX- Mark of the Feminine**, Contemporary Art Center of New Orleans, New Orleans, LA

**Intersections of Gender and Place**, Eugenia Summer Gallery, Columbus, MS

**Votive Objects and Relics**, Front Gallery, (Photo NOLA) New Orleans, LA [SOLO]

**Back to the Front** ( Prospect 3 ) New Orleans, LA

**Ginza Art and Concept Laboratory**, Art Lab, Tokyo, Japan

**Gallery, 18 to Life**, Front New Orleans, LA

### 2014

**London Analogue Festival**, Goldsmith University, London, England

**(Un) Clothed**, The Center for Fine Art Photography, Fort Collins, CO

**37 th Anniversary of International Women Photographers Professional Women Photographers**, New York, NY

**New Southern Photography**, The Ogden Museum of Art, New Orleans, LA

### 2013

**Bellow The Belt**, MASS Visual Arts, Gainesville, FL

**Faculty Fall Semester**, Southeastern Louisiana State, Hammond, LA

### 2012

**Returning the Gaze**, Columbia College, Chicago, IL



## 2011

*New Directions ' 11 : Moment of Being*, Wall Space Gallery, Santa Barabara, CA  
*Sex and Gender Identity*, Kinsey Institute, Indiana University, Bloomington, IN

## 2010

*Boys Will Be Boys* FE Gallery, Pittsburgh, PA

## 2009

*Dress as Girl*, Home Space Gallery, (PhotoNOLA), New Orleans, LA [SOLO]

## EXHIBITIONS CURATED

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### 2018

*L'dor V'dor: From Generation to Generation*, Longue Vue House and Gardens  
New Orleans, LA

### 2015

*Jill Stoll Fictitious Cartographies*, The Front, New Orleans, LA

*Kenneth Pietrobono*., The Front, New Orleans, LA

*Jamie Alonzo Handle with Care*, The Front, New Orleans, LA

### 2014

*Topographies of Adaptation*, Tulane University, The School of Architecture, New Orleans, LA

### 2013

*Xavier Photography Student Exhibition*, Longue Vue House and Gardens , New Orleans, LA

## SELECTED COLLECTIONS

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The Ogden Museum of Southern Art New Orleans, LA  
The Kinsey Institute Indiana University, Terre Haute, IN  
The Contemporary Art Center, New Orleans, LA  
USA Boxing, Colorado Springs, CO

## AWARDS GRANTS

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### 2018

*Rfotofolio Portfolio Prize*

### 2014

*Honorable Mention [ Juror: Deborah Willis ]*  
37 th Anniversary of International Women Photographers  
Professional Women Photographers, New York, NY

## 2013

*Salzburg Global Seminar Fellowship*  
*Mellon Foundation Enhancement Grant for Faculty Research*

## 2012

*Louisiana State Division of the Arts Individual Artist Grant*

## 2011

*Photo LA/ Review LA New Directions Scholarship*

## 2005

*Graduating Teaching Fellowship, Florida State University*

## PRESENTATIONS PANELS

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### 2020 *(remote)*

***Anthropology and Geography: Dialogues Past, Present and Future***, Royal Anthropology Institution and British Museum, London, U.K

***Suffrage Now: Portrait Panel Discussion***, Moderator: Cindy Elizabeth, Elisabet Ney Museum, Austin TX

***A Quiet Stand Panel Discussion***, Moderator: Jennie Castle, Rose Center for the Arts, Longview, WA

### 2018

***Downhome: Considering the Southern Landscape***, SECAC (Southeastern College Art Conference), Birmingham, AL

***Everyday New Orleans Project***, New Orleans Museum of Art, New Orleans, LA

### 2015

***Intersections of Gender and Place***, Eugenia Summer Gallery, Columbus, MS

### 2014

***Early Creole Photographers of New Orleans***, Southern Studies Conference [AUMLAC], Auburn University, Montgomery, AL

***Southern Bells***, Salzburg Global Seminar, Galerie Fotohof, Salzburg Austria

### 2010

***Arnold Newmans' Photographs of Artists***, Loyola University, Department of Communications, New Orleans, LA

## PUBLICATIONS **REVIEWS**

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### **2018**

**Volume V: Resistance, Resilience & Hope**, Femme Fatale  
**Artist of week feature on Month of Photography**, Lucie Foundation and MOPLA  
**This Land, Nine**

### **2017**

**6 New Orleans Artist You Should Know**,  
British Airways and New Orleans Convention and Visitor's Bureau

### **2016**

**Role Play Exhibition and BIG IDEA project**, Sun Valley Center for the Arts

### **2014**

**20 New Orleans Artist You Should Know**, Complex Magazine, Jennifer Wood  
**CAC'S MARK OF THE FEMININE**, Nola Defender, Anna Gaca  
**Mark of the Feminine**, Burnaway Magazine, Rebecca Lee Reynolds  
**A Woman's Touch**, The New Orleans Advocate, John D'addario

### **2012**

**Dress as Girl**, One One Thousand Magazine

### **2011**

**Eddie Lanieri**, The Pelican Bomb

### **2010**

**Female Boxing Hopefuls**, New Orleans Times- Picayune  
**Photo NOLA: Think Positively**, Gambit Weekly

# OMOTE EKWOTAFIA



## EXPERIENCE

### **Young Audiences of Louisiana, New Orleans, LA**

Director of Program Communications, June 2019 - Present

- Initiated a multistep process to formalize the organization's brand, including drafting a style guide, messaging map and program collateral.
- Spearheaded marketing and design for the launch of online learning workshops for children and families.
- Oversaw production of video content for all programs, including digital family workshops, as well as distance learning webinars and informational videos.
- Designed the user experience of an online learning platform using Moodle; including incentives for use, educational tracks for strategic professional development and product evaluation.

Program Director, July 2016 - June 2019

- Devised operational systems for an arts-integrated professional development program serving eight Jefferson Parish Public Schools and over 100 New Orleans educators and their school leaders
- Created program manuals, administration handbooks, and protocols for digitized data collection as well as all branded material for internal and external consumption.
- Provided onboard training and supervision to each new member of the team while simultaneously building program communication policies.
- Coordinated program deliverables of two programs while managing a program team and maintaining all program communications via email correspondence, partner meetings, newsletters and reports.

### **Cowen Institute, New Orleans, LA**

Tulane Center for Public Services AmeriCorps VISTA, August 2015 – July 2016

- Developed a social media strategy, content calendar, communications manual and Facebook advertising guide.
- Built partnerships to maintain intern program sustainability.
- Established a viable system for intern recruitment.
- Oversaw intern recruitment, interviewed candidates and supervised intern projects.

### **National Juvenile Justice Network, Washington, D.C.**

Program & Policy Associate, October 2011 – January 2013

- Maintained organization website and produced communications materials, including flyers and impact videos.
- Drafted fact sheets, written testimony, membership correspondence and weekly e-newsletter.
- Conducted research on the trauma of youth separation from community, disproportionate minority contact, and girls in the juvenile justice system.

## EDUCATION

### **Southwestern Law School, Los Angeles, CA**

Juris Doctor, 2010

### **University of Tampa, Tampa, FL**

B.A., Communication and Writing, 2005

## SKILLS

- Team Management (Asana, Google Drive)
- Graphic Design (Adobe Products: Illustrator, Photoshop, InDesign, Sketch, Composition)
- Inbound Marketing (Hubspot Certified)
- Information Synthesis

## RENEE BENSON

Arts Integration Coordinator/Nationally Credentialed  
Teaching Artist



**OBJECTIVE:** An energetic, passionate and highly-skilled individual with over 15 years of experience working in arts administration, as a teaching artist, music director, vocal coach and professional singer in New York, New Orleans and Europe. I have developed a wide range of instructional practices designed to engage youth through rigorous yet stimulating programming. My organizational skills, as well as my ability to influence and create a sense of trust, enable me to lead individuals and teams. My technical capabilities include effective multi-tasking, time management and the ability to work well under pressure.

### HIGHLIGHTS:

- Extensive experience in fundraising
- Consistent focus on social-emotional and mindful practice in education
- Development of and recruitment efforts for Ad Hoc Committees and Junior Boards
- Execute multidisciplinary arts-integrated projects
- Regularly facilitate international workshops and trainings
- Confidence in working with ages 5-18 years
- 100% classroom participation rate and 90% mastery of content rate during the 2017-2018 school year

### EXPERIENCE:

2020- Gilder Lehrman Institute of American History, New York, NY ***Hip Hop Teacher***

2019- Young Audiences of Louisiana New Orleans, LA ***Arts Integration Coordinator***

Maintains all communication to teachers and school leaders regarding program information and surveys. Supports Teaching Artist staff with in house professional development and organizes team spaces for TAs peer development. Collaborates with assigned schools to schedule/plan residency calendar, administer and collect all data, notate data collected and then provide data to the Data Manager. Observes each AI classroom (provides formal feedback) to ensure students and teachers are engaged and that co-teachers maintain the integrity of the planned lesson.

2019- Banff Centre of the Arts, CANADA ***Faculty for the Indigenous Arts: Wîchoîe Ahiya Indigenous Singer/Songwriter Intensive***

Mentored early to mid career singer/songwriters with one to one coaching sessions that addressed their vision for the future of their career.

2019- Kennedy Center, ***Workshop Facilitator for VSA Intersections Conference, NOLA***

Conducted and led workshops on Trauma Informed Practices with Mindfulness in the Classroom.

2016- 2019 Young Audiences of Louisiana New Orleans, LA ***Teaching Artist/Curriculum Committee/Developer of Mindfulness Program/ELA Tutor***

Administered *Self Care for the Educator* and *Mindfulness in Your Classroom* Professional Development sessions.

Master Teaching Artist working competently at constructing and instructing innovative lessons to support academic, creative, social and emotional development through an arts integrated framework.

2016-Present NOMA New Orleans, LA ***Guest Teaching Artist***

Lead highly regarded classes for 5 and 6 year-olds on the *Mastery of Theater* and *Rockstar!*

2014-Present In My Words (Bronx) Bronx, NY ***Program Founder/Director/Teaching Artist***

Fashioned an arts intensive week-long workshop, free of cost, for young girls and women in the South Bronx of New York City. Responsible for raising of funds (grants and individual giving), staffing, recruiting participants and curriculum planning for the program.

2014 Girls Rock! Vienna, Austria ***Guest Rock Mentor***

Demonstrated performance practices and coached young female musicians at a rock camp outside of Vienna in Austria.

2014-2017 Songwriting Workshop (WriteNow) Vienna, Austria ***Facilitator***

Executed multiple songwriting workshops for the English Writers Association in Austria.

2014 New Settlement Apartments Girls Program Bronx, NY ***Teaching Artist***

Designed and implemented a three week-long songwriting workshop for young females ages 11 to 16.

2013-2015 Vox Outside of the Box (Independent) Vienna, Austria ***Co-Facilitator and Co-Director***

Worked with Hungarian Jazz Vocalist Boglarka Babiczki to offer three vocal workshops for vocalists, rappers and storytellers in Vienna, Austria.

2013-2014 Apkik Theatre NWT, CA ***Co-Developer and Teaching Artist***

One of three teaching artists to travel through the Northwest Territories of Canada, working with Director of Indigenous Programming at BANFF, as part of an initiative called “What’s Your Story” which brought quality art training to youth in First Nation communities.

2009-Present Caravan Theater Company Europe/US ***Vocal Coach, Music Director***

Supported the company’s performers through one-on-one coaching of their individual and group musical numbers. As Music Director, arranged and taught all vocal parts of the show to the performers and worked closely with the Director, playwright and composer connecting elements of their vision into the arrangement and vocal interpretation of the show.

