

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 # S351A210078

Grants.gov Tracking#: GRANT13347526

OMB No. 1894-0006 , Expiration Date:

Closing Date: Apr 15, 2021

PR/Award # S351A210078

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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:**

Dramatic Results

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

*** c. Organizational DUNS:**

d. Address:

*** Street1:**

3310 Lime Avenue

Street2:

*** City:**

Signal Hill

County/Parish:

*** State:**

CA: California

Province:

*** Country:**

USA: UNITED STATES

*** Zip / Postal Code:**

90755-4612

e. Organizational Unit:

Department Name:

Division Name:

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

Prefix:

Ms.

*** First Name:**

Christi

Middle Name:

*** Last Name:**

Wilkins

Suffix:

Title:

Executive Director

Organizational Affiliation:

Dramatic Results

*** Telephone Number:**

Fax Number:

*** Email:**

PR/Award # S351A210078

Page e3

Application for Federal Assistance SF-424

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

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

Type of Applicant 2: Select Applicant Type:

Type of Applicant 3: Select Applicant Type:

* Other (specify):

* 10. Name of Federal Agency:

Department of Education

11. Catalog of Federal Domestic Assistance Number:

84.351

CFDA Title:

Arts in Education

* 12. Funding Opportunity Number:

ED-GRANTS-011521-003

* Title:

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

13. Competition Identification Number:

84-351A2021-1

Title:

Assistance for Arts Education (AAE) Program 84.351A

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

1236-14. Areas Affected by Project - Attach

Add Attachment

Delete Attachment

View Attachment

* 15. Descriptive Title of Applicant's Project:

STEAM Ecosystem Expansion Demonstration Project (SEED Project)

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:



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

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

Long Beach, Los Angeles County, California

Calvert County, Maryland

Fond du Lac, Fond du Lac County, Wisconsin





16. Congressional Districts of:

16. Congressional Project Districts– Attachment

CA-047

MD-005

WI-006

NOTICE TO ALL APPLICANTS

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

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

To Whom Does This Provision Apply?

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

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

What Does This Provision Require?

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

be discussed in connection with related topics in the application.

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

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

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

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

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

Estimated Burden Statement for GEPA Requirements

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

Optional - You may attach 1 file to this page.

1240-GEPA427 Combined Statement.pdf

Add Attachment

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View Attachment



Description of how “STEAM Ecosystem Expanded Demonstration (SEED)” Project meets the requirements of Section 427 GEPA

Dramatic Results - 84.351A 2021 Application

Description of how “STEAM Ecosystem Expanded Demonstration (SEED)” Project meets the requirements of Section 427 GEPA:

The following is a description of the steps each adopting STEAM Ecosystem **SEED** community in CA, MD and WI and Dramatic Results (DR) propose (or already take) to ensure equitable access to, and participation, in our **SEED** program under the definition of Section 427 of GEPA. Please note that 100% of students to be served by this **SEED** program are public school students and the adults serving these students will be recruited, hired and supervised in accordance with Section 427 GEPA.

California:

Long Beach Public Library (LBPL): LBPL is a city department, so what the city council approves is what guides all LBPL policies/practices. The city of Long Beach has an [Office of Equity](#), which manages the [Language Access Policy](#) and produced the city council adopted [Long Beach Equity Toolkit](#). We also have a [Human Relations Commission](#). Office of Equity: 2017; Language Access Policy: 2013; and Long Beach Equity Toolkit: 2020.

Long Beach Unified School District (LBUSD) and Dramatic Results: In response to the requirements of the General Education Provisions Act (GEPA), Section 427, LBUSD adopted a Nondiscrimination and Employee Privacy in educational programs/activities and employment policy approved by the Board of Education of LBUSD on May 6, 1997. The most recent revision to the policy was adopted by the Board on October 2, 2017. As a beneficiary of both federal and state funding, LBUSD already follows the requirements under Section 427 of GEPA. As an extension of their services to their most needy students on-site and off-site with LBUSD students, Dramatic Results strives to reach underrepresented students and their families and complies with all GEPA requirements under the supervision of LBUSD. Please see the LBUSD [Office of Equity Leadership and Talent Development](#) for more details.

DR’s staff includes: two LGBTQ, one African-American, one Mandarin speaker, and two native-Spanish speakers. 80% of contractors are BIPOC and/or LGBTQ. All are integrally involved in the **SEED** Project and interface easily and regularly in these multiple languages with parents and the general community. Most importantly, DR’s staff and contractors provide our students with role models “who look like me!” Check out the [Dramatic Results’ Team Member Handbook](#) and then [Dramatic Results’ Cultural Equity and Inclusion Plan](#).

Maryland:

Calvert Library: Calvert Library and all other public libraries are the crucibles of democracy, the means for everyone’s pursuit of happiness and prosperity, and our guarantors of freedom and opportunity. Public libraries welcome all races, colors, religions, genders, sexual orientations, national origins, languages, and abilities. All are welcome here and entitled to respect and civility. All are invited to learn for themselves what is true and what is good. Honest discourse is welcome here. Each person is entitled to be treated equally, without discrimination — and will be here.



Calvert County Public Schools:

[CCPS Policy Statement #1015 \(Administration\) of the Board of Education Regarding Equity](#)

[CCPS Policy Statement 1018 \(Administration\) of the Board of Education Regarding Antiracism](#)

Wisconsin:

Fond du Lac Library:

The City of Fond du Lac is an equal opportunity employer. Employment decisions are based on merit and operational needs. The objective of the City's employment practices is to employ individuals who are qualified for specific work by such job-related standards as work experience, demonstrated attitude and skill, education, training, overall ability and other job relevant considerations.

The City employs people who are concerned with the success of Fond du Lac; people who care first about the highest quality public service and the interests of the public; people who can carry on their work with skill and ability; and people who can work well with our City team.

Policy: The City provides equal employment opportunities for all qualified persons without regard to age, race, creed, color, disability, marital status, gender, national origin, ancestry, arrest record, conviction record, military service, or any other basis protected by State or Federal law.

The City complies with all the relevant and applicable provisions of the Americans with Disabilities Act (ADA) and other laws. The City will make reasonable accommodation wherever necessary for all employees or applicants with disabilities, provided the individual is otherwise qualified to safely perform the essential duties and assignments connected with the job and provided any accommodations made do not impose an undue hardship on the City.

Equal consideration shall be given to all qualified persons without regard to his/her protected status when making employment decisions.

Fond du Lac Public Schools:

The Fond du Lac School District does not discriminate on the basis of age, race, creed (religion), color, disability, marital status, sex, national origin, ancestry, arrest record, conviction record, membership in the National Guard, state defense force, or any military reserve unit, and the use or non-use of lawful products off the employer's premises during non-working hours.

[Fond du Lac School Board Policy Manual on Nondiscrimination and Equal Employment Opportunities](#)



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

Dramatic Results

* PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE

Prefix: Ms.

* First Name: Christi

Middle Name:

* Last Name: Wilkins

Suffix:

* Title: Executive Director

* SIGNATURE: Christi Wilkins

* 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:
Ms.	Christi		Wilkins	

Address:

Street1:	3310 Lime Avenue
Street2:	
City:	Signal Hill
County:	
State:	CA: California
Zip Code:	90755-4612
Country:	USA: UNITED STATES

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

Email Address:



2. Novice Applicant:

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

☐ Yes ☐ No ☒ Not applicable to this program

3. Human Subjects Research:

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

☒ Yes ☐ No

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

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

☒ No Provide Assurance #, if available:

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

1239-Human Subjects Answers SEED.pdf

Add Attachment

Delete Attachment

View Attachment

DRAMATIC RESULTS –HUMAN SUBJECTS RESEARCH**84.351A 2021 Application**

3a. Check YES

3b. If Human Subjects Research is Exempt from the Human Subjects Regulations: YES. This research should qualify as exempt under categories 1, 3, and 4.

Language for Exempt Research Narrative:

For Data Collected from Educators, Parents, and Collaborators

Data collected from adults will fall under Exemption 3: Research involving benign behavioral interventions in conjunction with the collection of information from an adult subject through verbal or written responses (including data entry) or audiovisual recording if the subject prospectively agrees to the intervention and information collection.

Surveys collected from parents will be obtained with no identifying information and will fall under exemption criteria A: The information obtained is recorded by the investigator in such a manner that the identity of the human subjects cannot readily be ascertained directly or through identifiers linked to the subjects.

Focus group and survey data gathered from adult stakeholders will be obtained under exemption criteria B: The information obtained is recorded by the investigator in such a manner that the identity of the human subjects can readily be ascertained, directly or through identifiers linked to the subjects, and an IRB conducts a limited IRB review to make the determination required by 34 CFR 97.111(a)(7). These participants will be asked to sign active consent forms that have been reviewed and approved by a limited IRB review.

For Data Collected from Students

Survey and assessment data from students will be covered by Exemption 1: it will be collected by teachers via program workbooks and apps as a part of regular normal educational practices used with similar populations.

Student academic data will be covered by Exemption 4: secondary data for which consent is not required. These data will fall under criteria ii, where information about students will be shared with a unique identifier in such a manner that the identity of the students cannot be readily ascertained directly or through identifiers linked to the subjects. These will be shared with the evaluator through data sharing agreements with districts and the evaluator will not contact the subjects or re-identify subject data.

Abstract

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

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

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

You may now Close the Form

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

* Attachment: 1234-Final Abstract_SEED AAE 2021 (4.15.21) (1

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Dramatic Results, in partnership with teams of public libraries, school districts, and teacher preparation programs in three communities —Long Beach, California, Fond du Lac, Wisconsin, and Prince Frederick, Maryland—propose the STEAM Ecosystem Expansion Demonstration (SEED) Project. The short-term goal of SEED is to develop communities’ capacity to create and sustain high-quality, engaging, and equitable STEAM programs for underrepresented students. The long-term goal is to build arts-integrated educational pathways for a more creative and diverse workforce. The SEED Project will replicate many of the successful elements of Dramatic Results’ 2018-2022 AAEDD-funded Art of Building a City STEAM Ecosystem Project (ABC Project) in Long Beach, California. SEED has four guiding strategies: *Partnerships* among community educational institutions that share a vision of using art and creativity to engage and deepen student learning; *Pillars of Professional Development* that address challenges around cross-sector collaboration, working with underrepresented students, and engaging students with STEAM-integrated instructional materials; *Programs* that demonstrate how to engage students and educators with myriad arts-based modalities to foster self and social awareness; and *Public Outreach* to disseminate the educational and professional development resources created by SEED in ways that can be used to launch STEAM ecosystems in yet more communities. Through this multi-pronged strategy, SEED is estimated to reach, on average, 213 educators (classroom teachers, art educators, and pre-service teachers), 765 underrepresented students, and 132 community collaborators (administrators and staff from partnering institutions) each year for five years. Public outreach via schools, libraries, community festivals, and national dissemination will reach approximately 35,000 people per year. The SEED Project addresses the Competitive Priority for national organizations since

Dramatic Results – Abstract

84.351A 2021 Application

Dramatic Results, as five-time AAE grantee, has expanded to provide programming and professional development to individuals and organizations in several states. It also addresses the Invitational Priority for art therapy by embedding art therapy techniques for increasing self and social awareness in professional development and student programs, as Dramatic Results has done for its 29+ year history. The evaluation of the SEED Project will track progress in implementation and outcomes in all three communities and synthesize the findings in a comparative case study that can provide insights for future replications.

Project Narrative File(s)

*** Mandatory Project Narrative File Filename:** 1235-Final Narrative_SEED AAE 2021 (4.15.21) (1).pdf

Add Mandatory Project Narrative File

Delete Mandatory Project Narrative File

View Mandatory Project Narrative File

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

Add Optional Project Narrative File

Delete Optional Project Narrative File

View Optional Project Narrative File

Introduction and Competitive Priorities. Dramatic Results, in partnership with teams of public libraries, school districts, and teacher preparation programs in three communities — Long Beach, California, Fond du Lac, Wisconsin, and Prince Frederick, Maryland—propose the STEAM Ecosystem Expansion Demonstration (SEED) Project. The short-term goal of SEED is to develop communities’ capacity to create and sustain high-quality, engaging, and equitable STEAM programs for underrepresented students. The long-term goal is to build arts-integrated educational pathways for a more creative and diverse workforce, which begins by fostering self and social awareness among educators and students through STEAM activities and design thinking. SEED has four guiding strategies: *Partnerships* among community and educational institutions that share a vision of using art and creativity to engage and deepen student learning; *Pillars of Professional Development* that address challenges around cross-sector collaboration, working with underrepresented students, and engaging students with STEAM-integrated instructional materials; *Programs* that demonstrate how to engage students and educators with various arts-based modalities to foster self and social awareness; and *Public Outreach* to disseminate the educational and professional development resources created by SEED in ways that can be used to launch STEAM ecosystems in yet more communities. Through this multi-pronged strategy, SEED is estimated to reach, on average, 213 educators (classroom teachers, STEAM educators, and pre-service teachers), 765 underrepresented students, and 132 community collaborators (administrators and staff from partnering institutions) each year for five years. Public outreach via schools, libraries, community festivals, and national dissemination will reach approximately 35,000 people per year.

The lead applicant, Dramatic Results, a seasoned AAE grantee, is partnering with communities across three states to support this SEED replication project. Each STEAM ecosystem consists of three lead institutions: a public library, a public school district, and a college of education. The lead institutions in California include Long Beach Public Library, Long Beach Unified School District, and CSU-Long Beach. In Maryland: Calvert Public Library, Calvert County Public Schools, and Bowie State University. In Wisconsin: Fond du Lac Public Library, Fond du Lac School District, and Marian University. Of these lead institutions, two include pre-service teacher programs that historically serve students of color: California State University at Long Beach and Bowie State University.



Addressing the **Competitive Priority** for national nonprofit organizations, Dramatic Results has created a national presence in two ways: (1) The lead institutions for this grant are distributed throughout the country. Additionally, the nonprofit has replicated projects previously awarded by AAE (Math in a Basket, 2012-2016) to serve Tlingit, Haida, Hoonah, and Warm Springs tribal students in Alaska and Oregon, as well as (ABC Project, 2018-2022) to deliver virtual STEAM workshops in Maryland, and (2) Dramatic Results contracts with virtual arts educators and STEAM professionals nationwide. These include, for example, Dr. Nettrice Gaskins of Lesley University in Massachusetts and the Cooper Hewitt Design Museum in New York City. Finally, Dramatic Results addresses the **Invitational Priority for Art Therapy** with a 29-year track

record in integrating art therapy practices designed to strengthen self-reflection and cultivate self and social awareness for both educators and students through professional development and program delivery. In addition to Dramatic Results in-house expertise, the organization will include external experts in Trauma-Informed Teaching as a part of their professional development program, including Guud Soup, a nonprofit that bridges the gap between underserved communities and mental health support through art and wellness practices.

The SEED Project will replicate many of the successful elements of Dramatic Results' 2018-2022 AAEDD-funded Art of Building a City STEAM Ecosystem Project (ABC Project) in Long Beach, California. The ABC Project is developing and testing instructional resources and collaborative systems for STEAM professionals, educators, universities, libraries, and community-based organizations to work together to build a replicable ecosystem model for other communities. Dramatic Results' STEAM ecosystem is providing opportunities for students to gain insider knowledge about creative industries and future careers that are normally out of their reach. The workforce will benefit from the creativity, skills, and diverse perspectives of these students. Educators are learning, practicing, and gaining confidence in utilizing innovative ways to engage students with culturally relevant, hands-on, project-based learning. Dramatic Results believes it is imperative to train all educators to provide students with social-emotional practices needed to recognize, understand, label, express, and regulate their emotions. Dissemination efforts for the ABC Project have directly led to developing relationships with SEED replication sites in Maryland and Wisconsin.

A. Quality of the Project Design

Project goals. The SEED Project’s long-term goal is to build arts-integrated educational pathways for a more creative and diverse workforce. This begins by fostering self and social awareness among educators and students through STEAM and design thinking. STEAM learning models sharpen skills related to innovation, creativity, collaboration, communication, and problem-solving that are highly valued in the STEM workforce (Bequette & Bequette, 2012; Science Solutions Recruitment, 2019; Segarra et al., 2018). Qualitative studies have reported that STEAM programs increase learning retention, foster a broadened perspective, and increases focus on professional development that would help with future career goals (Ghanbari, 2015).

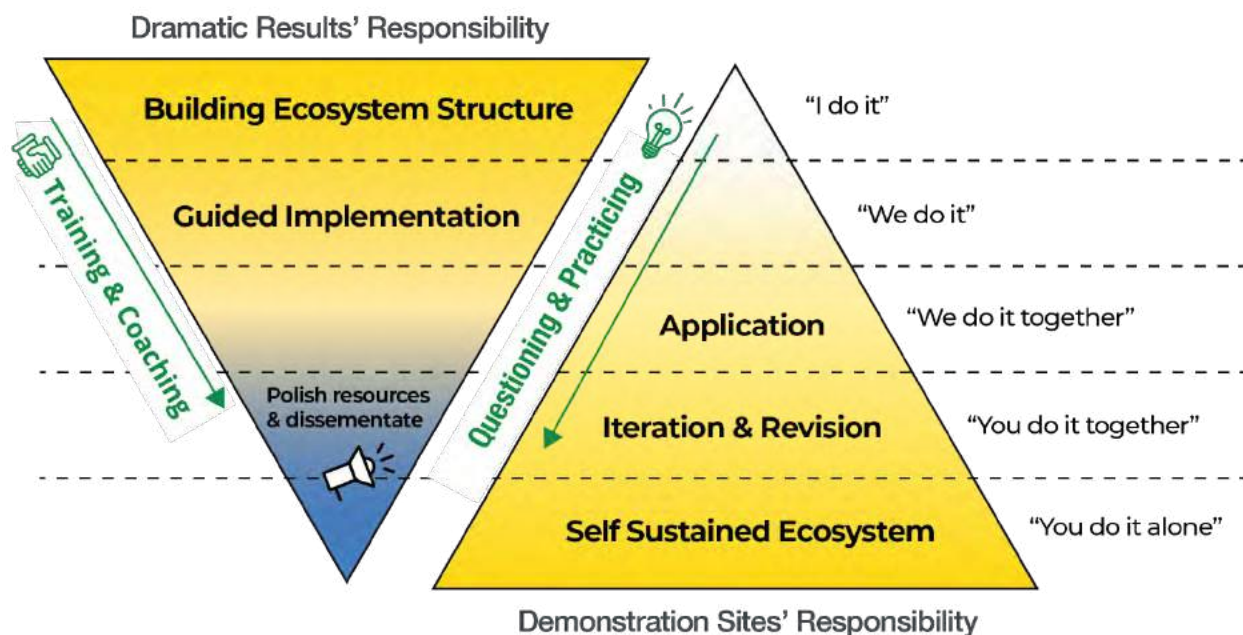
STEAM (STEM+Art) can use culturally-valued art forms (Gaskins, 2013, 2014) to make academic content more accessible to underserved students through arts integration (Catterall, 2012; Razzouk & Shute, 2012) and generate personally-meaningful pathways to STEM and creative fields (Riedinger & Taylor, 2016). In addition to utilizing STEAM learning models, design thinking is a highly valued skill in many industries (National Endowment for the Arts, 2017; Nichols, 2013) and is a natural extension to project-based lessons (Larmer, 2018). STEAM models that have been embraced within higher education strengthen student abilities to see, think, and learn differently, as both art and science share an interest in experimentation (Gila & Schettinob, 2016; National Academies of Sciences & Medicine, 2018).

To harness the power of STEAM to promote systems-level change, an effective ecosystem must be established. The SEED Project addresses the need for high-quality content in arts and social-emotional learning (SEL), professional development in SEL and arts education for adults, and an investment in the institutional capacity needed to create a sustainable and thriving STEAM ecosystem. (Please see Logic Model in Appendices). The four guiding

strategies of building such a model are Partnerships, Pillars of Professional Development, Programs, and Public Outreach.

Strategy 1: Partnerships. The first goal for SEED is to build sustainable partnerships among the lead institutions—public libraries, school districts, and colleges of education—and expand community collaboration to include art centers, STEAM professionals, and other local organizations interested in supporting the project. By utilizing a gradual release model (Figure 2 on page 5), Dramatic Results will be the project lead in Year 1, with each community progressively taking on all functions and operating independently by the end of Year 5. In the final project year, Dramatic Results will focus on: (1) dissemination, (2) project sustainability, (3) refining the ecosystem model, and (4) identifying new communities for replication.

Figure 2 | Gradual Release Model



There are four primary collaborator roles within SEED: experts, lead institutions, art teams, and educators (see Figure 3 on page 6). As the ecosystem experts, Dramatic Results will lead each community in a needs assessment. The lead institutions will hire art teams to manage

content, logistics, and communications. In Long Beach and Fond du Lac, the public libraries are the primary organizers, while in Prince Frederick, there is a joint agreement between the school district and library to co-lead. The objectives for “Partnerships” in each community will include creating a shared vision and understanding for SEED, high levels of communication and coordination within the lead institutions, and progress toward sustaining the ecosystems beyond the grant.



Strategy 2: Pillars of Professional Development. The second goal is to prepare collaborators in community STEAM ecosystems to meet the social-emotional and intellectual needs of underrepresented students by creating safer spaces for hands-on, project-based, arts-integrated learning. The STEAM ecosystem model is about changing how we identify and approach problems; this shift in mindset requires repetition and reinforcement. As collaborators begin to implement programs, Dramatic Results will provide content experts that act as *guides on the side* during workshops. These experts will reinforce techniques introduced during the trainings (Figures 4 and 5, pages 7-8) and give responsive, real-time feedback to educators, so they can iteratively increase self-awareness and self-efficacy for the design process. In Year 2, art teams and educators will experience a second iteration of these foundational trainings, but this time they will be able to build upon real-world experiences, thereby enabling them to shift

from theory to practice. This second iteration allows for more in-depth conversations as the ecosystem expands and participants gain a sense of ownership to the learning approach.

Dramatic Results will track outcome indicators related to increased understanding of the ecosystem pillars and intention to apply them in one’s own institutional setting (i.e., classrooms, libraries, etc.).

Figure 4 | Professional Development Provided by Dramatic Results® Content Experts

Workshop Title (3 hours each)	Lead Institutions	Art Teams	Educators
CAPACITY BUILDING			
Building Sustainable STEAM Ecosystems	●		
PRIORITIZING INTENTIONAL COMMUNICATION			
Cultivating Psychologically Safer Spaces	●	●	
The Power of Data	●	●	
Establishing Effective Systems	●	●	
Embracing Diversity, Equity, Access and Inclusion		●	●
IMPACTING THE PRACTICE OF EDUCATION THROUGH ART			
Design Thinking		●	●
Culturally Engaged Pedagogy		●	●
Trauma Informed Teaching		●	●
Psycho-Social Skill Building		●	●
STEAM Lesson Planning		●	●
	12 Hrs	27 Hrs	18 Hrs

Figure 5 | Professional Development Workshop Descriptions

Title	Description
Building Sustainable STEAM Ecosystems	Lead institutions utilize resources such as the STEAM Ecosystem Mapping Tool to learn about the power of their <i>why</i> and how defining their purpose sets the intention for any successful ecosystem, including clearly defined expectations and roles, equitable hiring and management, effective communication, and sustainability efforts.

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Cultivating Psychologically Safer Spaces	Collaborators learn to foster a sense of psychological safety that encourages people to speak their minds. Tackling issues around diversity, equity, access, and inclusion requires trust; increasing trust cultivates positive ecosystem cultures and organizational practices.
The Power of Data	Effectively utilizing diverse forms of evaluation and an iterative feedback loop empowers ecosystems to use data for enhancing program outcomes, disseminating results with both internal and external audiences, and securing sustainable funding.
Establishing Effective Systems	Equipped with clearly defined roles and responsibilities, lead institutions learn to facilitate collaborations with an ever-growing group of educators and how to give constructive feedback, so they can finalize program logistics.
Embracing Diversity, Equity, Access, and Inclusion	Educators are empowered to integrate anti-bias design into the structure of their programs. Participants will define their community agreements that set the stage for inclusive communication and relationship building. By establishing an equitable framework, ecosystems can identify gaps that exist between their mission, actions, and impact.
Design Thinking	Collaborators learn how to use the design thinking process as a teaching practice to create a minds-on, hands-on project-based arts rich environment.
Culturally Engaged Pedagogy	Collaborators explore an innovative approach to unlock intrinsic motivation by combining contemporary arts and crafts with culture and digital media.
Trauma Informed Teaching	Collaborators explore practices that are inclusive and responsive to students who have experienced trauma (i.e., <i>predictable routines, supportive relationships, empowering agency, self-regulated skills, and exploring individual and community identities</i>).
Psycho-Social Skill Building	Collaborators learn psycho-social protective and promotive strategies to keep learners engaged in STEAM learning. They discover and practice provisions they can add to their teaching toolboxes and adapt for any student population.
STEAM Lesson Planning	Collaborators gain hands-on experience developing arts integrated lessons using Dramatic Results' Design Tool. Educators will get practice designing workshops that are project-based and integrate social-emotional learning strategies.

Strategy 3: Programs. The third goal is to develop, implement, and expand STEAM programs as safe, supportive spaces for students and educators to develop and practice their arts-integration skills, self-awareness, social awareness, and self-efficacy while learning about STEAM-related fields and careers. Each community will offer programs primarily during out-of-

school time. SEED will use a model created under the ABC Project, where educators work with art teams to generate lesson plans based on a design brief format and align to Visual and Performing Arts (VAPA) content standards. Additionally, as a part of the professional development cycle, SEED collaborators will be able to observe programs being delivered in the ABC Project during their twice-yearly visits to Long Beach, as well as live, virtual workshops. Long Beach Public Library is one example of an educator they might see (Figure 6, page 9), which will give new collaborators a sense of their own trajectory as a result of utilizing strategies learned from the Pillars of Professional Development when delivering student Programs.

Figure 6

Ecosystems build artists' & educators capacity so they can uplift their communities.

As a direct result of participating in ABC Project professional development since 2018, the Long Beach Public Library has dramatically grown their staff's capacity from offering one-off workshops with low enrollment to developing an engaging, multi-part series on video game design. Attendees include gifted students from the ABC Project and new students from the Cambodian and Filipino communities—the very groups the library wants to focus on in SEED.

Additionally, the library has expanded its community partnerships, developed their own professional development for pre-service teachers (to be piloted in summer 2021), and disseminated ecosystem impact at national conferences, including: Arts Education Partnership, CA STEAM Symposium, and Beyond Giftedness.

Strategy 4: Public Outreach. Dramatic Results and lead institutions will reach additional students, community members, and collaborators by refining a set of introductory materials for each training in the professional development sequence. By Year 5 of SEED, these units will be

Figure 7 | Sample Resource

Tips for Using Culture as an Entryway into STEAM

Dr. Nettrice Gaskins led educators, artists, and technologists from the ABC Project Ecosystem through the process of designing a culturally responsive lesson.

Below are brief tips from the workshop, for more on the topic visit bit.ly/3x6iGD8

1. *Build relationships with your students using concept maps.*
2. *Making connections between your student's experiences and the workshop learning goals.*
3. *Work to create learning experiences students can immerse themselves in.*

combined into a resource guide to engage new communities. This type of dissemination is exemplified in the ABC Project, which has produced blogs and companion podcasts to support professional development in Cultivating Culturally Relevant STEAM Pathways, Developing Student's Psychosocial Skills, and Classroom Management, as well as tools such as the Virtual Moderator Checklist and Design Tool for educator lesson building.

Community needs. The value of out-of-school programs has received increased attention in recent years (Afterschool Alliance, 2020). Summer enrichment programs in particular have been flagged as crucial to efforts to re-engage students after the learning losses due to the COVID-19 pandemic (Wallace Foundation, 2021a; National Academies, 2019). A recent research brief from the Wallace Foundation (2021b) notes: “Social and emotional learning experiences can play meaningful and important roles in helping young people recover from the damaging impact of the COVID-19 pandemic and in promoting educational equity.” However, providing these opportunities for students requires appropriate professional development for the adults who work with them. Research from RAND (2020) demonstrated that “development of adults’ abilities to establish and maintain their own healthy relationships” is the “fundamental precursor for being able to teach their students how to do the same.”

Arts education and arts integration are key strategies for fostering social-emotional development and well-being for adults and children (Farrington & Shewfelt, 2020; Holochwost, Wolf, et al, 2017; National Endowment for the Arts, 2011). Two key components of social-emotional learning are self and social awareness. Self-awareness focuses on how well people know themselves; it includes recognizing individual emotions, self-perceptions, strengths, needs, values, and situational self-efficacy. Social awareness focuses on how well people know those

around them; it includes empathy, an appreciation of diversity, respect, and overall perspective (Varner, 2020). These components are embedded in arts education standards and are carefully mapped in CreateCA’s Arts Education and Social-Emotional Learning Framework (<https://bit.ly/32cU4u4>), which has been adopted by Dramatic Results (CreateCA, 2021).

Importantly, self and social awareness are also key components addressed within art therapy (American Art Therapy Association, 2017) that can reduce chronic stress (Kaimal, Ray, Muniz, 2016), particularly in the wake of the COVID-19 pandemic (NAEA Town Hall, November 2020). One key research on arts education and social-emotional learning outcomes (Farrington et al, 2019) found that “exposure to arts opportunities allows students and teachers to engage with one another in a way that often stands in contrast to how they engage with each other in the context of regular academic instruction and that provides rich opportunities for social-emotional learning.” Further, for underserved students, art provides ways to find the strength and resources to forge their own paths within industries that have not always welcomed them. A recent editorial by a high school senior and artist of color noted, “art has the power to heal students’ trauma and rebuild our economy in the wake of the pandemic. Arts education is necessary to rebuild our society and country. We can use art to reshape our society and culture in a way that is more equitable, and in doing so we can rewrite our own legacy” (Campa, 2021).

Most communities have needs that are so great they are beyond the scope of what one organization can provide, which makes collaboration and communication all the more essential. A 2015 report from American Institutes for Research states, “increasingly, there is a recognition that all of the settings in which young people learn and spend time need to work together to create aligned pathways for youth success,” adding that “one area in which there is room for

an increased level of partnership, and potentially a leadership role for afterschool, is social and emotional learning” (American Institutes of Research, 2015). The Wallace Foundation brief on Evidence-based Considerations for COVID-19 Re-opening and Recovery Planning (Wallace Foundation, 2021c) provides evidence that three components are essential for effective out-of-school time systems: a coordinating entity, a common data system, and quality standards or framework. This approach is exemplified in the proposed SEED Project.

Institutional collaboration to serve the community. By fostering students’ 21st-century skills such as creativity, critical thinking, collaboration, and communication the SEED STEAM ecosystems are keeping the U.S. at the leading edge in the global economy (National Research Council, 2013). Lead institutions work to serve the communities within which they are rooted and while their missions are complimentary, in most cities they function independently.

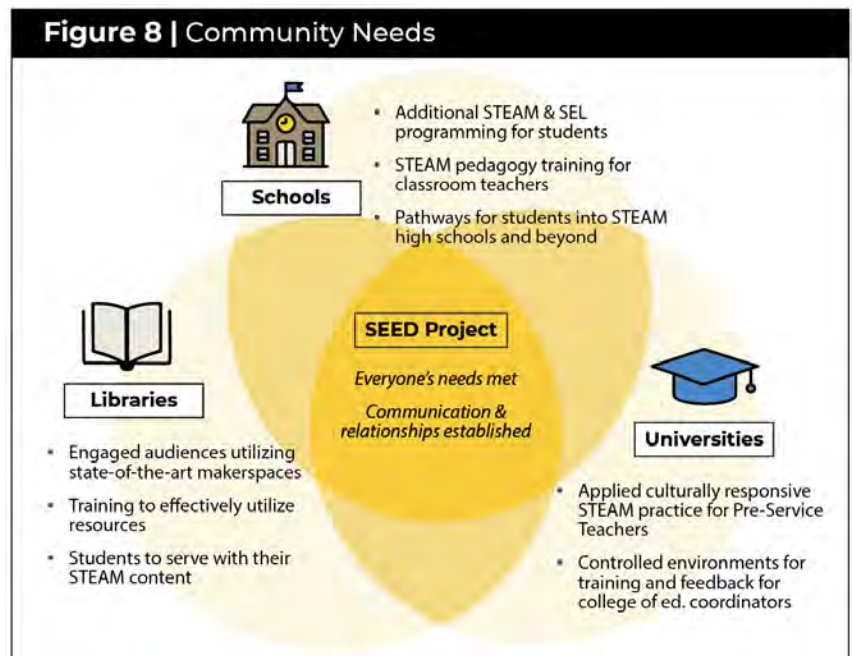
Libraries. All three library systems in SEED have state-of-the-art makerspaces (see descriptions in Letters of Support) and have been offering STEAM programs for many years, but feel their facilities are underutilized. Libraries have missions to reach the public and support life-long learning, and already have mobile and satellite resources. However, makerspaces can pose challenges for libraries in other ways, including cost, staffing and scheduling, training staff and users, noise, and safety (Curiosity Commons, n.d.). Libraries are well-positioned to support the entrepreneurs, inventors, and businesses within a community with their makerspaces (Cruz, 2016) if capacity issues can be addressed.

Schools need additional programs to serve underrepresented students and position them to advance to competitive specialized high schools (Reeves & Schobert, 2019). To increase student self and social awareness, principals and classroom teachers need training in arts

education and integration and social-emotional wellness to establish value, gain experience, and demonstrate increased use.

Colleges of education teacher preparation programs need to provide pre-service teachers with integrated STEAM experiences, applied training in culturally responsive pedagogy, and clinically rich field experiences so they will be better able to meet the needs of all students in their future teaching careers. As an illustrative example, although progress in adding arts

integration to pre-service teaching requirements in California has been successful, the process took over 12 years. Still “subsequent research showed that teacher preparation programs are not skilled in integrating the arts and that universities and organizations should provide ongoing



professional development to faculty who teach in these programs” (Engdahl, 2021). Providing a structured demonstration program for rich field experiences for both students and faculty in teacher preparation programs would help meet this need.

Meeting the needs of underrepresented student groups. According to an influential 2015 report from the National Research Council (NRC), learning ecosystems are most effective when they result in *accumulated* experiences, positive change in individuals, programs, and communities, and synergies that emerge between partners (NRC, 2015). Underrepresented students face a general lack of enrichment resources to support learning both in and out-of-

school and may feel disengaged from lesson content when it does not connect to their culture or interests. SEED will facilitate programming both in and out-of-school (arranging transportation when needed), bringing a long-term orientation to student engagement by emphasizing culturally responsive pedagogy (Gaskins, 2021), and work within settings that best suit student needs (Lawson, 2017; Lawson & Lawson, 2013).