2010- 2017 4REAL Gospel Linz, Austria ***Teaching Artist***

Co-facilitated Gospel workshops in Austria with Backheads Music, Inc at Borg Linz , amongst other art performance high schools in the city of Linz. Presented a lecture on the “History of Gospel and its Influence on Today’s Popular Music.” Assisted the Music Director by teaching the students their vocal parts and leading rehearsals of contemporary and traditional gospel music.

2005 East Harlem Tutorial Program NY, NY ***Teaching Artist***

Concept and development of a music program at EHTP for young adults (ages 14-20) that centered around professional music training and music writing.

2000 New Settlement Apartments Bronx, NY ***Assistant Teacher***

Closely worked with the Head Teacher of V.I.P (Voice Identity Power), a literacy program for young women using theater and music as tools for interest in strengthening their reading comprehension skills.

EDUCATION / TRAINING

2000 New York University New York, NY *BFA in Acting, Minor in Africana Studies*

Debra Wiley, Robert Castle, Geoffrey Horne- Acting, Lee Strasberg Institute (NYC)

Royal Academy of Dramatic Art- Shakespeare (UK)

Mark Alan Gordon, Rachel Lampert- Acting and Laban Movement (NY)

Steve Wangh, Kevin Kuhlke- Experimental Theatre Wing (NYC)

Ariel ByBee, Jan Douglas, Timatha Kastendieck- Vocal Training (NYC)

Jeffery Ferguson, Dylan Smith- Jazz and Lyrical Dance (NYC)

Meredith Monk Ensemble, Voice as Practice: Instrument of the Heart (NYC)

# Susanne Harnett, Ph.D.

## Managing Senior Associate

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**Summary** Dr. Harnett has more than 15 years of experience with program evaluation, research design, sampling methodology, field research, qualitative and quantitative methodology, statistical analysis, data maintenance, and technical writing. Since joining Metis in 1999, she has been the principal researcher on the evaluation of several large-scale educational initiatives in NYC and other urban school districts around the country, including, among others, arts education, social emotional literacy, teacher and student resiliency, teacher professional development, civic education, after-school programs, and high school reform.

**Knowledge and Skills** Managing large-scale evaluations; designing and conducting qualitative and quantitative research, including quasi-experimental and experimental designs; conducting fieldwork; analyzing data; summarizing and reporting results, including presenting findings to stakeholders and varied audiences; grant writing

**Education** Ph.D., Educational Psychology, University of Virginia  
M.Ed., Educational Psychology, University of Virginia  
B.A., Psychology, James Madison University

**Experience** **Program Evaluation**

*Arts Education Programs*

Dr. Harnett has a substantial profile of arts education evaluation projects including:

- Currently or recently completed work on eight four-year U.S. Department of Education-funded AEMDD and PDAE programs for school districts and arts providers that work with public schools in NYC and the metropolitan area, including the following current projects: Expanding the Frame (Studio in a School), Creative Classroom Collaboratives: Creativity, Competence and Confidence (Eastern Suffolk BOCES); and the following recently completed projects: Artful Learning Communities (NYC DOE), Arts Achieve (NYC DOE), NAIL (Newark Public Schools), A Tale of Two Cities (Global Writes), Framing Student Success (Studio in a School), and Creative Community Collaborations (Eastern Suffolk BOCES). The evaluations all use randomized or quasi-experimental designs in order to rigorously examine outcomes. Outcomes being examined include program impact on arts and classroom teacher skills; and on student skills, including arts, academic achievement, and habits of mind or pro-cognitive skills.
- Currently engaged in evaluation of Chicago Children's Choir programs, which includes two phases. During the first phase, the deliverables included development of a logic model, completion of a literature review and a report connecting CCC programs with national standards in the arts, and development of appropriate assessment tools for examining outcomes for participants. The second phase, which is currently underway, consists of implementing the evaluation design and examining outcomes for participants.
- Recently completed evaluation of Arts Achieve, a 5-year U.S. Department of Education Investing in Innovations (i3) grant. Studio in a School was the lead partner in this ambitious project, which included a close partnership between the NYC Department of Education, Studio, and four other of the city's premier cultural organizations and involved over 80 schools across the city. The project aimed to improve student arts achievement through the development and implementation of performance-based arts assessments and targeted professional development for arts educators in the use of



data to guide their instruction. The evaluation used a cluster randomized design and examined changes in art teachers' instructional practices and students' arts and literacy achievement.

- Has provided assistance to the NYC DOE Office of Arts and Special Projects (OASP) since 2009 in the development, administration, and analysis of their citywide Arts Count survey, including helping OASP staff frame appropriate survey questions, administer the survey to approximately 1,700 NYC public schools annually, analyze data results, determine whether schools are meeting arts requirements, summarize findings, create individual school reports, and develop a citywide aggregate report.
- Currently evaluating two arts teacher mentorship programs for new arts teachers, including one with new dance teachers in NYC, which is funded through the Arnhold Foundation and the Fund for Public Schools, and one for new theater teachers in NYC, which is funded through the Arthur Miller Foundation. Both projects examine the impact of providing mentoring and other supports to new arts teachers, including outcomes pertaining to their content knowledge, pedagogy, classroom management, and capacity to work effectively in urban school settings.
- Currently working with Lincoln Center Education to evaluate three of their educational and community-based programs, including their partnership with CUNY to implement aesthetic education in their schools of education across five CUNY campuses; their Lincoln Center Scholars initiatives, which is a partnership with the NYC DOE and Hunter College to provide an alternate certification program in order to bring arts teachers to city schools with low arts offerings and provide them with the support they need to be successful; and their Arts in the Middle initiative which aims to turnaround low-performing middle schools with the infusion of arts programming. Evaluation activities include analysis of student, teacher, school wide, and audience data, pre/post participant surveys and focus groups, and program observations.
- Recently completed evaluations of two projects for Carnegie Hall's Weill Music Institute (WMI), including Ensemble ACJW and Link Up. Ensemble ACJW pairs 20 high-level new professional musicians with public schools in NYC to increase the level of rigor in music programs and to support musicians just entering the field in their community service efforts. The evaluation examined outcomes for participating schools, partner teachers, and WMI musicians. The Link Up program allows students in grades 3-5 to learn instrumental pieces and connect with their local orchestras to play in a culminating concert. The Link Up work has included the development of an assessment tool to examine outcomes for participating students.
- Oversaw evaluation work on the Milwaukee Symphony Orchestra's (MSO's) Arts in Community Education (ACE) program, which is an educational partnership that aims to advance children's overall learning and development through arts integration throughout the school curriculum. Drafted rubrics, as well as collected and analyzed teacher narratives, student artifacts, and student ACE rubric data to identify the benefits of the ACE program on teachers and students. Created report and provided presentation for MSO's 25<sup>th</sup> anniversary of providing program services.

**Publications** Cunningham, M., Kantrowitz, A., **Harnett, S.**, & Hill-Ries, A. [2014]. Cultivating Common Ground: Integrating standards-based visual arts, math and literacy in high-poverty urban classrooms." *Journal of Learning through the Arts*, 10(1).

Ellrodt, J., Fico, M., Ramsey, L., Lopez, A., & **Harnett, S.** [2014]. The Mirror and the Canyon: Reflected Images, Echoed Voices How evidence of GW's performing arts integration model is used to build support for arts education integration and to promote sustainability. *Journal of Learning through the Arts*, 10(1).

Lantieri, L., Nagler, E., **Harnett, S.**, & Malkmus, C. (2011). Building inner resilience in teachers and students. In G. M. Reevy & E. Frydenberg (Eds). *Personality, Stress, and Coping: Implications for Education*. Charlotte, NC: Information Age Publishing, Inc.

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Meier, J. & **Harnett, S.** (2001). Considering the context for intervention: One urban effort (CIERA Report #01-03). Ann Arbor: CIERA/University of Michigan.

**Other** Served as a proposal reviewer for NEA Research grants; Currently serving as a proposal reviewer for IES Arts Education grants; Member of Arts Education Partnership (AEP); Keynote speaker at Lincoln Center Education Summer Forum, summer 2014; Panelist at Lincoln Center Education Summer Forum, summer 2015

**DIANA JEANNE FELDMAN**  
MA, LCAT, RDT-BCT

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**BOARD CERTIFIED DRAMA THERAPIST**

I am a seasoned, licensed and board-certified drama therapist. I created a method of drama therapy that is widely taught in schools and hospitals. My evidence-based method has reached over 200,000 of New York City's most put at risk youth through ENACT, an organization I founded in 1987. I have had great success reaching autistic and behaviorally challenged youth. My sense of humor, empathy and creativity are my strengths, along with interpersonal, organization and analytical skills. As an effective motivator, communicator, and advocate, I am able to diffuse stressful situations and proactively resolve issues. Widely published in drama therapy textbooks and journals, I have presented nationally at mental health and education conferences.

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**EMPLOYMENT HISTORY**

**President of DRAMASOL Training Company 2019-2021**

**ENACT, Inc.** • New York, NY • Founder, President & CEO • 1987-2019 • <https://www.enact.org/>

- Founder of ENACT, Inc., a not-for-profit organization that has used my drama therapy method to help improve the lives of over 200,000 New York city students and teachers.
- My signature creative drama method has been used in schools, hospitals, performing arts organizations and clinics.
- Honed method and curriculum over 30 years. Samples and training videos available upon request.
- Fifteen-year history of directing therapeutic theater performances with clients and professional actors.

**Specializations:**

- |  |                              |                                   |
|--|------------------------------|-----------------------------------|
| ▪ <i>Group Facilitator</i>             | ▪ <i>Parent Workshops</i>    | ▪ <i>Staff Training</i>           |
| ▪ <i>SEL – Social Emotional Skills</i> | ▪ <i>Teacher Workshops</i>   | ▪ <i>Crisis Intervention</i>      |
| ▪ <i>Conflict Resolution</i>           | ▪ <i>Dropout Prevention</i>  | ▪ <i>Teen Parenting Workshops</i> |
| ▪ <i>Trauma-Informed Work</i>          | ▪ <i>Behavior Specialist</i> | ▪ <i>Diversity Training</i>       |
- 

**Creative Arts Team** • New York, NY • Teaching Artist • 1982-1987

- Facilitated programs as a Teaching Artist in school workshop settings, with a focus on special education students.
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**Brookdale Hospital** • Rehabilitation Counselor • Brooklyn, NY • 1980-1982. Created training video for doctors.

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**Education & Certifications**

- Master's Degree in Educational Theatre from New York University • 1987
  - Certificate Program at the Institute for Not-for-Profit Management, Executive Level at Columbia University • 2010
  - Board-Certified Drama Therapist
  - Licensed Creative Arts Therapist
- 

**Awards**

- The National Association of Drama Therapy's Research Award • November 2010
  - American Group Psychotherapy Association's Aaron Stein Memorial Award • 2005
  - Recognized by the United Way of New York City for exemplary achievement in improving public school attendance • 2005
- 

**Publications**

"The ENACT Method of Employing Drama Therapy in Schools," a chapter in *Current Approaches in Drama Therapy*, Second Edition, Johnson & Emunah, 2009, co-written with Emilie Ward, L-CAT, ENACT Director of Research & Training.

Wrote two articles featured in *Drama Therapy Review* (DTR), a double-blind peer-reviewed journal, 2017/2018.



**Position: Program Manager, Network Initiatives**

**Status: Full-time, salaried**

**Start Date: June 1, 2021**

### **About Us**

Founded in 1952, Young Audiences Arts for Learning (YA) is the nation's oldest and largest arts in education learning network, serving more than 5 million children and youth across the country each year. We believe that the arts, from music to media arts and storytelling to sound engineering, are vital to the education and social emotional development of all students. **Our mission is to inspire young people and expand their learning through the arts.**

Young Audiences Arts for Learning, Inc. (YAI), the YA national headquarters based in New York City, helps the network of nearly 30 YA affiliates play a decisive role in all young people's education and development. YAI builds and sustains capacity of the YA affiliate network in such areas as leadership, teaching artist development, and diversity, equity, inclusion, and access, leading professional learning and driving cross-affiliate collaborative programs. YAI provides grant opportunities for affiliates to foster development of innovative practices and convenes the network through annual conferences and leadership forums. For more information about Young Audiences, please visit: <http://www.ya.org>

### **Statement on Diversity, Equity, Inclusion, and Access**

Young Audiences is dedicated to advancing diversity, equity, inclusion, and access (DEIA) in all areas of our work, while furthering education, engagement, and action around these principles across our affiliate network. DEIA is a core focus of network leadership convenings, professional learning programs, national initiatives, and advocacy efforts. We know that the health, vitality, and ultimate success of Young Audiences is dependent upon the participation of people from a variety of backgrounds at all levels of the organization. YAI has made a long-term commitment to maintain and increase diversity in board membership, staff, programs, and artists, while fostering a dynamic and supportive work culture that values diversity, inclusion, and respect. We strongly encourage members of historically underrepresented communities to apply.

It is the policy of Young Audiences Arts for Learning to ensure equal employment opportunity without discrimination or harassment on the basis of race, creed, color, national origin, ancestry, sex, age, religion, disability, marital or civil partnership/union status, familial or caregiver status, alienage or citizenship status, sexual orientation, gender identity or expression, pregnancy, military or veteran status, unemployment status, or any other characteristic protected by federal, state, or local law.

### **Position Overview**

Working closely with the Director of Strategic Partnerships & Network Relations, the **Program Manager, Network Initiatives** will provide essential support for the execution and ongoing management of national initiatives at YA, including the YA National Residency Teaching Artist

Credential, an upcoming national teaching artist training initiative centered around trauma-informed practice, and professional learning and convenings led by the YA national office. The position will be responsible for supporting the management of YA programs and network-wide events, including managing logistics, communicating with multiple stakeholders, supporting data management for research and grant reporting, and providing operational support of events of national scope. *The position will be conducted fully remotely until a decision is made for staff to return to our NYC office, at which time work will be conducted in-person.*

### **Core Responsibilities**

The Program Manager, Network Initiatives will support in the planning and implementation of YA national initiatives and events; this will include:

- Management of a multi-state initiative piloting trauma-informed professional learning for teaching artists and in-school teaching artist residencies; this includes drafting communication and key documents to support program management at multiple affiliate sites, scheduling meetings with numerous stakeholders, providing planning and implementation support for online professional learning sessions, coordinating documentation and other qualitative information and supporting dissemination, collecting relevant metrics for reporting, and supporting budget tracking and accounting
- Supporting administration of the YA National Teaching Artist Credential program, including coordinating the application and adjudication process, scheduling program leadership meetings and taking/distributing notes, and supporting ongoing TA professional learning
- Supporting online professional learning opportunities for teaching artists and YA network staff and leadership, including coordinating presentations and providing live support during events
- Supporting the execution of YA's annual National Conference, including coordination with event venue (when in-person), expense tracking, and correspondence with event presenters and attendees
- Delivering support for grant programs at YA, including the preparation, collection and logging of applications, responding to affiliate questions, coordination of information panels, drafting award and rejection letters, tracking and summarizing interim and final reports
- Assistance with other programs and events as necessary

### **Position Requirements**

- 3+ years of relevant working experience
- Excellent time management and organizational skills
- Excellent spoken and written communication skills
- Ability to multitask and juggle priorities
- Commitment to contributing to an inclusive working and learning environment

### **Preferred**

- Computer literacy and familiarity with information management/tracking
- Familiarity with current practices in arts education and/or youth development
- Passion and joy for building opportunities for young people to access learning through the arts

**Compensation and Benefits**

Salary range for this position is [REDACTED] commensurate with experience. Our comprehensive benefits include paid holidays and annual vacation time, flexible sick time, and highly subsidized health and dental care. Young Audiences supports ongoing professional learning and development and encourages the professional growth of its staff.

**Application Instructions**

Please send a cover letter and resume, including at least two references, to [REDACTED] Please include the position title in the subject line. No phone calls, please. Due to the volume of applications, only applicants who have been selected for an interview will be contacted.



U.S. Department of Education, CFDA 84.351A  
Young Audiences, Inc.

Project: Responsive Arts in School Education (RAISE)

### Application Attachments

Appendix A: Support Letters

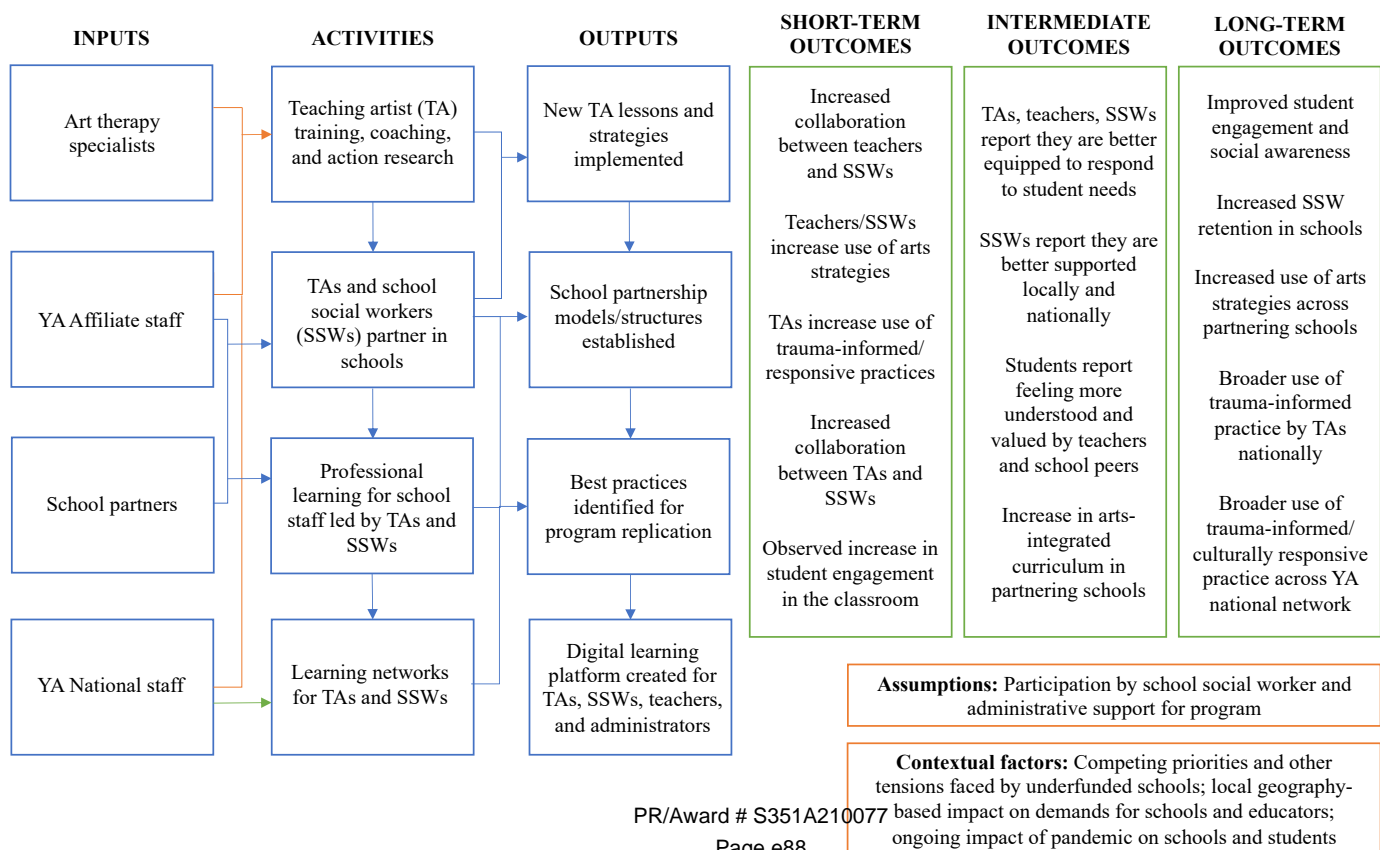
Appendix B: Resumes

**Appendix C: Narrative Support Materials**

Appendix D: Verification of LEA Eligibility

Appendix E: Verification of 501 c 3 and National Organization Status

# RAISE LOGIC MODEL





## **RAISE Key Stakeholders: Roles and Responsibilities**

<b>LEADERSHIP TEAM</b>	
<b>Partners</b>	<b>Role</b>
YAI and YALA	<ul style="list-style-type: none"> <li>• Meet monthly to plan and review formative assessment/project progress</li> <li>• Co-plan and oversee meetings and professional learning for TAs, SSWs, and affiliate project managers</li> <li>• Co-develop resources and templates for affiliate support</li> <li>• Meet monthly and consult with Metis on program assessment and research</li> <li>• Co-develop a framework for the residencies which will be used as the basis for consulting with other affiliates on program development for their schools</li> <li>• Co-design and manage DLP, curating deliverables</li> </ul>
<b>INDIVIDUAL ROLES</b>	
<b>Partner</b>	<b>Role</b>
YAI	<ul style="list-style-type: none"> <li>• Manages the affiliate application and selection process</li> <li>• Manages project and coordinates across affiliates</li> <li>• Coordinates overarching partnerships and consultants</li> <li>• Provides fiscal management</li> <li>• Disseminates project materials, DLP, and evaluation findings across the network and nationally</li> <li>• Advocates for arts-integrated, trauma-informed pedagogy nationally</li> </ul>
YALA	<ul style="list-style-type: none"> <li>• Serves as the laboratory site for the entirety of the project</li> <li>• Provides research-based CAISM model for residencies</li> <li>• Mentors affiliate sites around project implementation</li> <li>• Advises on project structure based on current DOE projects</li> </ul>

<p>Affiliate Organizations (includes YALA on the affiliate level)</p>	<ul style="list-style-type: none"> <li>• Select school partners for program</li> <li>• Manage on-site program implementation, providing direct services in schools</li> <li>• Submit regional adaptations for protocols, templates, exemplar lessons, and SEL curriculum</li> <li>• Lead professional development for staff and partner schools</li> <li>• Participate in RAISE professional learning</li> <li>• Collect local evaluation data</li> <li>• Track and report local project expenses</li> <li>• Assist with dissemination in their regions</li> <li>• Work with TA, classroom teachers, SSWs, and students to craft deep learning experiences</li> </ul>
<p>Project Partners (Consultants)</p>	<ul style="list-style-type: none"> <li>• Conduct professional learning for TAs, SSWs, and program staff in their areas of expertise</li> <li>• Advise on trauma-informed and culturally responsive-sustaining strategies and review exemplar lessons</li> <li>• Assist in dissemination of resources and presenting about the work at conferences</li> </ul>
<p>Project Partners (Schools)</p>	<ul style="list-style-type: none"> <li>• Coordinate scheduling for professional development and residencies</li> <li>• Ensure alignment with school and district priorities; support planning and logistics for implementation; facilitate data collection for evaluation; implement processes for sustaining project activities beyond grant period</li> <li>• Support participation of teachers and social workers in all professional development sessions; support creation of exemplar lessons</li> </ul>
<p>Metis (evaluator partner)</p>	<ul style="list-style-type: none"> <li>• Oversees all aspects of evaluation design and implementation, including formative and summative assessment based on qualitative and quantitative analytic methods; meets with Leadership Team monthly and provides ongoing reporting and recommendations; partners in dissemination of findings</li> </ul>

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## Other Attachment File(s)

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\* **Mandatory Other Attachment Filename:**

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U.S. Department of Education, CFDA 84.351A  
Young Audiences, Inc.