SEED communities that will benefit from replicating the STEAM ecosystem model:

Long Beach (LB) is a dense, urban city in Southern California with almost half (45%) of residents speaking a language other than English in the home. Despite this cultural and linguistic diversity, what many groups have in common is the experience of poverty. LB ranks 26th nationally in the overall percentage of residents in poverty (25.5%), but also 6th in its extreme poverty concentration within a limited number of neighborhoods (8.1%). The city ranks 3rd nationally in its percentage of children in poverty (33%). CSU-Long Beach (CSULB) is the third largest of the 23-school California State University system and recognized as a historically Hispanic serving institution. Long Beach Unified School District is the third-largest urban school district in California (Wells, 2015). As the primary organizer for the SEED Project, Long Beach Public Library aims to progress its strategic plan for youth services by collaborating with community organizations including the United Cambodian Community (the parent group for Living Arts Long Beach), Khmer Girls in Action, Latinos in Action, Torres Martinez Tribal TANF, and the Filipino Migrant Center to serve 440 middle and high school students per year who live near library branches in the underserved Central, North, and West Long Beach areas.

Fond du Lac, Wisconsin, is a community of 43,000 residents located at the southern tip of one of the country's largest inland lakes. Although residents enjoy a relatively low cost of living, the poverty rate has increased in recent years. Marian University is a private institution with a

College of Education program and is the primary source of teachers for the Fond du Lac School District. Almost half (48%) of Fond du Lac Public School District's 6,672 students qualify for free or reduced lunch. The primary organizer, the Fond du Lac Public Library has opened a state-of-the-art makerspace, but it is underutilized. The SEED Project in Wisconsin will focus on expanding opportunities for STEAM learning to lower-income elementary students in grades 3-5 and integrating local art centers into demonstration programs.

Calvert County, Maryland, is a rural community located 35 miles southeast of Washington, D.C. and 55 miles south of Baltimore. Bowie State University is Maryland's oldest historically black university. Bowie's College of Education is a primary source of teachers for Calvert County Public Schools. Calvert County Public School District (CCPS) is home to 15,908 PreK-12th grade students, approximately 20% of whom are military-federal connected students. While CCPS consistently ranks among Maryland's top districts based on state assessments, its strategic plan is focused on ensuring equitable opportunities for all gifted students. This includes adopting new processes for identifying and serving many of the district's rural gifted students of color. Calvert County Library has four locations and a mobile library service. The library has been offering STEAM programs since 2005 and partnering with CCPS for over 30 years. A new library is scheduled to open in 2023 with a dedicated makerspace.

B. Quality of Project Services

Approach to replication. The SEED Project represents the first large-scale replication of the AAEDD-funded ABC Project Ecosystem. This replication has required identifying the key professional development needed by underserved communities, as well as the processes and instructional materials that will allow the ecosystem model to be customized and sustained.

While Dramatic Results served as the primary organizer in the ABC Project, the agency’s goal is to develop a consulting and training model for other community-based organizations that wish to become ecosystem lead institutions. Since the inception of the ABC Project, many other communities have expressed interest in applying this idea—some in geographically adjacent areas such as San Pedro, California, and some as far away as Florida. A small-scale replication of virtual STEAM programming in Calvert County this school year (2020-2021) has resulted in the refinement of a resource guide (bit.ly/3g9Djbr) Going forward, Dramatic Results will apply the lessons learned and evaluation research gathered in these three new communities to position the agency as a national leader in the seeding of STEAM ecosystems around the country.

Ways equitable access will be addressed. Dramatic Results has been successfully working with underrepresented students in Long Beach for over 29 years, as well as adapting programs for very different settings, such as with Native American communities in Alaska and Oregon. In the ABC Project, Dramatic Results has developed an approach rooted in design thinking that prioritize the following: (1) Build trusting relationships with students’ families by asking them what they want and need and then delivering on these needs. The process begins by listening, then designing experiences based on family feedback rather than the expectations or assumptions of schools or other entities. (2) Customize communication based on family preferences, which includes making calls in the evenings rather than weekends or sending texts instead of emails, and utilizing native speakers to match each family’s language preference. (3) Provide different opportunities for families to give feedback, including person-to-person, orally, by email, Google Forms, or in writing. (4) Iterate the communication strategy repeatedly and consistently to engage with families, even when they appear to be non-responsive. This method is employed with classroom teachers and principals, too. (5) Prioritize diversity, equity, access,

and inclusion; representation and diversity matter and having coordinators and educators that understand the needs of the community—whether that be because they share a similar race, come from similar socioeconomic backgrounds, or have shared lived experiences—needs to be a priority in hiring and training decisions (Fund for Shared Insight, 2019). Dramatic Results seeks to model diversity and inclusion for partner organizations through their multi-lingual team of eight full-time staff representing seven different racial/ethnic backgrounds.

Evidence of promise from AAEDD evaluation. In the 2019-2020 evaluation report of the ABC Project, the program demonstrated the ability to recruit and engage underserved gifted middle school students, including through online virtual STEAM programs during the COVID-19 pandemic. In the last school year, the ABC Project reached 247 students and 148 collaborators and offered 80 hours of out-of-school live virtual programming, 11 professional development workshops, and 47 online resources. The following paragraphs demonstrate how the SEED Project is expected to build on the foundation built by ABC.

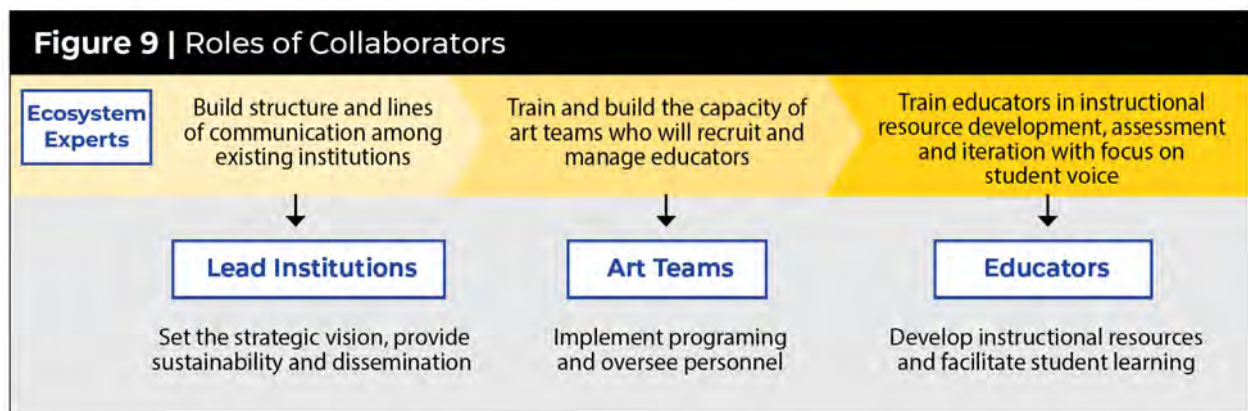
Quality of professional development services. In the 2019-2020 evaluation of the ABC Project (REVA Group, 2021), interviews and focus groups with institutional collaborators found that perceived benefits of participation in ABC included working with an interdisciplinary team, iteratively testing new lesson ideas, and learning how to create professional collaborations outside the program. Among pre-service teachers, key benefits included the ability to observe others teaching STEAM lessons, learning how to apply the design thinking process, and learning how to run an inclusive classroom. Eighty-four percent of educators felt they would use what they had learned in other settings (REVA Group, 2021). During the first year of programming in 2018-2019, the core professional development sequence was established. Collaborators had an average satisfaction rating of over 90% for four of the six workshops offered. Several additional

trainings were offered and iteratively improved over the first two years and the program pivoted to provide more one-on-one coaching as educators were offered time to practice their lessons with students. As one pre-service teacher noted, “The design thinking process informed my teaching practice a lot. I think it set the bar very high in terms of what I expected of myself. It helped me develop my lessons that I’ve taught since then differently.” SEED will build on these findings to further strengthen the Pillars of Professional Development and continue to monitor participant satisfaction and content usefulness (see Strategy 2, pages 6-8 for more detail).

Likelihood that services will lead to academic improvement. Although COVID-19 made it difficult to capture academic data for the ABC Project evaluation, there was some indirect evidence that the skills students were learning were helpful within academic settings. Student surveys showed that the percentage of students responding positively to the statement, “Designing and making things helps me understand math better,” increased from 58% responding positively at baseline to 72% responding positively at post-program survey. Further, student ratings of confidence in the STEAM classroom increased from 75% with positive ratings at baseline to 89% at post-survey. Given that the SEED Project will involve even closer partnerships between school districts and other educational institutions within the community, it is expected that integration with classroom practices will lead to additional academic benefits.

Likelihood that services will lead to additional improvements for recipients. In the 2019-2020 ABC Project evaluation, interviews and focus groups with students and parents indicated that students valued the real world and hands-on learning opportunities, creative freedom, and chances to socialize with similar peers. Student pre-post survey data showed growth in many areas, including creativity, communication, and valuing STEAM fields. Compared with similar students in control schools, ABC students were 14 percentage points higher on a scale of interest

in careers in computer-based graphics and animation and 15 percentage points higher on interest in careers in designing in digital environments. Among collaborators, there were several examples of classroom and pre-service teachers beginning to view students differently when watching them engage in the creative process. This was illustrated in one anecdote recounted by a program facilitator: “We had a classroom teacher working that Saturday and he was just blown away. He kept shaking his head because he started to see his students so differently; and it was really clear to him that he needed to see his students differently and push them differently; and he was able to really rethink his teaching. And he had a real firewall between his personal and his professional lives. He was a musician and a Language Arts teacher. And he goes, ‘I don't know why I'm not bringing the music. That's a real passion of mine.’” These findings have informed the emphasis on self and social awareness that is the basis of the SEED Project professional development and demonstration programs.



Dissemination. SEED will conduct community-based and national outreach activities that strengthen, expand, and sustain arts education-based collaborations among multiple sectors with specific focus on the needs of: (1) Educational institutions interested in developing and sustaining a successful, collaborative, customized ecosystem; and (2) K-20 educators interested

in engaging instruction through arts integration, with special emphasis on providing year-round, well-rounded arts education for students to comply with the Every Student Succeeds Act.

Resources created during the SEED Project will be iteratively tested and refined over the course of four years. At the end of Year 5, Dramatic Results will compile this information into a digital resource guide, including arts-integrated activities, lesson plan examples, case studies, lessons learned, and highlights of educator and community collaboration. The ecosystem guide will: (1) Provide communities (whether in rural, suburban, or urban settings) with the framework to successfully develop, deliver, assess, and sustain high-quality, year-round programming through a collaborative model, and (2) Increase educators' knowledge, skill, and comfort in delivering high-quality arts instruction, as well as assessing its impact. All resulting resources will be aligned to state and national standards and best practices in VAPA and Career Technical Education that prepare youth with integrated academic and occupational knowledge to succeed in future career pathways. The resulting resources will then be disseminated through as illustrated in Figure 10 below.

Figure 10 Dissemination of SEED Project	
Dissemination Tools	Venues
Community Exhibitions	Mount in-person and virtual displays of student artwork, as well as process documents and resources created by educators that illustrate ecosystem development and the student experience; based on other innovative models such as Science Gallery International (https://detroit.sciencegallery.com/about-science-gallery).
Expanded Networks	The SEED Project includes three new ecosystems, which allows for an expanded community of thought partners across multiple states. Some trainings from the Pillars of Professional Development will be held jointly (in a virtual setting), thereby allowing for collaboration and lesson sharing between lead institutions.

Paper and Digital Print	Disseminate through collaborator’s monthly newsletters and annual reports; secure media coverage; submit articles to peer-reviewed and practitioner publications (e.g., Harvard Education Review’s Voices Inside Schools and National Art Education Association); and produce an ecosystem resource guide to be published in Year 5.
Electronic Platforms and Social Media	Produce YouTube videos; craft digital storytelling via blogs and podcasts; post on all collaborator websites and social media; provide opportunities for educators and students to share their artwork and what they have learned with peers, family, collaborating agencies, and arts educators via apps such as Seesaw; create webinars for Education Week; send marketing emails of milestones and program events to educators, funders, and elected officials (local, state, and national).
Presentations, Workshops and Conferences	Present at regional and national conferences such as the American Educational Research Association, Arts Education Partnership, CA STEAM Symposium, The Collaborative for Academic, Social, and Emotional Learning, and Learning Forward; publicize the SEED Project and evaluation results to board of education members and elected officials; engage other community organizations and school districts to visit demonstration sites for possible program expansion and replication.

SEED collaborators will submit articles for practitioner and peer-reviewed publications in their particular fields, as well as present findings at national and local conferences. Dramatic Results’ replication of the federally funded Math in a Basket (MIAB) program was a direct outcome of presenting at regional and national conferences. The nonprofit has disseminated its current ABC STEAM Ecosystem via a workshop presentation at the 2019 National Association of Gifted Children Conference, where one of the attendees was the Advanced Learning Coordinator for Calvert County Public Schools (CCPS) in Prince Frederick, Maryland. This dissemination effort led to the current STEAM programs’ adaptation as an afterschool STEAM program (virtual delivery) for their low-income middle and high school gifted girls. This initial experience with CCPS was so impactful that the district chose to participate in this 2021 AAE project to expand their pilot program to a full-sized STEAM ecosystem.

C. Quality of Project Personnel (10pts)

Key Dramatic Results Staff:

Project Director: Christi Wilkins (White, LGBTQ, Basket Maker, and Ceramics Artist) will manage and coordinate all components of the SEED Project, with a special focus on fundraising and outreach. Since Dramatic Results' inception in 1992, Ms. Wilkins has successfully implemented five AAE grants, resulting in national recognition by the Dep. of Education's Office of Innovation and Improvement. She has received numerous awards for her vision and dedication to STEAM and arts education for underserved students. Under her leadership, the agency's project models and evaluation have been adopted across the U.S.

Operations Director: Ryan Nuckolls (White) will manage all operational and supervisory components of this project, ensuring that the proposed Management Plan is built upon and achieved. She has over a decade of experience working in education and the arts, with a background in China producing large-scale exhibitions and corollary community programming. She has extensive training in human resources and change management, with an in-depth understanding of how to use evaluation to increase programmatic and marketing impact.

Program Manager: Brenda Cruz (Salvadoran American) will act as the primary point of contact for lead institutions, using high-touch communication with all partners and relevant stakeholders for achieving successful program delivery. She is an art educator with a background in Latin American and Iberian Studies who has been bridging the gap between the classroom and community for over a decade by helping underserved K-12 students experience hands-on artmaking with rarefied mediums, such as painting and printmaking.

Instructional Specialist: Tori-Ann Hampton (African American and Bi-cultural) will develop and deliver a customized training plan to build the capacity of the lead institutions, art

teams, and educators. She is an actor and a formerly credentialed K-6 Teacher for eight years in Miami-Dade Public Schools, with 15 years of experience working with children. She specializes in curating safe and encouraging spaces to pique students' curiosity in the world around them, and to promote social-emotional coping skills and creative confidence using STEAM.

Note: key personnel responsibilities are expanded upon in the budget narrative. Additional in-house expertise not listed above includes student counseling, data management and visualization, user experience design, as well as marketing and communications.

Contractors:

Project Evaluator: Stacie Powers, P.h.D. (White), is the founder and CEO of REVA Group. Dr. Powers evaluates Dramatic Results' current AAEDD grant for the ABC Project and from 2019-2020 she led evaluations of several Dramatic Results programs as a senior research associate at Philliber Research & Evaluation. Since 2014, she has evaluated programs for Cleveland Play House, another AAEDD grantee. Through these evaluations, she has developed several research strategies that help tie together findings across the ecosystem of students, families, schools, and communities (Powers, 2019). Dr. Powers has added to AAE dissemination efforts by giving six national presentations on evaluations of AAE-funded projects, as well as participating in three panels organized by program officers (see résumé for more details).

Dramatic Results has been refining the STEAM Ecosystem model for the past six years, including building out an expert roster of national arts educators, trainers, and advisors. This esteemed group of professionals will be utilized for building the capacity of demonstration sites and designing more impactful arts-integrated learning experiences for students. One such advisor is STEAM Specialist: Dr. Nettrice R. Gaskins (African American), a digital artist, academic, published author, cultural critic, and advocate of STEAM fields. In her work, she explores how

techno-vernacular creativity (TVC) connects technical literacy, equity, and culture, encompassing creative innovations produced by ethnic groups that are often overlooked. TVC uses three main modes of activity: reappropriation, remixing, and improvisation.

Creating safer workspaces for underrepresented groups. Dramatic Results prioritizes working with Title I schools. The nonprofit is committed to modeling diversity for students within each new community, which includes fostering an equitable workplace for employees and partners. It is essential that ecosystems establish intentional practices around diversity, equity, access, and inclusion (DEAI) in Year 1—these processes inform communication, with educators and students alike, and is the lens through which data is interpreted and applied. Examples of how to create physically inclusive workspaces include having gender-neutral bathrooms, wheelchair accessible common areas, and assistive technology for the hearing and visually impaired. Anti-bias training will provide SEED ecosystems the opportunity to revisit and update existing policies for implementing inclusive recruitment, hiring, and management of underrepresented groups. Examples of non-biased hiring practices include revisiting job descriptions for stereotypically gendered language, conducting blind résumé reviews, and providing work sample tests during interviews. To build an authentic and human-centered culture, SEED collaborators will need to embrace diversity beyond the checkbox.

D. Quality of Project Management Plan (20pts)

Project leadership team: Dramatic Results has been developing, delivering, and replicating innovative STEAM programs for 29 years with K-8th students both in class and out-of-school in California, Alaska, Maryland, and Oregon, as well as conducting independent research/evaluation and disseminating nationally. SEED will draw from the agency's nearly

three decades of community engagement with underrepresented populations and the professional development of educators to successfully deliver on project goals. The nonprofit will manage and coordinate all project components, including producing required AAE reports.

The total budget for this proposed 5-year SEED Project is **\$10,397,477**. Dramatic Results is seeking **\$8,544,995, (82%)** of this budget from the U.S. Department of Education. A total of **\$1,852,482 (18%)** is being provided by lead institutions as in-kind donations or with private funds. **\$476,695 (5%)** of the budget is for evaluation.

SEED will focus on: (1) supporting the four guiding strategies: *Partnerships* among lead institutions and educators, *Pillars of Professional Development*, *Programs* for underrepresented students to demonstrate the ecosystem approach in community makerspaces during out-of-school time, and *Public Outreach* to disseminate SEED educational and professional development resources, and (2) ensuring SEED reaches 213 educators, 765 underrepresented students, and 132 community collaborators each year for five years with public outreach via schools, libraries, and community festivals reaching approximately 35,000 people per year.

Skills, Roles, and Responsibilities of SEED Collaborators. Dramatic Results is confident that SEED will meet the Milestones schedule (Figure 11 on page 26) based on the organization's extensive track record, as well as the caliber and buy-in from lead institutions in California, Maryland, and Wisconsin (see Letters of Support in "Other" Documents).

Figure 11 | Milestones

The steps below reflect the cyclical joint efforts of the ecosystem experts, lead institutions, art teams, and educators.	2021-22				2022-23				2023-24				2024-25				2025-26			
	F	W	Sp	S	F	W	Sp	S	F	W	Sp	S	F	W	Sp	S	F	W	Sp	S
Partnerships																				
Update Logic Model and secure MOUs																				
Establish inclusive SEED culture with clearly defined objectives and structure																				
Conduct needs assessments with each community in CA, MD and WI																				
Refine project plan with gradual release model																				
Recruit art teams and STEAM educators																				
Clarify roles and responsibilities of all collaborators																				
Establish and implement steps for student recruitment and engagement																				
Reinforce ecosystem goals and build relationships																				
Professional Development																				
Address ecosystem needs with customized training schedules																				
Define DEAI practices and community agreements																				
Train institutional collaborators in ecosystem capacity building																				
Train art teams and educators in program design, delivery, and assessment																				
Advance ecosystems ability to interpret and iterate using data findings																				
Develop tailored instructional materials for educators																				
Programs																				
Finalize logistics and timeline for program implementation																				
Deliver programs to students and families																				
Collect data in accordance with evaluation plan																				
Measure milestones and sustainability efforts																				
Assess operational and programmatic design																				
Communicate project impact visually for internal teams																				
Public Outreach																				
Document replication process and outcomes with tangible resources																				
Implement communication and dissemination plan																				
Disseminate ecosystem model and findings locally and nationally																				
Modify outreach efforts based on real-time qualitative and quantitative data																				
Secure resources to sustain SEED ecosystems beyond AAE funding																				
Evaluation																				
Update evaluation plan and data collection instruments and protocols																				
Obtain and renew IRB approval and data sharing agreements																				
Update evaluation manual																				
Conduct trainings for data collection and use of evaluation findings																				
Conduct educator and administrator surveys																				
Conduct site visits for observation, interviews, and focus groups																				
Conduct student surveys																				
Create semi-annual evaluation reports																				
Submit AAE APR and AdHoc reports																				

Procedures for ensuring feedback and continuous improvement

Dramatic Results utilizes an *iterative improvement cycle* at every level of program development and delivery to ensure high-quality products and services. As this strategy has been developed over time, it has come to closely resemble the Kaizen model, which emphasizes the key principles of knowing your customer, creating value and eliminating waste, going to where the action is, empowering teams, using data to promote transparency in an iterative cycle of practicing, learning, and improving (Kaizen Institute, n.d).

Dramatic Results' rigorous feedback cycle will ensure continuous improvement in all areas of SEED, including administration, development of the collaborative process, revision of program content and processes, implementation of trainings, delivery of program to students, documentation of student participation, independent project evaluation, as well as support from community agencies to sustain the program beyond AAE support. The Project Director, Christi Wilkins, will monitor milestones in the feedback process to ensure all objectives are met.

E. Quality of Project Evaluation (15pts)

Aligning Evaluation Design and Methods to Project Goals and Objectives. In keeping with the SEED Project's general principles, this evaluation is guided by a diversity, equity, and inclusion framework for practitioner-led evidence building (Project Evident, 2020; D'Ignazio & Klein, 2020 and a general approach to evaluating innovative program models found in *Developmental Evaluation* (Patton, 2010), which emphasizes situational responsiveness and adaptability in evaluation methods.

The evaluation will take a developmental and mixed-method approach and will build a comparative case study (Goodrick, 2014) of ecosystem collaboration development in three

communities over the course of the funding. The goals of the evaluation will be to: (1) create systems for sharing rapid feedback on performance measures among program staff and administrators (e.g. Tableau dashboards capturing program logs, attendance, and data collection progress); (2) facilitate timely conversations about progress toward goals and objectives; (3) capture progress in implementation and outcomes over time for federal reporting and dissemination within local communities and the field of arts education; (4) through comparing results across the three communities, produce more generalizable knowledge about how and why particular aspects of the program work or do not work.

Evaluation Questions will revolve around these four primary themes: (1) How are the four ecosystem strategies (Partnerships, Pillars of Professional Development, Programs, and Public Outreach) implemented in each community? What are the primary opportunities and challenges? (2) What is the evidence of the effectiveness of SEED for educators, students, families, lead institutions, and partnerships among these entities? To what extent are shorter-term outcomes for increasing self and social awareness among educators, administrators, and students a key driver of progress? Do students increase in creativity, collaboration, critical thinking, communication (the 4C's) and engagement with STEAM? (3) To what extent do lead institutions develop internal capacity for providing high quality, engaging, and equitable STEAM programs? To what extent do partnerships among lead institutions expand, deepen, and/or develop sustainable practices? (4) How are resources about arts-based instructional materials developed and disseminated by each ecosystem? Which resources are more or less successful?

Performance Measures and Methodology. The evaluation will be designed to answer all three performance measures (PMs) for SEED. The first PM is the number of grantees that attain or exceed the targets for a majority of the outcome indicators for their projects. The outcome

indicators, as represented in the program’s logic model (see attached documents), are represented as the Shorter-Term Outcomes regarding increases in self-awareness and social awareness for educators, administrators, and students. For educators, additional outcomes include understanding and increasing self-efficacy for teaching STEAM lessons using the SEED pillars of professional development. For students, additional outcomes include increases in the “4Cs”: critical thinking, creativity, collaboration, and communication, as well as increased engagement with STEAM activities. These outcomes will all be addressed using surveys customized for each group: educators, administrators, and students.

The second PM is the percentage of AAE participants (e.g., arts educators, teachers, principals, and other support staff) who complete 75 percent or more of the total hours of professional development offered. Total number of hours will vary for each group, so the percentage of hours attended will be calculated to reflect the grand average. The number of hours offered as live instruction will most likely be highest in the first year and then shift to a combination of coaching, debriefing, and feedback sessions as the project continues. The PM will be described so that it is clear what types of professional development are offered each year.

The third PM is the number of accessible, arts-based instructional materials that are developed. This will be defined as the number of products for dissemination to support the professional development in SEED guiding strategies. This will include tools to support capacity building, lesson examples, and narrative accounts of how communities implement SEED.

Validity and Reliability of Performance Measures. The evaluation draws on several types of quantitative and qualitative measures, each of which will have its own set of criteria for establishing the validity and reliability of the measurement. In general, surveys will use Likert-type scales, and these will be assessed for internal consistency using Cronbach’s alpha.

Procedures for measuring attendance at professional development will be defined uniformly across the three communities. The overall comparative case study approach utilizes triangulation across data sources as the primary test of convergent validity. For example, if there is consistent evidence of growth in student social-emotional well-being from student surveys, parent surveys, and focus group discussions, we can be more confident in our results. In addition to quantitative analysis of results, the overarching analytic approach will utilize qualitative analysis techniques to describe the relationships among the various program strategies and their outcomes.

Evaluation Synthesis. To capture the relationship among performance measures, as well as potential longer-term outcomes, REVA Group will conduct site visits to each community every year. These site visits will consist of presentation and discussion of evaluation findings, interviews with host sites, art teams, and lead institutions, observations of student programming and/or professional development activities using a rubric developed for the project, and community focus groups with students, families, and educators who will receive \$25 each for participation. These focus groups will utilize a participatory research technique called Ripple Effect Mapping (see Chazdon et al., 2017) with a representative cross-section of program stakeholders in each community. Themes emerging from these sessions will be used to interpret quantitative results, refine ongoing data collection efforts, and understand how the SEED Project contributes to academic excellence in each community.

Progress toward the long-term goal of building pathways for a more creative and diverse workforce will be assessed by capturing progress toward ecosystem sustainability, strength of partnerships, number of educational opportunities, and use of arts-based instructional materials across institutional settings.

Other Attachment File(s)

* **Mandatory Other Attachment Filename:**

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

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Other Supplementary Documents

SEED Project 2021



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SEED Logic Model

Goal: The long-term goal for the STEAM Ecosystem Expanded Demonstration (SEED) Project is to build pathways for a more creative and diverse workforce, which begins by fostering self and social awareness among educators and students through STEAM and design thinking.

Target Populations: Educators and administrators, specialized student groups in each community.



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Wallace Foundation. (2021b). *Evidence-based Considerations for COVID-19 Reopening and Recovery Planning: Summer Learning with Academic and Non-Academic Activities*.

<http://afterschoolalliance.org/documents/WallaceFoundationBriefonImplementationConsiderationsforSummerLearningMarch2021.pdf>

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Documentation of Certification of LEA eligibility

Dramatic Results - 84.351A 2021 Application

Documentation and Certification of LEA eligibility:


California: Long Beach Unified School District, CA =

Attached is a report showing LBUSD's eligible counts of students who meet the criteria for supplemental funding, based on their demographics. This takes income, free/reduced lunch status, foster youth, homeless, *and* English Learners statuses into consideration to determine how many students qualify for funding.

A			Free/Reduced Meal Eligibility Counts Based On:						B	C
School Code	School Name	Total Enrollment	Free & Reduced Meal Program: 181/182	Foster	Tribal Foster Youth: 193	Homeless (1)	Migrant Program: 135	Direct Certification	Unduplicated Eligible Free/Reduced Meal Counts	Total Unduplicated FRPM/EL Eligible Count (3)
TOTAL - Selected Schools										
TOTAL LEA			69239	18050	510	0	5344	251	28373	43576

The total unduplicated eligible students, including ELs, is 67% [Column "C" divided by Column "A"]. The Unduplicated Eligible Free/Reduced Price Meal Counts, excluding ELs, is 63% [Column "B" divided by Column "A"].

Maryland: Calvert County Public Schools, MD =

Calvert County Public Schools has 3,026 enrolled students that are FARMS and 15,079 total students enrolled. $3026/15079 = 20.1\%$. This is a link to the current student demographic summary.  [Student Demographics Summary.pdf](#)

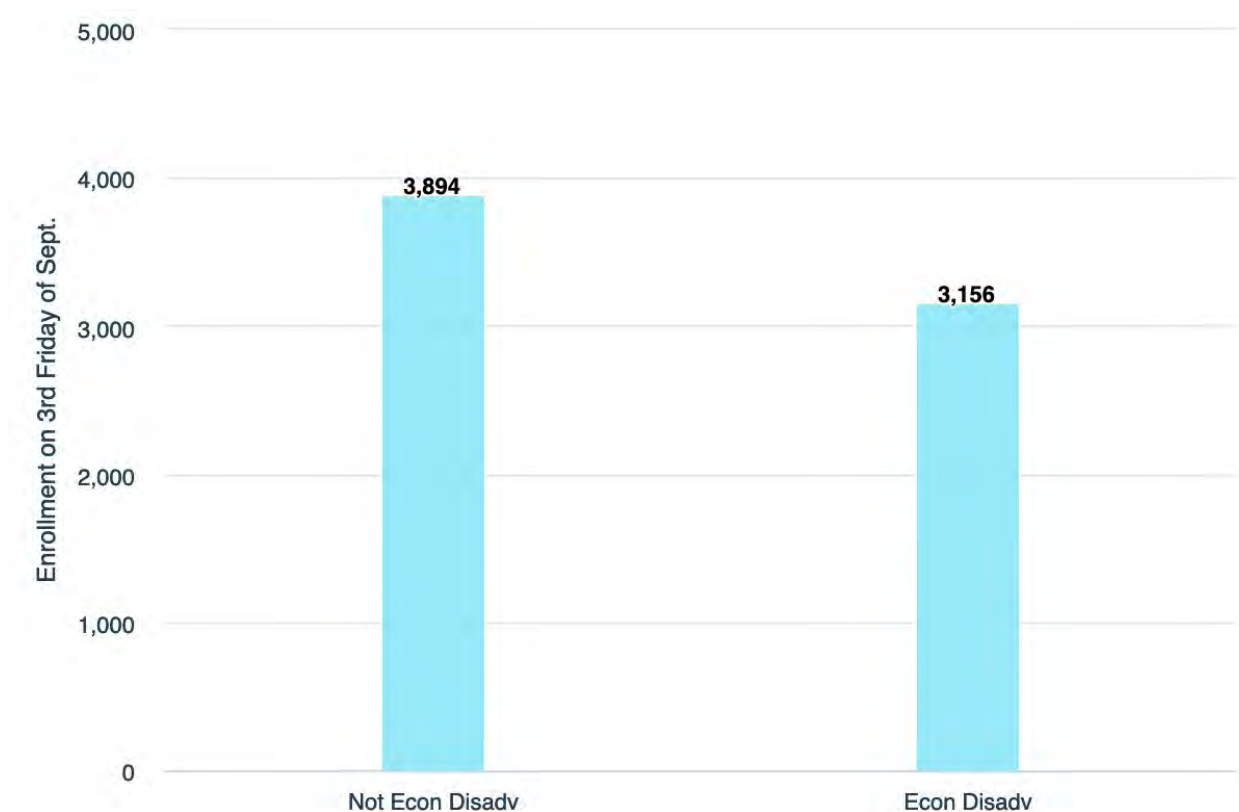
Wisconsin: Fond du Lac Public Schools, WI =

Enrollment Percent by Economic Status (2019-20)

This graph shows the number of students enrolled by student group in the selected district or school on the 3rd Friday of September.

SwoD and UNK have been removed when grouping by Disability.

Filter Criteria:			
Group by	Economic Status	School Year	2019-20
District	Fond du Lac	School Type	[All Types]
School	[All Schools]	Grade Level	[All Grades]



Group By	Total Students	Student Count	Percent of Group
Not Econ Disadv	7,050	3,894	55.2%
Econ Disadv	7,050	3,156	44.8%

Enrollment Percent by Economic Status (2019-20)

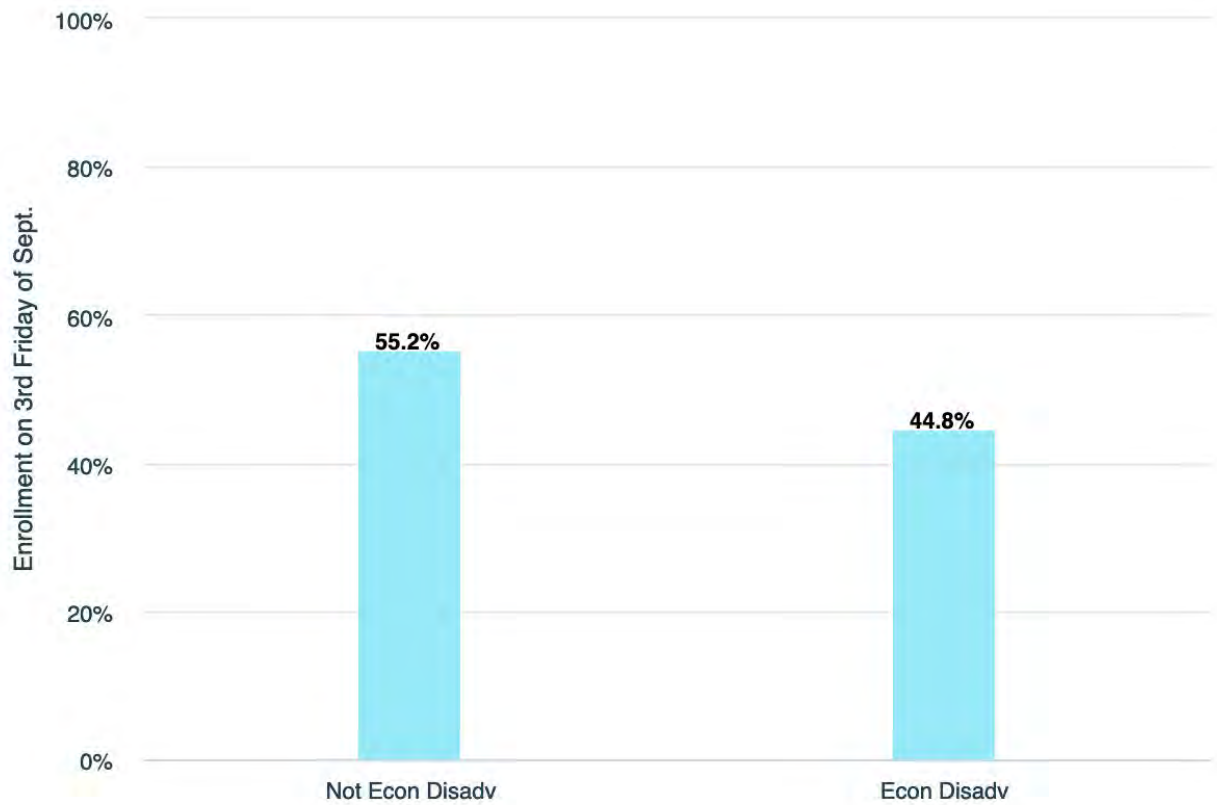
This graph compares the percent of students enrolled by student group in the selected districts or schools on the 3rd Friday of September. Enrollment is a headcount of students receiving primary educational services from a district in the selected school year.

SwoD and UNK have been removed when grouping by Disability.

The Certified enrollment is not available until several months after the 3rd Friday of September.

Filter Criteria:			
Group by	Economic Status	School Year	2019-20
District	Fond du Lac	School Type	[All Types]
School	[All Schools]	Grade Level	[All Grades]





Group By	Total Students	Student Count	Percent of Group
Not Econ Disadv	7,050	3,894	55.2%
Econ Disadv	7,050	3,156	44.8%




Internal Revenue Service

Date: June 21, 2006

DRAMATIC RESULTS
% CHRISTI L WILKINS
1940 FREEMAN AVE
SIGNAL HILL CA 90755-1210

Department of the Treasury
P. O. Box 2508
Cincinnati, OH 45201



Dear Sir or Madam:

This is in response to your request of June 21, 2006, regarding your organization's tax-exempt status.


In January 1993 we issued a determination letter that recognized your organization as exempt from federal income tax. Our records indicate that your organization is currently exempt under section 501(c)(3) of the Internal Revenue Code.

Our records indicate that your organization is also classified as a public charity under sections 509(a)(1) and 170(b)(1)(A)(vi) of the Internal Revenue Code.

Our records indicate that contributions to your organization are deductible under section 170 of the Code, and that you are qualified to receive tax deductible bequests, devises, transfers or gifts under section 2055, 2106 or 2522 of the Internal Revenue Code.

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

Sincerely,


Janna K. Skufca, Director, TE/GE
Customer Account Services

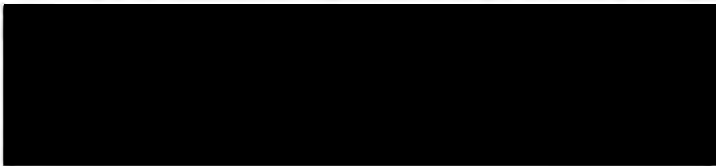


STATE OF CALIFORNIA
FRANCHISE TAX BOARD
PO BOX 942857
SACRAMENTO CA 94257-0540

Entity Status Letter



According to our records, the following entity information is true and accurate as of the date of this letter.



- ☒ 1. The entity is in good standing with the Franchise Tax Board.
- ☐ 2. The entity is **not** in good standing with the Franchise Tax Board.
- ☒ 3. The entity is currently exempt from tax under Revenue and Taxation Code (R&TC) Section 23701 d.
- ☐ 4. We do not have current information about the entity.

The above information does not necessarily reflect:

- The entity's status with any other agency of the State of California, or other government agency.
- If the entity's powers, rights, and privileges were suspended or forfeited at any time in the past, or the entity did business in California at a time when it was not qualified or not registered to do business in California:
 - The status or voidability of any contracts made in California by the entity at a time when the entity was suspended or forfeited (R&TC Sections 23304.1, 23304.5, 23305a, 23305.1).
 - For entities revived under R&TC Section 23305b, any time limitations on the revivor or limitation of the functions that can be performed by the entity.

Internet and Telephone Assistance

Website: ftb.ca.gov

Telephone: 800.852.5711 from within the United States
916.845.6500 from outside the United States

TTY/TDD: 800.822.6268 for persons with hearing or speech impairments



State of California
March Hong Tu
Secretary of State

P.O. Box 944230
Sacramento, CA 94244-0230
Phone: (916) 445-2020

STATEMENT BY DOMESTIC NONPROFIT CORPORATION

THIS STATEMENT MUST BE FILED WITH
CALIFORNIA SECRETARY OF STATE (SECTIONS 6210, 8210, 9660 CORPORATIONS CODE)

THE \$5 FILING FEE MUST ACCOMPANY THIS STATEMENT

1.



DO NOT ALTER PREPRINTED NAME. IF ITEM 1 IS BLANK, PLEASE ENTER CORPORATE NAME

DO NOT WRITE IN THIS SPACE

PLEASE READ INSTRUCTIONS ON BACK OF FORM.

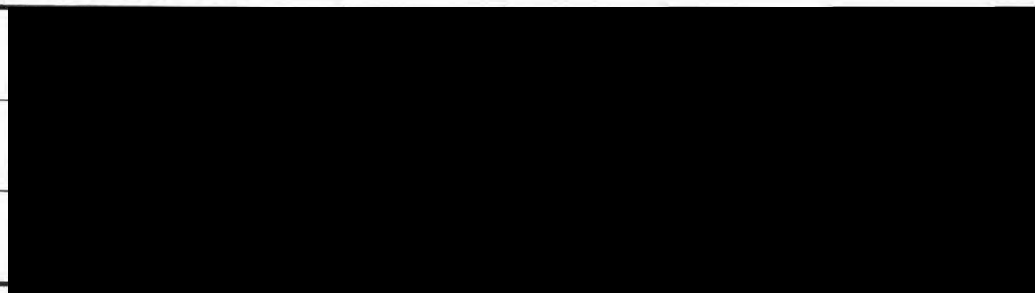
PLEASE TYPE OR USE BLACK INK WHICH WOULD BE SUITABLE FOR MICROFILMING.

THE CALIFORNIA CORPORATION NAMED HEREIN, MAKES THE FOLLOWING STATEMENT

2. STREET ADDRESS OF PRINCIPAL OFFICE (IF NONE, COMPLETE 3-3b) 2420 E. 2nd Street (DO NOT USE P.O. BOX NO.)	SUITE OR ROOM 2A.	Long Beach, California CITY AND STATE	2B. 90803 ZIP CODE
3. MAILING ADDRESS P.O. Box 3532	SUITE OR ROOM 3A.	Long Beach, California CITY AND STATE	3B. 90803 ZIP CODE

THE NAMES OF THE FOLLOWING OFFICERS ARE:

4. Christi Wilkins CHIEF EXECUTIVE OFFICER
5. Carole C. Rouin SECRETARY
6. John M. O'Keefe CHIEF FINANCIAL OFFICER



DESIGNATED AGENT FOR SERVICE OF PROCESS

(ONE AGENT IS REQUIRED BY CALIFORNIA STATUTORY PROVISION.
PLEASE READ ITEMS 7 AND 8 ON REVERSE SIDE OF FORM.)

7. NAME Christi Wilkins
8. CALIFORNIA STREET ADDRESS IF AGENT IS AN INDIVIDUAL (DO NOT USE P.O. BOX) DO NOT INCLUDE ADDRESS 2420 E. 2nd Street Long Beach, CA 90803
9. I DECLARE THAT I HAVE EXAMINED THIS STATEMENT AND TO THE BEST OF MY KNOWLEDGE AND BELIEF, I 10/28/92 President Christi Wilkins DATE TITLE TYPE OR PRINT NAME OF SIGNING OFFICER OR AGENT



State
of
California

OFFICE OF THE SECRETARY OF STATE

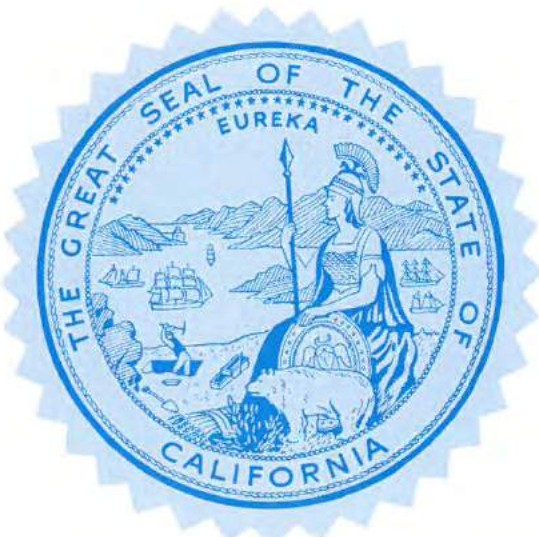
CORPORATION DIVISION

I, *MARCH FONG EU*, Secretary of State of the State of California, hereby certify:

That the annexed transcript has been compared with the corporate record on file in this office, of which it purports to be a copy, and that same is full, true and correct.

IN WITNESS WHEREOF, I execute
this certificate and affix the Great
Seal of the State of California this

OCT 22 1992



ARTICLES OF INCORPORATION

ONE: The name of this corporation is DRAMATIC RE

TWO: This corporation is a nonprofit public benefit corporation and is not organized for the private gain of any person. It is organized under the Nonprofit Public Benefit Corporation Law for charitable purposes. The specific purposes for which this corporation is organized are to provide educational arts-based programs to the public, including, but not limited to, interactive multi-media workshops.

THREE: The name and address in the State of California of this corporation's initial agent for service of process is Christi Wilkins, 2420 East 2nd Street, Long Beach, California, 90802.

FOUR: (a) This corporation is organized and operated exclusively for educational purposes within the meaning of Section 501(c)(3) of the Internal Revenue Code.

(b) Notwithstanding any other provision of these Articles, the corporation shall not carry on any other activities not permitted to be carried on (1) by a corporation exempt from federal income tax under Section 501(c)(3) of the Internal Revenue Code or (2) by a corporation contributions to which are deductible under Section 170(c)(2) of the Internal Revenue Code.

(c) No substantial part of the activities of this corporation shall consist of carrying on propaganda, or otherwise attempting to influence legislation, and the corporation shall not participate or intervene in any political campaign (including the publishing or distribution of statements) on behalf, or in opposition to, any candidate for public office.

FIVE: The names and address of the persons appointed to act as the initial Directors of this corporation are:

NAME

ADDRESS

Janice Atzen

John O'Keefe

Carole Rouin

Virginia Uybungco

Christi Wilkins

SIX: The property of this corporation is irrevocably dedicated to DRAMATIC RESULTS and no part of the net income or assets of the

organization shall ever inure to the benefit of any director, officer or member thereof or to the benefit of any private person.

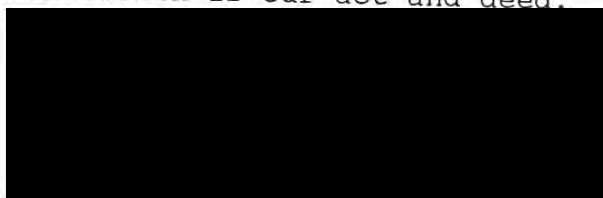
On the dissolution or winding up of the corporation, its assets remaining after payment of, or provision for payment of, all debts and liabilities of this corporation, shall be distributed to a nonprofit fund, foundation, or corporation which is organized and operated exclusively for educational purposes and which has established its tax-exempt status under Section 501(c)(3) of the Internal Revenue Code.

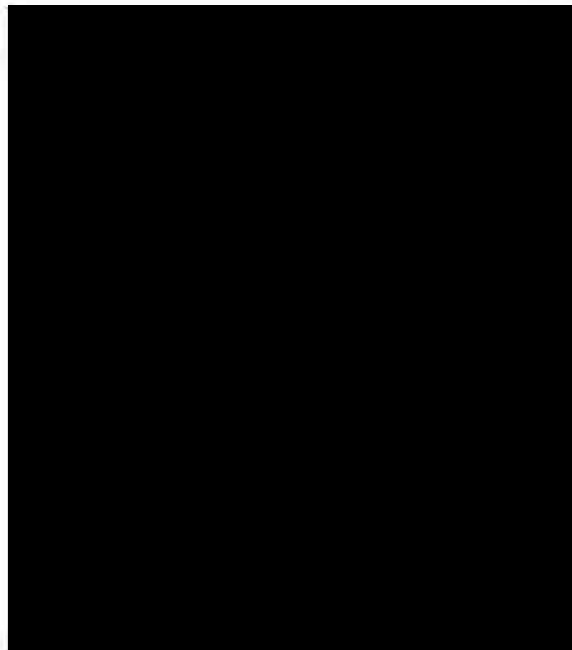
Date:

July 14, 1992



We, the above-mentioned initial directors of this corporation, hereby declare that we are the persons who executed the foregoing Articles of Incorporation, which execution is our act and deed.





March 4, 2021
Ms. Bonnie Carter
U.S. Department of Education
400 Maryland Avenue SW, Room 3E308
Washington, D.C. 20202-6450

RE: CFDA #84.351A – Assistance for Arts Education Program (AAE)

Dear Ms. Carter and Members of the AAE Review Panel:

The Long Beach Public Library (LBPL) strives to link our patrons to resources, spaces, and partnerships that fuel innovation. We promote continuous learning and the freedom to explore interests that enrich the community and offer opportunities to enhance the skills and personal development of our patrons.

One of the library's most successful vehicles to enhance the skills and personal development of our community has been through our Studio and Mobile Studio programs. The Studio, a social learning lab located in the Billie Jean King Main Library, launched in 2014. Conceived as a means to bridge the digital divide in the central and downtown areas of the city and offer residents of all ages and skill levels hands-on learning experiences with cutting edge technologies, the Studio offers drop-in support for personal projects and more formal workshops and classes taught by library staff, Studio Guides. Most classes focus on STEAM-related knowledge and skills, such as robotics, coding, 3D design and printing. A broader goal of the Studio program is to encourage and increase the number of low-income, at-risk students pursuing STEAM education and careers. Social learning is encouraged in the space and creative expressions are nurtured by a diverse staff who are themselves creators, makers, artists, and instructors.

In 2017, the Long Beach Public Library was recognized by the Institute of Museum and Library Services (IMLS) with the nation's highest honor, the National Medal, for its innovative approaches to serving the diverse communities found in our city. For all its strengths and attributes, however, Long Beach is a city with great disparities in residents' income, health, education, and opportunities. Long Beach residents face barriers to personal success due to language access, housing and food insecurities, and the lack of digital inclusion. That said, Long Beach is ready to leverage its vast bank of resources to break down these barriers for all residents, with a particular focus on youth as detailed in the 2021 Youth Strategic plan adopted by our City Council in February.

Long Beach is home to an award-winning library system made up of 12 locations, offering services to residents throughout our 52 square miles. The city also has fantastic educational institutions, from our Long Beach Unified School District to California State University Long Beach and Long Beach City College. In its commitment to prioritizing education for all, in 2008



Long Beach adopted the College Promise, which extends the promise of a college education to every student in the Long Beach Unified School District. Long Beach operates the second busiest container port in the U.S. and offers significant support for the arts through the Long Beach Museum of Art, Long Beach Museum of Latin American Art, and Arts Council for Long Beach. The city is ripe with talent to serve as informal STEAM educators and mentors.

We believe our public library system, which has a long history of partnership with all of these organizations and many more, is perfectly positioned to serve as the local hub for the proposed AAE “STEAM Ecosystem Expansion (SEE!)” project and bring together experts in their fields to lead workshops for Long Beach students and inspire them to pursue careers in STEAM, creating a vast ecosystem of learning opportunities for Long Beach youth. In 2019 a brand new 95,000 square foot Main Library opened its doors. Designed with separate spaces for The Studio, Media Lab, 3D Print Shop, and Sounds Recording Studio, the Main Library occupies a prime space downtown directly adjacent to the freeway and transit mall for buses and trains. It has the space and resources to support a project of this scale.

We are proud to be one of three Lead Educational Agencies (LEAs) to participate in this proposed SEE! project submitted by Dramatic Results. This SEE! project will allow LBPL to develop the capacity, skills, relationships, and experience to enhance our current collaborations with the Long Beach Unified School District and Institute of Higher Education (IHE) to create a sustainable, equitable, and year-round community-based collaboration of diverse arts education/STEAM educators who work together as a STEAM Ecosystem to engage with and serve the needs of our underrepresented 6th-12th grade school students with arts education.

Building on Dramatic Results’ successful 2018 AAEDD-funded out-of-school-time “ABC STEAM Ecosystem” model, this AAE-funded SEE! project will serve educational institutions (LEA, library, arts organization, IHE) in three communities across the U.S. (Maryland, Wisconsin, and California). Over the course of five years and using a gradual release model, each community of educational institutions will learn how to build, customize, and sustain their own STEAM Ecosystem. The result of developing each arts-integrated STEAM Ecosystem will benefit hundreds of teachers, principals, and arts educators as well as hundreds of underrepresented students, families, classroom teachers, principals, arts educators, pre-service teachers, and community organizations in each community.

The goals of SEE! are to: (1) Build the capacity of collaborators (LEA principals and teachers, Public Libraries’ STEAM educators, local arts educators and pre-service teacher candidates in IHE’s) to create a STEAM Ecosystem that results in a sustainable model that can be scaled and customized to fit their needs, whether rural, suburban or urban, (2) Build collaborators’ understanding, skill, and comfort in applying arts integration, design thinking, STEAM concepts, Social Emotional Learning (SEL) and Equity, Diversity, Access and Inclusion (EDAI) practices to promote student engagement and achievement, and (3) Develop and disseminate online resources (infrastructure tools and strategies to support a STEAM Ecosystem, instructional materials, and outcomes) to strengthen and expand collaborations among and across multiple communities, nationally.



LBPL will support this SEE! project by actively partnering with the local school district and community partners such as United Cambodian Community and Museum of Latin American Art to identify, train, and collaborate with local STEAM experts to develop and deliver meaningful STEAM summer and Saturday workshops for underserved Long Beach middle school and high school students. The Studio at Main Library will serve as a central hub for coordinating informal STEAM learning in Long Beach. Additionally, LBPL Studio Guides will offer professional development training to teachers, pre-service teachers, all LBPL public services staff, and staff from neighboring library systems.

LBPL has a well-established history of nurturing successful partnerships with both Dramatic Results and Long Beach Unified School District. The library has also consistently been on the forefront of STEAM education in public libraries, being one of the first systems nationally to open a makerspace and hire staff specifically identified to develop and deliver STEAM programming to the community. We believe this makes us uniquely suited to serve as one of the LEAs in this 2021 AAE grant project proposal.

Thank you for considering our application.

Sincerely,



Susan Jones
Manager of Billie Jean King Main Library Services
Long Beach Public Library



Middle and K8 Schools Office

1515 Hughes Way, Long Beach, California 90810 • [REDACTED]
Christopher Lund, Assistant Superintendent of MS/K8 Schools

March 8, 2021

Ms. Bonnie Carter
U.S. Department of Education
400 Maryland Avenue SW, Room 3E308
Washington, D.C. 20202-6450

Re: CFDA #84.351A – Assistance for Arts Education Program (AAE)

Dear Ms. Carter and Members of the AAE Review Panel:

LBUSD has earned a reputation as one of America's finest school systems, winning many awards as a national model of excellence. LBUSD was named a national winner of the Broad Prize for Urban Education, recognizing America's best urban school system for increasing student achievement. LBUSD also has been a five-time finalist for the prize. Established in 1885 with fewer than a dozen students meeting in a borrowed tent, LBUSD now educates 68,000 students in 84 public schools in the cities of Long Beach, Lakewood, Signal Hill and Avalon on Catalina Island. The third largest school district in California, it serves the most diverse large city in the United States, with dozens of languages spoken by local residents.

While we are proud of our national reputation for outstanding progress as an urban school district, we need solid partnerships with the community if we are to succeed in meeting our challenges. Dramatic Results has demonstrated commitment to and measurable success with serving our students and teachers for the past 29 years. We have also been privileged to work in partnership with Dramatic Results with 5 AEMDD (U.S. Department of Education CFDA #84.351D) grants (2003, 2006, 2010, 2014 and 2018) using their **Math in a Basket, Write-On Arts** curricula and **Art of Building a City STEAM Ecosystem Model** (*the model for which we are seeking expansion of with this 2021 AAE proposal*), resulting in measurable improvements in classroom teachers' knowledge, comfort and efficacy in integrating arts into their core instruction, meeting the needs of the whole child.

We are proud to be one of three Lead Educational Agencies (LEAs) to participate in this proposed AAE "STEAM Ecosystem Expansion (SEE!)" project submitted by Dramatic Results. This **SEE!** project will allow LBUSD to develop the capacity, skills, relationships and experience to enhance our current collaborations with our public library system and Institute of Higher Education (IHE) to create a sustainable, equitable and year-round community-based collaboration of diverse arts education/STEAM educators who work together as a STEAM Ecosystem to engage with and serve the needs of our underrepresented 3rd-8th grade school students with arts education as part of our wrap around educational services to achieve district goals under ESSA.



Middle and K8 Schools Office

1515 Hughes Way, Long Beach, California 90810 • [REDACTED]
Christopher Lund, Assistant Superintendent of MS/K8 Schools

Building on Dramatic Results' successful 2018 AAEDD-funded out-of-school-time "ABC STEAM Ecosystem" model, this AAE-funded **SEE!** project will serve educational institutions (LEA, library, arts organization, IHE) in three communities across the U.S. (Maryland, Wisconsin and California). Over the course of five years and using a gradual release model, each community of educational institutions will learn how to build, customize, and sustain their own STEAM Ecosystem. The result of developing each arts-integrated STEAM Ecosystem will benefit hundreds of teachers, principals, and arts educators as well as hundreds of underrepresented students, families, classroom teachers, principals, arts educators, pre-service teachers and community organizations in each community.

The goals of **SEE!** are to: (1) Build the capacity of collaborators (*LEA principals and teachers, Public Libraries' STEAM educators, local arts educators and pre-service teacher candidates in IHE's*) to create a STEAM Ecosystem that results in a sustainable model that can be scaled and customized to fit their needs, whether rural, suburban or urban, (2) Build collaborators' understanding, skill and comfort in applying arts integration, design thinking, STEAM concepts, Social Emotional Learning (SEL) and Equity, Diversity, Access and Inclusion (EDAI) practices to promote student engagement and achievement, and (3) develop and disseminate online resources (infrastructure tools and strategies to support a STEAM Ecosystem, instructional materials, and outcomes) to strengthen and expand collaborations among and across multiple communities, nationally.

LBUSD will support this **SEE!** Program by actively endorsing and recruiting the participation of classroom teachers, principals and students to participate in **SEE!** professional development components, observe **SEE!** programs and their students "in action", provide all requested data to support **SEE!**'s evaluation plan, participate in **SEE!** Collaborative STEAM/Arts Education festivals hosted by **SEE!** Collaborators and participate in dissemination efforts.

We believe our long-established partnership with Dramatic Results, their demonstrated track record with five prior AIE grant programs, LBUSD's national recognition for our outstanding programs and high need student population make us an ideal candidate for this 2021 AAE **SEE!** grant program.

Thank you for considering our application. We believe we are a winning team!

Sincerely,

[REDACTED]

Dr. Christopher Lund
Assistant Superintendent of Schools
Middle & K-8 Schools
Long Beach Unified School District



CALIFORNIA STATE UNIVERSITY, LONG BEACH

COLLEGE OF EDUCATION
OFFICE OF THE DEAN

March 8, 2021

Ms. Bonnie Carter
U.S. Department of Education
400 Maryland Avenue SW, Room 3E308
Washington, D.C. 20202-6450

Re: CFDA #84.351A – Assistance for Arts Education Program (AAE)

Dear Ms. Carter and Members of the AAE Review Panel:

Please find this letter in strong support of the proposal being submitted by College of Education at California State University, Long Beach in partnership with the non-profit Dramatic Results for the project entitled: “*STEAM Ecosystem Expansion (SEE!)*”. Dr. Cathrine Maiorca, faculty in the Department of Teacher Education with represent the College in this effort. CSU Long Beach is recognized in both the region and the nation for the high quality of our teacher education programs and for our collaborative partnerships with local schools and the community.

California State University, Long Beach is proud to be one of three Institutes of Higher Education (IHEs) to participate in this proposed AAE “*STEAM Ecosystem Expansion (SEE!)*”. This **SEE!** project will allow for the development of a partnership between California State University, Long Beach and the Long Beach Library system. This year-round community-based collaboration of diverse arts educators, STEAM educators, and teacher candidates will work as a STEAM Ecosystem for underrepresented local gifted middle school students.

Building on Dramatic Results’ successful 2018 AAEDD-funded out-of-school-time “ABC STEAM Ecosystem” model, this AAE-funded **SEE!** project will serve educational institutions (LEA, library, arts organization, IHE) in three communities across the U.S. (Maryland, Wisconsin and California). Over the course of five years and using a gradual release model, each community of educational institutions will learn how to build, customize, and sustain their own STEAM Ecosystem. The result of developing each arts-integrated STEAM Ecosystem will benefit hundreds of teachers, principals, and arts educators as well as hundreds of underrepresented students, families, classroom teachers, principals, arts educators, pre-service teachers and community organizations in each community.

California State University, Long Beach College of Education will support this **SEE!** Program by actively recruiting teacher candidates to participate in **SEE!** professional development components, provide observation and coaching to our students who participate in program delivery with students in **SEE!**, participate in **SEE!** Collaborative STEAM/Arts Education festivals hosted by **SEE!** Collaborators and take a leading role in the dissemination efforts.

We believe that CSULB's regional reputation in the preparation of educators and commitment to promoting equity and excellence in education along with Dramatic Results' demonstrated track record with five prior AIE grant programs make this proposal an idea candidate for the 2021 AAE grant program.

I strongly support this grant proposal and I hope you will give it serious consideration.

Sincerely,

A large black rectangular redaction box covering the signature area.

Shireen Pavri, Ph.D.
Dean



March 8, 2021

Ms. Bonnie Carter
U.S. Department of Education
400 Maryland Avenue SW, Room 3E308
Washington, D.C. 20202-6450

Re: CFDA #84.351A – Assistance for Arts Education Program (AAE)

Dear Ms. Carter and Members of the AAE Review Panel:

Calvert County Public School (CCPS) District is a rural school district located 35 miles southeast of Washington, D.C. and 55 miles south of Baltimore; and is home to 15,908 pre-K-12th grade students. Approximately 20 percent are military-federal connected students. The Calvert County Board of Education ensures excellence in education for our students through meaningful collaboration and engagement of all CCPS stakeholders, including parents, students, staff, and the community. CCPS, the 13th largest district by enrollment among 24 school systems in the state, consistently ranks among Maryland's top districts based on state assessments.

While we are proud of our reputation for outstanding progress as a rural school district, we need solid partnerships with the community if we are to succeed in meeting our challenges. Dramatic Results has demonstrated commitment to and measurable success with serving our students and teachers for the past 29 years. We have also been privileged to work in partnership with Dramatic Results with “**This Girl STEAMS**”, resulting in measurable improvements in our secondary Gifted and Talented Liaisons’ knowledge, comfort, and efficacy in integrating arts into their core instruction, meeting the needs of the whole child in our gifted and talented program.

Calvert County Public Schools is proud to be one of three school systems to participate in this proposed AAE “STEAM Ecosystem Expansion (**SEE!**)” project submitted by Dramatic Results. This **SEE!** project will allow Calvert County Public Schools to develop the capacity, skills, relationships and experience to enhance and build the capacity of our educators and students while collaborating with Bowie State University and Calvert County Public Library Systems to create a sustainable, equitable and year-round community-based collaboration of diverse arts education/STEAM educators/teacher candidates who work together as a STEAM Ecosystem to engage with and serve the needs of our underrepresented gifted middle school students with arts education as part of our wrap around educational services to achieve goals under the Every Student Succeeds Act (ESSA).

Building on Dramatic Results’ successful 2018 AAEDD-funded out-of-school-time “ABC STEAM Ecosystem” model, this AAE-funded **SEE!** project will serve educational institutions (LEA, library, arts organization, IHE) in three communities across the U.S. (Maryland, Wisconsin, and

Letter to Ms. Carter
March 8, 2021
Page 2

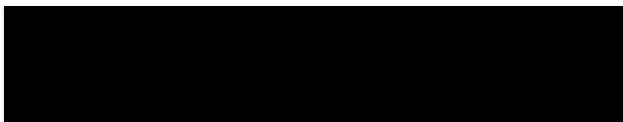
California). Over the course of five years and using a gradual release model, each community of educational institutions will learn how to build, customize, and sustain their own STEAM Ecosystem. The result of developing each arts-integrated STEAM Ecosystem will benefit hundreds of teachers, principals, and arts educators as well as hundreds of underrepresented students, families, classroom teachers, principals, arts educators, pre-service teachers, and community organizations in each community.

The goals of **SEE!** are to: (1) Build the capacity of collaborators (*LEA principals and teachers, Public Libraries' STEAM educators, local arts educators and pre-service teacher candidates in IHE's*) to create a STEAM Ecosystem that results in a sustainable model that can be scaled and customized to fit their needs, whether rural, suburban or urban, (2) Build collaborators' understanding, skill and comfort in applying arts integration, design thinking, STEAM concepts, Social Emotional Learning (SEL) and Equity, Diversity, Access and Inclusion (EDAI) practices to promote student engagement and achievement, and (3) develop and disseminate online resources (infrastructure tools and strategies to support a STEAM Ecosystem, instructional materials, and outcomes) to strengthen and expand collaborations among and across multiple communities, nationally.

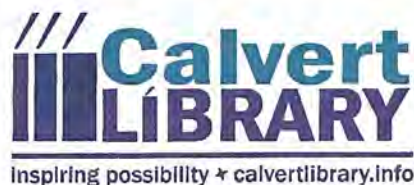
Calvert County Public Schools will support this **SEE!** Program by actively endorsing and recruiting the participation of students and educators to participate in **SEE!** professional development components, provide observation and coaching to our students who participate in program delivery with students in **SEE!** provide all requested data to support **SEE!'s** evaluation plan, participate in **SEE!** Collaborative STEAM/Arts Education festivals hosted by **SEE!** Collaborators and participate in dissemination efforts.

We believe our long-established partnership with the Calvert County community, Dramatic Results' demonstrated track record with five prior AIE grant programs, Calvert County's national recognition for their outstanding programs and high need student population make us an idea candidate for this 2021 AAE grant program.

Thank you for considering our application. We are confident that we are a winning team!



Diane A. Workman
Assistant Superintendent of Instruction



Carrie Willson, Executive Director • [REDACTED]
850 Costley Way • Prince Frederick, MD 20678 • [REDACTED]

March 8, 2021

Ms. Bonnie Carter
U.S. Department of Education
400 Maryland Avenue SW, Room 3E308
Washington, D.C. 20202-6450

Re: CFDA #84.351A – Assistance for Arts Education Program (AAE)

Dear Ms. Carter and Members of the AAE Review Panel:

Calvert Library is honored to be one of three library system/school system teams selected to participate in this proposed AAE “STEAM Ecosystem Expansion (**SEE!**)” project submitted by Dramatic Results.

Calvert Library has four locations and a mobile library service in rural-suburban Calvert County, Maryland. The County is home to approximately 92,500 residents of which almost 23,000 are under the age of 18. Calvert Library's vision is to *Inspire Possibility*. Our mission is to serve as a gateway to information, imagination and inspiration. We empower individuals by facilitating lifelong learning and strengthen our community by providing opportunities for connection to one another and the world. Calvert Library has a net promoter score of 89, demonstrating that even during the pandemic, our librarians provide exceptional service to the community.

Calvert Library has been delivering STEAM classes in one form or another since 2005 when we instituted AHA! Science classes for elementary-age children; these classes were adapted from training received from NASA. Art is integrated into classes and events from early childhood on with an emphasis on process art as opposed to product art. Calvert Library has received numerous grants for STEAM education including: Curiosity Creates Grant from the Association of Library Services to Children (ALSC) and Disney; several Library Services and Technology Grants from the Institute of Museum and Library Services and Maryland State Library and Strengthening Communities Through Libraries from the ALSC and Dollar Store.

Calvert Library was the second system in Maryland to partner with its public school system to provide a special access library card to every enrolled student. We partner regularly with Calvert County Public Schools (CCPS) for summer reading challenges and have added spring Read Woke challenges for the past few years. Calvert librarians have taken STEM programming to Title One summer sites for over five years and partnered with CCPS Head Start to teach social emotional learning via Storytime. These are just a few examples of the work that we do that aligns with the goals and practices of **SEE!** We are eager to partner further with Calvert County Public Schools, Bowie State University and Dramatic Results to push our STEAM education to a higher level in terms of class content, delivery and assessment.



March 8, 2021 - Letter to Ms. Carter
Page 2

This **SEE!** project will allow Calvert Library to develop the capacity, skills, relationships and experience to enhance and build the capacity of our librarians and young customers while collaborating with Bowie State University and Calvert County Public School System. Together we can create a sustainable, equitable and year-round community-based collaboration of diverse STEAM educators and teacher candidates who work together as a STEAM Ecosystem to engage with and serve the needs of our underrepresented gifted children. A replacement Calvert Library Twin Beaches Branch is scheduled to open in spring of 2023 with a dedicated maker space. This project will enable us to create that dedicated space at other locations as well, so that we can engage children throughout the county with the same level of access.

Building on Dramatic Results' successful 2018 AAEDD-funded out-of-school-time "ABC STEAM Ecosystem" model, this AAE-funded **SEE!** project will serve educational institutions (LEA, library, arts organization, IHE) in three communities across the U.S (MD, WI and CA). Over the course of five years and using a gradual release model, each community of educational institutions will learn how to build, customize and sustain their own STEAM Ecosystem. The result of developing each arts-integrated STEAM Ecosystem will benefit librarians, teachers, administrators, arts educators, community organizations and teacher-candidates, as well as countless underrepresented students and families in each community.

The goals of **SEE!** are to: (1) Build the capacity of collaborators (*LEA principals and teachers, public library STEAM educators, local arts educators and pre-service teacher candidates in IHE's*) to create a STEAM Ecosystem that results in a sustainable model that can be scaled and customized to fit their needs, whether rural, suburban or urban, (2) Build collaborators' understanding, skill and comfort in applying arts integration, design thinking, STEAM concepts, Social Emotional Learning (SEL) and Equity, Diversity, Access and Inclusion (EDAI) practices to promote student engagement and achievement, and (3) develop and disseminate online resources (infrastructure tools and strategies to support a STEAM Ecosystem, instructional materials and outcomes) to strengthen and expand collaborations among and across multiple communities, nationally.

Calvert Library will support this **SEE!** Program by providing space for after school programming and highly engaged staff to participate in **SEE!** professional development and program delivery. We will participate in data collection to support **SEE!'s** evaluation plan, participate in **SEE!** Collaborative STEAM/Arts Education festivals hosted by **SEE!** collaborators and participate in dissemination efforts through our extensive customer network.

We believe our long-established partnership with Calvert County Public Schools and with non-profit agencies in the community, Dramatic Results' demonstrated track record with five prior AIE grant programs, our high need student population and Calvert Library's excellent and adaptable staff make us an ideal candidate for this 2021 AAE grant program.

Thank you for considering this application. We are confident that with the help of this program, we can raise the bar in educating a generation of children with skills and abilities that will make their future bright!