Project: Responsive Arts in School Education (RAISE)

### Application Attachments

Appendix A: Support Letters

Appendix B: Resumes

Appendix C: Narrative Support Materials

**Appendix D: Verification of LEA Eligibility**

Appendix E: Verification of 501 c 3 and National Organization Status

RAISE Applicant Pool

School	Grades	Address	estimated population aged 5- 17	estimated number of relevant children in poverty who are related to the householder	%
Gardner Pilot Academy	PK-8	30 Athol Street, Allston, MA 02134	74,147	19,777	27%
Lawrence High School Campus	9-12	70-71 N Parish Road, Lawrence, MA 01843	15,017	3,426	23%
Edison School of the Arts 47	K-8	777 S. White River Pkwy W. Dr. Indianapolis, IN 46221	51,123	13,567	27%
Hillside Conant School	2-12	690 Courtenay Dr NE, Atlanta, GA 30306	58,227	18,258	31%
Youth Villages, Inner Harbour Campus	Ages 7-18	4685 Dorsett Shoals Road, Douglasville, GA 30135	NA	NA	95%
F.J. Kingsbury Elementary School	K-5	220 Columbia Blvd. Waterbury, CT 06710-1401	17,959	6,086	34%
Warren Harding High School	9-12	1734 Central Ave. Bridgeport, CT 06610-2763	23,581	7,017	30%
Columbia Elementary School	PK-6	3120 St. Louis Ave. St. Louis, MO 63106	38,087	10,781	28%
Mann Elementary School	PK-6	4047 Juniata St. St. Louis, MO 63116	38,087	10,781	28%
Cary Elementary School	K-5	2009 Andrews Blvd Hampton, VA 23663	19,937	3,962	20%
Machen Elementary School	PK-5	20 Sacramento Dr Hampton, VA 23666	19,937	3,962	20%
Nash Elementary School	K-8	4837 W Erie St Chicago, IL 60644-1720	393,310	85,717	22%
Oscar DePriest Elementary	PK-8	139 S Parkside Ave Chicago, IL 60644-3944	393,310	85,717	22%
Mexicayotl Academy	K-20	2059 N. Grand Avenue, Nogales, AZ 85621	NA	NA	38%
Rio Rico High School	9-12	590 N. Camino Galindo Rio Rico, AZ 85648	3,987	891	22%
Woodrow Wilson Elementary School	PK-5	175 Girard Avenue, Trenton, NJ 08638	13,365	4,298	32%
Washington Avenue Elementary School	PK-5	225 West Washington Ave, Pleasantville, NJ 08232	3,394	736	22%
William Rainey Harper	PK-8	5515 Ira Ave Cleveland, OH 44144-3839	59,776	23,212	39%
Mary M. Bethune	PK-8	11815 Moulton Ave Cleveland, OH 44106-1432	59,776	23,212	39%
Johnston Elementary	K-5	3633 N. 14th Street Abilene, TX 79603	17,940	3,660	20%
Bowie Elementary	K-5	2034 Jeanette St Abilene, TX 79602	17,940	3,660	20%
Duquesne Elementary School	PK-6	300 Kennedy Avenue Duquesne, PA 15110	934	381	41%
Sto-Rox Upper Elementary	4-6	298 Ewing Rd, McKees Rocks, PA 15136	1,812	608	34%
Woodland Hills Intermediate School	6-8	2550 Greensburg Pike, Pittsburgh, PA 15218	6,099	1,353	22%
Buffalo Public School #61	PK-4	453 Leroy Avenue, Buffalo, NY 14215	39,847	15,175	38%
Young Audiences Charter School	PK-12	1407 Virgil St, Gretna, LA 70053 (Kate Middleton, 1-5)	67,188	14,739	22%

<b>School</b>	<b>Grades</b>	<b>Address</b>	<b>estimated population aged 5- 17</b>	<b>estimated number of relevant children in poverty who are related to the householder</b>	<b>%</b>
Young Audiences Charter School at Burmaster	6-10	1000 Burmaster St, Gretna, LA 70053	67,188	14,739	22%
Audubon Elementary School	K-5	200 W. Loyola Drive Kenner, LA 70062	67,188	14,739	22%
Lincoln Elementary School for the Arts	PK-8	1429 Ames Blvd. Marrero, LA 70072	67,188	14,739	22%
GT Woods Elementary School	PK-5	1037 31 St. Kenner, LA 70065	67,188	14,739	22%
Young Audiences Charter School at Lawrence D. Crocker	PK-8	2301 Marengo Street New Orleans, LA 70125	54,846	19,898	36%
Morris Jeff Community School	PK-8	2239 Poydras Street New Orleans, LA 70119	67,188	14,739	22%
Texas Serenity Academy	K-8	8500 Sweetwater Ln, Houston, TX 77037	NA	NA	100%
Chancellor Elementary	PK-5	4350 Boone Rd. Houston, TX 77072	55,595	14,823	27%
Goodman Elementary	1-5	9325 Deer Trail Dr, Houston, TX 77088	67,500	18,475	27%

# Mexicayotl Academy Inc.

CTDS 128703000 COUNTY: Santa Cruz

Hold Harmless Rate: 95%/90%

## Title I-A

FY21 Final Allocation

vs.

FY22 Preliminary



ARIZONA DEPARTMENT OF EDUCATION EDUCATOR AND SCHOOL EXCELLENCE

REALLOCATED			
Final FY21			
Prelim FY22			

POPULATION & POVERTY	Final FY21	Prelim FY22		Final FY21	Prelim FY22
Census Poverty			Reallocated		
Neglected			After Hold Harmless		
Delinquent			± Add-back of Unused Reserve		
Foster			± School Improvement		
TANF			± Admin Set Aside		
<b>Total Formula Count #</b>			± New & Expanding Charter		
<b>Census Poverty %</b>		0.00%	± Prior Year Adjustment		
Census Population			± MOE Adjustment		
<b>Oct AzEDS/HNS :</b>					
Poverty Counts	219	223			
Population Counts	237	239			
Poverty # Adjustment					
<b>Adjusted Poverty #</b>	91	71	Before MOE Redistribution		
Adjusted Population	237	239	Allocation		
<b>Adjusted Poverty %</b>	38.43%	29.5%			

PR/Award # S351A210077

**Texas Education Agency  
Federal Fiscal Compliance and Reporting Division  
Campuses Served with Title I, Part A Funding  
Fiscal Year 2021**

Region / LEA Name Campus / Campus Name	T1 Status	Low Income Percent
<b>10 057816 A W BROWN LEADERSHIP ACADEMY</b>		
057816101 QUEST CAMPUS KINDER THRU 8	SW	77.28%
057816102 GENESIS CAMPUS PRE-K THRU 5	SW	92.84%
<b>10 057829 A+ ACADEMY</b>		
057829001 A+ ACADEMY EL	SW	96.33%
057829002 A+ SECONDARY SCHOOL	SW	90.68%
<b>04 101871 A+ UNLIMITED POTENTIAL</b>		
101871102 A+ UNLIMITED POTENTIAL - UNIVERSITY	SW	67.65%
<b>12 109901 ABBOTT ISD</b>		
109901001 ABBOTT SCHOOL	SW	31.69%
<b>17 095901 ABERNATHY ISD</b>		
095901001 ABERNATHY H S	SW	41.73%
095901041 ABERNATHY MIDDLE	SW	53.41%
095901101 ABERNATHY EL	SW	53.65%
<b>14 221901 ABILENE ISD</b>		
221901103 BONHAM EL	SW	76.64%
221901104 BOWIE EL	SW	79.03%
221901112 JACKSON EL	SW	63.84%
221901113 JOHNSTON EL	SW	79.63%
221901116 LEE EL	SW	76.96%
221901120 REAGAN EL	SW	83.50%
221901151 THOMAS EL	SW	63.35%
221901152 ORTIZ EL	SW	90.48%
221901153 BASSETTI EL	SW	67.29%
221901155 MARTINEZ EL	SW	90.33%
221901156 LONG EARLY LEARNING CENTER	SW	97.65%
<b>10 057814 ACADEMY FOR ACADEMIC EXCELLENCE</b>		
057814001 DALLAS COUNTY JUVENILE JUSTICE	SW	100.00%
057814002 DRC CAMPUS	SW	100.00%
057814003 MEDLOCK YOUTH VILLAGE	SW	100.00%
057814004 SAU CAMPUS	SW	100.00%
057814005 LETOT CAMPUS	SW	100.00%
<b>12 014901 ACADEMY ISD</b>		
014901001 ACADEMY H S	SW	34.06%
014901041 ACADEMY J H	SW	39.46%
014901101 ACADEMY INT	SW	44.19%
014901102 ACADEMY EL	SW	46.98%
<b>04 101810 ACADEMY OF ACCELERATED LEARNING INC</b>		
101810002 ACADEMY OF ACCELERATED LEARNING	SW	97.00%
<b>10 057810 ACADEMY OF DALLAS</b>		
057810101 ACADEMY OF DALLAS	SW	99.50%
<b>04 101849 ACCELERATED INTERMEDIATE ACADEMY</b>		
101849101 ACCELERATED INTERDISCIPLINARY ACAD	SW	95.00%
<b>16 180903 ADRIAN ISD</b>		
180903001 ADRIAN SCHOOL	SW	65.10%
<b>10 057806 ADVANTAGE ACADEMY</b>		
057806101 ADVANTAGE ACADEMY	SW	75.64%
<b>02 178901 AGUA DULCE ISD</b>		
178901001 AGUA DULCE H S	SW	73.30%

PR/Award # S351A210077

**Texas Education Agency  
Federal Fiscal Compliance and Reporting Division  
Campuses Served with Title I, Part A Funding  
Fiscal Year 2021**

Region / LEA Name Campus / Campus Name		T1 Status	Low Income Percent
<b>08</b>	<b>019907 TEXARKANA ISD</b>		
019907111	SPRING LAKE PARK EL	SW	86.20%
019907113	WAKE VILLAGE EL	SW	83.00%
019907115	PAUL LAURENCE DUNBAR EARLY EDUCATION CENTER	SW	100.00%
<b>04</b>	<b>084906 TEXAS CITY ISD</b>		
084906002	LA MARQUE H S	SW	81.88%
084906043	LA MARQUE MIDDLE	SW	92.94%
084906101	FRY INT	SW	76.33%
084906102	HEIGHTS EL	SW	88.25%
084906103	KOHFELDT EL	SW	86.82%
084906104	MANUAL GUAJARDO JR EL	SW	75.19%
084906105	ROOSEVELT-WILSON EL	SW	76.91%
084906109	CALVIN VINCENT PRE-K HEAD START	SW	79.20%
084906110	HAYLEY EL	SW	91.35%
084906111	SIMMS EL	SW	91.99%
<b>14</b>	<b>221801 TEXAS COLLEGE PREPARATORY ACADEMIES</b>		
221801005	HUNTSVILLE CLASSICAL ACADEMY	SW	62.40%
221801026	VISTA ACADEMY OF GARLAND	SW	98.90%
221801033	VISTA ACADEMY OF JASPER	SW	52.63%
221801039	CLAY CLASSICAL ACADEMY	SW	73.62%
221801044	VISTA ACADEMY OF EDINBURG	SW	84.78%
221801045	VISTA ACADEMY OF CROCKETT	SW	65.00%
221801048	VISTA ACADEMY OF AUSTIN-MUELLER	SW	56.49%
221801052	VISTA ACADEMY OF BEAUMONT	SW	49.02%
221801055	VISTA ACADEMY OF PASADENA	SW	65.82%
221801057	VISTA ACADEMY OF HUMBLE	SW	68.50%
221801061	FOUNDERS CLASSICAL ACADEMY OF MESQUITE	SW	80.03%
221801062	MAINLAND PREPARATORY ACADEMY	SW	82.31%
221801065	FALLBROOK ACADEMY	SW	76.80%
221801069	WESTCHASE CLASSICAL ACADEMY	SW	88.68%
<b>15</b>	<b>226801 TEXAS LEADERSHIP PUBLIC SCHOOLS</b>		
226801001	TEXAS LEADERSHIP OF SAN ANGELO	SW	45.84%
226801002	TEXAS LEADERSHIP OF MIDLAND	SW	35.53%
226801003	TEXAS LEADERSHIP OF ARLINGTON	SW	77.59%
226801004	TEXAS LEADERSHIP OF ABILENE	SW	60.52%
<b>13</b>	<b>105802 TEXAS PREPARATORY SCHOOL</b>		
105802041	TEXAS PREPARATORY SCHOOL	SW	47.00%
105802101	TEXAS PREPARATORY SCHOOL - AUSTIN CAMPUS	SW	39.00%
<b>13</b>	<b>227905 TEXAS SCH FOR THE BLIND &amp; VISUALLY IMPAIRED</b>		
227905001	TEXAS SCHOOL FOR THE BLIND AND VISUALLY IMPAIRED	SW	77.00%
<b>13</b>	<b>227906 TEXAS SCH FOR THE DEAF</b>		
227906001	TEXAS SCHOOL FOR THE DEAF	SW	71.00%
<b>11</b>	<b>220814 TEXAS SCHOOL OF THE ARTS</b>		
220814101	TEXAS SCHOOL OF THE ARTS	TA	17.89%
<b>06</b>	<b>170801 TEXAS SERENITY ACADEMY</b>		
170801003	TEXAS SERENITY ACADEMY	SW	100.00%
170801004	TEXAS SERENITY ACADEMY - GANO	SW	100.00%
<b>16</b>	<b>211901 TEXHOMA ISD</b>		
211901101	TEXHOMA EL	SW	66.00%

PR/Award # S351A210077



Download Douglas County FRL Report \*.csv

<b>Douglas County (648) Free and Reduced Lunch (FRL) - Fiscal Year 2021 Data Report</b>		
<b>School</b>		<b>Percentage of Free and Reduced Lunch KK-12</b>
<b>ID</b>	<b>Name</b>	
0187	Alexander High School	35.32
5052	Annette Winn Elementary School	71.78
0178	Arbor Station Elementary School	55.16
2050	Beulah Elementary School	66.36
0107	Bill Arp Elementary School	63.80
0198	Bright Star Elementary School	70.22
0407	Brighten Academy	31.37
0398	Burnett Elementary School	82.78
0208	Chapel Hill Elementary School	50.13
0100	Chapel Hill High School	38.18
3550	Chapel Hill Middle School	42.38
0188	Chestnut Log Middle School	71.92
0184	Dorsett Shoals Elementary School	63.74
4050	Douglas County High School	53.13
0498	Eastside Elementary School	81.28
0213	Factory Shoals Elementary School	73.70
0108	Factory Shoals Middle School	60.17
0180	Fairplay Middle School	29.43
0200	Holly Springs Elementary	42.60
0175	Lithia Springs Comprehensive High School	61.72
3052	Lithia Springs Elementary School	77.24
0112	Mason Creek Elementary School	44.03
0113	Mason Creek Middle School	50.84
0303	Mirror Lake Elementary School	46.97
4052	Mount Carmel Elementary School	64.44
0203	New Manchester Elementary School	61.16
0212	New Manchester High School	52.11
0104	North Douglas Elementary School	78.13
0193	South Douglas Elementary School	26.10
5050	Stewart Middle School	75.50
0298	Sweetwater Elementary School	72.61
2054	Turner Middle School	72.24
1054	Winston Elementary School	62.12
0103	Yeager Middle School	60.62
0507	Youth Villages at Inner Harbour	*
<b>Percentage of Free and Reduced Lunch at System 648-Douglas County</b>		<b>55.14</b>

**Notice:**

- "\*" indicates Free and Reduced Lunch (FRL) percentage is greater than 95%.
- "#" indicates Free and Reduced Lunch (FRL) percentage is less than 5%.
- "NA" indicates school does not participate in the FRL program.

Georgia Department of Education  
 Richard Woods, State Superintendent of Schools  
 April 08, 2021 04:09 p.m.



U.S. Department of Education, CFDA 84.351A  
Young Audiences, Inc.

Project: Responsive Arts in School Education (RAISE)

### Application Attachments

Appendix A: Support Letters

Appendix B: Resumes

Appendix C: Narrative Support Materials

Appendix D: Verification of LEA Eligibility

Appendix E: Verification of 501 c 3 and National Organization Status



YOUNG AUDIENCES INC  
171 MADISON AVE SUITE 200  
NEW YORK NY 10016-5110



002308

Employer Identification Number  
Person to Contact  
Toll Free Telephone Number

Dear Taxpayer:

This is in response to your Mar. 19, 2013, request for information regarding your tax-exempt status.

Our records indicate that you were recognized as exempt under section 501(c)(3) of the Internal Revenue Code in a determination letter issued in August 1953.

Our records also indicate that you are not a private foundation within the meaning of section 509(a) of the Code because you are described in section(s) 509(a)(1) and 170(b)(1)(A)(vi).

Donors may deduct contributions to you as provided in section 170 of the Code. Bequests, legacies, devises, transfers, or gifts to you or for your use are deductible for Federal estate and gift tax purposes if they meet the applicable provisions of sections 2055, 2106, and 2522 of the Code.

Please refer to our website [www.irs.gov/eo](http://www.irs.gov/eo) for information regarding filing requirements. Specifically, section 6033(j) of the Code provides that failure to file an annual information return for three consecutive years results in revocation of tax-exempt status as of the filing due date of the third return for organizations required to file. We will publish a list of organizations whose tax-exempt status was revoked under section 6033(j) of the Code on our website beginning in early 2011.

YOUNG AUDIENCES INC  
171 MADISON AVE SUITE 200  
NEW YORK NY 10016-5110

If you have any questions, please call us at the telephone number shown in the heading of this letter.

Sincerely yours,

Richard [REDACTED] t Manager  
Accounts Management Operations

CERTIFICATE OF INCORPORATION

OF

YOUNG AUDIENCES, INC.

Pursuant to the Membership Corporations Law

- - - -

WE, the undersigned, for the purpose of forming a membership corporation pursuant to the Membership Corporations Law of the State of New York, hereby certify:

1. The name of the proposed corporation shall be YOUNG AUDIENCES, INC.

[ 2. The purposes for which it is to be formed are:  
To acquire by gift, devise or otherwise, money and property of every kind, nature and description, and to donate to organizations the income and the proceeds thereof, exclusively for the purpose of giving or making available free concerts, lectures and demonstrations, particularly to children of school age, and for making contributions or gifts thereof to or for the use of any corporation, or trust, or community chest, fund, or foundation, organized and operated exclusively for religious, charitable, scientific, literary or educational purposes, no part of the net earnings of which inures to the benefit of any private shareholder or individual, and no substantial part of the activities of

which is carrying on propaganda, or otherwise attempting to influence legislation.

The Corporation shall not engage in any activity which will bring it within the purview of Section 11 of the Membership Corporations Law of the State of New York or any of its subsections. No substantial part of its activities shall be carrying on propaganda, or otherwise attempting to influence legislation.

The Corporation shall not operate for pecuniary profit, and shall not make or declare dividends. No part of its net earnings shall inure to the benefit of any member or individual. Upon the dissolution or other termination of the corporation no part of the money or other property then held by it shall be distributed to, or inure to the benefit of, any member.

3. The territory in which its operations are principally to be conducted is the United States.

4. The city and county in which its office is to be located are the City, County and State of New York.

5. The number of its directors shall not be less than three (3) nor more than seventeen (17).

6. The names and residences of the directors until the first annual meeting are:

NAMES

Rosalie J. Leventritt

Nina Perera Collier

Rudolf Sarkin

George Szell

T. Roland Berner

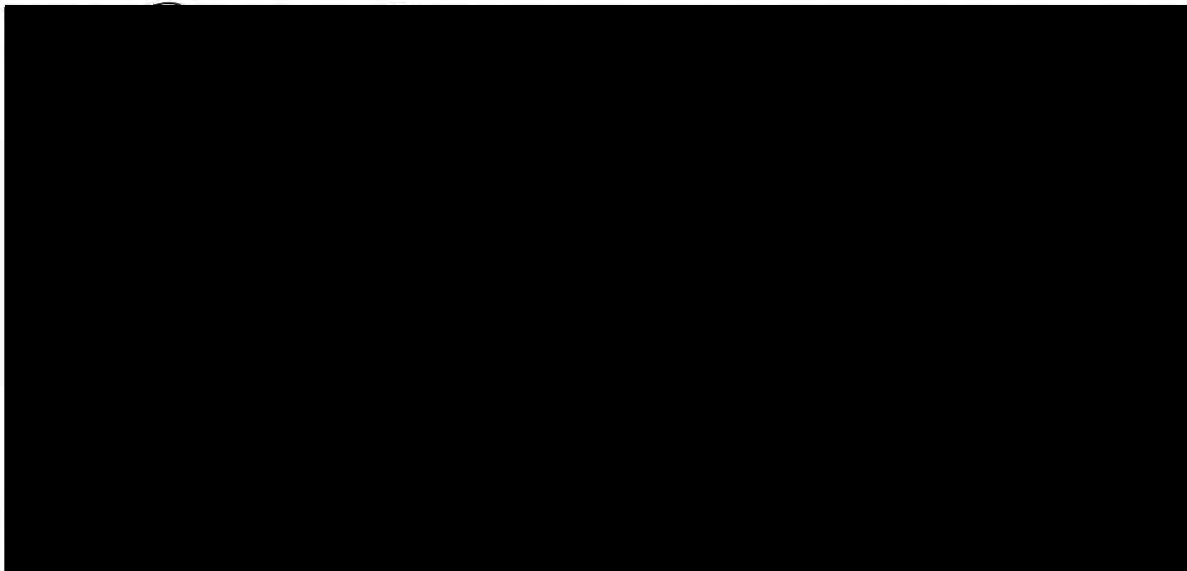
Julian S. Bush

ADDRESSES



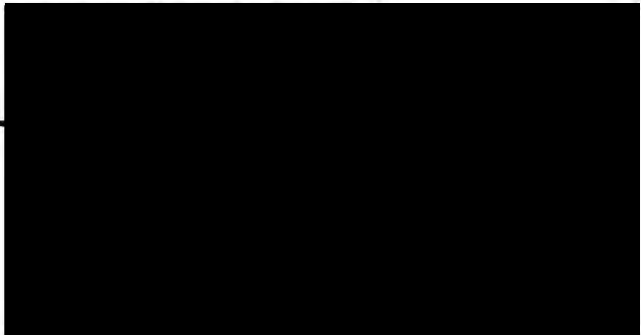
7. All of the subscribers to this Certificate are of full age and citizens of the United States and residents of the State of New York, and all of the persons named as directors are citizens of the United States and at least one of them is a resident of the State of New York.

IN WITNESS WHEREOF, we have made, subscribed and acknowledged this certificate, this 27th day of February, 1952.