Sincerely,



Carrie Willson, Executive Director



**OFFICE OF RESEARCH & SPONSORED PROGRAMS
BSU-INSTITUTIONAL REVIEW BOARD (IRB)**

Charlotte Robinson Hall, Suite 110
14000 Jericho Park Rd, Bowie, MD 20715

P [REDACTED]
F [REDACTED]
bowiestate.edu

March 8, 2021

Ms. Bonnie Carter

U.S. Department of Education

400 Maryland Avenue SW, Room 3E308

Washington, D.C. 20202-6450

Re: CFDA #84.351A – Assistance for Arts Education Program (AAE)

Dear Ms. Carter and Members of the AAE Review Panel:

Established in 1865 Bowie State University is Maryland's oldest historically black university, and one of the ten oldest African American institutions of higher education in the country. It was founded initially as a normal school to train Negro teachers. Today the College of Education is one of five Colleges at the University, with three major departments: Educational Leadership and Studies; Counseling and Mental Health; and Teaching, Learning and Professional Development (TLPD). TLPD will be the main focus and our courses offer undergraduate programs in Elementary, Secondary, Early Childhood/Special Education and Sport Management. The Graduate programs consist of the Master of Arts, Reading, Special Education and Cultural Relevant Teacher Leadership. There are approximately 22 full-time faculty in TLPD serving over seven hundred students. In addition, the College also houses the Health Education Courses that all students across campus must take as a general elective.

We work with several school districts in Maryland. Our Professional Development Schools (PDS) has been recognized by the National Association for Professional Development Schools as an Exemplary PDS network in 2015 and now in 2021. We are proud of the work we do with providing professional development opportunities to mentor teachers and faculty, inquiry groups that functions as crossroads for book clubs and action research in our K-12 schools. These partnerships have been sustained for almost twenty years and documented through the Teacher Preparation Improvement Plan for its impact on student achievement.

Our College is ranked number one at the University in the writing of grants that support our research, strategies and retention of students. Some of these grants have been: *Strengthening Writing through Culturally Responsive Practices*; *Preparing and Retaining Diverse, High-Quality Secondary STEM Teachers*; *Computational Thinking Teacher Educator Program*; *The Collaborative Video Lab: Enhancing Pre-service Teacher Experiences through Cultural Relevant Pedagogy* to name a few.

Currently, Bowie State University is among the nation's leaders in teacher education, with sixty-five (65) years of successive accreditation by the National Council of the Accreditation of Teacher Education (NCATE). The College is the largest producer of diverse teacher candidates in the State of Maryland. Our teacher candidates go through a rigorous program that focuses on exploring models of effective teaching and learning, clinically rich field experiences and culturally responsive teaching pedagogies. In addition, they have to pass Praxis II in various content areas along with University requirements. We boast of our students being able to be professionally certified by the State upon graduation. Ninety percent of our teacher candidates are given contracts from various school districts before they graduate. They are sought after as far away as Alaska.

Bowie State University is proud to be one of three Institutes of Higher Education (IHEs) to participate in this proposed AAE “STEAM Ecosystem Expansion (SEE!)” project submitted by Dramatic Results. This **SEE!** project will allow Bowie State University to develop the capacity, skills, relationships and experience to enhance our current College of Education program and build collaborations with Calvert County Public Schools and Calvert County Public Library to create a sustainable, equitable and year-round community-based collaboration of diverse arts education/STEAM educators/teacher candidates who work together as a STEAM Ecosystem to engage with and serve the needs of our underrepresented gifted middle school students with arts education as part of our wrap around educational services to achieve goals under ESSA.

Building on Dramatic Results’ successful 2018 AAEDD-funded out-of-school-time “ABC STEAM Ecosystem” model, this AAE-funded **SEE!** project will serve educational institutions (LEA, library, arts organization, IHE) in three communities across the U.S. (Maryland, Wisconsin and California). Over the course of five years and using a gradual release model, each community of educational institutions will learn how to build, customize, and sustain their own STEAM Ecosystem. The result of developing each arts-integrated STEAM Ecosystem will benefit hundreds of teachers, principals, and arts educators as well as hundreds of underrepresented students, families, classroom teachers, principals, arts educators, pre-service teachers and community organizations in each community.

The goals of **SEE!** are to: (1) Build the capacity of collaborators (*LEA principals and teachers, Public Libraries’ STEAM educators, local arts educators and pre-service teacher candidates in*

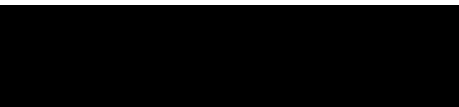
IHE's) to create a STEAM Ecosystem that results in a sustainable model that can be scaled and customized to fit their needs, whether rural, suburban or urban, (2) Build collaborators' understanding, skill and comfort in applying arts integration, design thinking, STEAM concepts, Social Emotional Learning (SEL) and Equity, Diversity, Access and Inclusion (EDAI) practices to promote student engagement and achievement, and (3) develop and disseminate online resources (infrastructure tools and strategies to support a STEAM Ecosystem, instructional materials, and outcomes) to strengthen and expand collaborations among and across multiple communities, nationally.

Bowie State University will support this **SEE!** Program by actively endorsing and recruiting the participation of teacher candidates to participate in **SEE!** professional development components, provide observation and coaching to our students who participate in program delivery with students in **SEE!**, provide all requested data to support **SEE!**'s evaluation plan, participate in **SEE!** Collaborative STEAM/Arts Education festivals hosted by **SEE!** Collaborators and participate in dissemination efforts.

We believe our long-established partnership with the Calvert County community, Dramatic Results' demonstrated track record with five prior AIE grant programs, Calvert County's national recognition for their outstanding programs and high need student population make us an idea candidate for this 2021 AAE grant program.

Thank you for considering our application. We believe we are a winning team!

Sincerely,



Anika Bissahoyo, Ph.D.

Assistant Vice President for Research



Jon Mark Bolthouse
Director
Fond du Lac Public Library
32 Sheboygan St., Fond du Lac, WI 54935
[REDACTED]
[REDACTED] ♦ www.fdlpl.org

March 7, 2021

Ms. Bonnie Carter
U.S. Department of Education
400 Maryland Avenue SW, Room 3E308
Washington, D.C. 20202-6450

RE: CFDA #84.351A – Assistance for Arts Education Program (AAE)

Dear Ms. Carter and Members of the AAE Review Panel:

The Fond du Lac Public Library strives to support a high quality of life in Fond du Lac, Wisconsin through reading, lifelong learning, and community involvement. No longer just a big building with books, our library serves as the community's hub and connector, bringing programming, materials, technology, arts, entertainment, and community members together in an environment built on creativity, equity, diversity, and knowledge.

The best example of this connection to the community can be seen in our Idea Studio: a 3,000+ square foot area of the library devoted to creativity, exploration, craft, and technology. It remains not only the largest makerspace located in a Wisconsin library, but also the most diverse in terms of its offerings. With a demonstration kitchen, a digital recording studio, sublimation printing equipment, 6 3D printers, 2 CNC mills, a laser cutter, sewing and embroidery machines, a lithographic printing press, circulating STEAM kits, musical instruments, guitar effect pedals, and much more, the Idea Studio has something to offer everyone. Since first opening in 2016, the Idea Studio has offered a wide variety of classes as well: from a monthly offering in our kitchen covering breads, desserts, and flavors of the word, to classes on robotics, Arduino programming, and basic electronics, just to name a few.

Serving a community of 44,000 and a service population of 70,000, FDLPL is a busy place. We average 1,000 visitors a day at our main library downtown and Express branch located on the East side of the City. During non-COVID times, the Library offers a wide range of in-person programming to the community, including a very popular "History at Home" program, highlighting local history. Sessions have included "Bootlegging in the Holyland," "Holidays on Main St.," as well as programs devoted to our local Lake Winnebago region like the Brothertown Nation or the history of sturgeon spearing.

The Fond du Lac Public Library and the Fond du Lac School district have had a long standing relationship resulting in many previous partnerships. Indeed, Wisconsin State Statute requires the local Superintendent to be a member of the Library Board of Trustees, ensuring that the Library and the School District work hand-in-hand on a regular basis. An ongoing partnership is the Cindy Barden Teachers' Resource Center at the Library.

Named after local author Cindy Barden—a prolific writer of educational materials—the Resource Center houses STEAM kits, books, musical instruments, puppets, study guides, and other pedagogical materials that can be checked out by local and regional teachers, homeschool parents, or other members of the community in order to enhance the learning process of their students.

We believe the Library is perfectly positioned to serve as the local hub for the proposed AAE “STEAM Ecosystem Expansion (SEE!)” project, bringing together experts in their fields to lead workshops for Fond du Lac students and inspire them to pursue careers in STEAM, creating a vast ecosystem of learning opportunities for Fond du Lac youth.

We are proud to be one of three Lead Educational Agencies (LEAs) to participate in this proposed SEE! project submitted by Dramatic Results. This SEE! project will allow the Fond du Lac Public Library to develop the capacity, skills, relationships, and experience to enhance our current collaborations with the Fond du Lac School District to create a sustainable, equitable, and year-round community-based collaboration of diverse arts education/STEAM educators who work together as a STEAM Ecosystem to engage with and serve the needs of our underrepresented 3rd – 5th grade school students with arts education.

Building on Dramatic Results’ successful 2018 AAEDD-funded out-of-school-time “ABC STEAM Ecosystem” model, this AAE-funded SEE! project will serve educational institutions (LEA, library, arts organization, IHE) in three communities across the U.S. (Maryland, Wisconsin, and California). Over the course of five years and using a gradual release model, each community of educational institutions will learn how to build, customize, and sustain their own STEAM Ecosystem. The result of developing each arts-integrated STEAM Ecosystem will benefit hundreds of teachers, principals, and arts educators as well as hundreds of underrepresented students, families, classroom teachers, principals, arts educators, pre-service teachers and community organizations in each community.

The goals of SEE! are to: (1) Build the capacity of collaborators (LEA principals and teachers, Public Libraries’ STEAM educators, local arts educators and pre-service teacher candidates in IHE’s) to create a STEAM Ecosystem that results in a sustainable model that can be scaled and customized to fit their needs, whether rural, suburban or urban, (2) Build collaborators’ understanding, skill and comfort in applying arts integration, design thinking, STEAM concepts, Social Emotional Learning (SEL) and Equity, Diversity, Access and Inclusion (EDAI) practices to promote student engagement and achievement, and (3) develop and disseminate online resources (infrastructure tools and strategies to support a STEAM Ecosystem, instructional materials, and outcomes) to strengthen and expand collaborations among and across multiple communities, nationally.

Fond du Lac Public Library will support this SEE! Program by actively partnering with the local school district and community partners such as the curator of our art gallery located in the library, visual artists, local musicians, engineers from local employer Mercury Marine, and the makers who utilize our Idea Studio every day.

We believe this makes us uniquely suited to serve as one of the LEAs in this 2021 AAE grant project proposal. Thank you for considering our application.

Yours sincerely,



Jon Mark Bolthouse
Library Director

Fond du Lac School District

March 5, 2021

Sharon Simon
Interim Superintendent of Schools

To Whom It May Concern:

The Fond du Lac School District has a long history of providing a quality education that prepares students for college and careers. The geographic boundaries of the Fond du Lac School District comprises the city of Fond du Lac and all or part of the following townships; Byron, Eden, Empire, Fond du Lac, and Taycheedah which serves a total population of 53,143. The Fond du Lac School District serves 6,672 students and consists of nine elementary schools, three middle schools, one high school and a STEM Academy charter school for grades 3-12.

In the past ten years, schools in the District have received Blue Ribbon School recognition, a Title I Beating the Odds Award, and Title I School of Promise Awards. The District's performing art programs have earned several awards including Center Stage awards and Tommy awards. The Fond du Lac High School marching band has earned 1st Division Awards (highest category) at the WSMA State Marching Championships each of the last three years. Fond du Lac High School students were selected to participate in state band and choral Honor groups.

One notable partnership with our community is the Architecture, Construction and Engineering (ACE) Academy at Fond du Lac High School. Local businesses were experiencing a talent shortage in the trades as these are high demand careers in our community. These individuals worked in partnership with the District to expand the ACE Academy and raise money for an addition at the high school to provide much needed space. Not only have they provided financial support, many local businesses donate materials and provide hands-on training for the students in the various trades.

Although the District has many accomplishments to be proud of, we see the necessity and value in community partnerships to help educate our students. The demographics of Fond du Lac have changed and presented us with new challenges and opportunities to serve our children. We continue to see an increase in the number of students eligible for free or reduced meals, this school year surpassing 50% of our students. Achievement gaps persist among groups of students based on disability, economic and ELL status, as well as race and ethnicity.



The mission of the Fond du Lac School District, in partnership with the family and the community, is to promote high achievement and foster the continuous growth of the whole child, so that each becomes a creative, contributing citizen in a global society by providing personalized learning opportunities in a safe, nurturing environment.

Due to decreasing enrollments in 3rd-5th grade at the STEM Academy, the governance board has voted and the Wisconsin Department of Public Instruction approved a change in grades served at STEM Academy. It has been difficult over the years to attract students in these grades because most students do not want to leave their current elementary school. The natural break for students to join the STEM Academy is in sixth grade when all students move onto middle school in our District. With the phasing out of grades 3-5 at our STEM Academy, the STEAM Ecosystem grant would help to provide a STEAM opportunity for these grades. The grant would give students the opportunity to explore STEAM education and may prove a segue to pursuing full-time STEM education experience. The District is excited to partner with the Fond du Lac Public Library in this pursuit. The Fond du Lac Public Library has been on the cutting edge of innovative programming, making the library a center piece of our community. Several years ago, a Makerspace was created at the library and has been successful in our community. Our community passed a \$98.5 million school referendum in the Spring of 2019 that will completely transform our schools and make them 21st Century outfitted. Makerspaces have been incorporated into the plans at several of the buildings, however, not all schools are able to offer Makerspaces and this grant would complement those offerings.

District level administrators, principals and staff are eager to provide additional STEAM opportunities to students because they recognize that these experiences are another way to prepare students for life after graduation. This grant would provide a community partnership to bring STEAM opportunities to all students, especially those during their formative elementary years, with the hope of introducing them to STEAM in a fun, positive and engaging way.

We are proud to be one Lead Educational Agencies (LEAs) to participate in this proposed AAE “STEAM Ecosystem Expansion (SEE!)” project submitted by Dramatic Results. This SEE! project will allow Fond du Lac School District to develop the capacity, skills, relationships and experience to enhance our current collaborations with our public library system to create a sustainable, equitable and year-round community-based collaboration of diverse arts education/STEAM educators who work together as a STEAM Ecosystem to engage with and serve the needs of our underrepresented elementary grade school students with arts education as part of our wrap around educational services to achieve district goals under ESSA.

Building on Dramatic Results’ successful 2018 AAEDD-funded out-of-school-time “ABC STEAM Ecosystem” model, this AAE-funded SEE! This project will serve educational institutions (LEA, library, arts organization, IHE) in three communities across the U.S. (Maryland, Wisconsin and California). Over the course of five years and using a gradual release model, each community of educational institutions will learn how to build, customize, and sustain their own STEAM Ecosystem. The result of developing each arts-integrated STEAM Ecosystem will benefit hundreds of teachers, principals, and arts educators as well as hundreds of underrepresented students, families, classroom teachers, principals, arts educators, pre-service teachers and community organizations in each community.

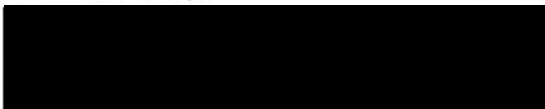
The goals of **SEE!** are to: (1) Build the capacity of collaborators (*LEA principals and teachers, Public Libraries' STEAM educators, local arts educators and pre-service teacher candidates in IHE's*) to create a STEAM Ecosystem that results in a sustainable model that can be scaled and customized to fit their needs, whether rural, suburban or urban, (2) Build collaborators' understanding, skill and comfort in applying arts integration, design thinking, STEAM concepts, Social Emotional Learning (SEL) and Equity, Diversity, Access and Inclusion (EDAI) practices to promote student engagement and achievement, and (3) develop and disseminate online resources (infrastructure tools and strategies to support a STEAM Ecosystem, instructional materials, and outcomes) to strengthen and expand collaborations among and across multiple communities, nationally.

Fond du Lac School District will support this **SEE!** Program by actively endorsing and recruiting the participation of classroom teachers, principals and students to participate in **SEE!** We will engage in all professional development components, observe **SEE!** Programs, provide all requested data to support **SEE!**'s evaluation plan. We will take part in collaborative STEAM/Arts Education festivals hosted by **SEE!**

We believe our long-established partnership with the Fond du Lac Public Library, Dramatic Results' demonstrated track record with five prior AIE grant programs, Fond du Lac's recognition for our outstanding programs and high need student population make us an idea candidate for this 2021 AAE grant program.

Thank you for considering our application. We believe we are a winning team!

Sincerely,



Sharon Simon, Interim Superintendent of Schools

MARIAN UNIVERSITY

March 8, 2021

Ms. Bonnie Carter
U.S. Department of Education
400 Maryland Avenue SW, Room 3E308
Washington, D.C. 20202-6450

Re: CFDA #84.351A – Assistance for Arts Education Program (AAE)

Dear Ms. Carter and Members of the AAE Review Panel:

Founded in 1936 as a college of teaching, Marian University now offers more than 50 undergraduate majors and minors in traditional liberal arts and pre-professional programs for traditional and adult undergraduate students. Nearly half of our 12 graduate programs continue our tradition of focusing on PK-12 teachers, teaching, and school leadership. Our academic colleges — The College of Arts, Sciences, and Letters and The College of the Professions — offer programs of study designed to meet a full range of professional and pre-professional academic needs for its students. Our faculty consists of exceptional professionals committed to the students and to the University. Various agencies accredit our institution, such as the Higher Learning Commission, Council for Accreditation of Educator Preparation, Commission on Collegiate Nursing Education, Council on Social Work Education, and Joint Review Committee on Education in Radiologic Technology. Marian's curriculum aligns with the teacher preparation program standards of Wisconsin Department of Public Instruction.

We are a personal college strengthened by the Agnesian tradition. Our student-faculty ratio is among the lowest of Wisconsin's private colleges. We pride ourselves in developing experiences for our students to partake in multiple cooperative, hands-on learning experiences that allow for integrated classroom theory and practical work experience.

Marian University is proud to offer this letter of support for this “STEAM Ecosystem Expansion (SEE!)” project submitted by Dramatic Results. This **SEE!** project would provide opportunities for a university like us at Marian to 1) develop the capacity, skills, relationships and experience to enhance our current pre-service teacher program and 2) build collaborations with Fond du Lac School District and Fond du Lac Public Library to create a sustainable, equitable and year-round community-based collaboration of diverse arts education/STEAM educators/teacher candidates. ~~who~~ Working together as part of the a STEAM Ecosystem will allow us to engage with and serve the needs of our underrepresented gifted middle school students with arts education as part of our wrap around educational services to achieve goals under ESSA.

We are excited for the prospects to build on Dramatic Results’ successful 2018 AAEDD-funded out-of-school-time “ABC STEAM Ecosystem” model. This AAE-funded **SEE!** project will serve educational institutions (LEA, library, arts organization, IHE) in three communities across the U.S. (Maryland, Wisconsin and California). Over the course of five years and using a gradual release model, each community of educational institutions will learn how to build, customize, and sustain their own STEAM Ecosystem. The result of developing each arts-integrated STEAM Ecosystem will benefit hundreds of teachers, principals, and arts educators as well as hundreds of underrepresented students, families, classroom teachers, principals, arts educators, pre-service teachers and community organizations in each community.


We support the goals of **SEE!** to: (1) Build the capacity of collaborators (*LEA principals and teachers, Public Libraries’ STEAM educators, local arts educators and pre-service teacher candidates in IHE’s*) to create a STEAM Ecosystem that results in a sustainable model that can be scaled and customized to fit local needs, whether rural, suburban or urban, (2) Build collaborators’ understanding, skill and comfort in applying arts integration, design thinking, STEAM concepts, Social Emotional Learning (SEL) and Equity, Diversity, Access and Inclusion (EDAI) practices to promote student engagement and achievement, and (3) develop and disseminate online resources (infrastructure tools and strategies to support a STEAM Ecosystem, instructional materials, and outcomes) to strengthen and expand collaborations among and across multiple communities, nationally.

Through a holistic approach, Marian University’s Education students engage in a challenging curriculum that promotes learning of child development, assesses learning, and engages in an applied teaching approach through age-appropriate curriculum and methodology. Productive partnerships are necessary with national organizations such as Dramatic Results, and our local Fond du Lac community. Such partnerships enhance the educational experience for Marian University’s students, developing better prepared teachers who are comfortable with integrating arts into their classrooms every day.

We believe our long-established partnership with the Fond du Lac community, Dramatic Results’ demonstrated track record with five prior AIE grant programs, our area’s high need student population make us an ideal candidate for this 2021 AAE grant program. Marian University is excited to support this **SEE!** Program and the prospects that it has to offer our community.

Thank you for considering our application. We believe we are a winning team!

Sincerely,

A solid black rectangular box used to redact the signature of Heather Price.

Heather Price, PhD
Interim Dean of Undergraduate Studies
Marian University

NSF BIOGRAPHICAL SKETCH

NAME: Wilkins, Christi

NSF ID:

POSITION TITLE & INSTITUTION: Executive Director, Dramatic Results

A. PROFESSIONAL PREPARATION

INSTITUTION	LOCATION	MAJOR / AREA OF STUDY	DEGREE (if applicable)	YEAR YYYY
Wilson College	Chambersburg, PA	Sociology/Ethnology	BA	1984

B. APPOINTMENTS

1992 - Executive Director, Dramatic Results, Signal Hill, CA
 1988 - 1992 Grant Writer, Non-Profit Orange County theater company, Stop Gap, CA
 1986 - 1986 Marketing Consultant, Royal Institute of British Architects and American Institute of Architects

C. PRODUCTS

Products Most Closely Related to the Proposed Project

Other Significant Products, Whether or Not Related to the Proposed Project

D. SYNERGISTIC ACTIVITIES

- Ms. Wilkins has led Dramatic Results since its inception in 1992. She has successfully written and administered four U.S. Department of Education, Office of Innovation and Improvement, CFDA #84.351D Arts in Education Model Development and Dissemination Program (AEMDD) grants (2003, 2006, 2010 and 2014) resulting in national recognition by the AEMDD program as a “model among models” both for the rigor of their evaluation design and the strength of the dissemination of their model to other districts. The excellence of her management skills has been featured with a full chapter in Vital Factors, a management book (Josey & Sons, 2007). She has received numerous awards for her vision and dedication to arts and education for high need students.
- Developed and Implemented “InCreasing Math”, origami/engineering integrated curriculum for 5th and 6th grade students (<http://www.dramaticresults.org/increasing-math>) curriculum (2005-present) after training with Dr. Robert Lang, a physicist, inventor and origami master, who lectures widely on origami and its connections to mathematics, science, and technology, and teaches workshops on both artistic techniques and applications of folding in industrial design (<http://www.langorigami.com/>) and Dr. Paul Rothemund, 2007 MacArthur Genius Award Winner, TED Presenter, Senior Research Associate and Principal Investigator, DNA origami, nanofabrication at CalTech (www.dna.caltech.edu/~pwkr)
- Dissemination of Dramatic Results’ program design, teaching strategies and impact are an integral part of our organizational culture, resulting in the following products:**

NOTE: Please see Communications Plan within this 2016 AISL proposal for details on how Dramatic Results will leverage this funding to further NSF’s mission and impact.

“AEMDD Spotlight: Weaving Together Art, Social Studies, and Math Through Basketry”, U.S. Department of Education’s Arts in Education Quarterly Newsletter, ISSUE 4, VOLUME 2 • SEPTEMBER 2016 (<http://us8.campaign-archive1.com/?u=9a3a0d5fcc698f0cc5dc787e8&id=25b5c998d2#AEMDD>)

“Long Beach nonprofit Dramatic Results wins \$2 million federal grant for arts and science education” article by Nadra Nittle, Press-Telegram, October 29, 2014 (<http://www.presstelegram.com/social-affairs/20141029/long-beach-nonprofit-dramatic-results-wins-2-million-federal-grant-for-arts-and-science-education>)

“Can LAUSD learn from Long Beach in addressing teacher performance?” Radio article (by Adolfo Guzman-Lopez, staff reporter, 89.3KPCC (<http://www.scpr.org/blogs/education/2014/11/19/17580/can-laUSD-learn-from-long-beach-in-addressing-teac/>))

“SHI’s “Math in a Basket” highlights overlap between math and art” article (Juneau Empire Daily, June 27, 2013 (<http://juneauempire.com/art/2013-06-27/shis-math-basket-highlights-overlap-between-math-and-art>))

“Math in a Basket: Weaving Serious Learning into Fun”, article by Gussie Fauntleroy, Shuttle, Spindle and Dyepot Magazine, SS&D Volume XLIV No. 1 Issue 173 Winter 2012/2013 (<https://www.weavespindye.org/ss-d-volume-xliv>)

PR/Award # S351A210078

[no-1-issue-173-winter-2012-2013\)](#)

“Designing a Learning Community”, online handbook, Los Angeles County Arts Commission
(<http://handbook.laartsed.org/models/index.ashx?md=45>)

“Wilkins uses arts as learning aid for traumatized” article (Phillip Zonkel, Long Beach Press Telegram, August 24, 2011 (<http://www.presstelegram.com/article/ZZ/20110824/NEWS/110829087>))

“Dramatic Results”, Chapter in Vital Factors, The Secret to Transforming Your Business and Your Life, pgs. 202-217, Froschheiser and Chutkow, 2007, Jossey-Bass (<https://www.amazon.com/Vital-Factors-Transforming-non-Franchise-Leadership/dp/1118952243>)

“Dramatic Awakenings” article (Mary McNamara, Times Staff Writer, Los Angeles Times, August 17, 1999 (<http://articles.latimes.com/1999/aug/17/news/cl-841>))

4. Christi Wilkins (and her team at Dramatic Results) has presented content and assessment-based workshops and hands-on STEAM activities to the public at numerous regional and national conferences and community festivals, across multiple educational sectors, including:

National/Regional Conference Presentations

1. Joint Mathematics Meeting, January 2016 “Dramatic Results uses research-based, innovative strategies to engage underserved youth from Long Beach USD in Core mathematical thinking using origami to achieve measurable and reproducible results.”
2. California Department of Education STEM Symposium (2014, 2015, 2016)
3. California Science Teachers Association (2016) (<http://www.cascience.org/csta/csta.asp>)
4. California Math Council – Northern Region (<https://cmc-math.org/>)
5. Arts Education Partnership (<http://www.aep-arts.org/>)
6. Learning Forward Annual Conference (<http://www.learningforwardconference.org/>)
7. National Arts Education Association (<https://www.arteducators.org/>)
8. California Arts Education Association (<http://www.caesa-arteducation.org/>)

Community Festivals for informal STEAM learning:

1. UC San Diego’s STE[+a]M Connect Family Festival at Balboa Park, San Diego (2014)
 2. Cambodian New Year Festival, Long Beach, CA (2010, 2011, 2013)
 3. International Children’s Day Festival, Long Beach Museum of Art (2004-2008)
 4. National Pacific Islander Educator Network (<http://www.npien.com>) (2004-2008)
 5. Multiple “after-school” parent/family hands-on workshops in Math in a Basket (12 campuses across Long Beach)
5. As part of our efforts to disseminate and replicate STEAM education, Christi Wilkins (and her team at Dramatic Results) have replicated our award-winning STEAM programs to:
 1. Hood River School District, Hood River, Oregon (2016) - Provided intensive professional development for K-12 classroom teachers and teaching artists in our Math in a Basket (math, basketry, engineering integrated program)
 2. Sealaska Heritage Institute, Juneau, Alaska (2013 and 2014) - Working in collaboration with Native Alaskan cultural presenters, Dramatic Results provided direct instruction (as informal STEAM learning) in our Math in a Basket program to Tlingit/Haida/Hoonah youth as part of their culturally-based Math Intensive summer camp program (see article listed above)

A. Ryan Nuckolls

EMPLOYMENT BACKGROUND

Dramatic Results (Long Beach)**January 2018-Present***Director of Operations*

- ❖ Hired to measure agency effectiveness and efficiency, and then implement key operational changes
- ❖ Supervising staff of 10+ employees, counting the development of new departments and talent management
- ❖ Overseeing office administration, which includes finances, human resources and internal communications
- ❖ Managing schedules and deliverable content of over 30 programs across 3 LA school districts
- ❖ Responsible for coordinating evaluation efforts, comprising assessment creation, execution and organization
- ❖ Successfully submitted and received the agency's fifth 4-year AAEDD grant for \$2.5 million
- ❖ Directed the redesign of an expanded headquarters and new website, plus copywriting for digital presence

Marciano Art Foundation (Los Angeles)**September-December 2017***Visitor Services Associate***Shanghai Project, Shanghai Himalayas Museum****Contract November 2016-August 2017***Assistant Curator, Research & Public Education Department*

- ❖ Reported to Co-Artistic Directors Yongwoo Lee and Hans Ulrich Obrist to shape the identity of the Shanghai Project (conceptually initiated in 2015)
- ❖ Oversaw a department budget of 3,000,000 RMB [c. 500,000 USD]
- ❖ Personally executed 40+ public programs
- ❖ Responsible for the Chapter 2 Opening Ceremony, attracting c. 1,500 visitors over 3 days of programming
- ❖ Supervised 35 direct reports during peak proceedings
- ❖ Served as Managing Editor of the Shanghai Project Chapter 2 Catalog (320 pages)
- ❖ Oversaw Exhibitions, Media and Design Departments for all *Seeds of Time* copy

Arthub (French Concession, Shanghai)**January 2014-November 2016***Head of Production*

- ❖ Managed exhibitions, curatorial concepts, educational events, presentations and publications
- ❖ Realized 25 exhibitions and artistic productions with creators including Ai Weiwei, Yto Barrada, John Akomfrah, Ho Tzu Nyen, Zhang Enli, Christopher Doyle, Qiu Zhijie, Yang Fudong and Li Shurui
- ❖ Oversaw Arthub's online Screening Program, including bi-monthly artist interviews
- ❖ Curated *In the Blink of an Eye* for Arthub's ongoing series "Exhibition on the Table"
- ❖ Established bilingual digital and social media identity
- ❖ Line production for "Around Ai Weiwei," a commissioned documentary by CAMERA, Turin
- ❖ Published 3 editions of KALEIDOSCOPE ASIA in cooperation with KALEIDOSCOPE magazine (2015-2016)

Pantocrator Gallery (M50 Art District, Shanghai)**January-December 2013***Manager and Registrar***Studio Rouge (The Bund, Shanghai)****May-August 2013***Gallery Assistant*

EDUCATION

20 Years of Para Site: 2016**Hong Kong**

Accepted to Para Site's International Conference and Workshops for Emerging Professionals

June 2016

Emory University**USA**

Bachelor of Arts in English with a focus in Minority Studies; Minor in Art History

May 2012

Beijing Normal University**China**

Chinese Studies Program

PR/Award # S351A210078

June-August 2011

Brenda Cruz



OBJECTIVE

I would like to obtain a position supporting the Long Beach arts community through an invaluable cultural institution. My mission is to help promote accessible community arts education for all and to build positive relationships between schools, art organizations, and families.

EDUCATION

California State University, Los Angeles -06/2015
M.A. in Art Education

University of California, Santa Barbara -06/2012
B.A. in Art/ Minor in Latin American and Iberian Studies

EXPERIENCE

Craft in America – Center 06/2016 – Present
Education Outreach Coordinator

- In charge of organizing *Craft in Schools* and community outreach programming
- Provide studio and administrative assistance to guest artists during their adult workshops
- Collaborate with LAUSD schools and teachers
- Implement and lead workshops for schools and their students pertaining to our exhibitions and episodes
- General Administration and Office work
- In charge of Arts Library maintenance
- Website and social media maintenance
- Grant writing and research

Side Street Projects 07/2012 – Present
Curriculum Specialist and Woodworking Teaching Artist

- Teach basic wood working skills to school children all around the Los Angeles County school districts
- Develop resourceful ways to educate school children on how to independently create sculptures, vehicles, and useful everyday objects
- Provide Civic Art tours through Pasadena's "My Masterpieces" program
- Assisting with various projects from art classes, to tabling, and helping with community projects and artists
- Worked in the Development of the Contraptions curriculum for local 5th graders
- Classroom maintenance and management
- In charge of driving company vehicle and trailer for work

Center for the Arts, Eagle Rock 09/2015 – 12/2016
Teaching Artist

- Create and implement art lessons throughout different elementary schools in the North Eastern L.A. area
- Work with California's VAPA Standards as well as with versatile and exciting art material for students
- Classroom maintenance and management

EXPERIENCE (Continued)

Skirball Cultural Center **06/2014 – 08/2015**

Membership Temporary Assistant – On-Call

- Maintained accurate records of Skirball members and their payments for membership through Raiser's Edge software

Teacher Programs Assistant – On-Call

- Administrative duties include data entry, creating spreadsheets, keeping track of teacher programs and website, printing, copying, and organizing Professional Development Binders and materials
- Assist with Professional Development workshop preparations

Family Programs Summer Intern 2014 – On-Call

- Assistant to the Studio Teaching Artist; helped with studio prep, supplies, content and the implementation of family oriented art projects
- Created and facilitated my own workshop in collaboration with the Ezra Jack Keats exhibit on display at the time

University Center Dining Services – Wendy's/ Root 217 Supervisor **10/2010 – 06/2012**

Santa Barbara Museum of Art Intern **09/2011 – 04/2012**

- Interned with the museum's education department by leading school tours and workshops
- Worked with community events and tabling

VOLUNTEER EXPERIENCE

Inner-City Arts Volunteer **02/2014 – 06/2018**

Armory Center for the Arts **06/2012 – 12/2014**

Museum of Contemporary Art Santa Barbara **2010**

SKILLS, GRANTS, AND WORKSHOPS

Language:

Fluent in Spanish

Printmaking:

04/2016 – Present

Area of focus in undergraduate studies; Print/Letterpress Studio courses at the Armory Center for the Arts

Currently utilizing Self Help Graphic's Open Studio to work on prints and series

Computing:

Microsoft office products, Raiser's Edge, Patron's Edge, Photoshop (basic), HTMS/CSS (Basic), WordPress, Adobe

Grantwriting:

Able to navigate GuideStar, GrantStation; possess grant writing skills

City of Pasadena Cultural Grants Award: Individual Artist Educator Partnership

2018-2019

California Humanities for All Quick Grant: Craft in America

9/2017 – 12/2017

Project Leader for project titled "Getting Here: L.A. Stories of Childhood Immigration"

Los Angeles Nonprofit Institute at the California Endowment

10/04/17

Writing Effective Grant Proposals at the Los Angeles County Arts Commission

09/26/17

Tori-Ann Hampton

Objective

To find a career that allows me to create a culture that is inclusive while using my unique skillset of management, education, and writing, all the while providing professional development to help mold me into a consciously creative business person.

Education

BACHELOR OF ARTS | MAY 2005 | FLORIDA SOUTHERN COLLEGE

· Major: Communication: News Media

Work Experience

MANAGER

Thinklab- Mar Vista

September 2018-May 2019

- Work closely with the owners to organize the day to day operations of the program
- Act as a liaison between teaching artists, parents, staff, and scholars
- Organize and schedule staff's day to day essential duties
- Effectively communicate with clients in regards to brief daily behavioral reports
- Evaluate and train staff according to the program model
- Guide scholars using social and emotional learning plans

INSTRUCTOR

UCLA Recreation Youth Program - Los Angeles, CA

June 2018-August 2018

- Work with high school students from around the world about community service
- Act as liaison between UCLA and Summer Discovery Program
- Chaperone students on community service trips throughout the Los Angeles
- Write and develop a 6 week syllabus for the class
- Develop multimedia curriculum to document the 30+ hours of community service
- Evaluate student achievement using team building activities and projects

DIRECTOR

Ivy League Academy - Los Angeles, CA

June 2016 - April 2018

- Supervise and provide guidance and support for all staff
- Ensure staff is equipped to deliver high caliber programming, meet compliance requirements and provide a safe environment that minimizes risk
- Deescalate and problem solve crisis-related issues
- Devise program plans and associated budgets that reflect the dynamic needs of each organization
- Develop and implement marketing and sales programs, projects and activities designed to increase the sale and processing of memberships and to retain existing membership in the organization beyond historical averages and in accordance with the organization's goals, objectives, strategic plans, & rules
- Excellent written and verbal communication skills
- Speaking in public, to groups, or via electronic media
- Analyze student test data and review and/or recommend textbooks and other educational materials
- Recommend teaching techniques and the use of different or new technologies

- Develop procedures for teachers to implement curriculum and train teachers and other instructional staff in new content or programs
- Develop overall program curriculum; reading/language arts, math, and writing for grades K-4
- Create and summer programming, including curriculum theme, field trips, and afternoon activities
- Interview all potential clients with interest of the program

PRODUCER

Women's Voices Theater - Los Angeles, CA
August 2015 - February 2016

- Work directly with the Director to approve the cast, secure the location, along with the non-profit partnerships
- Develop written public relations content to promote concepts through a variety of media
- Liaison with community non-profit partners
- Write copy for sales and advertising
- Coordinate actors, activities, and details of performance
- Anticipate problems and respond with relevant solutions in a time constricted environment
- Raise funding for production through partnerships within the community
- Organize auction to raise additional funds for partnered non-profit groups
-

INTERVENTIONIST

Camino Nuevo Castellanos - Los Angeles, CA
October 2014 - October 2017

- Consult frequently with classroom teachers on matters relating to reading instruction using our progress-monitoring instrument as a base.
- Design interventions and write lesson plans detailing methods and materials
- Assist in the evaluation of on going programs and make recommendations for change
- Assist teachers and other administrators and/or supervisors in implementing the school reading program
- Help teachers diagnose reading strengths and weaknesses and match those skills with appropriate techniques and materials
- Keep the parents informed as to the purposes and progress of the reading program
- Work with support staff and school administrators to facilitate the coordination of the reading program with the total curriculum

TEACHER

Ivy League Academy - Los Angeles, CA
June 2014 - May 2016

- Teach and manage the 1-2 grade class as well as develop engaging activities
- Analyze student data from a variety of schools to better serve students
- Establish effective relationships with students and parents
- Create and differentiate curriculum to meet the needs of students
- Develop writing curriculum for the program to expand

SITE COORDINATOR

Read Lead CDF Freedom Schools - Los Angeles, CA
March 2013 - August 2013

- Work in conjunction with Project Director to recruit children for the program
- Work in conjunction with Project Director to recruit, hire, train and manage staff
- Maintain the safety of all staff and students at their site
- Ensure proper implementation of the CDF Freedom Schools program model by managing daily site activities
- Work in conjunction with Project Director to check book inventory upon receipt and notify the CDF designee of any discrepancies
- Work in conjunction with the Project Director to coordinate afternoon activities, field trips, family engagement initiatives and volunteer responsibilities

- Work with Servant Leader Interns to identify and schedule guest readers, and lead Harambee
- Conduct daily debrief sessions in an effort to maintain team spirit, as well as provide technical support and feedback for Servant Leader Interns
- Observe Servant Leader Interns facilitating Integrated Reading Curriculum lessons and provide constructive feedback frequently
- Input child, parent and staff enrollment data in CDF's reporting system

TEACHER

Dr. Robert B. Ingram Elementary - Opa Locka, FL
August 2005 - August 2013

- Focus on urban education while serving over 100 students in grades 1-3 for nearly 10 years
- Create data - driven instruction to close achievement gap
- Analyze data and differentiate instruction to increase reading levels
- Assist with tutoring before and afterschool to aid in students' progress
- Develop intriguing lessons and activities aligned with Common Core
- Facilitate a center lead classroom to promote student reading levels
- Generate conferences to align student progress with parent involvement
- Participant of Professional Learning Communities to resolve critical classroom dilemmas
- Contributor of grant based projects to study specific learning styles, teaching methods, and the like to further develop personal professional development

Experience

MANAGER | THINKLAB | SEPTEMBER 2018-PRESENT

INSTRUCTOR | UCLA RECREATION | JUNE 2018-AUGUST 2018

DIRECTOR | IVY LEAGUE ACADEMY | JUNE 2015-APRIL 2018

TEACHER | IVY LEAGUE ACADEMY | JUNE 2013-MAY 2015

TEACHER | CAMINO NUEVO CASTELLANOS | OCTOBER 2015-OCTOBER 2017

PRODUCER | WOMEN'S THEATER GROUP | AUGUST 2015-FEBRUARY 2016

COORDINATOR | READ LEAD CDF FREEDOM SCHOOLS | JUNE 2013-AUGUST 2013

TEACHER | DR. ROBERT B. INGRAM ELEMENTARY | AUGUST 2005-JUNE 2013

Professional References

Joy Masha, former CEO of Read Lead CDF Freedom Schools, [REDACTED]

Carmen Ramos, Administrator at Camino Nuevo Castellanos, [REDACTED]

Scott Kang, Founder of Ivy League Academy, [REDACTED]

Susan Jones, MLS



CAREER ACHIEVEMENTS

Manager of Main Library Services

Long Beach Public Library, Long Beach, CA

2015 – present

Supervises the public services activities of Billie Jean King Main Library and system-wide initiatives involving youth and family services; Organizes, supervises and coordinates fiscal, personnel and purchasing activities of the bureau; Ensures that department goals and objectives are attained in a cost effective and efficient manner through program evaluation; Selects, trains, evaluates, directs and disciplines staff; Analyzes community library service and needs, and recommends use of new technologies for improvement in services; Coordinates community and organizational outreach, including managing the operations of the Mobile Studio and Book Bike; Acts as liaison to governmental, professional and community groups; Serves as department PIO; Prepares and presents written and oral reports for various audiences; Develops and submits grant proposals; Oversees the Library's adult and family literacy program, LB Reads; Coordinates system-wide marketing and public relations activities.

Manager of Branch Library Services

Long Beach Public Library, Long Beach, CA

2012 – 2015

Supervises the public services activities of eleven neighborhood libraries; Organizes, supervises and coordinates fiscal, personnel and purchasing activities of the bureau; Ensures that department goals and objectives are attained in a cost effective and efficient manner through program evaluation; Selects, trains, evaluates, directs and disciplines staff; Recommends improvements in service, facilities, organization, personnel and library techniques and procedures; Analyzes community library service and needs, and recommends use of new technologies for improvement in services; Coordinates community and organizational outreach efforts of branch librarians; Sets standards, provides direction and coordinates the implementation of library services; Acts as liaison to governmental, professional and community groups; Prepares and present written and oral reports for various audiences; Develops and maintain positive public relations and excellent customer service.

Department Librarian II, Automated Services

Long Beach Public Library, Long Beach, CA

2008 – 2012

Supervision of system-wide library acquisitions, including both print and electronic resources; Oversee 1.2 million dollar materials budget; Supervision of Automated Services Bureau staff, including bibliographic control unit, acquisitions and web/digital resources; Serve as primary contact for library vendors; Responsible for all phases of database/electronic resource subscriptions, including negotiation, implementation, training, and troubleshooting; Member of the Collection Development and Marketing Committees.

Fiction and Foreign Languages Librarian

Long Beach Public Library, Long Beach, CA

2007 – 2008

Collection development responsibilities for all fiction and foreign language materials system-wide; Monthly order lists for McNaughton subscription plan and patron reserves; Processing of gift books and

donations; Production of monthly newsletters; Merchandising; Reference and readers' advisory services; Member of Collection Development Committee.

Collections Manager

Southern California Library for Social Studies & Research, Los Angeles, CA
2004 – 2007

Collection management including appraisals and acquisitions; Archival processing and preservation; Creation of detailed finding aids and encoding of finding aids using EAD for submission to the Online Archive of California; Cataloging and metadata creation; Digitization of photographs and audio materials; Supervision of library assistants, interns and volunteers; Training; Grant writing and budgeting; Website maintenance; Vendor and donor relations; Reference services.

Coordinated grant projects funded by California State Library (LSTA), NHPRC, Haynes Foundation, Liberty Hill Foundation, Diane Middleton Foundation, and Community Technology Foundation of California; Member of the Strategic Planning Committee and Annual Event Committee.

Archival Assistant

Loyola Marymount University, Westchester, CA
2003 – 2004

Processing of archival collections for the Center for the Study of Los Angeles; creation of finding aids, including web-based finding aids, and encoding of finding aids using EAD for submission to the Online Archive of California.

Research Associate

Natural History Museum, LA County
2003

Processing of archival collections, both manuscript & photograph, for the Seaver Center for Western History Research; Creation of finding aids; Research assistance.

TECHNICAL SKILLS

Experience with AACR2, DDC, APPM, DACS, Dublin Core, and LCSH; Exceptional knowledge of Horizon, Millennium and Sierra Integrated Library Systems, with particular proficiency in cataloging and acquisitions functions; Experience with various audio and video editing programs and podcasting software; knowledge of XML, EAD, HTML, and CSS.

MEMBERSHIPS

American Library Association, California Library Association, L.A. as Subject Archives Forum, Society of California Archivists.

EDUCATION

Academy of Certified Archivists, Albany, New York, 2004
CA

San Jose State University, San Jose, CA, 2003
MLS

University of California Santa Barbara, Santa Barbara, CA, 1992
BA

Revised 05/01/2020

NSF BIOGRAPHICAL SKETCH

OMB-3145-0058

NAME: Cathrine Maiorca

POSITION TITLE & INSTITUTION: Assistant Professor of Mathematics Education, CSU-Long Beach

A. PROFESSIONAL PREPARATION

(see [PAPPG Chapter II.C.2.f.\(i\)\(a\)](#))

INSTITUTION	LOCATION	MAJOR/AREA OF STUDY	DEGREE (if applicable)	YEAR (YYYY)
Austin College	Sherman, TX	Mathematics and Music	BA	1997
Sierra Nevada College	Henderson, NV	Secondary Education	MA	2011
University of Nevada, Las Vegas	Las Vegas, NV	Curriculum & Instruction, Mathematics Education	PhD	2016

B. APPOINTMENTS

(see [PAPPG Chapter II.C.2.f.\(i\)\(b\)](#))

From - To	Position Title, Organization and Location
2016 - present	Assistant Professor of Mathematics Education, Department of Teacher Education, California State University, Long Beach
2016	University Supervisor, Department of Teaching and Learning, University of Nevada, Las Vegas
2012 - 2016	Graduate Research and Teaching Assistant, Department of Teaching and Learning, University of Nevada, Las Vegas
2013 - 2014	Model Eliciting Activity Reviewer, Florida State University, Tallahassee, FL
2008-2012	High School Mathematics Teacher, Clark County School District, Las Vegas, NV
2005-2007	High School Mathematics Teacher, Allen Independent School District, Allen, TX
2004-2005	High School Mathematics Teacher, Desoto Independent School District, Desoto, TX

BS-1 of 2

C. PRODUCTS

(see [PAPPG Chapter II.C.2.f.\(i\)\(c\)](#))

Products Most Closely Related to the Proposed Project

1. Maiorca, C. (2021). GPS: Using Engineering Design Problems to Promote Mathematical Problem Solving. Mathematics Teacher: Learning and Teaching PK-12.
2. Maiorca, C., Roberts, T., Jackson, C. Bush, S. Delaney, A. Mohr-Schroeder, M. Yao, S. (2020). Informal Learning Environments and Impact on Interest in STEM Careers. International Journal of Science and Mathematics Education.
3. Mohr-Schroeder, M., Bush, S., Maiorca, C., Nickels, M. (2020). STEM literacy. Handbook of Research on STEM Education. C. Johnson, M. Mohr-Schroeder, T. Moore & L. English (Eds). New York, NY: Routledge/Taylor & Francis.
4. Maiorca, C. & Mohr-Schroeder, M. (2020). Elementary preservice teachers' integration of engineering into STEM lesson plans. School Science and Mathematics.
5. Maiorca, C. & Roberts, T. (2018). Informal STEM learning changing preservice Teachers' beliefs. In J. N. Thomas & M. J. Mohr-Schroeder (Eds.), Proceedings of the 117th annual convention of the School Science and Mathematics Association (Vol. 4)
6. Jackson, C., Mohr-Schroeder, M. J., Bush, S., Maiorca, C., Roberts, O. T., (under review). Toward an equity-based STEM literacy conceptual framework
7. Maiorca, C. & Roberts, T. (2020). Examining preservice teachers' STEM dispositions through informal STEM learning. Conference Proceedings Annual Meeting of the Research Council on Mathematics Learning: Las Vegas, NV.

Other Significant Products, Whether or Not Related to the Proposed Project

1. Maiorca, C., & Stohlmann, M., & Driessen, E. (2019). Getting to the bottom of the truth: STEM shortage OR STEM surplus?. Sahin, A., & Mohr-Schroeder, M. J. (Eds). Myths and Truths: What has years of K-12 STEM education research taught us? Brill Publishing
2. Roberts, T., Jackson, C., Mohr-Schroeder, M., Bush, S., Maiorca, C., Cavalcanti, M., Schroeder, C., Delaney, A., Putnam, L., & Cremeans, C. (2018). Students' perceptions of STEM learning after participating in a summer informal learning experience. International Journal of STEM Education.
3. Maiorca, C & Stohlmann, M. (2016). Inspiring students in STEM education through modeling activities. Annual Perspectives in Mathematics Education 2016: Mathematical Modeling and Modeling Mathematics. Reston, VA.

D. SYNERGISTIC ACTIVITIES

(see [PAPPG Chapter II.C.2.f.\(i\)\(d\)](#))

1. Director of STEM @ The Beach, summer informal STEM learning experience, California State University, Long Beach, 2017 to present
2. Currently teaching elementary mathematics methods courses and supervising student teachers at CSULB.
3. Baily's Broncho's After School STEM program. Spring 2015. For my dissertation I hosted an after program at a title I elementary school where I designed and facilitated STEM activities so that I could examine the participants' mathematics related-beliefs.
4. Co-Facilitator of Saturday STEM, University of Nevada, Las Vegas. Spring 2013 & Spring 2014
5. Co-Facilitator of Rebel STEM Academy. University of Nevada, Las Vegas, Spring 2013

DR. CRYSTAL M. RICKS

EDUCATION

Administrative I, McDaniel College

Doctor of Education, Nova Southeastern University, Language and Literacy

May 2016

Specialist of Education, Nova Southeastern University, Language and Literacy

December 2015

Master of Education, Mercer University, Collaborative Educator

May 2008

Bachelor of Science, Mercer University, Early Childhood & Special Education

May 2007

HIGHER EDUCATION TEACHING EXPERIENCE

Mercer University

August 2016 - 2018

Adjunct Instructor

Atlanta, Georgia

- Advise students in matters related to academics, attendance, and behaviors to improve successful course completion.
- Motivates student to actively participate in all aspects of the educational process.
- Maintain records of student attendance, grades, lab, and/or homework assignments.
- Maintain a healthy, secure, and professional classroom/online-learning environment.
- Communicate pro-actively with campus administration regarding student issues.

PROFESSIONAL EXPERIENCE

Calvert County Board of Education

July 2019 - Present

Coordinator of Gifted & Advanced Learning

Prince Frederick, Maryland

- Responsible for conducting professional development that is centered around Gifted & Advanced Learning
- Responsible for establishing rapport with all stakeholders and supervising certified Gifted educators
- Responsible for monitoring researched based strategies and interventions
- Responsible for nurturing a climate of high expectations, respect and dignity while creating lifelong learners
- Participate in online professional learning sessions and attending Professional Learning Academies

Calvert County Board of Education

June 2018 – July 2019

Inclusive Programming Specialist

Prince Frederick, Maryland

- Responsible for conducting professional development that is centered around Inclusive practices
- Responsible for establishing rapport with all stakeholders
- Responsible for monitoring researched based strategies and interventions
- Responsible for nurturing a climate of high expectations, respect and dignity while creating lifelong learners
- Participate in online professional learning sessions and attending Professional Learning Academies

Mount Harmony Elementary School

July 2017 – June 2018

Special Education Educator

Prince Frederick, Maryland

- Responsible for conducting professional development that is centered around Inclusive practices
- Responsible for establishing rapport with all stakeholders
- Responsible for monitoring researched based strategies and interventions
- Responsible for nurturing a climate of high expectations, respect and dignity while creating lifelong learners
- Participate in online professional learning sessions and attending Professional Learning Academies

Clayton County Board of Education

July 2014 – July 2017

PK-2 Instructional Site Facilitator

Jonesboro, Georgia

- Establish rapport & support all educators within the building
- Model lessons for teachers (Explicit Instruction/Gradual Release Model)
- Observe teachers using a TKES rubric while providing immediate feedback
- Assist with the development of the Strategic planning & School Improvement Plan
- Disseminate data while implementing researched based strategies that support the needs of the school culture as well as address subgroup data (achievement gap)
- Create & deliver Professional Development Courses for teachers
- Assist with additional duties assigned by administrators

Lillie E. Suder Elementary

July 2013 - July 2014

Early Intervention Program & Third Grade Teacher

Jonesboro, Georgia

- Responsible for using the Common Core and Georgia Performance Standards to ensure the success of students in all content areas
- Responsible for building a network of support outside the school as well as working within the school to build a culture for learning while encouraging parents to be partners in education
- Responsible for implementing researched based strategies and interventions that meet the needs of general and special education students

Katherine B. Sutton Elementary

August 2012 - July 2013

K-5 Instructional Coach

Forsyth, Georgia

- Planning and development of data-driven initiatives, student achievements, and accountability
- Disseminate data while implementing researched based strategies that support the needs of the school culture as well as address subgroup data (achievement gap)
- Curriculum and Content Specialist while supporting teachers with Rigor & Relevance within content
- Classroom supporter for grades K-5 while helping to enforce differentiated instruction
- Instructional supporter for administrative team and classroom teachers

William M. Hubbard Middle School

July 2011 - August 2012

6-8 Instructional Coach

Forsyth, Georgia

- Data Coach for classroom teacher and administrative team
- Aligning data collection and reporting decisions with the state of Georgia
- Facilitator for change while ensuring student success for students grades 6-12
- Modeling and facilitating professional learning seminars
- Debrief and plan classroom observations for teachers within the county

Thomas G. Scott Elementary

August 2007 - July 2011

Early Childhood & Special Education

Forsyth, Georgia

- Responsible for using the Georgia Performance Standards to ensure the success of students in all content areas
- Responsible for building a network of support outside the school as well as working within the school to build a culture for learning while encouraging parents to be partners in education
- Responsible for implementing researched based strategies and interventions that meet the needs of general and special education students
- Responsible for nurturing a climate of high expectations, respect and dignity while creating lifelong learners

PROFESSIONAL DEVELOPMENT TAUGHT AND/OR DEVELOPED

Educational Assessment & Decision Making (Formative Instructional Practices Modules)

I've DIBEL'd Now What?

A Focus on Representation & Procedural Fluency

I have the Data Now What?

Literacy & Numeracy Data

Fountas & Pinnell Workshops

Better Learning through Structured Teaching

Standards for Mathematical Practice

Analyzing School Culture

Data Driven Instruction

Deconstructing Standards

Developing a Mindset to Lead

Gradual Release Model

6 + 1 Traits of Writing

Inclusive & Equity Opportunities

Gifted & Talented Education Professional Development

PROFESSIONAL DEVELOPMENT

- National Association for Gifted Education 2018-Present
- Serves as an Associate Lead & Team member for AdvancED (Cognia) External Reviews 2016-Present
- Language Essentials for Teachers of Reading and Spelling (LETRS-Louisa Moats, Ed. D.) 2016-2017
- Attended the International Literacy Association Conference 2015-2017
- AdvancED Georgia Conference 2015
- Base Camp and Leadership Summit (GLISI) 2011-2013

RESEARCH EXPERIENCE

Ricks, C. (2016, October) *Co-teaching in an Inclusion Setting: Perceptions of Third through Eighth Grade Educators*

- Presented at Georgia Educational Research Association Conference, Augusta, Georgia
- Subject Area: Mixed Methods Research Design

FACILITATION & ASSESSMENT EXPERIENCE

Ricks, C. (2016, October) Facilitator for the Georgia Educational Research Conference, Augusta, Georgia

- Conference Strand: Inclusion and Co-teaching

Ricks, C. (2016, October) Moderator for the Georgia Educational Research Conference.

PROFESSIONAL AFFILIATIONS

- *Secretary for Maryland Coalition for Gifted and Talented Education* 2020- Present
- *International Literacy Association* 2014-Present
- *Nova Southeastern University Alumni Association* 2016-Present

ABOUT ME

20 years public library experience with progressive responsibility

Maryland Library Leadership Institute graduate

Maryland Library Associate Training Institute certificate

18+ years supervisory experience

CONTACT



[REDACTED]



[REDACTED]



[REDACTED]

Prince Frederick, MD



EDUCATION



UNIVERSITY OF SOUTH
FLORIDA
Bachelor's Degree
Zoology
1982

BEVERLY IZZI CALVERT LIBRARY

Dramatic Results – Appendices
84.351A 2021 Application

YOUTH SERVICES COORDINATOR (2003-PRESENT)

Responsible for the coordination and oversight of all services, materials, events and classes for children birth to young adult at all Calvert Library locations.

Duties include the acquisition of children's materials from birth to young adult

Supervisor of Calvert Library Mobile Services department

EXPERIENCE

CALVERT LIBRARY/CIRCULATION SUPERVISOR (2002-2003)

Oversaw the daily operation of Calvert Library Prince Frederick circulation department, the library's main location. Supervised circulation staff. Assisted customers with reader's advisory, reference services and computer assistance in addition to circulation of materials.

CALVERT LIBRARY/CHILDREN'S LIBRARIAN (2001-2002)

Perform all front line public services duties as well as provide Storytime and other children's programming.

CALVERT LIBRARY/PUBLIC SERVICES LIBRARIAN (1999-2001)

Provided front line assistance to Calvert Library customers in all aspects of the library including references services, reader's advisory, circulation of materials and computer assistance.

COLLEGE OF SOUTHERN MARYLAND/INSTRUCTOR (1997-2000)

Taught College Success Skills class at College of Southern Maryland Prince Frederick campus.

MARYLAND DEPARTMENT OF AGRICULTURE/FIELD TECHNICIAN (1988-1989)

Assisted with Gypsy Moth Egg Mass Survey and annual spraying of infested trees.

PEACE CORPS/SCIENCE TEACHER (1983-1985)

Taught various science classes in French including Biology, Cell Biology and Geology to high-school level students at the Collèges d'Enseignement Moyen Général; Dojougou, Bénin, West Africa.

HIGHLIGHTS

- 2018 – Received and implemented Library Services and Technology Act (LSTA) Grant for Accessibility Programming for Struggling Readers Grant for students with Dyslexia
- 2018 – Received and implemented LSTA Grant for Early Literacy Circulation Kits to provide Storytime kits to Childcare Providers for in-home use
- 2018 – Received and implemented Association for Library Services to Children (ALSC)/Dollar Store Strengthening Communities Through Libraries Grant to provide additional STEM programming for children
- 2017– Received and implemented LSTA Grant for Tech Toys to teach coding to children. Purchases included class sets of Bloxels, LEGO Simple Machines, LEGO Wedo 2.0, programmable drones, and Spheros
- 2011 - Participated with the Administrative team in implementing the “E-Books: Transforming Readers” LSTA Grant, which brought circulating e-Readers to Calvert Library, one of the first in the state; one of the largest circulating children’s e-book collections on an e-Reader in the country
- 2007-Co-wrote and implemented “Starting School Ready to Learn” LSTA Grant which brought 10 Early Literacy Stations, staff Cultural Competency training, and multicultural books to Calvert Library
- 2007- Presented at American Library Association Conference “Communicating Up & Down the Chain of Command: The Yo Yo Effect” in Washington, DC

NOTABLE POSITIONS

- 2018 – Present Co-chair Calvert County Early Childhood Advisory Council
- 2018 – Present Member of Calvert County Parks and Recreation Advisory Board
- 2018 – Present Member Infants and Toddlers Local Interagency Coordinating Council
- 2018 – 2020 American Library Association Charlie Robinson Award Jury Member
- 2016 – Present Member Home Instruction for Parents of Pre-school Youth (HIPPY)/Healthy Families/Parents as Teachers (PAT) Advisory Board
- 2015 – Present Member Head Start Governing Board
- 2004 – 2005 Member Southern Maryland Annie E. Casey Leadership in Action Program
- 2003 – Present Member Calvert County Interagency Council for Youth and Families

LANGUAGES

French

Ingrid Michele Johnson

EDUCATOR/ LEADER/PROFESSIONAL LEARNING

An educator dedicated to leading, teaching, coaching for educators. Service-oriented professional enhancing educational life learning practices. Lead workshop facilitator of design and implementation of effective educator training programs. A purpose and passion driven, active collaborator for programs focused on supporting educators and students.

- ✓ **Certifications:** Framework for Teachers, Charlotte Danielson, 2016. Administrator I & II, Special Education. New Leaders, Prince George's County, 2011. National Board Professional Teaching Standards, Middle Childhood Generalist, 2002.

✓ AREAS OF EXPERTISE

- | | | |
|--------------------------|-----------------------------|----------------------|
| ▪ Leadership Development | ▪ Program Management | ▪ Curriculum Writer |
| ▪ Lead Facilitator | ▪ Staff Training & Coaching | ▪ Career Development |
| ▪ Diversity and Equity | ▪ Data Analysis | ▪ Group Facilitation |
| ▪ Instructional Design | ▪ Education Policy Analysis | ▪ Teacher Evaluation |

PROFESSIONAL EXPERIENCE

National Certified Trainer, October 2019- present

Center for Teacher Effectiveness, MJohnsonMotivates, LLC

Discipline: Professional learning, Education Consultant, Coaching

Achievements:

- Leading workshops introducing educators to strategies for improving student engagement and motivation
- Coaching students for success boosting executive functioning skills – time management, organization, goal setting, self-advocacy, focus and memory, problem solving.
- Supporting diversity and equity initiatives

Chief/Director of Academic Programs, May 2018- September 30, 2019

Monument Academy Public Charter School

Discipline: School Leadership

Achievements:

- Led design and delivery of coaching and evaluation program
- Developed coaching program and cadence for new coaches
- Worked in cross-departmental collaboration to build and improve school systems for delivering social emotional programming in the academic context
- Supervised behavior support team and led the design and focus of interventions and parent communication

Ingrid M. Johnson

Teacher Fellow, January 2017 – May 2018

National Education Association, Center for Great Public Schools, Teacher Quality

Discipline: Project management and implementation. Professional Development. Curriculum writing. Diversity and Equity Initiatives

Achievements:

- Provided program management, curated resources, technical assistance and support for NEA state and 17 local affiliates, 17 local coordinators and 25 virtual coaches participating in Early Career Learning Labs, professional learning, for Early Career Teachers pilot.
- Collaborated with teacher leaders to design NEA Blended Learning Professional Development model and write five modules.
- Collaborated with state affiliate leaders to recruit 16 local affiliates for implementation of NEA Blended Learning Courses
- Led implementation of five Blended Learning Courses and provide program management, technical assistance and support to 16 local coordinators, 16 local affiliates and 26 virtual course facilitators for Blended Learning Courses
- Facilitated face to face and virtual training for virtual coaches and course facilitators
- Developed and analyzed protocols, process surveys and program evaluation tools for NEA Early Career Learning Labs and Blended Learning Courses
- Coordinated and facilitated meetings with NEA members, local affiliates and external partners.
- Collaborated with educators, NEA staff, Digital Promise and other external partners to write 100 NEA micro-credentials for P-12 educators.

Principal/Resident Principal, 2012-2016

Prince George's County Public Schools

Instructional Lead Teacher/ Coordinator, 2008-2012

Prince George's County Public Schools

Discipline: Instructional planning. State curriculum implementation Curriculum writing. Informal observation and formative assessment. Instruction of technology, math, language arts and reading.

Achievements:

- Data-driven school improvement
- Staff evaluation with formal and informal observation tools
- Design and development of statewide training programs and curriculums.

Ingrid M. Johnson

- Lead, train and coach P-12 faculty and administration to enrich knowledge and build school culture
- Manage and allocate operational expenses effectively for 2 million dollar/year budget.
- Collaborate with various department heads in establishing goals for university and curriculum.
- Curriculum development and training for undergraduate and graduate courses.
- Responsible for staff professional development and evaluation of learning objectives.

Teacher Coordinator, 2007-2010

Prince George's County Public Schools

National Board-Certified Teacher, Teacher Fellow, 2008-2009

National Education Association, Center for Great Public Schools, Teacher Quality

Curriculum & Assessment Coordinator, 2002-2007

Excellence Christian School

Classroom Teacher, 1987-2007

Public Schools

Discipline: Leadership development. National Board Professional Teaching Standards Candidate Support. Training modules. Professional Development. Teacher Award selection. School Ambassador. Diversity and Equity Initiatives

Achievements:

- Member of leadership and school improvement teams.
 - Collaborate with NBCTs in developing and implementing the National Board for Professional Teaching Standards (NBPTS) candidate support, and training program in Prince George's County Public Schools.
 - Assist teachers in engagement of the NBPTS Candidate Support "Take One" program.
 - Serve as liaison of statewide partnerships.
 - Enhance National Board candidate support program initiatives.
 - Lead onsite and offsite Teacher luncheons, conferences, and award ceremonies.
 - Panelist for National Education Association Assembly Town Hall.
 - Coordinate distribution of curriculum and assessment materials.
 - Train faculty and staff on compiling standardized assessment data.
 - Develop professional development workshops P-12, i.e., new teacher training, classroom management, performance-based assessment, planning for effective instruction, and technology.
 - Curriculum writing – Math, Reading, Classroom Management
-

Ingrid M. Johnson

EDUCATION

Certificate of Advanced Graduate Studies, K-12 School Administration, Regent University, 2006

Master of Education in Curriculum and Instruction (Summa cum laude), Pennsylvania State University, 1994

Bachelor of Science in Education (Magna cum laude), Indiana University of Pennsylvania, 1987

New Leaders Program, Prince George's County Public Schools, 2011

Leadership Education Aspiring Principal Program, Prince George's County Public Schools, 2009

VOLUNTEER

Board of Directors – Ryan Odelle Mance Memorial Scholarship Foundation

Board of Directors – Ayana J. McCallister Legacy Foundation.

Jon Mark Bolthouse is the director of the Fond du Lac Public Library in Fond du Lac, Wisconsin. Over his nearly nine year tenure, Jon Mark has brought many new initiatives to the library, including

- The Idea Studio: A 3,000 sq ft Makerspace located in the library, devoted to creative and technical endeavors. The space includes a demonstration kitchen, a digital recording studio, 6 3D printers, sewing machines, a serger, an embroidery machine, 2 CNC milling machines, a laser cutter, a sublimation printer with heat transfer station, a lithograph printing press, numerous art kits, laptop computers, and much more.
- Chapter 52 bookstore: With help from the City, the library purchased the 2,500 sq ft building next door and transformed it into the Chapter 52 bookstore, a place to purchase used books, CDs, DVDs, magazines, as well as local art and memorabilia.
- Library of things: Our Library's collection of material to check out has grown substantially over the last 8 years. We now circulate giant outdoor games, video projectors, cake pans, bicycle repair kits, slide projectors, guitar effect pedals, audio recorders, light therapy lamps, microscopes, mobile Internet hotspots, a portable PA System, telescopes, ukuleles, and various technology kits.
- Cindy Barden Teachers' Resource center: Named for a Fond du Lac native who wrote over 200 educational books for children, the Teacher's resource center is funded through an endowment fund provided by her family. The center includes numerous book kits, musical instruments, equipment, STEAM kits, and other resources, all available for check out by teachers, homeschool families, or other members of the community.
- Fond du Lac Library Endowment fund: Created in 2016, this fund helps to further the mission of the library by funding additional programs and materials not available through the normal operating budget. Currently valued at well over \$100,000, the fund continues to grow year after year.

Prior to arriving at the FDL Public Library, Jon Mark worked for the South Central Library System in Madison, WI, as Director of Technology, overseeing a staff of 8, charged with the care of over 1,600 PCs, email services, database development, server maintenance, and all other aspects of technology for the 53 member libraries throughout 7 Wisconsin Counties. He has also worked for the University of Wisconsin System, Bryn Mawr College, Swarthmore College, Haverford College--all in the Philadelphia area--as well as Systems Librarian for the University of Puget Sound in Tacoma, Washington.

Jon Mark holds an MS from the University of Illinois, Champaign Urbana's iSchool, and graduated Phi Beta Kappa from Loyola University, Chicago with a BA in history and Asian Studies. His Master's degree focused on Usability Engineering and Human-computer interaction.

Some of Jon Mark's awards include winning the 1995 Mellon Award for Best Undergraduate Essay, the 1997 Special Faculty award for his work on developing the first online Library school degreed program (LEEP), and the 2018 Legacy award for the Fond du Lac Public Library.

In addition to his library work, Jon Mark is an accomplished professional musician, opening for a variety of groups including Joan Jett, Chuck Berry, the Righteous Brothers, and the Spencer Davis Group. He also spent three years in Japan, performing with several American bands as a keyboard player and vocalist. These skills have helped to foster a creative musical environment at the library, culminating in the creation of the digital recording studio, along with programming such as a regular community ukulele club led by Jon Mark.