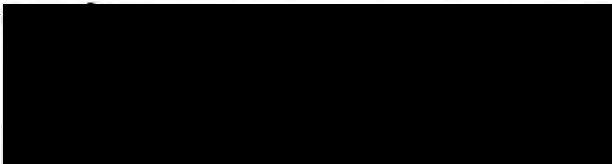
STATE OF NEW YORK    }  
                              } SS:  
COUNTY OF NEW YORK }

On this 27th day of February, 1952, before me personally came T. ROLAND BERNER, M. VICTOR LEVENTRITT, JULIAN S. BUSH, AARON LEWITTES and ANN K. DURHAM, to me known and known to me to be the same persons described in and who executed the foregoing certificate of incorporation, and they thereupon severally duly acknowledged that they executed the same.

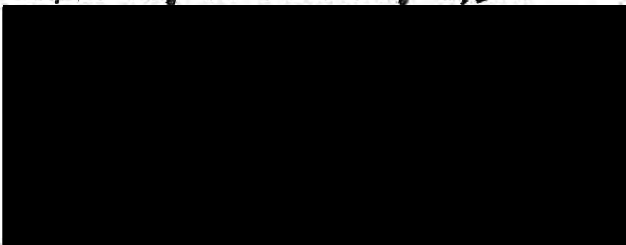


STATE OF NEW YORK    }  
                              } SS:  
COUNTY OF NEW YORK }

JULIAN S. BUSH, being duly sworn, deposes and says that he is attorney for the subscribers to the annexed certificate of incorporation, and that no previous application for the approval of said certificate by any justice of the Supreme Court has ever been



Sworn to before me this  
27th day of February 1952.

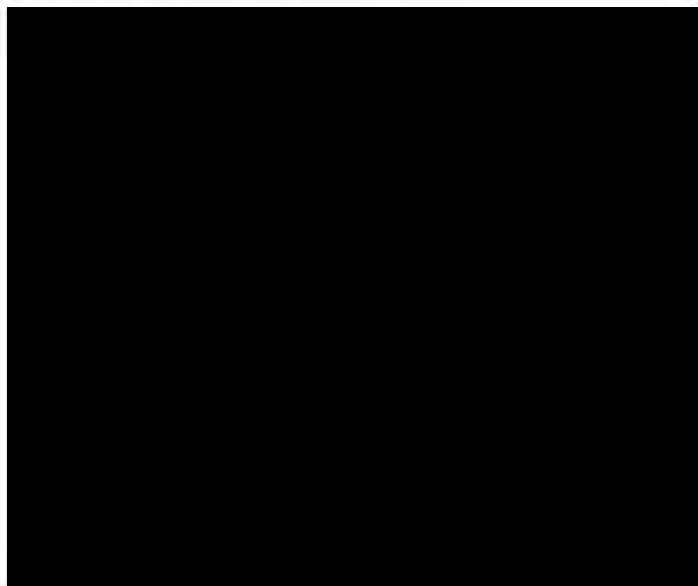


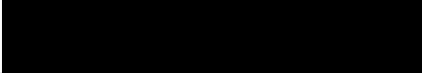
STATE OF NEW YORK    )  
                          ) SS:  
COUNTY OF NEW YORK   )

T. ROLAND BERNER, M. VICTOR LEVENTRITT, JULIAN S. BUSH, AARON LEWITTES and ANN K. DURHAM, each being duly sworn, depose and say, and each for himself deposes and says, that he is one of the persons described in and who executed the foregoing certificate of incorporation, and that he is of full age, a citizen of the United States, and a resident of the State of New York, and that this is not the certificate of incorporation of an existing unincorporated association, society, league or club.

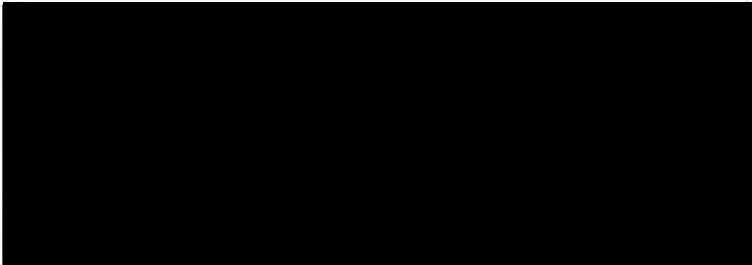
Sworn to before me this    )  
27th day of February 1952. )

\_\_\_\_\_)  
Cc:    )  
      )  
      )  
      )  
      )



I,  a Justice of the  
Supreme Court of the First Judicial District, hereby approve  
the foregoing certificate of incorporation of YOUNG  
AUDIENCES, INC.

Dated: New York,  
March 13, 1952





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- [TRUSTS & ESTATES](#)
- [DONORS](#)
- [FORMS](#)



## Search Charities Database

- [About the Charities Bureau](#)



Posting here does not mean the organization is an approved tax-exempt organization under the Internal Revenue Code. The IRS determines tax-exempt status.

Contributions are not tax deductible unless the IRS determines the organization is tax-exempt. To search a list of tax-exempt organizations, use [the IRS Exempt Organization Search Tool](#) provided by the IRS. Some organizations, like religious organizations, may not appear on the IRS list because they are not required to file with IRS in order to be tax-exempt.

- [Complaint Form](#)



For information about the deductibility of contributions to organizations with pending applications for tax exempt status from the IRS, visit [IRS.Gov](#).

- [FAQs](#)



- [Guides & Publications](#)



- [Helpful Websites](#)



- [Pennies for Charity](#)

SEARCH RESULTS SELECTION	
Organization Name:	YOUNG AUDIENCES INC
Registration Type:	
Registration Category:	
Month number fiscal year ends :	
Federal ID No. (EIN):	
NY State Reg. No.:	
County:	
Address:	
Web Site:	<a href="#"><u>www.youngaudiences.org</u></a>





### Documents Available:

- [Search the Registry](#)



Underlined documents can be viewed by clicking on the documents' names. When clicking on a document, depending on the browser you are using, it may be necessary to select a choice other than Open to access the document. For example, if given the choices Open and Save, it may necessary to click on Save to view the document.

• <b><u>Statutes &amp; Regulations</u></b>	Registration Statement for Charitable Organizations	08/01/1980
	<b>Annual Filing for Charitable Organizations</b>	<b>Fiscal Year End</b>
	<a href="#">Annual Filing for Charitable Organizations</a>	06/30/2019
• <b><u>Online Seminars</u></b>	<a href="#">Annual Filing for Charitable Organizations</a>	06/30/2018
	<a href="#">Annual Filing for Charitable Organizations</a>	06/30/2017
	<a href="#">Annual Filing for Charitable Organizations</a>	06/30/2016
	<a href="#">Annual Filing for Charitable Organizations</a>	06/30/2015
• <b><u>Contact Us</u></b>	<a href="#">Annual Filing for Charitable Organizations</a>	06/30/2014
	<a href="#">Annual Filing for Charitable Organizations</a>	06/30/2013
	<a href="#">Annual Filing for Charitable Organizations</a>	06/30/2012
	<a href="#">Annual Filing for Charitable Organizations</a>	06/30/2011
	<a href="#">Annual Filing for Charitable Organizations</a>	06/30/2010
	<a href="#">Annual Filing for Charitable Organizations</a>	06/30/2009
	<a href="#">Annual Filing for Charitable Organizations</a>	06/30/2008
	<a href="#">Annual Filing for Charitable Organizations</a>	06/30/2007
	<a href="#">Annual Filing for Charitable Organizations</a>	06/30/2006
	Annual Filing for Charitable Organizations	06/30/2005
	Annual Filing for Charitable Organizations	06/30/2004
	Annual Filing for Charitable Organizations	06/30/2003
	Annual Filing for Charitable Organizations	06/30/2002
	Annual Filing for Charitable Organizations	06/30/2001
	Annual Filing for Charitable Organizations	06/30/2000
	Annual Filing for Charitable Organizations	06/30/1999
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	Annual Filing for Charitable Organizations	06/30/1997
	Annual Filing for Charitable Organizations	06/30/1996
	Annual Filing for Charitable Organizations	06/30/1995
	Annual Filing for Charitable Organizations	06/30/1994
	Annual Filing for Charitable Organizations	06/30/1993
	Annual Filing for Charitable Organizations	06/30/1992
	Annual Filing for Charitable Organizations	06/30/1991
	Annual Filing for Charitable Organizations	06/30/1990
	Annual Filing for Charitable Organizations	06/30/1989
	Annual Filing for Charitable Organizations	06/30/1988
	<b>Other Filed Documents</b>	<b>Received</b>
	<a href="#">IRS Annual Return</a>	02/15/2008

If no Filing Year End date appears, then the filing is currently being processed.

Documents listed above include the most commonly requested filings received by the Charities Bureau from the specified registrant. Listed documents that were received on or after November 13, 2006 are available for online viewing by clicking on the appropriate link. Listed documents received prior to November 13, 2006 and other filings made by the registrant are available by utilizing this agency's **Freedom of Information Law (FOIL)** process.

Private foundations that have filed Internal revenue Service form 990-PF may also have filed a list of contributors and the amounts of their contributions (Schedule B to the 990-PF). A copy of such a list may also be requested through the **Freedom of Information Law (FOIL)** process.

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A map of the United States showing the distribution of the 100 most common surnames. States are colored purple if the surname is found there and white if it is not. Yellow dots indicate the location of the surname's origin. The map shows a high concentration of surnames in the Northeast and Midwest, with a few scattered in the West and South.

State	Surname Found	Origin Location
WA	Yes	Yes
OR	Yes	Yes
CA	Yes	Yes
AZ	Yes	Yes
TX	Yes	Yes
LA	Yes	Yes
FL	Yes	Yes
MT	No	No
ND	No	No
SD	No	No
NE	No	No
KS	Yes	Yes
OK	No	No
WY	No	No
UT	No	No
NV	No	No
ID	No	No
MT	No	No
ND	No	No
SD	No	No
NE	No	No
KS	Yes	Yes
OK	No	No
TX	Yes	Yes
LA	Yes	Yes
MS	No	No
AL	No	No
GA	Yes	Yes
SC	Yes	Yes
NC	No	No
VA	Yes	Yes
WV	No	No
KY	No	No
TN	No	No
MO	Yes	Yes
AR	Yes	Yes
IL	Yes	Yes
IN	Yes	Yes
OH	Yes	Yes
PA	Yes	Yes
NY	Yes	Yes
MA	Yes	Yes
RI	Yes	Yes
CT	Yes	Yes
NJ	Yes	Yes
DE	No	No
MD	No	No
DC	No	No
VT	Yes	Yes
NH	Yes	Yes
ME	Yes	Yes
AK	No	No
HI	No	No

The Young Audiences Arts for Learning is comprised of affiliated 501(c)(3) nonprofit organizations throughout the United States. The YA Network collectively impacts over 5 million children and youth across the country each year.