Stacie R. Powers, PhD



Education

Ph.D. Communication Science
University of Connecticut, Storrs, CT, 2009

Master of Library and Information Science
Palmer School, Long Island University, 1998

Bachelor of Arts, Women's Studies
Bates College, Lewiston, ME, 1994

Career Summary

2020–Present	REVA Group (Research + Evaluation + Visualization for All), New Paltz, NY Founder/CEO
2013–2020	Philliber Research & Evaluation, Accord, NY Senior Research Associate
2009–2013	School of Communication, Ohio State University, Columbus, OH Assistant Professor
2003–2009	Department of Communication Sciences, University of Connecticut, Storrs, CT Graduate Research Assistant
1998–2003	Bank Street College of Education Library, New York, NY Head of Research Services and Instruction
1996–1998	New York Public Library, Bronx, NY Young Adult Librarian
1994–1996	Sexuality Information and Education Council of the US, New York, NY Research Associate, School Health Project

Selected Projects as Lead Evaluator

FEDERALLY FUNDED PROJECTS

- **Cleveland Play House.** Evaluated the Compassionate Arts Remaking Education (C.A.R.E.) program, funded through a U.S. Department of Education Arts Education Model Development and Dissemination grant (2014-2019). The program was designed to incorporate principles of trauma-informed care and theatre education in four Title I K-8 public schools in Cleveland, Ohio. This project included an implementation study as well as a clustered randomized control trial (with four control schools) with outcome measures related to English Language Arts (ELA) achievement, social-emotional learning, and school climate and safety. The program later expanded to 16 schools and received a grant renewal (AAEDD 2018-2022) to supplement the curriculum to include materials focused on meeting the needs of emotionally disturbed youth. The current evaluation has six program schools and six comparison schools and uses a quasi-experimental design.
- **Dramatic Results.** Evaluated the Making it REAL: Math in a Basket program, funded through a U.S. Department of Education Arts Education Model Development and Dissemination grant (2014-2018). The program integrated visual arts, math, and design processes in a year-long course for fourth grade students in four Title I elementary schools in Long Beach, California. Classroom teachers learned to teach the program through a gradual release model of professional development. This project included an implementation study as well as a clustered randomized control trial with outcome measures related to professional development, math achievement, social-emotional learning, math and design content knowledge, and visual arts skills. For a new grant from the US DOE (AAEDD 2018-2022), we are evaluating the development of a Science, Technology, Engineering, Arts, and Math (STEAM) ecosystem to serve low-income gifted middle school students in Long Beach. This is also designed as a randomized control trial, which will compare all gifted students in six Title I program middle schools with an equivalent group in six control schools. The outcomes to be measured in this grant include maintenance of placement in advanced math courses through middle school, social emotional outcomes, and 21st century skills.

FOUNDATIONS

- **The Atlantic Philanthropies.** This was a large-scale advocacy evaluation of the School Discipline Reform Initiative, composed of 51 grantees across the United States (2014-2016). The grant-making portfolio consisted of grassroots organizations, state-based legal advocacy groups, national social justice and education reform campaigns, and federal initiatives that spanned both education and juvenile justice sectors. Tasks included policy and media scans, literature reviews, extensive grantee interviews, secondary data analysis, case studies, and synthesis of a diverse array of grantee documents. The final reports are available online at: <https://www.atlanticphilanthropies.org/evaluations/the-atlantic-philanthropies-school-discipline-reform-portfolio>.

- **Greater Rochester Health Foundation.** This was an evaluation of the Transitions Program in the Office of Community Medicine at Rochester Regional Health aimed at educating newly arrived refugees on how to navigate the U.S. healthcare system. This evaluation was a descriptive design that followed progress in program implementation and client health outcomes overtime.
- **Women's Sports Foundation (WSF).** I worked with WSF on three separate projects. Our first project for WSF was to evaluate the formation of a knowledge exchange funded by the New York Community Trust (2015-2016). This project brought together WSF and three organizations dedicated to girls and sports: Row New York, Girls for Gender Equity, and Figure Skating in Harlem. The evaluation consisted of a description of the knowledge exchange activities, as well as design and baseline data collection of a shared youth survey. The second project with WSF was Sports 4 Life, an outcome evaluation for their portfolio of girls' sports programs funded jointly with espnW (2014- 2022). This evaluation, now in its second cycle, utilizes the Youth Athletic Fitness Survey, program leaders surveys and interviews, and grant report data. The third project (2018-2022) is a regional capacity building initiative in Western New York and Southeast Michigan. For this evaluation we helped design capacity building assessment tools and we also administer and report on all the same Sports 4 Life data collection tools.
- **Fairfield County's Community Foundation (FCCF).** I worked with FCCF on two projects. The first was the Career Connections Program, a scholarship and coaching program for opportunity youth at Norwalk Community College in Norwalk, CT (2016-2019). This program was designed to connect young adults to short-term certificate programs that would help them enter high –demand jobs in the local healthcare sector. We designed a data collection and dashboard system to monitor outcomes of the program and conducted several stakeholder interviews for the implementation evaluation. A white paper describing evaluation results and lessons learned is available online at: <https://fccfoundation.org/publications/career-connections-white-paper/>. The second evaluation for FCCF is of the Family Economic Security Program (FESP), from the Foundation's Fund for Women & Girls (2018-2020). This is a holistic coaching model program for low-income students pursuing certificates and associate degrees at Housatonic Community College in Bridgeport, CT. The research design is primarily descriptive, capturing changes in program implementation and outcomes over time. This program is currently being replicated at Gateway Community College and was featured as a finalist for the prestigious Bellwether Award in 2019.

NON-PROFIT ORGANIZATIONS

- **Girls Inc. NYC (GINYC).** This is a multi-program evaluation of an empowerment program for low- income girls of color in New York City (2013 to present). The evaluation includes programs at middle and high school sites that offer both high-dose and sampler programming, as well as programs with specialized curricula such as Generation Giga Girls, a data analytics program for high school girls that focuses on social justice, and Teen Leadership Circles, a peer education program that trains girls to facilitate their own Girls Inc. clubs. For this work we have designed survey instruments, trained data collectors, and conducted focus groups with students and program staff. We also request data from StudentTracker, a national

database that tracks students in college, and we gather academic data for GINNYC participants and a citywide comparison group of peers from the NYC Department of Education. We provide site-based and annual reports on pre to post program changes in social-emotional competencies, academic and college outcomes, risk-taking behavior, and program satisfaction.

- **Up2US Sports.** We evaluated the Up2Us Sports Coach (U2UC) program, which is funded by several state and federal level AmeriCorps grants (2018-2019). This program trains local youth sports coaches in how to incorporate trauma informed care into their coaching. The evaluation had a quasi- experimental design, with program and comparison sites in Chicago and New Orleans. Philliber assisted the Up2Us internal evaluation team with data analysis and reporting on youth development and staff training outcomes.
- **Practice Makes Perfect.** This program was funded by the Heckscher Foundation to prevent summer learning loss at several elementary and middle school sites in New York City. The evaluation (2015- 2018) had a quasi-experimental design, drawing on de-identified comparison data from well-matched schools. Data sources included surveys of students, teachers, parents, and principals; teacher observations; standardized testing data; and school year academic data from the New York City Department of Education.
- **Boys & Girls Harbor.** This capacity building project (2015-2017) involved the creation of program logic models, success metrics, and a customized online database and dashboard to summarize key indicators in real time and allow staff to see results by individual, subgroup, or program.
- **Student Success Network.** We assisted SSN in the study of social emotional learning and academic outcomes in a networked improvement community of over twenty youth development organizations in New York City (2013-2016). Philliber assisted with survey development, support for data collection, academic data requests from the New York City Department of Education, and data analysis. We prepared customized reports for each member, as well as the overall network.
- **Cleveland Play House 21st Century Learning Centers.** We currently evaluate (2017-present) the program implementation and youth development outcomes for three sites at Title I elementary schools in Cleveland, Ohio.

Selected Recent Presentations

- Wilkins, C., Hampton, T.A., Powers, S.R. *Arts in Education Webinar--Current Challenges to the AIE Community: Grantee Perspectives*. Invited Webinar Presentation to U.S. Education Department Arts in

Education Grantees. June 17, 2020.

- Powers, S.R. *Measuring Success: Introduction to External Program Evaluation for Sports Youth Development*. Invited Webinar Presentation to George Washington University's Certificate in Sports Philanthropy Program. June 2, 2020.
- Wilkins, C. Powers, S.R. *Engaging Low-Income Gifted Students with STEAM*. Paper presented at the Learning Forward annual conference in St. Louis, MO, December 2019.
- Wilkins, C., Powers, S.R. *Growing Low-Income Gifted Students' Social Emotional Capital to Resist Middle School Slide*. Paper presented at the National Association for Gifted Children annual conference, Albuquerque, NM, November 2019.
- Brophy, T., Powers, S.R., Shami, M. *The Role of the Evaluator in Demonstrating Promising Evidence*. Invited Panel Presentation to Arts in Education U.S. Department of Education Conference, Washington DC. October 24, 2019.
- Powers, S.R. *Evaluating a STEAM Learning Ecosystem*. Presentation to the STEM Education and Training Topic Interest Group. American Evaluation Association Annual Conference, Minneapolis, MN. October 16, 2019.
- Powers, S.R., Watson, A. Wilkins, C. *Systemically STEAM: Tips for Forming a STEAM Ecosystem*. Workshop presented at the Arts in Education U.S. Department of Education Conference, Washington DC. September 2019.
- DiPasquale, P., Kazmierscak, T.T., Jackson, C., King, J., Powers, S.R. *Adapting Theatre Education for Students with Trauma*. Invited panel presentation at the Arts in Education U.S. Department of Education Conference, Washington DC. November 2017.
- Powers, S.R. *Learning from the Social Science of Empathy: Implications for Arts and Culture Programs*. Paper presented at the American Evaluation Association Annual Conference, Washington, DC. November 2017.
- Powers, S. R. *Fidelity Form Design Extreme Makeover: Teaching Artist Edition*. Paper presented at the American Evaluation Association Annual Conference, Atlanta, GA. November 2016.
- Powers, S. R. *Pressure in Numbers: Using Data to Make the Case for School Discipline Reform*. Paper presented at the American Evaluation Association Annual Conference, Atlanta, GA. November 2016.
- Powers, S. R. *Communication and Context: Lessons Learned from an Evaluation of School Discipline Reform Advocacy*. Paper presented at the American Evaluation Association Annual Conference, Atlanta, GA. November 2016.
- Powers, S. R. *Measuring Student Social-Emotional Growth*. Presentation to the Student Success Network. New York, NY. September 2015

- Powers, S. R. *Measurements, Assessments, and Outcomes*. Webinar presented to the National Corporate Theatre Fund (NCTF) as a part of the series on Impact Creativity Professional Development. Online. May 28, 2015.

Memberships

American Evaluation Association

New York Consortium of Evaluators

Fairfield County's Community Foundation Nonprofit Consultants Network

BIOGRAPHICAL SKETCH

A. VITAE

Nettrice R. Gaskins
SCOPES-DF Content Manager



EDUCATION

Georgia Institute of Technology, Atlanta, GA	Digital Media	PhD	2014
School of the Art Institute of Chicago, Chicago, IL	Art & Technology	MFA	1994
Pratt Institute, Brooklyn, NY	Computer Graphics	BFA	1992

SELECTED EMPLOYMENT

MathTalk PBC Digital Fabricator and Resident Artist | Autodesk | Boston, MA | 2019-Present

SCOPES-DF Content Manager | Fab Foundation | Boston, MA | 2019-Present

SCOPES-DF Program Manager | Fab Foundation | Boston, MA | 2017-2019

STEAM Lab Program Director | Boston Arts Academy | Boston, MA | 2014-2017

B. SELECTED PUBLICATIONS

Gaskins, Nettrice. "Cosmogramic Design: A Cultural Model of the Aesthetic Response." In *Aesthetics Equals Politics: New Discourses across Art, Architecture, and Philosophy*. Cambridge, MA: The MIT Press, 2019.

Gaskins, Nettrice. "Techno-Vernacular Creativity and Innovation across the African Diaspora and Global South." In *Captivating Technology: Race, Carceral Technoscience, and Liberatory Imagination in Everyday Life*. Durham, NC: Duke University Press, 2019.

Gaskins, Nettrice. "How Art and Dance Are Making Computer Science Culturally Relevant" *EdSurge*. (26 Jul 2016)

Gaskins, Nettrice. "Marvel's Black Panther Makes STEAM Relevant to Under-Represented Youth; Plus, VR's Century-Old Roots" *EdSurge*. (5 Jul 2016)

Gaskins, Nettrice. "Advancing STEM Through Culturally Situated Arts-Based Learning." Journal of the New Media Caucus 9, no. 1 (Spring 2013).

Gaskins, Nettrice. "Urban Metaphysics: Creating Game Layers on Top of the World." UCLA's Journal of Cinema and Media Studies (Winter 2012).

C. SYNERGISTIC ACTIVITIES

Advisory Board Member, Collaborative Research: Culturally Sustaining Pedagogies for Computational Making, NSF Award # 1842272.

Contributor, Integration of Computational Thinking and Science Using Culturally-Based Topics , NSF Award # 1930072.

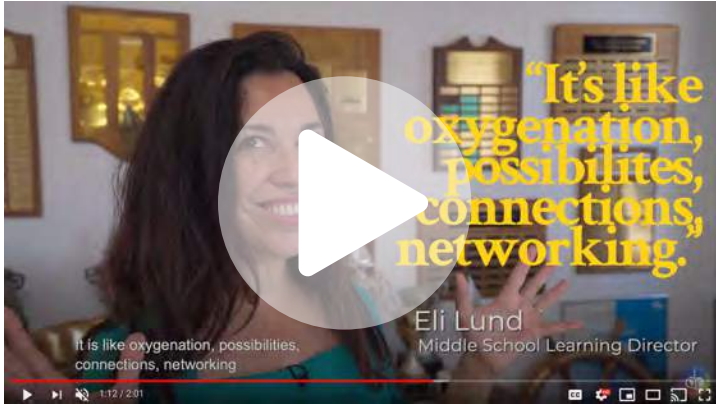
U.S. Consulate Maker Workshops in Barcelona and Madrid, Spain 2018

Cultivating an Ecology of Networked Knowledge and Innovation through Collaborations among Sciences, Engineering, Arts, Design 2016

STEAM Conference in Xi'an, China 2016

Videos

Examples from the ABC Ecosystem from Long Beach, CA



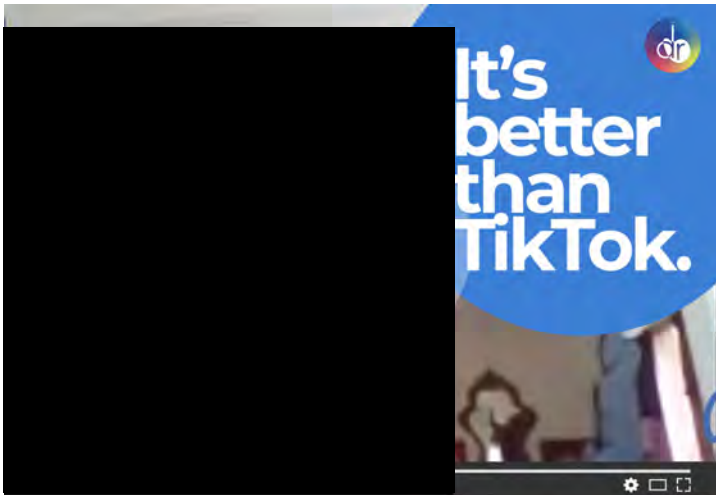
STEAM Ecosystems 2020

<https://youtu.be/IHwMwqA3VJc>

Length: 2 min

In this video hear from University and School District Administrators, Pre-Service Teachers, Art Teams on the power of STEAM Ecosystems. Also get an idea of what student programming looks like.

Ecosystem represented in the video was started by Dramatic Results Ecosystem Experts in Long Beach, CA



Student Testimonials Fall 2020

<https://youtu.be/znKr80eXnNM>

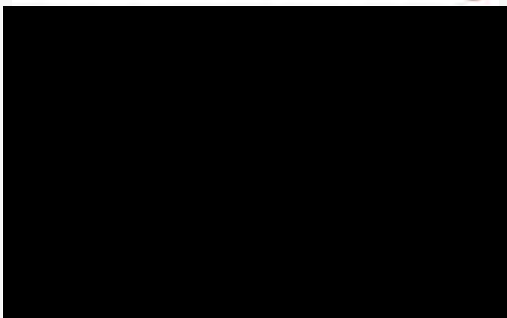
Length: 1 min 30 secs

In this video hear from 6th graders Naveah and Ivory discuss creativity, and social emotional growth they're experiencing from participating in the virtual STEAM Programming.

Both students are part of the Dramatic Results STEAM Ecosystem.

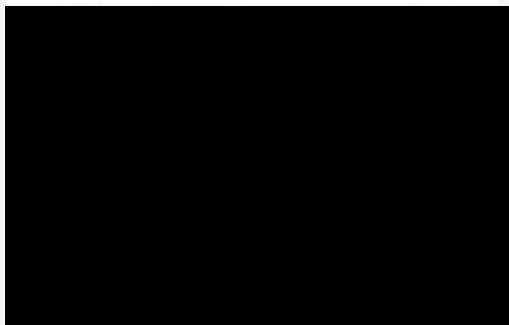
Social Media Content

This choreographer is dancing with kids to build creative confidence.



Choreographer @MLZDances is leading students through rapid iteration using dance ... why? Because students need to build creative confidence young if we need them to persevere through the uncertainty of the future.

This architect is pushing kids to design outside the square.



Architect Angana Pathak is pushing students to think outside the bounds of square and box like forms ... why? Because creativity is not optional for the sophisticated problems our world faces.

Evaluation of the Art of Building a City Project, Year 2

October 2019 - September 2020

Prepared for: Dramatic Results
Prepared by: Stacie R. Powers, PhD., CEO REVA Group
Contact: spowers@reva.group
Date: February 2021



Executive Summary

ABC Project Program Evaluation

Year 2: October 2019 - September 2020 (online only: March 2020 - September 2020)

The ABC Project brings together a diverse array of collaborators to create a STEAM ecosystem of opportunities for underrepresented gifted students and their families. The purpose of this ecosystem is to provide students with the resources they need (skills, relationships, and information) to find ambitious and fulfilling career pathways and to keep them motivated to stay on track academically. Activities for students, families, STEAM professionals, and educators all incorporate project-based learning, social-emotional competencies, design thinking, and 21st-century skills.

In the 2019-2020 school year and the following summer, the ABC Project reached:

247 gifted middle school students. Students in the ABC Project are in six Title I middle schools in Long Beach, California. They are all students of color: 59% are Hispanic/Latinx.

148 collaborators, including 56 classroom teachers, 9 pre-service teachers, and 43 STEAM educators and professionals.

Activities were offered throughout the year, and moved online only during the pandemic.

80 hours of out of school programming were offered to students.

59 hours was the average amount of student participation.

47 resources were developed and disseminated in this time frame. These included podcasts, blog posts, and an ecosystem mapping tool.

11 professional development workshops were offered for collaborators.

1 school district in Maryland is currently replicating a version of the ABC Project.

Students and their parents identified these key benefits of the program:

Real world and hands-on learning
Creative freedom
Chance to socialize with similar peers

Student pre-post survey data showed growth in many areas, including:

Creativity: 89% agreed "I like using materials in ways they have never been used before," (baseline: 72%).

Communication: 86% agreed "I am good at giving evidence when I share my opinion," (baseline: 76%).

STEAM Values: 72% agreed "Designing and making things helps me understand math better," (baseline: 58%).

Compared with students in control schools, program student ratings of interest in STEAM-related career pathways were:

14% higher in computer-based graphics and and animation.

15% higher in designing digital environments.

Among organizational collaborators, benefits included:

Working with an interdisciplinary team.
Being able to iteratively test new lesson ideas.
Learning how to create collaborations outside the program.

Among pre-service teachers, benefits included:

Ability to observe others teaching STEAM lessons.
Learning the design thinking process.
Learning how to run an inclusive classroom.

Preliminary survey results showed that:

86% of collaborators felt they received excellent support.

84% thought they would use what they had learned in other settings.

In this report we cover the key strategies and primary outcomes of the ABC Project that may be used to define the program value for further dissemination and replication efforts.

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Introduction

The Art of Building a City (ABC) Project was conceived to close the excellence gap experienced by low income gifted students in six Title I Long Beach Unified School District (LBUSD) middle schools through establishing a **community-wide ecosystem of interconnected supports that integrate Science, Technology, Engineering, and Math with the Arts (STEAM).**

Gifted students, especially those from underrepresented populations, risk losing academic ground in middle school because they become disengaged with school for a variety of reasons. The “term excellence gap” refers to the fact that **gifted students in high poverty schools often achieve academic excellence at lower rates than similarly talented peers in low poverty schools.** Not only do students in high poverty areas have less access to enrichment programs, cultural institutions, and out of school activities, they also are more likely to become disengaged with schoolwork because there are few real-world connections to things they care about. This achievement gap begins to widen in middle school.*

In the LBUSD schools to be served by this project, over one quarter (27%) of gifted students in Title I schools have not met the basic proficiency standard for mathematics on the California standardized assessment, whereas this figure is only five percent for peers in higher income areas of the district.

Faced with few pathways to career success, falling out of “the pipeline” to advanced STEM high schools can mean losing the only available pathway to a satisfying and well-paid career.

The ABC Project uses art, design and technology to engage students in STEM, an approach known as STEAM (STEM+Art), which has been found to make academic content more accessible by using arts integration and design thinking. This approach also uses culturally-valued art forms to generate personally meaningful pathways to STEM. STEAM learning models are valued for their ability to sharpen skills related to innovation, creativity, collaboration, communication, and critical thinking that are highly valued in the STEM workforce.

*Please see the appendix for a list of references that have informed this work.

Introduction (continued)

The ABC Project brings together a diverse array of "collaborators" to create a STEAM ecosystem of opportunities for students and their families.

Collaborators include representatives from the school district and the schools, pre-service teachers, local organizations, local professionals, and consultants with content area expertise. Since the COVID-19 pandemic closed schools and prompted the program to move online, some newer collaborators are located in other parts of the country.

Students in the ABC Project engage in a wide range of STEAM activities. Pre-pandemic activities included improv theatre, interviewing and storytelling, printmaking, the science of urban farming, and robocoding. When the COVID-19 pandemic hit, the program shifted online. Activities were still hands-on and "minds-on." Some of the same workshops were adapted, such as video game design, baking, and cyborg prototyping, and others were made possible by new collaborators, such as the Social Justice Sewing Circle. In the online environment, students especially valued the opportunity to socialize with their peers.

In Long Beach, schools have been remote-only since March 2020. The ABC Project has remained online and will be delivered that way for the foreseeable future. While this has posed many challenges, it has also brought opportunities to expand outside the geographic area in two important ways: (1) expand the pool of collaborating STEAM educators and professionals and (2) replicate the program online in other districts. Notably, Dramatic Results is now offering a version of the program to students in Calvert County, Maryland, after dissemination activities led to a new relationship with that school district.

Challenges to the research design. Because of COVID-19 and school closures, the school district did not collect standardized assessments, including the California SBAC, which is the primary measure used in federal reporting. Additionally, classroom teachers are not able to participate in online ABC activities, so additional students in their classrooms will not benefit from their professional development. These factors may mean that it will may not make sense to complete the evaluation study as a randomized control trial, comparing all gifted students in the six program schools to gifted students in six control schools in the district.

In the shorter term, this year the evaluation focused on developing the theoretical framework and qualitative data that could help understand the project more in depth. In doing so, we found that summarizing the themes emerging from interviews and focus groups required a level of detail that extended beyond the concept of a local ecosystem that would help students engage in STEAM and discover career pathways. Although these remain import aspects of the program, they emerge through the development of relationships among students and collaborators.

To describe the program's strategy of how to create these relationships we have included the concept of STEAM capital. **STEAM capital refers to resources such as knowledge, attitudes, relationships, experiences, or skills** that can promote students' STEAM educational and career outcomes.

This report is organized to describe how the ABC Project uses four key implementation strategies for expanding STEAM capital and how various forms of student and collaborator STEAM capital have increased over time. Additional details about the evaluation approach and methodology are located in the appendix.

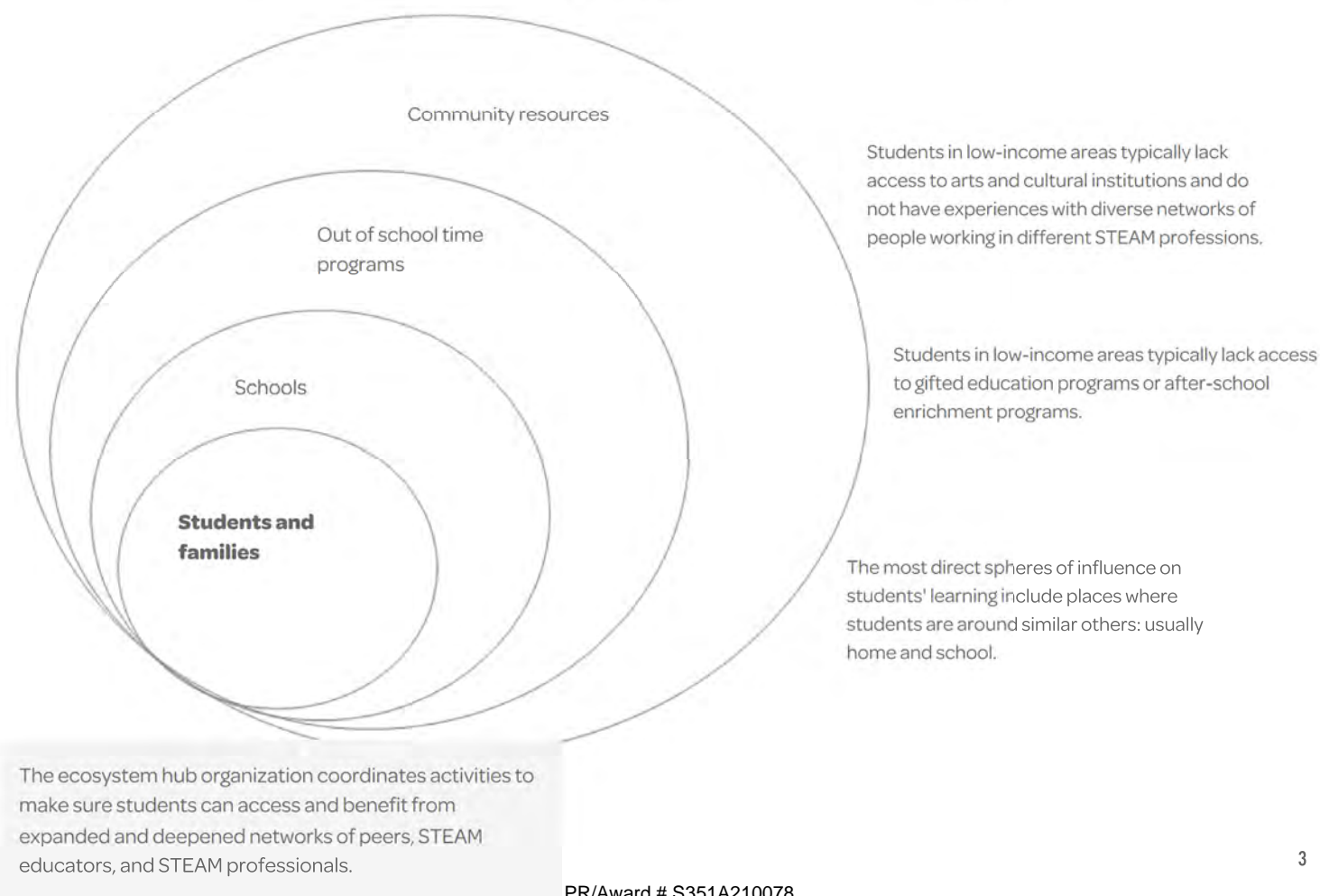
Theory of Change: STEAM Learning Ecosystems and STEAM Capital

Two concepts work together to define this program's theory of change: STEAM ecosystems and STEAM capital.

STEAM learning ecosystems are based in the concept that children learn about the world from a variety of sources in their immediate environment, as well as their interactions with the broader community.

Developing the ecosystem means expanding and deepening networks of peers and people in the broader STEAM environment (we refer to as collaborators). For all involved, the goal is to strengthen capacity to **develop STEAM capital and share it with others.**

STEAM capital refers to resources such as **knowledge, attitudes, relationships, experiences, or skills** that can promote students' STEAM educational and career outcomes.



Program Goals

In this year of COVID-19 and enormous upheaval, we begin by revisiting the original goals of the program and considering how some have changed and some have stayed the same. Changes to program goals evolved over the course of the year and in consultation with U.S. Department of Education Arts in Education program officers and administrators.

Original goal #1: Implement a year-round ABC enrichment program to help keep low income gifted students motivated in school and achieving their full academic potential.

While still incorporating math practices in many of the lessons, **the program has embraced more of a "pathways" than a "pipeline" approach.** The pipeline approach, which was in response to the school district's stated needs, is based on keeping students on an advanced math track aimed for placements in competitive STEM high schools. The pathways approach is based prioritizing exploration of career pathways through real-world, STEAM-based activities and interactions with educators and professionals in a wide array of STEAM fields.

Original goal #2: Provide opportunities for classroom and preservice teachers to participate in the ABC enrichment program to help fulfill district gifted and talented education (GATE) certification requirements.

Getting involved in the District's GATE certification process proved to be too challenging given the size of the District's administrative bureaucracy and the lack of teachers in program schools who were in a track to pursue GATE certification. Instead the program has been working with the Cal State Long Beach Education Department to pursue the concept of **microcredentials that could be marketed much more broadly.** The program has also put much more time and effort into pre-service teacher preparation, drawing pre-service teachers from three local institutions of high education.

Original goal #3: Incubate a local collaborative of organizations interested in offering STEAM enrichment opportunities by providing professional development, coordination with LBUSD, shared participation in the STEAM enrichment program, and time and space to work with each other.

This goal remains essentially the same, with the key exception that the ecosystem is no longer limited to local collaborators.

The COVID-19 pandemic forced the program to shift to entirely online. This pivot needed to happen very quickly. At this point the program allocated training hours to teaching collaborators how to adapt to the virtual setting rather than lesson plan development.

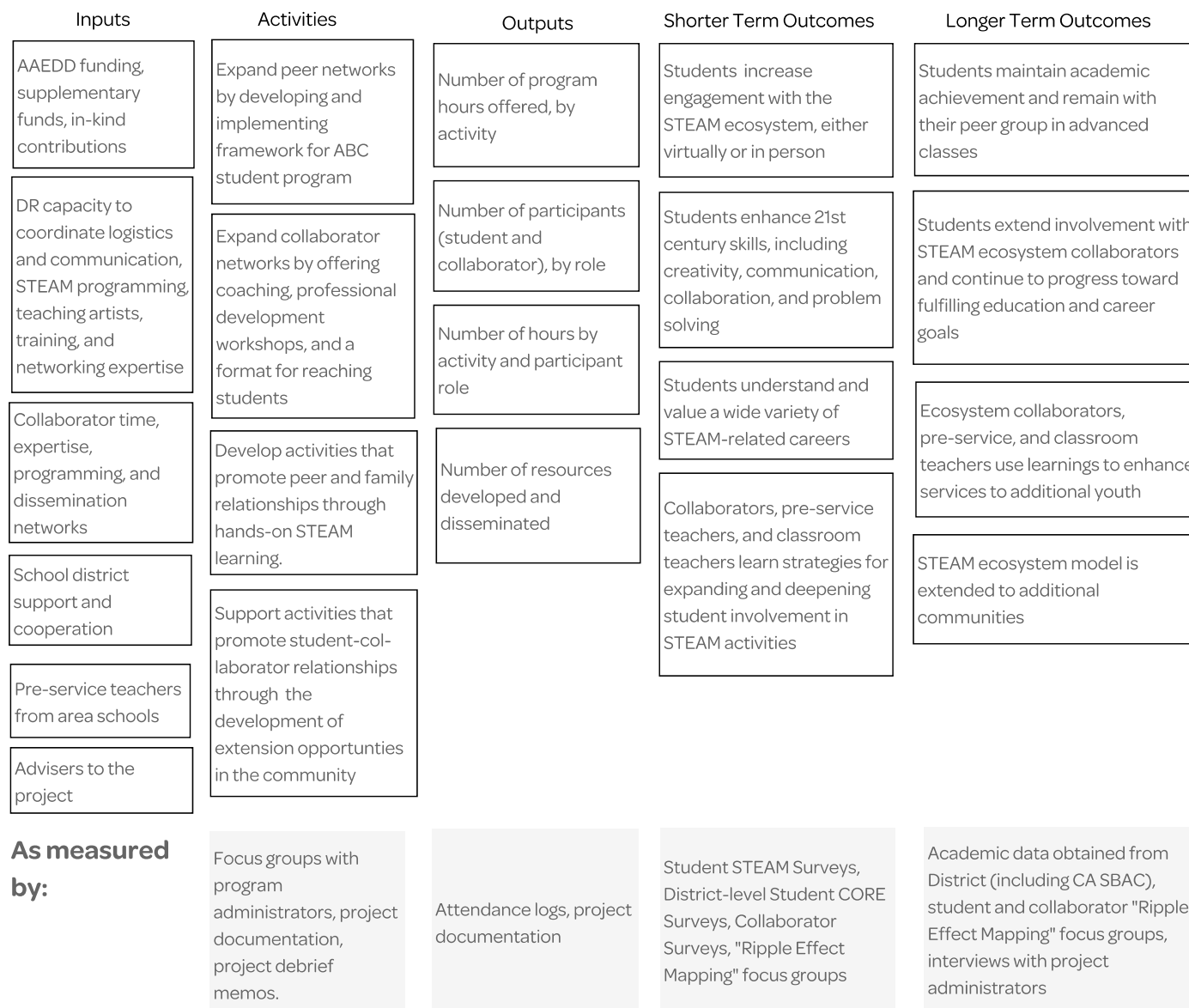
To move quickly the program **expanded the pool of collaborators to more seasoned STEAM educators**, many of whom were located outside of the immediate geographic area. An added benefit was that more flexibility in selecting collaborators meant there was more opportunity to meet student needs for diverse role models.

Original goal #4: Produce evidence-based instructional materials, a collaborative ecosystem model, and an ABC professional development program.

This goal has largely remained the same, although the emphasis at this point is on providing a toolbox of resources for **helping communities develop their own ecosystems** rather than lesson-based instructional materials. The program has produced an ecosystem mapping tool and several blogs and podcasts about how to work with students within a collaborative ecosystem approach.

Theory of Action

This logic model, or, theory of action, demonstrates how the program will be implemented and how impact is defined and measured. It has been adapted as the program has evolved.



Program Implementation

In this section we will review the evidence regarding how the program was implemented in relation to its theory of action. First we review how the basic activities of the program fit within a framework for STEAM capital development.

After the first full year of implementation, these four strategies were present to varying degrees:

1. Expanding peer networks.
2. Deepening peer relationships
3. Expanding collaborator networks.
4. Deepening collaborator relationships.

We describe some of the key student and collaborator activities and review the overall amounts of participation (noted as "outputs" in the theory of action).

Key student activities include:

1. Summer STEAM camp.
2. Saturday STEAM 10 week program.
3. Partner extension activities.
4. The STARBASE partner program.

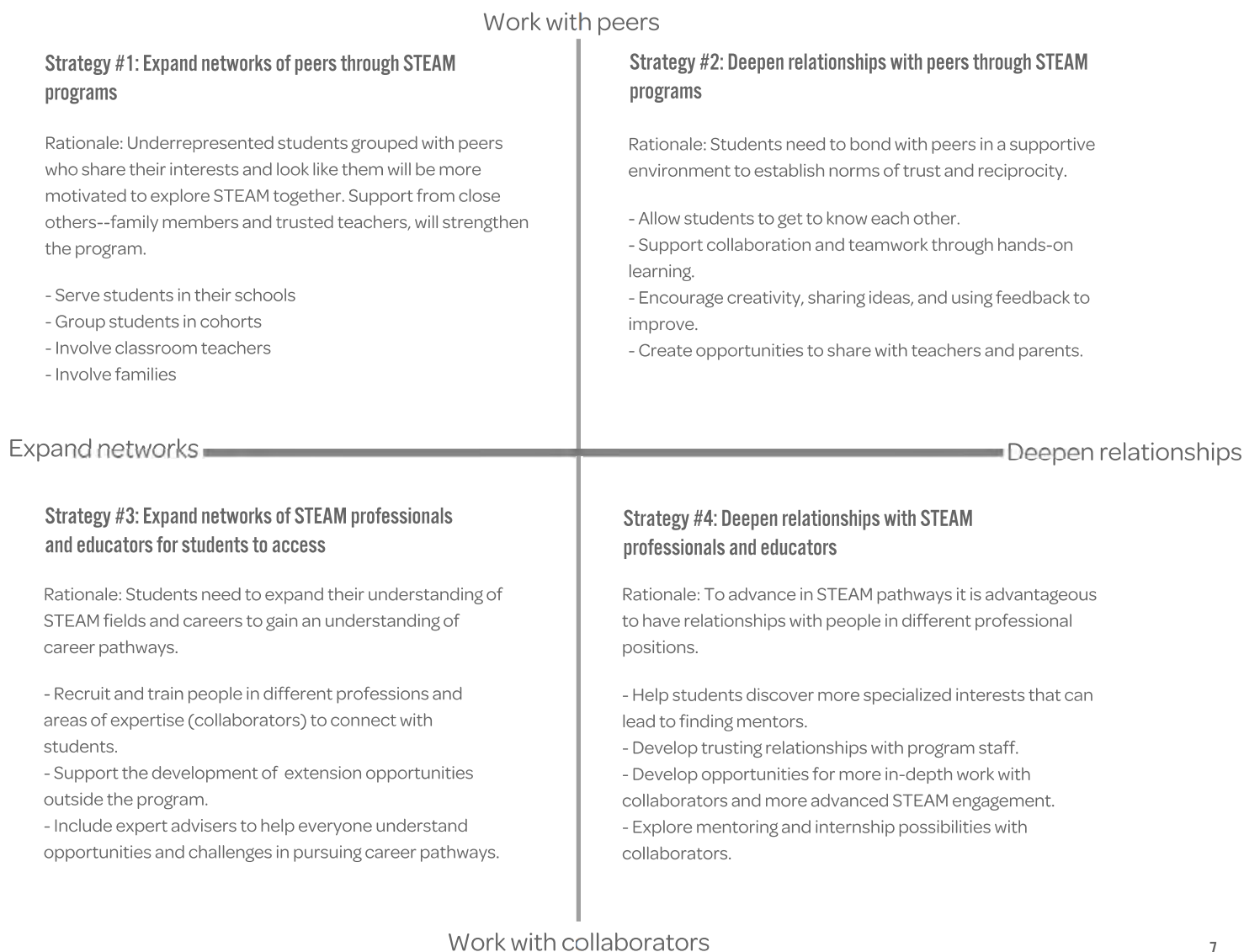
Key collaborator activities include:

1. Professional development workshops.
2. Developing and providing STEAM workshops to students.
3. Meetings, coaching, and debriefing sessions with Dramatic Results staff.

Throughout this section we note how and when activities were adapted for online learning in the second half of the program year (March - September 2020).

Strategies for Developing STEAM Capital Overview

The ABC Project consists of a wide range of activities and participants. To best understand and evaluate program development strategies, we needed a way of organizing this information that went beyond the ecosystem metaphor. After reviewing findings from a wide range of focus groups with students, parents, and all types of collaborators, this model of STEM social capital development (based on Saw, 2020), as well as Enterprising Science's model of science capital (2016), seemed to encompass the program's approach in a way that would help connect the program's efforts to positive outcomes for underrepresented students.



Strategy #1: Expanding Peer Networks

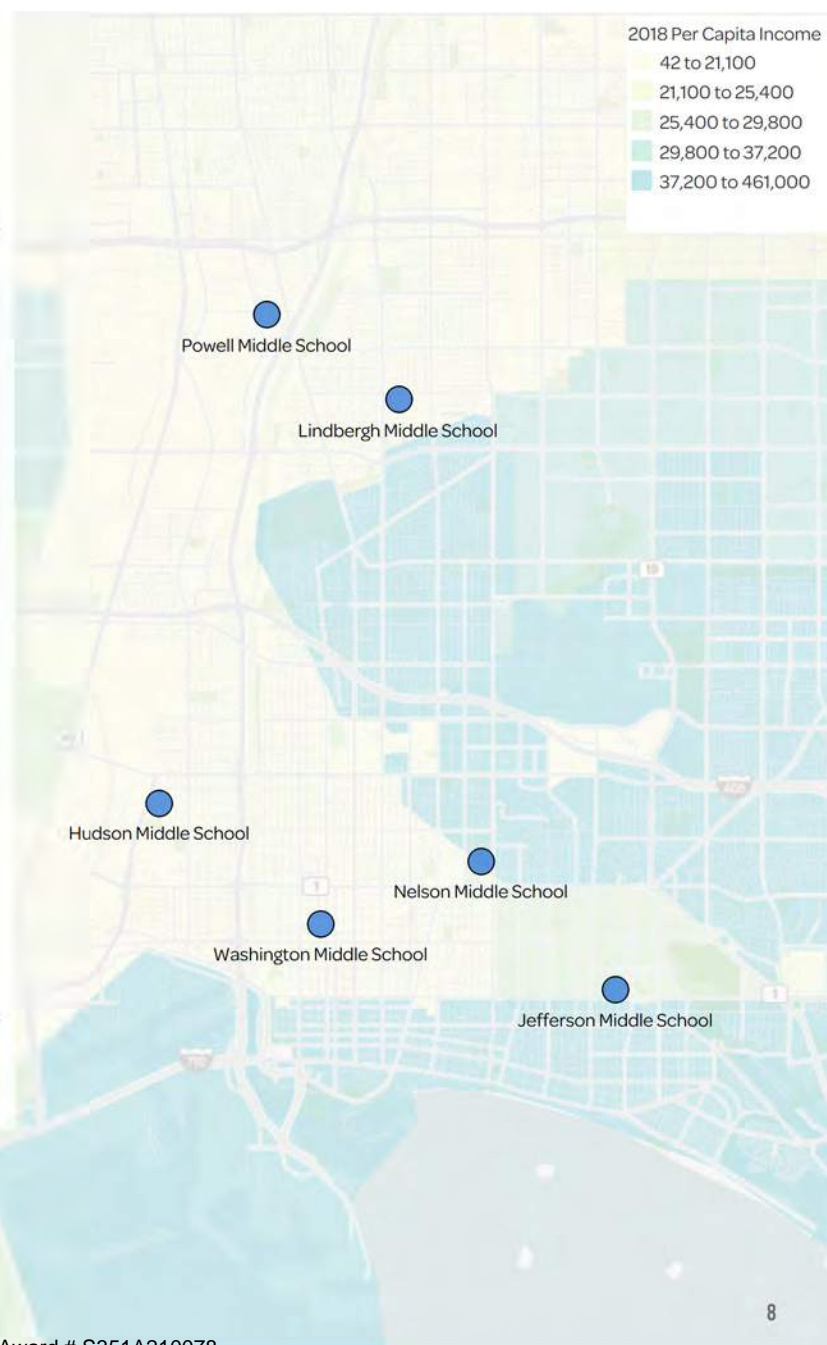
The ABC Project is organized for gifted students in six Long Beach middle schools. The schools are all Title I and located in parts of the city with low per capita income. The first cohort of 131 ABC sixth grade students comes from several groups underrepresented in STEAM fields--**59% are Hispanic, 9% are Black/African-American, and 17% are Asian**, the largest Asian subgroup is Cambodian. Females make up 46% of the group.

Students have little access to enrichment activities afterschool or in their neighborhood. Geographically, they are removed from many of the city's arts and cultural attractions, as well as its waterfront. During the pandemic, they have been learning remotely, with little access to their peers or school buildings.

Schools do not have formal programs for gifted students, certified GATE (gifted and talented education) teachers, or out of school time enrichment programs. In 2019-2020, **56 of their teachers participated** in the program and its professional development opportunities.

In the ABC Project, students are grouped by school. Summer STEAM camp the summer before sixth grade is a chance for them to meet and bond at a time when many are attending new schools. While most school-year programs are offered on Saturdays at their school sites, students also travel together on field trips to collaborator sites. Their families are invited to showcase events and extension opportunities.

In 2019-2020, **55% of eligible students (131 of 239) participated**, for an average of **59 hours**. The new sixth grade cohort in summer 2020 consisted of **116 students**, even though the program was entirely online.



Strategy #2: Deepening Relationships with Peers in the Program

The program is structured so that students can bond with peers in a supportive environment. Sessions include the same student groupings and moderators each time--moderators are typically pre-service teachers. During the school year, some classroom teachers were also employed to assist with classroom management and observe the lessons. The sessions have evolved to include a "design brief" that lets the collaborators and moderators consider ahead of time how they will create lessons that incorporate project-based learning, social-emotional competencies, design thinking, and 21st-century skills. This promotes continuity from session to session and gives students a chance to interact every time.

There were many examples of students being inspired by real-world and hands-on scenarios.

My favorite part was the sailing part, especially when we went far into, like an oil rig? ...and the waves, they were like, big and we kept getting splashed and we were kind of tipping over, but we didn't fully tip over. [Were you a little bit afraid?] Yeah, at first. But then I realized that it was actually fun. -ABC Student, Fall 2019.

[Our special guest] marched with Martin Luther King from Selma to Montgomery on the second and third march. So we have all the kids get up and march. And we march as if we've gotten to the Edmund Pettus Bridge and there stopped. And turn around and march back. And Evelyn sings. And they sing with them. And that particular exercise really touches and gets them engaged. -ABC Collaborator, Spring 2020.

The interactive and hands-on activities made it easier for students to connect with each other.

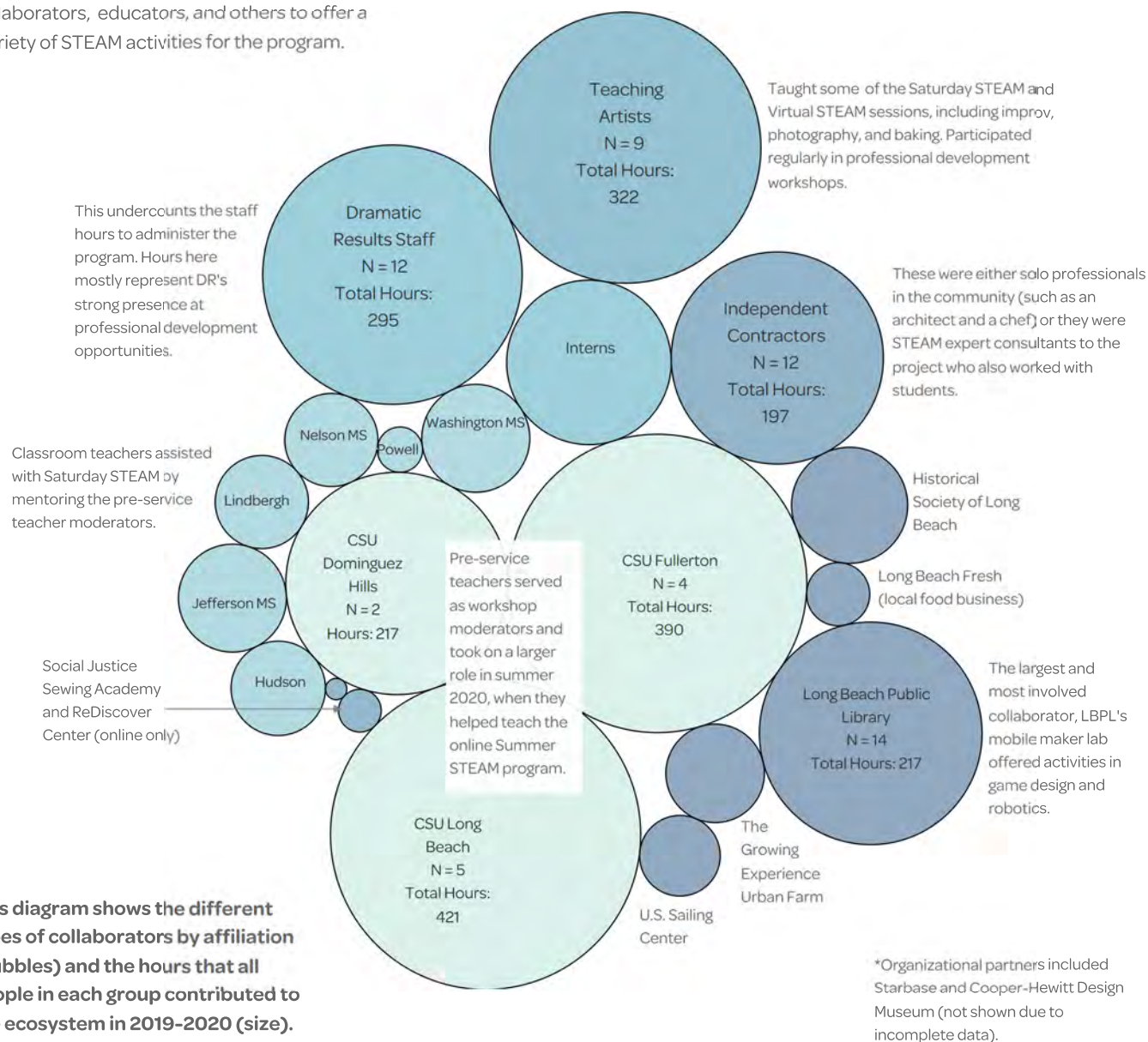
[In] the Improv Program, we start first sitting in a circle. We do a socio-emotional check-in where they say how they're feeling on a scale from 1 to 10. 1 being the worst – 10 being the best. And they're to create a statement. And for this program, I think my created statement is, "I like stories that leave me feeling (blank)." And it's interesting to watch. At the beginning of the check-in kids are like hesitant to do it; are checking in on very low scores. I've heard a lot of times, "I don't feel anything. I have no feelings." And by the end, they create these scenes together, or they perform in small groups, and often times a kid who didn't check-in is acting, and saying lines, and they always socio-emotionally check-out at a higher number than they've checked-in at. Teaching Artist, Winter 2020.

Observing students' creative expression also helped their classroom teachers consider how to connect with students.

We had a classroom teacher working that Saturday and he was just blown away. He kept shaking his head – a. because he started to see his students so differently; and it was really clear to him that he needed to see his students differently and push them differently; and he was able to really rethink his teaching. And he had a real firewall between his personal and his professional. And personally, he was a musician. And he said, "It never occurred to me to bring my music in." And, he was a Language Arts teacher. And he goes, "I don't know why I'm not bringing the music. That's a real passion of mine." He said, "This is telling me clearly, why am I not bringing what I'm passionate about into the classroom!" DR. Program Administrator, Winter 2020.

Strategy #3: Expanding Collaborator Networks

In 2019-2020, Dramatic Results worked with **over 148** collaborators, educators, and others to offer a wide variety of STEAM activities for the program.



Strategy #4: Deepening Relationships with Collaborators

The fourth aspect of STEAM capital development is the introduction of longer-term relationships with STEAM professionals and organizations. This is likely to provide the most enduring and sustainable impact for students and collaborators beyond the life of the grant. Currently, it is unclear if the program will evolve to include any kind of mentoring or internships; however, it may be able to create the conditions for this to occur in other settings.

Collaborators, pre-service teachers, and parents have all noted how valuable mentoring would be.

People learn from mentorship. As you expose them more and then people tell them how they changed their lives. Because most kids, right now, they won't really listen to their parents so much. But at least if they got inspired by somebody that they really like or things like that, hopefully that changes their perspective. And make them a better person in the community. And strive harder in life because they see how other people do it, without parents telling you, you can do it. Hopefully it makes them realize what they're worth. Because some of the kids right now, they need validation. Exposure to social media, exposure to things that are sometimes good – sometimes bad. So that if they were exposed to the actual mentors that they can touch, they can see, they can ask questions that might be better rather than looking at social media. -ABC Parent, Winter 2020.

Of all collaborators, the public library has been the best prepared and positioned to create a continuing relationship with students.

Because they did the pilot with us with their video game design workshop, [the library collaborators] were then able to expand that into their own summer program, which was a two week or one week or two week video game design workshop that they were able to offer to middle school students throughout Long Beach. Some of our ABC students also participated in the game design workshop over the summer with the Long Beach Public Library, specifically [student name], who is just like, "I'm going to be a video game designer now." -DR Program Administrator, Fall 2020.

On the administrative side, it remains something of a puzzle as to how to do this within the ABC program.

Does the content in fact get deeper for 7th grade, or is it still more of a survey course?...In order for [deeper content] to happen, we would need to be more strategic with collaborators, coordinating planning for collaborators across 6th 7th and 8th grade to create tracks. DR Program Administrator, Fall 2020.

Pre-service teachers who work closely with students are well-positioned to help collaborators and students connect.

[I can] offer to the collaborator who doesn't know my group of kids--you know, they're more prone to do this or look for their responses in the chat--or, my kids, you have to call out their names--or, these are the kids that you can get a response from really fast. Hey, would you mind if I built a slide for this so that they have a visual during this part? Things like that. And I think that comes from building relationships. If you're there and you're focused on getting to know your kids, then when it comes to teaching, you're going to know what things are going to work and when things aren't. Pre-service teacher, Fall 2020.

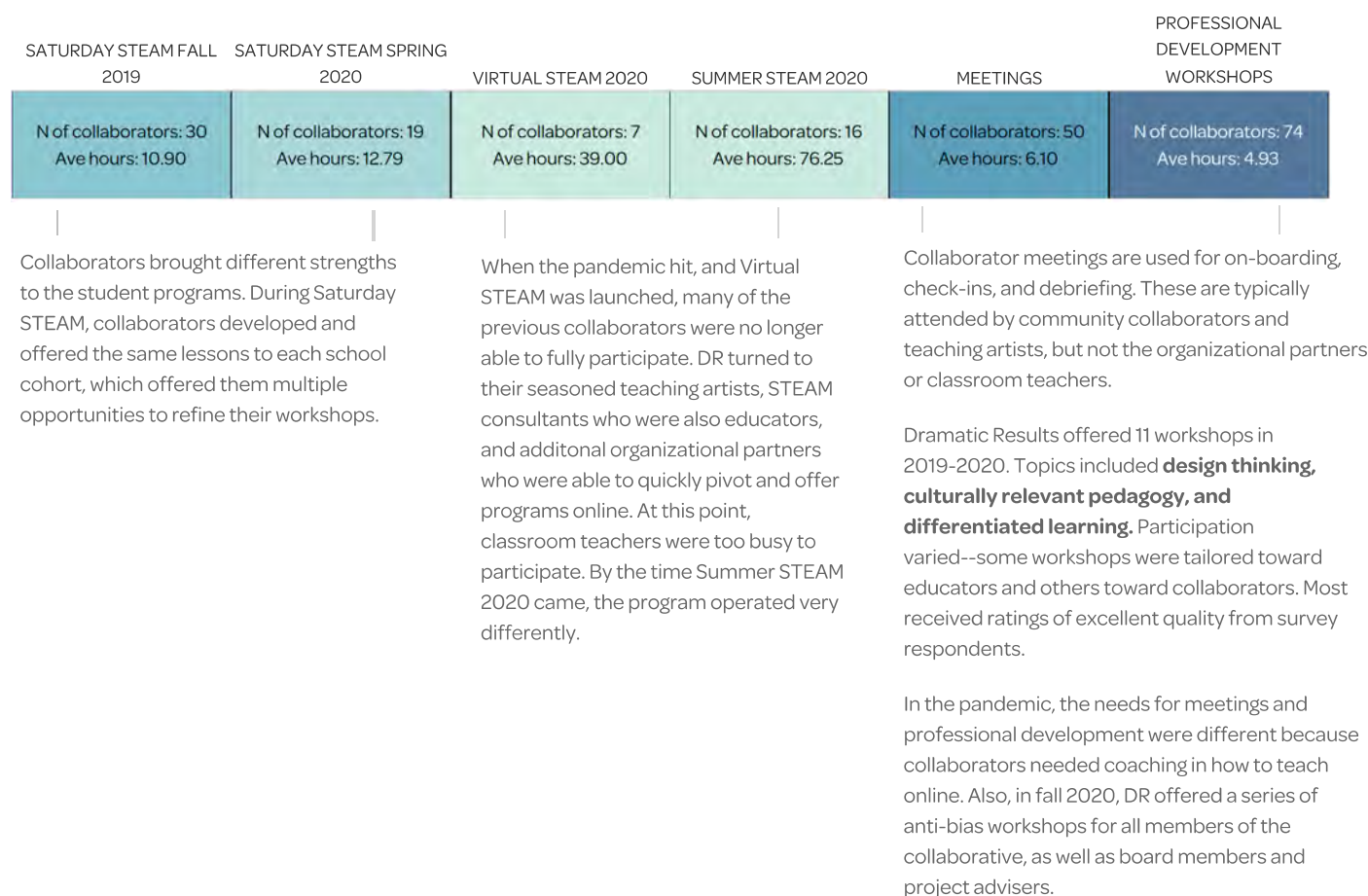
Overview of ABC Student Activities

ABC program activities are designed to offer opportunities for student engagement during out of school time throughout the year. Students begin the program in the summer before sixth grade. The current program consists of a 40 hour summer program, a 10-week (30 hour) Saturday program during the school year, and at least 10 hours of extension opportunities offered by community collaborators throughout the year. Many additional opportunities have emerged since the program began. These vary in that some are officially a part of the program and some are entirely coordinated by other organizations. Dramatic Results provides a monthly newsletter and weekly bilingual (Spanish and English) texts for families to share information about additional opportunities and resources in the community.

SUMMER STEAM 2019	PARTNER EXTENSION OPPORTUNITIES 2019-2020	SATURDAY STEAM FALL 2019	SATURDAY STEAM SPRING 2020	VIRTUAL STEAM 2020	STARBASE 2020	SUMMER STEAM 2020
N of students: 86 Average hours: 37.12	N of students: 61 Average hours: 3.08	N of students: 74 Average hours: 25.86	N of students: 57 Average hours: 13.68	N of students: 42 Average hours: 7.26	N of students: 45 Average hours: 37.69	N of students: 116 Average hours: 25.40
<p>This was an on-site one-week program at the U.S. Sailing Center.</p> <p>ABC worked with the Sailing Center, a Design Thinking consultant, and preservice teachers to create a series of hands-on activities based on themes of bouancy and wind.</p>	<p>47% of students attended at least one extension activity. These were family activities organized by collaborators at their own sites or hosted at Dramatic Results.</p> <p>In January of 2020, the ABC Project coordinated their first in-person experience with a collaborator from outside the geographic area. The program hosted the Cooper Hewitt Design Museum (based in New York City) for a set of family workshops in design thinking..</p>	<p>Saturday STEAM is offered at three schools at a time, at school sites. Students in sixth grade receive a sampler course with different STEAM activities and collaborators each week. For seventh grade, there are multi-week series on a topic to allow students a chance for more in-depth exploration.</p> <p>Virtual STEAM occurred in April 2020, when Spring Saturday STEAM was cut short by school closures due to COVID-19. ABC used this time to pilot various ways of offering the program through online platforms.</p>			<p>STARBASE is a STEM education program sponsored by the US Department of Defense. Students entering seventh grade participated in this through their online platform in summer 2020. Students worked with scientists to launch and monitor a weather balloon from Los Alamitos Airforce Base and studied changes in the atmosphere as it rose.</p>	<p>In summer 2020, the second cohort of sixth graders started ABC. Although the program was entirely online, enrollment was higher than the previous year. This year, the program was extended over two weeks to reduce screen time. Students worked with a local food organization to develop an app to end hunger in their community.</p>

Overview of ABC Collaborator Activities

Expanding the collaborator network includes many activities designed to prepare collaborators to offer high quality, engaging experiences to students. Project needs have shifted over time as different types of collaborators have taken on new roles. Each type of collaborator--individual STEAM professionals; individual STEAM educators (including teaching artists); organizational collaborators from the local area; and organizational partners from around the country--has slightly different motivations and needs for meeting and training. Classroom and pre-service teachers have benefited from some of the same trainings, but they need to think about how to apply lessons learned in different settings. Individual STEAM professionals have typically required more specialized training on how to deliver a specific lesson, without requiring them to feel like they "need to be a teacher." Some organizational collaborators from Long Beach are trying to recruit students to participate in their existing programs, or they are looking to design new ones, so they are more interested in developing the capacity to do so.



Student Outcomes

In this section we review the primary student outcomes for the ABC Project. As mentioned in the introduction, we could not obtain academic outcomes for the 2019-2020 school year because of the way the COVID-19 pandemic affected learning and assessment. However, there were still many opportunities to gather data on quantitative and qualitative outcomes. The evaluation covers four key areas that have been positively related to meeting academic and career goals:

1. Confidence in 21st century skills.
2. Attitudes toward creativity and innovation.
3. Valuing STEAM career pathways.
4. Interest in gathering a diverse range of STEAM ecosystem experiences.

After speaking with parents, students, and staff about the benefits of the program before and during the pandemic, we added an additional motivating factor: the opportunity to socialize with peers. Especially during remote learning, the chance to see and interact with peers in a creative setting was an important factor to many people involved.

These are all different forms of STEAM capital that may lead to students pursuing new interests. In upcoming years of the program we will be able to correlate these attitudes, skills, and interests with student advancement in accelerated math and enrollment at STEM or arts high schools.

Social Opportunities

Through interviews and focus groups, students and parents shared reasons why they were initially motivated to participate in the program. Motivations were based heavily on the chance to learn about STEAM with one's peers, which has been linked to more positive educational outcomes.

Students appreciated the fact that they had a new opportunity to get to know other students in a learning setting.

I want to be here because it makes me feel safe and it helps you learn more. And I want to learn a lot. And I get to be with my friends and have fun. -ABC Student, Fall 2019.

When I came to Hudson the first day, I felt comfortable because I saw some familiar faces [from Summer STEAM] and I knew their names. So, it helped me a lot. -ABC Student, Fall 2019

It gave her a chance to experience hands-on things and have a wider social life. Because I know it's like other kids from other schools as well, that they combine in the summer. So, we thought it was a good thing for her to go into. And she likes it as well. Parent, Fall 2019.

Participation took on new meaning during the pandemic....

It's really important right now for the kids to be able to talk to each other, to other children, and their age group so that they don't feel depressed with this local situation of the moment. -ABC Parent, Fall 2020.

And the kids wanted to do something where it was fun and engaging and they got to talk with their friends. And that was something that primarily wasn't happening in their school at the time. So I think for our students, just being able to come into a space where it's like, "Oh, I see a familiar face!" and they get to talk with each other or at least communicate in that same space. That was something that our kids were saying they really wanted a lot more of. DR Program Admin, Fall 2020.

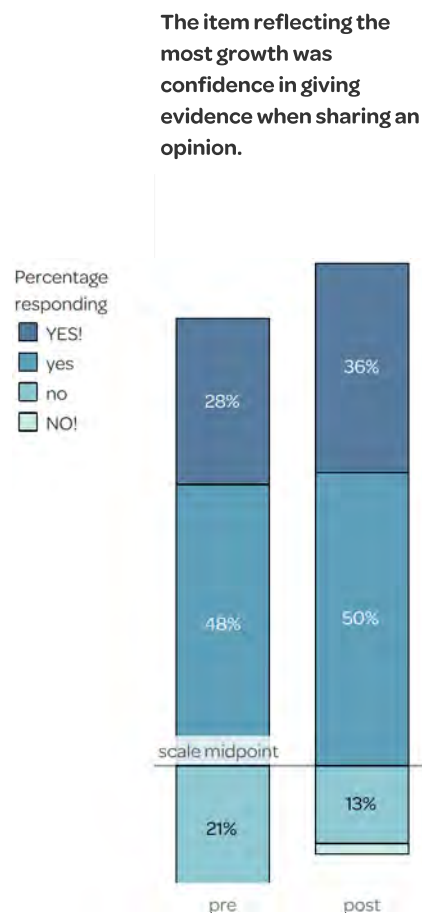
Many parents understood the potential value of a network to their community.

Well, hopefully if they get inspired by what they learn, they can, when they go back to school and class, they can excite other kids who maybe don't know about it or have the opportunity. -ABC Parent, Spring 2020.

It's very nice to meet other parents because then we all get excited for our kids. And then we can all push our kids together, because they'll become friends. And I think it's good for us, parents, to get together and to get excited with them!..., I think it's very important for parents to connect...for parents to have each other's support. Because it's...sometimes it's draining, you know. Our kids' education, it could be draining, especially if you use all your effort and your time into it. ABC Parent, Fall 2019.

21st Century Skills

The ABC program incorporates the design thinking process in their STEAM activities and in their work with pre-service teachers and collaborators. Design Thinking is a human-centered, iterative process that is used to empathize with users, define problems, and ideate creative solutions to prototype and test. The items of this scale (adapted from U.C Berkeley's Activation Lab Toolkit) draw on 21st century skills needed for the design thinking process: sharing ideas, communication, perseverance, receiving feedback, and problem solving abilities. (Complete tables of results are available upon request).



N = 107. Source: Student STEAM Survey.

The scale averages 11 items with four answer choices (YES!, yes, no, NO!). Students scored highly at baseline (not uncommon for gifted youth), and stayed at the same level as they gained experience, from 85% feeling confident to 86%.

The biggest gains were on items reflecting confidence in sharing ideas.

The percent of students answering positively to "I am good at giving evidence when I share my opinion" increased from 76% to 86% (shown in graph to the left).

The percent of students answering positively to "I am comfortable sharing my ideas with other students." increased from 80% to 88%.

Areas that were lowest at post survey addressed confidence in problem solving.

Looking at the items at post survey, the two items with room for growth were "I know how to approach a problem from many different points of view," (23% answered negatively) and "I am good at sticking with a problem until I finish it, no matter how hard it is," (21% answered negatively). It is worth noting that perseverance is often a challenge for gifted students, who may have rarely had to work hard at mastering academic content.

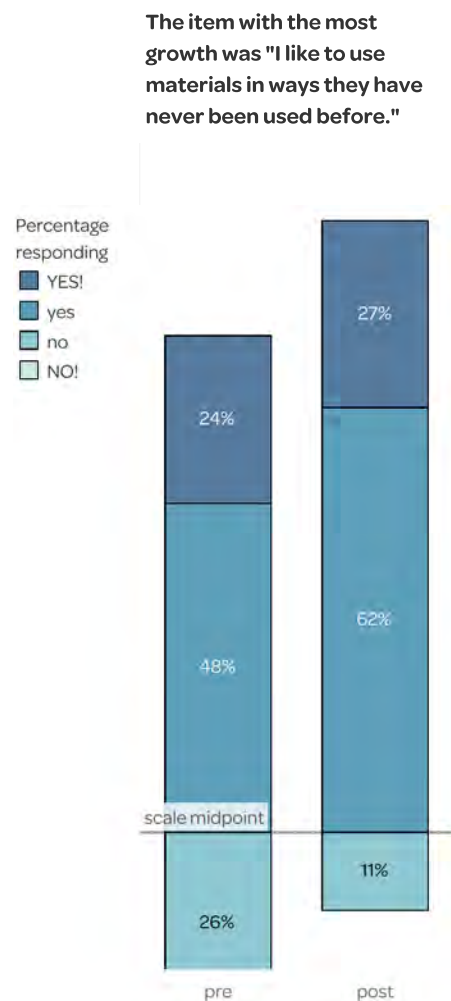
Feedback from students and parents helped put these findings in context.

[The summer program] made me more open to share my opinions and made me listen to other peoples' opinions and not just feel like I'm the only important person in the group. Because I used to feel that way. I used to be really selfish. But then this camp helped me to, like see that other people have opinions too. And they need to speak as well. ...I realized that over the summer as we kept going to camp constantly and I saw how other people's opinions really effect on our project and make it better. ABC Student, Fall 2019.

And usually kids get frustrated when they can't find the answer right away to whatever it is that they're doing. And I feel whatever it is that you guys are showing them and having them learn the little things that you do on Saturdays just allows them to sit there and be like, OK, how can I do this? -ABC Parent, Fall 2020.

Innovation and Creativity

Innovation and creativity are the key processes at the heart of linking the arts and sciences in a STEAM-based approach. Students in focus groups shared that they felt they did not get a lot of opportunities to be creative in school (one girl mentioned that this never went further than decorating a PowerPoint slide). Many used the word "freedom" when describing what they liked about the program. For this scale, we used the "Innovation Stance" scale (adapted from U.C Berkeley's Activation Lab Toolkit), with supplemented items specific to art and design.



N = 107. Source: Student STEAM Survey.

The scale averages 11 items with four answer choices (YES!, yes, no, NO!). Most students scored positively at baseline (not uncommon for gifted youth), and made a small gain from pre to post survey, from 83% to 88% scoring positively.

The biggest gains were on items reflecting a willingness to take chances with new ideas.

The percent of students with positive ratings on "I like to use materials in ways they have never been used before." increased from 72% to 89% (shown in graph on left).

"I share my design ideas even if I am not sure they will work." score increased from 75% to 89%.

Areas with room for growth at post survey related to confidence in being able to come up with multiple ideas.

The two items with the largest proportions of students rating themselves negatively were "I often come up with ideas no one else has," (26%) and "I have a lot of creative ideas about how to make new things," (16%).

Feedback from students and parents helped put these findings in context.

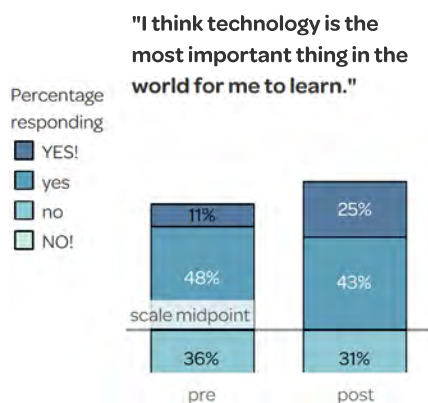
And also, I think a good way to learn is to like, have your own freedom. Because if someone just tells you to go do this, then, in the future you might not remember it. But then if you do something by yourself and then you make a mistake and then you fix it by yourself, then, that way you might remember how to do it.
ABC Student, Fall 2019.

I liked how we were doing the prototype of our boat. And it was like, very creative because we got to do it our own way. No one was telling us how to do it or how it must look. But it was very fun doing that with different people that I didn't know yet. So, it was good to communicate with other people.
ABC Student, Fall 2019.