Young  
Audiences  
Arts for  
Learning

### The National Young Audiences Arts for Learning Network

YOUNG AUDIENCES OF ABILENE ABILENE, TX	KANSAS CITY YOUNG AUDIENCES KANSAS CITY, MO
YOUNG AUDIENCES OF HOUSTON HOUSTON, TX	ARTS FOR LEARNING CONNECTICUT HAMDEN, CT
YOUNG AUDIENCES OF LOUISIANA NEW ORLEANS, LA	ARTS FOR LEARNING INDIANA INDIANAPOLIS, IN
YOUNG AUDIENCES OF MARYLAND BALTIMORE, MD	ARTS FOR LEARNING MIAMI MIAMI, FL
YOUNG AUDIENCES OF MASSACHUSETTS BOSTON, MA	ARTS FOR LEARNING SAN DIEGO SAN DIEGO, CA
YOUNG AUDIENCES NJ & EASTERN PA PRINCETON, NJ	ARTS FOR LEARNING SANTA CRUZ COUNTY NOGALES, AZ
YOUNG AUDIENCES NEW YORK NEW YORK, NY	ARTS PARTNERS WICHITA, KS
YOUNG AUDIENCES OF NORTHEAST TEXAS TYLER, TX	THINK 360 ARTS FOR LEARNING DENVER, CO
YOUNG AUDIENCES OF NORTHERN CALIFORNIA SAN FRANCISCO, CA	ARTS EDUCATION COLLABORATIVE PITTSBURGH, PA
YOUNG AUDIENCES OF OREGON & SW WASHINGTON PORTLAND, OR	ARTS NOW LEARNING ATLANTA, GA
YOUNG AUDIENCES OF SOUTHEAST TEXAS BEAUMONT, TX	ARKANSAS LEARNING THROUGH THE ARTS HOT SPRINGS VILLAGE, AR
YOUNG AUDIENCES OF SOUTHWEST FLORIDA NAPLES, FL	CHICAGO ARTS PARTNERSHIPS IN EDUCATION CHICAGO, IL
YOUNG AUDIENCES OF VIRGINIA NORFOLK, VA	BIG THOUGHT DALLAS, TX
YOUNG AUDIENCES OF WESTERN NEW YORK BUFFALO, NY	CENTER FOR ARTS- INSPIRED LEARNING CLEVELAND, OH
	SPRINGBOARD TO LEARNING ST. LOUIS, MO



Young  
Audiences  
Arts for  
Learning

## Budget Narrative File(s)

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\* **Mandatory Budget Narrative Filename:**

Add Mandatory Budget Narrative

Delete Mandatory Budget Narrative

View Mandatory Budget Narrative

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

Add Optional Budget Narrative

Delete Optional Budget Narrative

View Optional Budget Narrative

**BUDGET NARRATIVE – Young Audiences, Inc.****1. PERSONNEL**

---

The national office of Young Audiences will take an active role in the implementation of this five year program. Next to each job title is the portion of base salary dedicated to this project.

The **National Executive Director** (.15) is the Project Advisor and will overall see all programmatic and financial activity in addition to overall management of the YA national staff and all project partners. The **Director of Strategic Partnerships and Network Relations** (.4) will oversee the day to day activity and will be person directly connected to the program and research personnel described in the contractual section. A **Program Manager** (.75) will be hired to oversee implementation logistics amongst the YA affiliate and school partners. The **Director of Communications** (Yr. 1-4 .3, Yr 5 .4) will oversee all internal communications amongst the project partners and provide an external communications role throughout the entire project period. The YA **Finance Assistant** (.75) will execute all receivables and disbursements from the project partners and develop a chart of accounts specific to this program and aligned to the detailed budget activity provided. In Year 4 the **YA Communications Associate** (Yr 4 .2, Yr 5 .4) will be added to the team for dissemination and publishing responsibilities.

YAI Personnel	Year 1	Year 2	Year 3	Year 4	Year 5	Total
YAI Program Director						
YAI Program Manager						
YAI Director of Communications						
YAI Communications Associate						
YAI Finance Assistant						



YAI Executive Director/Program Advisor						
--	--	--	--	--	--	--

**Young Audiences Louisiana** will take on teaching, curriculum development, online learning platform and documentation responsibilities for the project. The **YALA Director of Education and Programs (.5)** will oversee all RAISE activity in Louisiana and supervision the YALA team. The **YALA Arts Integration Coordinator (.4)** will develop and pilot arts integration strategies for the project. The **YALA Director of Program Communications (.4)** will build out and manage the online learning platform share by the project participants. The **YALA Documentation Specialist and Program Manager (.4)** will oversee and implement all documentation efforts utilized for teaching, learning and assessment.

YALA Personnel	Year 1	Year 2	Year 3	Year 4	Year 5	Total
Lead instructional advisor						
Arts integration advisor						
Distance Learning Platform advisor						
Documentation specialist						
Teaching Artists / part-time salary						

Beginning in Year 2, the project budget identifies site based **Program Managers** at participating affiliate sites. Calculations are determined based on 40% of a base salary of [REDACTED] per annum.

Affiliate Program Managers	Year 1	Year 2 5 sites	Year 3 9 sites	Year 4 13 sites	Year 5 13 sites	Total
Program Managers (site based)						

## 2. FRINGE BENEFITS

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A fringe rate of [REDACTED] includes payroll taxes (Social security, Medicare), health benefits, short term and long term disability, NYS unemployment and workers compensation, NYC family leave and 403 (b) contributions provided by Young Audiences, Inc.

Young Audiences Louisiana calculates fringe benefits at [REDACTED] for its employees.

A fringe rate of [REDACTED] is applied to affiliate program manager employees (payroll taxes and workers compensation).

Fringe Benefits	Year 1	Year 2	Year 3	Year 4	Year 5	Total
YAI Personnel @ [REDACTED]						
YALA Personnel @ [REDACTED]						
Affiliate Program Managers @ [REDACTED]						

## 3. TRAVEL

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The travel section anticipates:

Site visits to each participating affiliate per year for YAI staff and a credentialed YA teaching artist observer. Two visits per year in Years 1&2, one visit per site in Years 3-5. Budgeted at \$ [REDACTED] per trip to include air travel, meals, hotel, ground travel and incidentals.

YAI Site Visits	Year 1 4 trips	Year 2 24 trips	Year 3 20 trips	Year 4 28 trips	Year 5 28 trips	Total
Site visits to each affiliate location (2 visitors per site/year; YAI staff and CTA observer) @ \$ [REDACTED] ea	[REDACTED]					

Evaluator site to each participating affiliate. Two visits per year in Years 1&2, one visit per site in Years 3-5. Budgeted at \$ [REDACTED] per trip to include air travel, meals, hotel, ground travel and incidentals.

Evaluator Site Visits	Year 1 2 trips	Year 2 12 trips	Year 3 10 trips	Year 4 14 trips	Year 5 14 trips	Total
1 person visits @ \$ [REDACTED] ea	[REDACTED]					

4 attendees (2 from YAI and 2 from YALA) to the annual DOE Conference in Washington DC. Budgeted at \$ [REDACTED] per trip to include air travel, meals, hotel, ground travel and incidentals.

US DOE Conference	Year 1	Year 2	Year 3	Year 4	Year 5	Total
4 attendees per year @ \$ [REDACTED] ea	[REDACTED]					

Teaching artist, program manager and school partner representative from each participating affiliate to the YA National Conference to present to conference attendees on the status and implementation of the project. Budgeted at \$ [REDACTED] per trip to include air travel, meals, hotel, ground travel and incidentals.

YA National Conference	Year 1 3 attendees	Year 2 18 attendees	Year 3 30 attendees	Year 4 42 attendees	Year 5 42 attendees	Total
Teaching artist, program manager, and school partner rep from each affiliate travel for presentation @ \$ [REDACTED] ea	[REDACTED]					

Video documentation visit per site. One trip per year to each participating affiliate site. Budgeted at \$ [REDACTED] per trip to include air travel, meals, hotel, ground travel and incidentals.

Documentor Site visits	Year 1	Year 2 6 trips	Year 3 10 trips	Year 4 14 trips	Year 5 14 trips	Total
1 person visits @ \$ [REDACTED] ea	[REDACTED]					

Local travel stipends. Budgeted @ \$ [REDACTED] per participating affiliate site for ground travel for teaching artists and participating affiliate staff for school implementation, professional development and observation.

	Year 1	Year 2	Year 3	Year 4	Year 5	Total
Local Travel Stipends	3 TA's	13 TA's	21 TA's	29 TA's	29 TA's	
3 artists at YALA; 2 artists per other affiliate						

#### 4. EQUIPMENT

Participating affiliates will receive a \$ technology stipend for camera and microphone purchases for program documentation. Year 1 anticipated a \$ technology upgrade for YAI to adequately document site visits for Years 1 – 5.

	Year 1	Year 2	Year 3	Year 4	Year 5	Total
Documentation Equipment	1 site	5 sites	4 sites	4 sites		
one camera and one mic per new site @ \$ per site						

#### 5. SUPPLIES

Supply costs provide instructional materials for classroom practice, educator professional development, teaching artist professional development, and family engagement events.

Classroom art making supplies are budgeted at \$ per classroom. Supplies for educator professional development are budgeted at \$ per session. Teaching Artist professional development is budgeted at \$ annually and family engagement workshops at \$ per affiliate site.

Project Supplies	Year 1	Year 2	Year 3	Year 4	Year 5	Total
Art-making supplies for units in schools						
Supplies for teacher PD						
Supplies for TA training						
Stipend for family engagement event per school						

## **6. CONTRACTUAL**

RAISE includes many contracted partners nationwide in the areas of instruction, documentation, assessment and professional development working with a diverse network of Young Audiences Arts for Learning affiliates and schools. Since YA affiliates have direct relationships with their school partners, these affiliates will receive funding support for educator and school social worker participants and will reimburse school and district expenses per the protocols established by each of those educational entities. As a national organization, Young Audiences, Inc. works with many regional and national partners and has a robust accounting system that ensures timely payment and the required documentation to streamline this element of the project efficiently. The Contractual partners include: Dramasol, The Center for Arts Education and Social Emotional Learning, Metis Associates, and YA Affiliate and Community Partners.

**Dramasol:** Dramasol will provide professional development instruction, coaching and field support working directly with teaching artists, school faculty and school social worker support staff (SSW).

Dramasol	Description	Year 1	Year 2	Year 3	Year 4	Year 5	Total
Dramasol consulting fee	15 hour training for large group of teaching artists						
Dramasol follow-up with residency TAs	5 hours session per site Including one-on-one review and response of TA lesson plans. \$ [REDACTED] plus \$ [REDACTED] per site						
Field support coaches (art therapy)	10 hours per teaching artist @ \$ [REDACTED] per hour						
Art therapy quarterly PL sessions with social workers	3 sessions, quarterly (1 facilitator, 1 consultant) @ \$ [REDACTED] per session						

Art therapy one-on-one coaching for SSWs	3 sessions per SSW @ \$ [REDACTED] per hour	\$ [REDACTED]
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**The Center for Arts Education and Social Emotional Learning (ArtsEdSEL):** ArtsEdSEL will serve as a communications arm of the project ensuring alignment to SEL frameworks at the local, state and national level as well as provide additional professional development support through its vast network of consultants of Arts Education SEL integrated practice and culturally responsive-sustaining practice.

ArtsEdSEL	Description	Year 1	Year 2	Year 3	Year 4	Year 5	Total
Other art therapy partner consulting fee	10 hour training for large group of teaching artists	[REDACTED]					
Additional art therapy follow-up with residency TAs	5 hours session per site Including one-on-one review and response of TA lesson plans. \$ [REDACTED] plus \$ [REDACTED] per site						
Culturally Responsive-Sustaining Pedagogy (CRSP) partner consulting fees	large group sessions for teaching artists						



Follow-up session consultant/facilitator fees	3 sessions, quarterly (1 facilitator, 1 consultant) @ \$ [REDACTED] per session	[REDACTED]
ArtsEdSEL consulting fee	Communications and project alignment to SEL benchmarks	

**Metis Associates:** Metis will serve as the project's evaluation, assessment and research partner. Well-respected in their work to examine arts-integrated practices, they will provide formative and summative research methodologies to ensure the diversity of practice required for such a vast network of national partners.

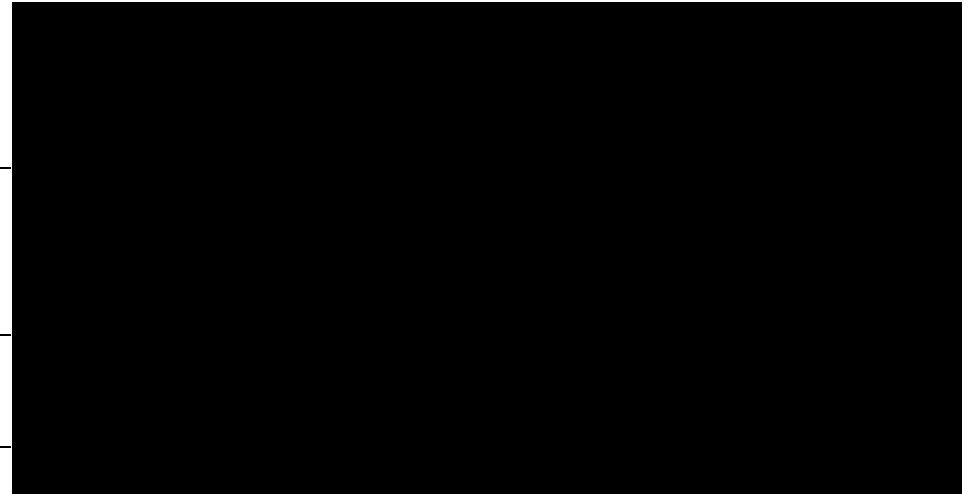
Metis Associates		Year 1	Year 2	Year 3	Year 4	Year 5	Total
Planning		[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]
Document Review							
Formative Reporting (Advisory Board)							
Instrument Development (IRB)							
Fieldwork							
Data Analysis							
Summative reporting							

**YA Affiliate and Community Partners:** Working with up to 14 Young Audiences Arts for Learning affiliates nationwide along with other community organizations, stipend support for RAISE school implementation and per session time for professional learning, planning and meeting time will be paid to YA affiliates and outside of network cultural organization partners who will in turn reimburse their networks using the practices already established for such payments. This will allow greater buy in of the program at the school level and strengthen the relationships that already exists in those communities.

YA Affiliate/Community Partners	Description	Year 1	Year 2	Year 3	Year 4	Year 5	Total
Video documentation and editing	documentation for dissemination for website and learning platform						
Technical support with online platform	buildout and support of online learning platform to include RAISE content						
SSW honorarium	2 SSW per site @ \$■ ea.						
50-hour TA training stipend, RAISE/CTA	\$■ per hour @ 50 hours						
50-hour TA training stipend, general	\$■ per hour @ 50 hours						
Follow-up session TA stipend	\$■ per hour @ 6 hours						

[illegible]

Teacher professional learning (TA fee)	2 sessions per school site (2 sites per affiliate) @ \$[REDACTED] per day	
Teaching artist advisor	20 hours, consulting on TA professional learning @ \$[REDACTED] per hr	
Professional learning for early career TAs conducted by CTAs	3 sessions, 2 artists for each session @ \$[REDACTED] per artist	



## **6. INDIRECT COSTS**

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For the purposes of this proposal, indirect costs were determined at the de minimis rate of [REDACTED] of budgeted wages and benefits.



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

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

Name of Institution/Organization

Young Audiences, 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.

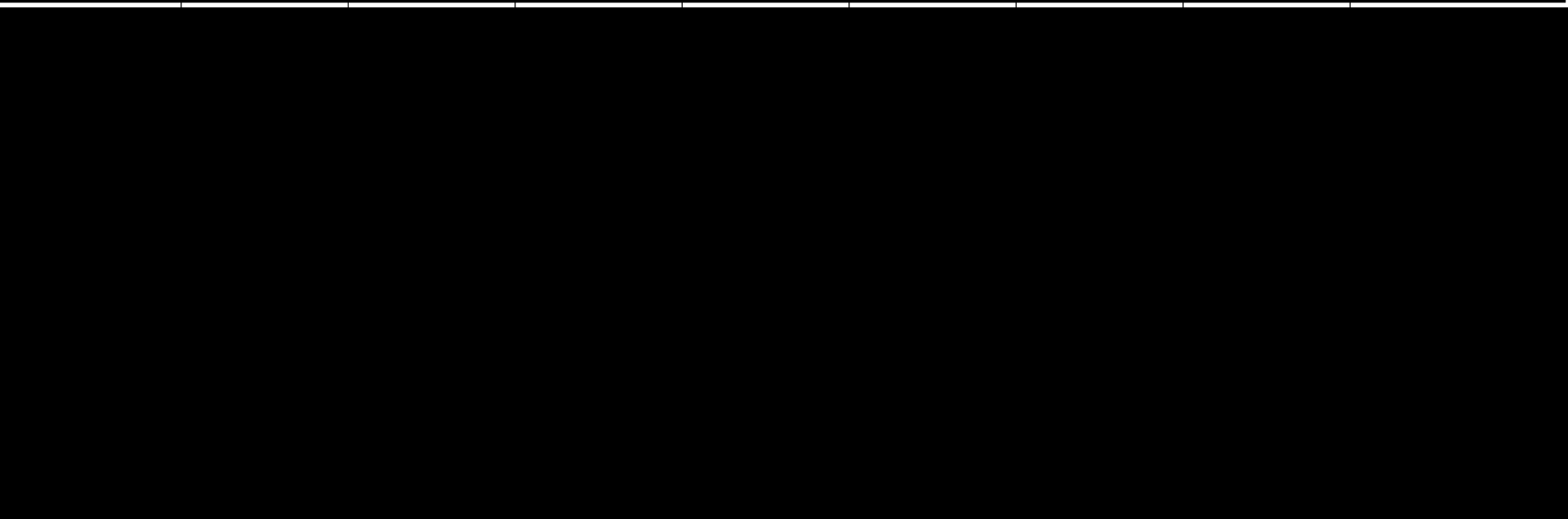
SECTION A - BUDGET SUMMARY  
U.S. DEPARTMENT OF EDUCATION FUNDS

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

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

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

PR/Award # S351A210077

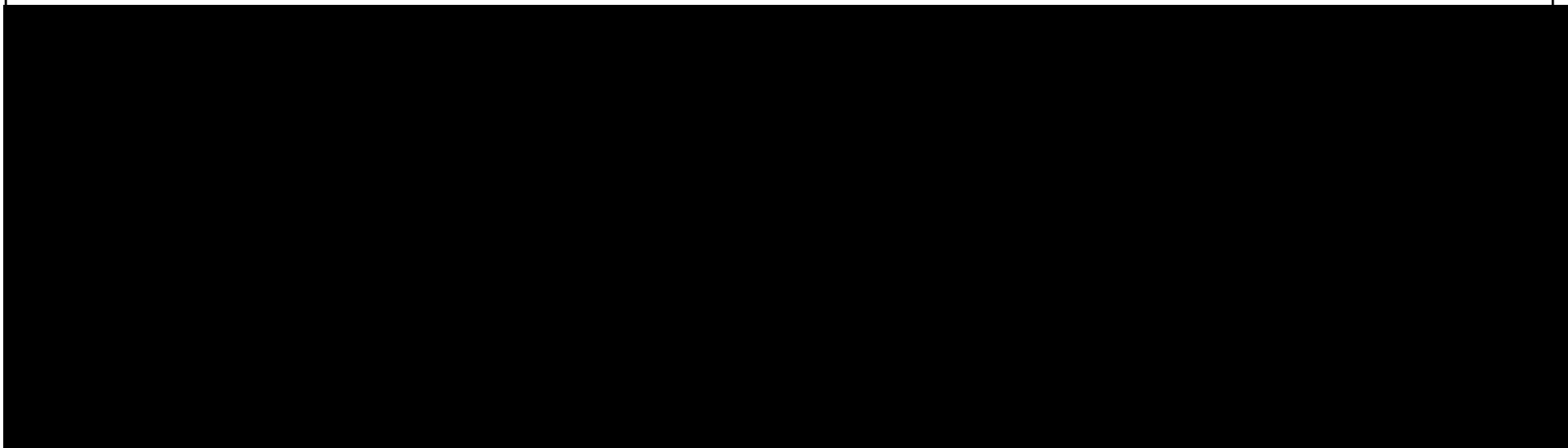
Name of Institution/Organization Young Audiences, Inc.	Applicants requesting funding for only one year should complete the column under "Project Year 1." Applicants requesting funding for multi-year grants should complete all applicable columns. Please read all instructions before completing form.	
<p align="center"><b>SECTION B - BUDGET SUMMARY</b> <b>NON-FEDERAL FUNDS</b></p>		
		
<p align="center"><b>SECTION C - BUDGET NARRATIVE (see instructions)</b></p>		

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

- (1) List administrative cost cap (x%):
- (2) What does your administrative cost cap apply to? ☐ (a) indirect and direct costs or, ☐ (b) only direct costs



ED 524

## DISCLOSURE OF LOBBYING ACTIVITIES

**Complete this form to disclose lobbying activities pursuant to 31 U.S.C.1352**

OMB Number: 4040-0013

Expiration Date: 02/28/2022

<b>1. * Type of Federal Action:</b> <input type="checkbox"/> a. contract <input checked="" type="checkbox"/> b. grant <input type="checkbox"/> c. cooperative agreement <input type="checkbox"/> d. loan <input type="checkbox"/> e. loan guarantee <input type="checkbox"/> f. loan insurance	<b>2. * Status of Federal Action:</b> <input type="checkbox"/> a. bid/offer/application <input checked="" type="checkbox"/> b. initial award <input type="checkbox"/> c. post-award	<b>3. * Report Type:</b> <input checked="" type="checkbox"/> a. initial filing <input type="checkbox"/> b. material change
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**4. Name and Address of Reporting Entity:**  
☒ Prime    ☐ SubAwardee  
  
*\* Name* Young Audiences, Inc.  
*\* Street 1* 171 Madison Avenue Suite 200     *Street 2*   
*\* City* New York     *State* NY: New York     *Zip* 10016  
 Congressional District, if known: NY-012

**5. If Reporting Entity in No.4 is Subawardee, Enter Name and Address of Prime:**

<b>6. * Federal Department/Agency:</b> <span style="border: 1px solid black; padding: 2px;">US Department of Education</span>	<b>7. * Federal Program Name/Description:</b> <span style="border: 1px solid black; padding: 2px;">Arts in Education</span>  CFDA Number, if applicable: <span style="border: 1px solid black; padding: 2px;">84.351</span>
<b>8. Federal Action Number, if known:</b> <span style="border: 1px solid black; padding: 2px; height: 20px;"></span>	<b>9. Award Amount, if known:</b> \$ <span style="border: 1px solid black; padding: 2px; width: 100px;"></span>

**10. a. Name and Address of Lobbying Registrant:**  
  
*Prefix* Mr.     *\* First Name* Paul     *Middle Name*   
*\* Last Name* Kanitra     *Suffix*   
*\* Street 1* 430 New Jersey Avenue SE     *Street 2*   
*\* City* Washington     *State* DC: District of Columbia     *Zip* 20003-4008

**b. Individual Performing Services** (including address if different from No. 10a)  
  
*Prefix* Mr.     *\* First Name* Max     *Middle Name*   
*\* Last Name* Perkins     *Suffix*   
*\* Street 1* 430 New Jersey Avenue SE     *Street 2*   
*\* City* Washington     *State* DC: District of Columbia     *Zip* 20003-4008

**11.** Information requested through this form is authorized by title 31 U.S.C. section 1352. This disclosure of lobbying activities is a material representation of fact upon which reliance was placed by the tier above when the transaction was made or entered into. This disclosure is required pursuant to 31 U.S.C. 1352. This information will be reported to the Congress semi-annually and will be available for public inspection. Any person who fails to file the required disclosure shall be subject to a civil penalty of not less than \$10,000 and not more than \$100,000 for each such failure.

**\* Signature:** David Dik  
**\*Name:**     *Prefix* Mr.     *\* First Name* David     *Middle Name* Alan  
               *\* Last Name* Dik     *Suffix*   
**Title:** National Executive Director     **Telephone No.:** [REDACTED]     **Date:** 04/15/2021