I figured out more ways to do things and being more creative than just sticking to one easy solution. Instead of just adding on and building from what I already know.
-ABC Student, Fall 2019.

Valuing STEAM fields and Career Pathways

Student interest in career pathways typically increases as they gain exposure to different options, especially if the activities are engaging and they can see someone who looks like them in the role. The evaluation has two measures of career interest: one is a scale of values (adapted from U.C. Berkeley's Activation Lab Toolkit), with supplemented items specific to art and design. Another is a career pathways survey that is administered by Long Beach Unified School District as part of their CORE Survey. The latter survey allows us to compare ABC students to similar students in the study's six control schools, which do not receive the program. For both surveys we separated the STEM subjects from art and design because there appeared to be different patterns in the responses.



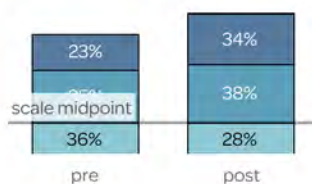
The percentage of students rating positively on the Valuing STEM Fields Scale remained high, from 83% at pre to 84% at post.

The biggest gains were in appreciation for technology and engineering.

Not surprising for students in the pandemic, the percentage responding positively to "Technology is the most important thing in the world." increased from 59% to 78% (shown in graph on left).

The percentage of students rating positively on the Valuing Art and Design Scale increased from 82% to 86%

"Designing and making things helps me understand math better."



The biggest gain was in how making and designing things helped students understand math.

This was an important indication that the interdisciplinary nature of STEAM might benefit students academically. The percentage of students responding positively to "Designing and making things helps me understand math better," score increased from 58% to 72%.

The school district's career pathways survey showed clear differences between ABC and control students in several areas related to the program content.

On a scale of 1-10, how interested are you in:



	Control Students	ABC Students
Computer-based graphics, design, and animation	7.03	8.01
Creating and editing videos or photographs	6.91	7.62
How to design a digital environment	6.82	7.85
Playing or designing computer games and programs	6.88	7.71
Working with tools and machines to build and create	6.56	7.26
How things work and are made	6.54	6.79

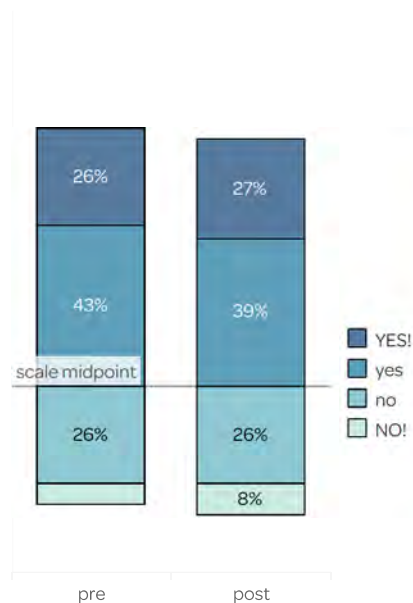
N Control = 196, N ABC Students = 113. Source: District CORE Survey

(Both visuals) N = 107. Source: Student STEAM Survey.

Interest in Ecosystem Activities

We created a measure to ask students about the likelihood of engaging in STEAM activities outside the program. One of program's main goals is to connect students to community organizations that can help them pursue their interests. In this survey and through interviews and focus groups, it was clear that students still leaned toward programs close to home, and they wanted to include their friends and family.

The majority of students had a high **interest in engaging in CREATIVE activities** through their STEAM ecosystems, but the scale average was slightly lower at post survey. For most students, the post survey came after the pandemic closed schools.



The majority of students had a high **interest in engaging in PROBLEM SOLVING activities** through their STEAM ecosystems, but there was no increase in the average score.



N (both visuals) = 107. Source: Student STEAM Survey.

At post survey, **the top five ways to engage in CREATIVE STEAM activities** were (in descending order):

1. In an afterschool or weekend program
2. With friends, not for class
3. In math class
4. On my own, not for class
5. In class besides math
6. At a community organization
7. With family members

At post survey, **the top five ways to engage in PROBLEM SOLVING STEAM activities** were (in descending order):

1. In math class
2. In an afterschool or weekend program
3. In a class besides math
4. On my own, not for class
5. With my friends, not for class
6. With my family members
7. At a community organization

Collaborator Outcomes

Collaborators benefited from participation in the ABC Project in many ways. At a minimum, all collaborators benefited from reaching underrepresented students. For many, this was a part of their organizational mission. Collaborators all benefited from Dramatic Results' connection with the school district and from the ABC Project's administrative infrastructure that made it possible to join a coordinated program.

Beyond this, many benefited from the professional development opportunities. For those who worked collaboratively on lesson plans, there were many opportunities for observation and receiving feedback. For those who were more seasoned STEAM educators, it was a chance to reach a new population and work in a more interdisciplinary context.

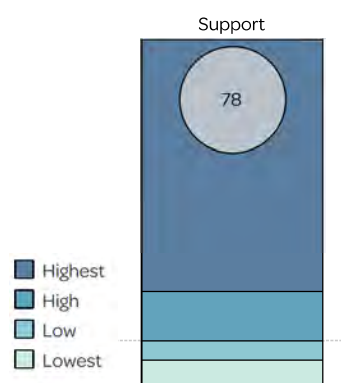
In this section we will review key findings regarding:

1. Perceptions of support received from Dramatic Results.
2. Use of information and strategies learned during ecosystem activities.
3. Confidence in and understanding of strategies used by the program.

We also include a review of key themes that emerged from conversations with pre-service teachers in the program since this group had a deeper involvement in the collaborator activities than most participants.

Collaborator Support and Use of Resources

Dramatic Results had several staff working on the project, including administrative staff to coordinate with parents, schools, and pre-service teachers, as well as an education specialist and other volunteers to provide guidance and feedback on lessons. Pre-service teachers were paired with classroom teachers at first, and later paired with a more experienced peer during Summer STEAM. The program also provided several resources both formally, through a google drive, and informally, through modelling them in the lessons.

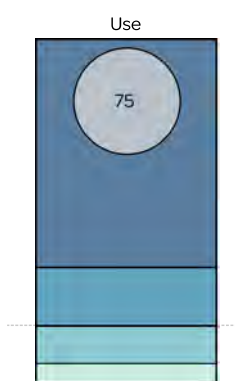


N = 25. Source: Collaborator Survey.

Collaborators gave DR high ratings for project coordination and communication with the group.

On a scale of 0-100, the average rating across eight items was 78. Project coordination was rated as 94, and communication was 90. In comments, many described the feedback they received as timely and helpful.

Items with lower scores were mostly about use of specific resources, such as the shared Google Drive folder or the podcasts created from the professional development opportunities. Collaborators also indicated that they did not necessarily understand how their work connected to the ecosystem approach.



N = 8. Source: Collaborator Survey.

Three questions on use were added to the most recent survey (summer 2020) and were specific to each collaborators's role. Questions asked about likelihood of using practices from ABC in collaborators' own work settings. The average across items and collaborators was 75 out of 100.

Pre-service teachers indicated they were highly likely to use what they had learned in the classroom (mean = 89 of 100).

There are fewer responses on these measures, but the organizational collaborators who answered felt participation had been helpful for their professional practice (mean = 100).

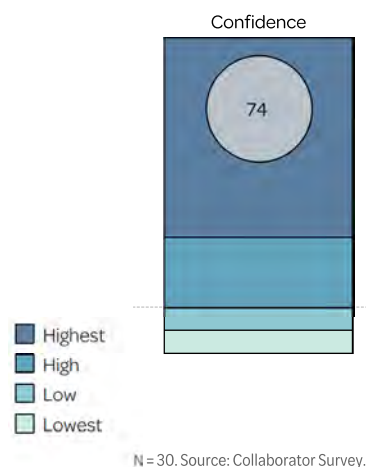
Classroom teachers and district administrators provided mixed feedback, but many were very engaged with the program.

DR has been able to provide material support and techniques and approach to "energize the students" and get them excited for learning and discovery. I plan on using some of the social circles like "I like my people who..." and the Double This and That activity." LBUSD classroom teacher, Winter 2020.

Clear communication was consistently provided to the families of students participating in the program. Administrators are included in these texts and emails, so that everyone receives the same messaging. The ABC Collaborative goes above and beyond to provide engaging and life changing experiences for for students and their families. As an administrator, I want my students to benefit from community resources, but building these bridges is time consuming and difficult to prioritize. The high level of support provided by this program was much appreciated. -LBUSD Administrator, Winter 2020.

Collaborator Confidence and Understanding

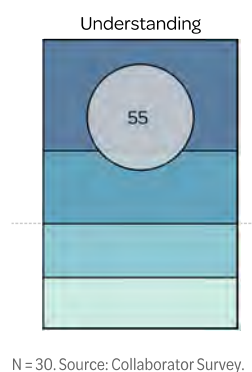
Collaborators were surveyed three times per year. Because different collaborators answered each time, and because collaborators include people in very different roles (STEAM professionals, educators, and DR staff), the results can only be considered at a very broad level. Below we show the scale averages for the most recent responses.



Like students, collaborators were confident in their ability to work in teams.

Surveys asked questions on a scale of 0-100. The items with the highest scores were "confidence in my ability to work well with a team of teachers" (mean = 86) and "confidence in my ability to ask students questions to check for understanding" (mean = 82). The scale average was 74 (shown on left).

Low scoring items on both scales were those that required more specialized knowledge, such as how to sequence STEAM lessons and how to teach with arts integration or math standards. These were more prevalent on the Understanding Scale, which is why the average score is so low. As the program has evolved, the scope of what collaborators are asked to take on has narrowed and most of the items are now only applicable to Dramatic Results staff and administrators.



Notably, scores were quite low on understanding of STEAM pathways for students in Long Beach.

"Understanding of STEAM-related career pathways for students in Long Beach" had an average of 48 out of 100. Understanding of the school districts pathways to STEM or art high school programs was also quite low (mean = 44).

Collaborators in focus groups mentioned several benefits that were not listed on the survey (listed in no particular order):

1. Working with an interdisciplinary team.
2. Being able to iteratively test new lesson ideas.
3. Learning how to create collaborations outside the program.
4. Seeing students at home (via online platforms).

This artist summed up the benefits of being able to teach within a different frame:

I'm very grateful because my field is one that's always not represented in schools... And so it's just beautiful to be able to have the opportunity to share the art form and share the value of it and the power of it. And not just as art is this fluffy thing, but with Dramatic Results. I see that it's really building an understanding of what you can do with it, not just within an art form, but outside of it. So that's why I bring up the power of the art form, the science that creates the creative process of building things and finding solutions.

And then I'm also a woman of color--the whole equity aspect of being a mover and a dancer and a person of color and then being able to share that with other young people--we don't see that in the world of dance.

Pre-Service Teacher Engagement

In the 2019-2020 school year, Dramatic Results shifted some of their operational resources previously spent on classroom teachers to work more intensively with pre-service teachers. This came about from productive conversations with Cal State Long Beach about providing teachers with more in-depth professional development on working with gifted students, as well as many other aspects of the program. In addition, pre-service teachers were still available in the pandemic, and they were actively looking for experiences with virtual teaching. While pre-service teachers had served as program moderators and received design thinking training since early in the program, in summer 2020 ABC added an extensive orientation for them, as well responsibility for working with small groups in the online environment. They had opportunities to develop lessons as well, and worked directly with collaborators to make sure lessons went smoothly.

Modeling and providing hands-on experiences to learn different ways of teaching were important to Dramatic Results and to pre-service teachers.

Based on the interests of the agency, serving pre service teachers is as much of a component as serving students . We all are in agreement that it's a huge outcome here . And it really ties into our organizational strategy in terms of investing and educators of the future and changing the practice of education. DR Program Administrator, Fall 2020.

Our service teachers have said you've opened up our eyes to even the ways to teach, not just in terms of teaching practices, but what does it mean to be a teacher? Do I need to be in a traditional classroom? Are there other ways that I could use the skills of teaching? -DR Program Administrator, Fall 2020.

It was really, really, really good to meet with other people because, like, you take a credential program and they tell you all the things you're supposed to do, like, oh, we should do this in the classroom in this and not in the classroom, but they don't model it at all. Pre-service teacher, Fall 2020.

Learning the design thinking process and specific strategies for culturally responsive teaching were frequently mentioned as highlights for pre-service teachers.

The design thinking process informed my teaching practice a lot. And I think it set the bar very high in terms of what I expected myself. And it helped me develop my lessons that I've taught since then differently. Pre-service teacher, Fall 2020.

Yeah, this gave me the opportunity to fail and to make mistakes in a safe environment. It was like it was there was a safety net and like a blanket there. There is support. I think a lot of at least places that I've worked before are sink or swim, but with Dramatic Results. It was sink or swim--but here are some floats. Pre-service teacher, Fall 2020.

I went through [my school's] credential program. I guarantee I learned more working at dramatic results over summer in terms of how to be inclusive and multicultural than I did going to my institution. Pre-service teacher, Fall 2020.

Pre-service teachers also felt they had a clearer vision of what they wanted to offer students in the future.

I've always thought I wanted to become a teacher in my community. And so working for the ABC program and just seeing how these collaborators come in from just their profession--and they they share that with the students--I think that's really great. I think that's something I would love to have in my class one day. Pre-service teacher, Fall 2020.

So in the future, like, I don't know if it's going to be a thing where some parents may not want to have their kids go to school instead of just being virtual. So I think this program, it has really helped me know the ins and outs. And like in the future, when I become a teacher, if half of my class wants to be at home, that's OK because I already know what to do. I'll have 20 tabs open. That's OK. I just want to make sure that every child has the experience that they need. And I really I can really say that Dramatic Results has done that with every child that was in my class this year. Pre-service teacher, Fall 2020.

Lessons Learned and Questions for Consideration

Through key lessons learned, Dramatic Results has adjusted the structure of the ABC program so that:

1. There are distinct and consistent roles for steam educators, pre-service teachers, and organizational collaborators.
2. There is a fixed schedule for program sessions and a lesson plan framework based in the concept of a "design brief."
3. Staff continually elicit feedback from students, families, and all members of the collaborative and make programmatic, communication, and online learning platform adjustments as needed.
4. There are orientation and on-boarding procedures for students, families, collaborators, and pre-service teachers.
5. Observation, coaching, providing feedback, and debriefing at the end of each semester are key elements of the program.
6. Professional development such as design thinking and anti-bias training have become a consistent part of the program.

Strategy #1: Expanding STEAM peer networks

Can the ABC program have the intended effects without involving classroom teachers?

Classroom teachers have not been active in the collaborative during the pandemic. In the past, classroom teachers have played a key role in recruiting students and disseminating information. The original research design was based on serving all gifted students in the six program schools--something that would only be possible with the help of classroom teachers. If this is unattainable, the research design will likely need to change to a less rigorous alternative.

Strategy #3: Expanding STEAM collaborator networks

What are the benefits to ABC students of incorporating a wider range of collaborators?

In the original concept of the ABC ecosystem, there were six local collaborators. In the pandemic, the workshops are conducted by a wider variety of STEAM professionals, independent educators, and organizational partners. Viewing this through the lens of STEAM capital, for students this provided access to people with different areas of expertise, plus much-needed role models who looked like them. But this approach also risks that there will be fewer opportunities for collaborators to work together or for students to visit them via extension opportunities. Looking toward replication, it would be helpful to articulate the criteria for selecting non-local collaborators.

Strategy #2: Deepening peer relationships through STEAM

How can the ABC program disseminate more information about creating bonding experiences for underrepresented gifted students, which is truly a strength of the program?

By focusing on the labeling of the program as an ecosystem, the interpersonal benefits have been somewhat undersold, and yet that is where a huge amount of success resides. If the lens of STEAM capital is added, this strength of the program comes into sharp focus. This aspect of the program would be important to consider for any community looking at replication.

Strategy #4: Deepening relationships with STEAM professionals

How can the ABC program attend to the need for increasingly focused career study within its current framework?

As with all programs for underrepresented youth, a major question is what will happen to the students when the funding runs out or they age out of the program. Will they have developed enough STEAM capital to continue to make progress in STEAM career pathways? Parents in focus groups were eager to learn more about high school and college options for their children. As the program moves into its last year, and as it moves toward replication, it would be helpful to imagine what the next steps would be for the current students as they enter high school.

Conclusion

The 2019-2020 school year was the first full year of program implementation for the ABC Project. We count the school year as October 1 through September 30th, following the schedule for federal reporting. By this calendar, the enormous changes due to COVID-19 occurred exactly at the midpoint of the year.

After iteratively working through refinements to the program model during fall and spring Saturday STEAM, the ABC Project had to find a way to salvage the most important elements of the program and adapt them to the online environment. This brought many challenges, but also some unusually strong opportunities. Their design thinking skills served them well when they needed to find innovative solutions to pandemic-era problems. Notably, the program now benefits from new collaborators and new audiences made possible by the online environment.

The ABC Project did not reach all eligible students before the pandemic, and some who had been participating were harder to reach in the online only environment. We will need to look at data for the 2020-2021 school year to best understand what percentage of students persevered during the pandemic. However, clearly, many students did stay engaged. Summer program enrollment was strong. The parents we interviewed expressed gratitude for activities that gave their children some social opportunities and creative outlets during the monotony of home confinement.

The need for the online program will persist at least through the current 2020-2021 school year, and Dramatic Results is prepared to continue in the current format for as long as necessary. In interviews with program staff and ABC parents, we found that although there is a concern with adding more hours on the screen, the fact that all activities require a "hands-on" component, as well as small group collaboration, make it a very different experience from online school.

The goal of the ABC Project is still to keep underrepresented gifted students engaged in learning so they can achieve educational and career goals at the same rates as their better-resourced peers. The academic impacts of remote learning, especially for a long period of time, are not yet known. But all preliminary studies indicate that it will be very challenging to make up for the instructional time students have lost and the mental health fallout of spending so much time in isolation from peers may be daunting.

As the evaluation moves forward, it will be important to capture the context of how ABC students fared compared with their peers who were not in the program. This should be possible through the CORE survey and academic data the district collects, even if they are slightly delayed. The same students will be in the ABC Project through the end of the 2022 school year, which should afford a rich opportunity to see if their strengthened peer and collaborator networks can give them the STEAM capital they need to make it through this difficult time.

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About the Evaluation

We take a developmental evaluation approach for the ABC Project. The principles of developmental evaluation are focused on supporting innovation, especially in complex or uncertain environments. Developmental evaluation is characterized by framing concepts, testing quick iterations, tracking developments, and surfacing issues (Patton, 2010).

The evaluation consists of an implementation evaluation and an outcomes evaluation. The outcomes evaluation is designed as a clustered randomized controlled trial (RCT), comparing gifted students in six randomly assigned program schools to gifted students in six randomly assigned control schools. All twelve schools are Title I. The RCT is currently on hold because of the unavailability of academic data during COVID-19. However, there is also a substantial part of the study that relies on tracking ABC students from baseline through surveys at least three times per year. This part of the research has moved along as planned.

The research design for the implementation evaluation is a descriptive mixed methods study. It has two purposes and audiences: (1) to provide rapid evaluation feedback to the ABC Collaborative to support the development and continuous improvement of the ABC Collaborative, Scholars Program, and Professional Development Program; and (2) to provide retrospective documentation of the opportunities and challenges associated with creating such resources so that the “lessons learned” may be shared with the broader communities of school districts, art and design agencies, gifted education professionals, and other researchers and evaluators.

For additional information about study methods, measures, and results, please contact:

Stacie Powers, PhD
CEO/Founder
REVA Group (Research + Evaluation + Visualization for All)



www.reva.group

STEAM Ecosystem Mapping Tool

by Dramatic Results

A STEAM ecosystem is a cross-sector collaborative focused on providing access to high quality learning experiences for young people so they can develop important skills and engagement in science, technology, engineering, art and math (STEAM). It connects students with the world outside of school, showcases careers and mentors, and supports equity and inclusion in a strong workforce.

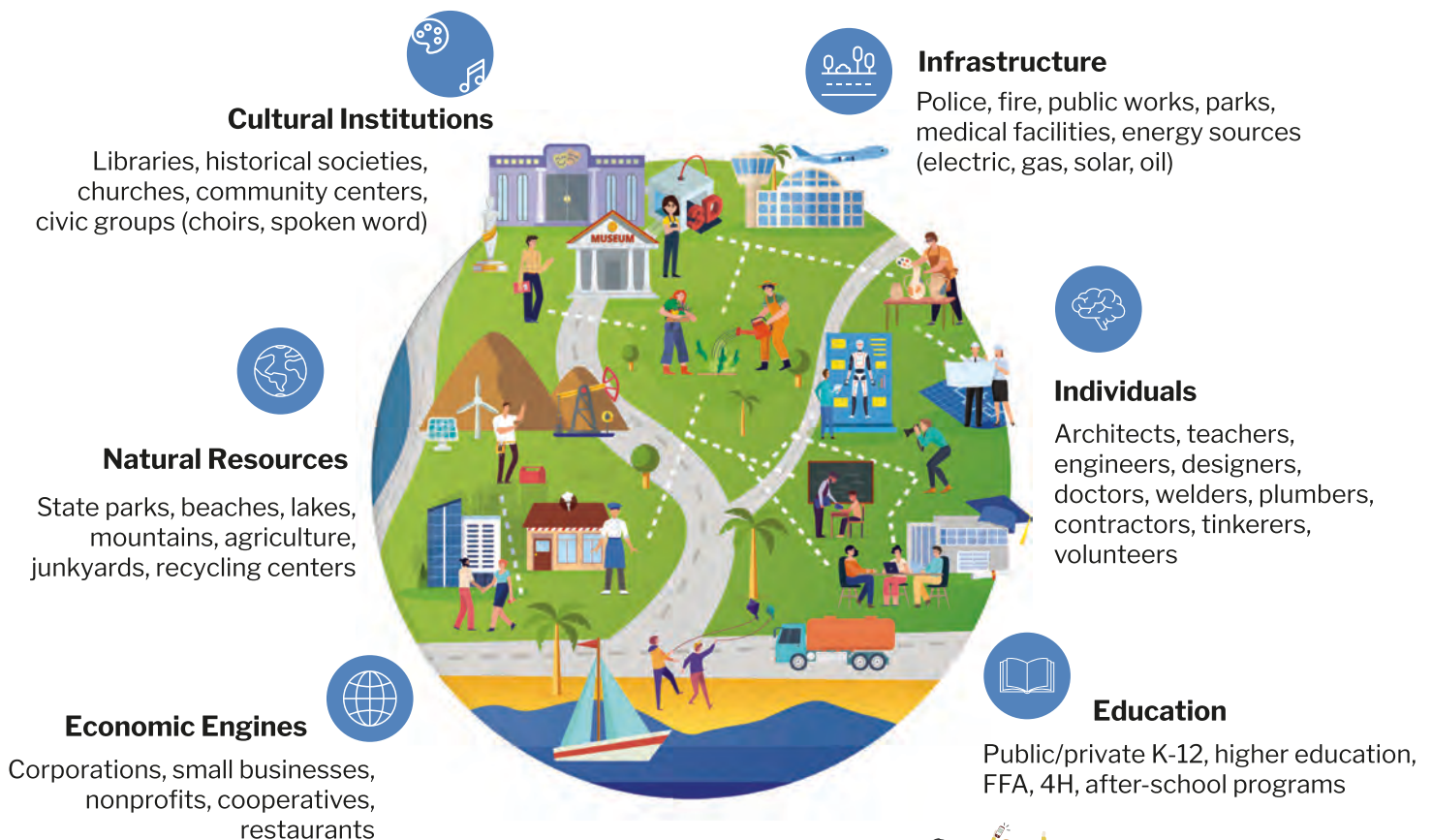
The Art of Building a City (ABC) Ecosystem is a collaboration among professionals in education, research, and STEAM to provide opportunities for underserved gifted middle school students in Long Beach, CA.

Use this guide to build a STEAM ecosystem to support the youth in your community.



1 IDENTIFY ECOSYSTEM PLAYERS, STRENGTHS AND CHALLENGES

Every community has an abundance of resources. Here are some examples to get you started.



TIP



Start a conversation in your community and discover ideas for real world applications of learning.



2 ESTABLISH SHARED GOALS

Ask each potential collaborator:

What are your areas of STEAM experience or expertise?

What is your “WHY” for wanting to be a part of this STEAM collaborative?

What are your concerns when considering joining our collaborative?

What would you need from this collaborative to feel successful?

How do you see this STEAM collaborative furthering your individual/group’s goals?



Focus on the Why

Identifying a collaborator’s *why* will allow all parties to continually find value in the collaborative.

For example, many smaller agencies don’t have education departments but they do have education in their mission. Often, these agencies need training and increased access to students. In turn, they can provide valuable access to real-world design opportunities and professional pathways.

TIP



Not all collaborators need to be educators. Take into account the organizational cultures and personal strengths of collaborators to find unique ways for them to contribute.

3 SELECT A HUB ORGANIZATION

The Hub

We recommend there be **ONE** organizer for this STEAM ecosystem to act as the “hub”. They will provide agreed-upon structural services to the group to ensure each individual STEAM collaborator can focus on their individual area of strength and, together, have the greatest impact for the greatest good.



TIP



Develop multiple points of contact between the hub organization and the collaborators, maintain “high touch” relationships, and follow and engage collaborators in continuous quality improvement.

Hub Check List ✓

- ☐ Access to students
- ☐ Oversight of aligning program content with standards
- ☐ Capacity for administration, logistics, and scheduling
- ☐ Evaluation
- ☐ Funding
- ☐ Publicity and reports to funders



4 MAKE A PLAN

Key Questions

WHO is the target youth population?
What specific needs do they have? What are their characteristics as learners?

WHAT experiences can the collaborators provide to support the needs of the target population while also fulfilling their own organizational missions?

WHEN and **WHERE** can collaborators meet with youth and with each other?

HOW will the ecosystem know it is successfully meeting everyone's needs?

Why? _____



Strengths

List all the strengths in your community. Who are your players?

Cultural Institutions

Infrastructure

Natural Resources

Individuals

Economic Engines

Education

Draw your city

Challenges What are some of the challenges your community may face and how might you work through them?



Here are the ABC Project's answers to key questions:

WHO: Underserved gifted middle school students

WHAT: Summer STEAM Institutes, Saturday STEAM School, and Extension Opportunities

WHERE: Six Title I middle schools and community organizations' spaces in Long Beach, CA

WHEN: During the summer, Saturday mornings and out of school throughout the school year

WHY: 1) Gifted students need STEAM learning challenges to stay engaged and high achieving, and 2) STEAM organizations and professionals want to have greater impact

This work was funded by grant
U351D180056 from the US
Department of Education.

**To download this tool, visit
dramaticresults.org/abceco**



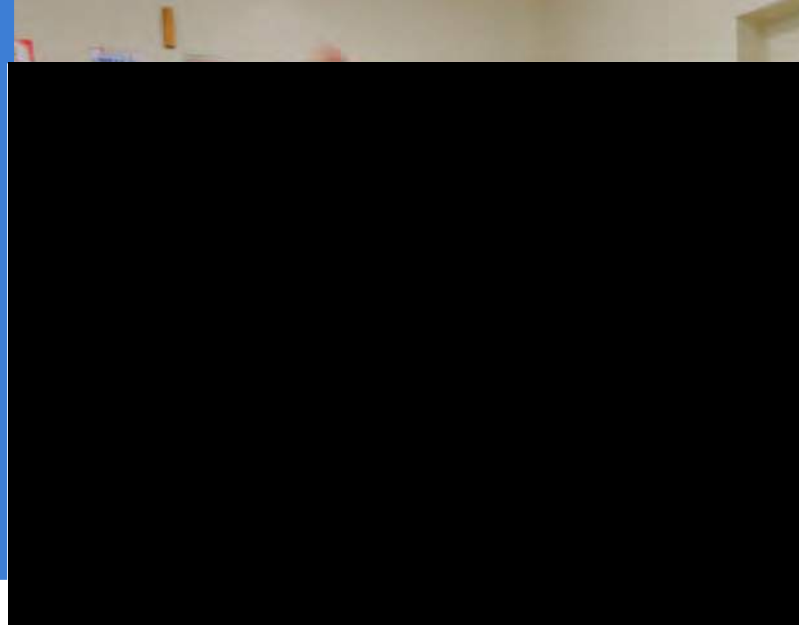
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3310 Lime Ave.
Signal Hill, CA 90755



Someone thinks you have something to contribute.

The Art of Building a City (ABC) Project is a 4-year collaborative experiment working to create solutions to keep underserved gifted students engaged and achieving. The collaborative is looking for diverse scientists, artists, makers, technologists, designers, engineers, and alike to join the movement.



What's in it for you?

This is a unique opportunity to contribute to your community by exposing curious Long Beach Youth to your profession.



Inspire Youth

What do you wish you would've known in middle school?



Failure Encouraged

Test out your passion project with space to iterate.



Join a Network

Build connections with like-minded professionals.



Share your World

Captivate students wanting professional access.

We handle the logistics so you can have a greater impact.

Dramatic Results, an arts education agency with over 27 years of program delivery, will manage student enrollment, partner you with teachers to support your workshops, supply the materials for instruction, and even provide evaluation, which will allow you to share out your successes.

The Residency

With the support of an Education Engineer **you'll design and deliver a lesson** with 6 different groups of middle school students over 1 year.

To support success, Collaborators are required to:

Attend at least 3 Trainings

Required

ABC Orientation
Implicit Bias
Design Thinking

Optional

Social & Emotional Learning
Classroom Management
Cultural Engagement

Participate in Debriefs

You'll meet in groups and 1:1 with other participants to share feedback on lessons. This is an opportunity to gain insights and unite to strengthen the student experience.

Annual Commitment

Minimum 28 Hours

Trainings

3 required (8hrs)

Saturdays Workshops

4 hours x 3 Saturdays (12 hrs)

Debrief + 1:1s

4 meetings (4 hrs)

Designing your Lesson

Create a project that inspires the future (4hrs min)

Compensation

Stipends available upon need.



Angana, Architect

“When I work with these kids I see how excited they are to do something they haven't been exposed to. The seed is planted; they see there's a future for them in my profession.”

RoboCoders

Sample Workshop

Students learn about coding fundamentals by programming a spherical robot. Using block coding and problem-solving skills, students are challenged to guide their robot through an obstacle course and complete separate programming challenges.

There's more than 1 way to participate.

If a residency doesn't seem for you, consider volunteering with the project. Everyone has something to offer, contact us to learn how you can get involved.

Students participate in the ABC Project for free thanks to a federal Arts in Education – Model Development and Dissemination (AEMDD) grant provided by the Department of Education.

LEARN MORE

Visit

dramaticresults.org/theabcproject

Contact



dramaticresults.org

f t i

dramaticresults



Collaborator Submission Form

Part 1: The Basics

Thank you for your interest in joining the ABC Project as a Collaborator. Dramatic Results is excited that you're hoping to contribute to our ecosystem and positively impact middle school students (and their families!) across Long Beach. Here's our opportunity to get to know who you are and what you do!

Email Address:

Name:

A huge part of this project is sharing YOUR story. Is there a preferred (stage/artist) name you'd like Dramatic Results to use in our printed and digital resources, social media, media?

What is your profession/skill/trade/passion? In an evolving world, we know that there are many /slashes/ when it comes to what we do, share it all. Note: if answering on behalf of an organization, feel free to share your team's mission and/or the unique traits of the individuals in your group.

How do your values affect how you (or your team) communicate with others? Describe your communication style.

What do you love the most about what you do?

What do you hope to take away from being a Collaborator in the ABC ecosystem?

Describe your experience with learning and/or what kind of learner you are (e.g. kinesthetic, visual, auditory, linguistic).

Why would "middle school YOU" want "today YOU" to be a part of this project?

Part 2: Design Brief

Now the fun begins! Let's get creative and think about how what YOU do can be shared with our students. Just focus on what you're good at, we'll bring in the education experts to guide you along the way. Have more than one idea? Share it here! Still not sure? That's okay too! We love a great brainstorming session - it's part of the COLLABORATION!

Not sure what you want to do? That's okay too! We are already in love with what you do, and besides, we love a great brainstorming session. It's a part of the COLLABORATION! Select all that apply below. (Option -- YAY! I love to brainstorm too!)

Have something in mind? Cool! Describe the project(s) you would like to work on with middle school students. Include in your narrative a problem students will solve along with a brief description of the activity. How might you spark engagement in students?

Part 3: Schedules and Materials

We appreciate the time you and/or your organization is putting into this Ecosystem and want to make sure that we are meeting your needs with this project. Please take a moment to reflect upon HOW you want to be involved this academic year. This will help us know how to move forward with planning. Have an idea that's not mentioned? Let us know what's on your mind.

Which grade level are you or your organization most interested in working with for the 2020-21 school year? (Options: 6th, 7th, 6th and 7th)

How interested are you or your organization in delivering a series of workshops? (Scale from Not Interested to Very Interested)

About how many workshops, (1 workshop/Saturday) are you or your organization interested in facilitating? (Options 3, 6, 12, other)

Are you or your organization interested in partnering with other professionals to build a series of workshops? (i.e. Multiple chefs working together to create a series of cooking classes to be taught in sequence; each workshop facilitated by a different chef.)

Have an idea not mentioned above? Please let us know!

We will be creating an art kit with supplies for students to use for Saturday STEAM. We encourage students to use found materials for their prototypes (cardboard, paper, etc) We have started to build out what this art kit might look like, and would love your input. One of our Teaching Artist created the following video to help our students look for materials around the house. Do you have any ideas of materials to include in the art kit?

PROGRAM PROTOCOLS

In case of an emergency (injury, illness, and other incidents) while on a school campus or during virtual instruction, please reference the INCIDENT PROTOCOLS document.

Unless clearly stated whether something applies only to **in person** or **during virtual programming**, the below applies at all times (both in person and virtually).

Pre-Program

1. Before the launch of any program, make sure to meet to attend a scheduled Orientation; sometimes a check-in with your Manager will also be arranged. You must read and become acquainted with your roles, responsibilities, and folders prior to launch of any programs.
2. **When in person:** If the Pre-Service Teacher needs materials, they should contact the Program Coordinator and Program Manager. They should give 5 days advance notice of any materials they need. PSTs will need to arrange pick-up of materials.
3. **During virtual programming:** When necessary, material needs will be arranged between the Program Manager and families. PSTs may be asked to pick up their set of materials to use while working from home.
4. Look for schedule on When I Work and reach out to Program Coordinator if unclear on lesson times. Make sure to clock-in for orientations, debriefs, programs, and check-ins with manager (even if you don't see your shift scheduled).

During Program

5. **When in person:** Each workshop will need an Emergency Tool Kit. These Tool Kits are mandatory; they include Incident Protocol forms, first aid kits, and other resourceful materials or tools. It is up to each team of PSTs to decide who will bring this with them at each program.
6. If the Tool Kits consist of materials with significant value (i.e. electronic devices), they must be removed from the vehicle overnight.
7. During programming, if an incident occurs one of the PSTs is in charge of informing the Program Manager in a timely fashion.
8. Submit feedback at the end of each workshop via designated form or email.
9. If a PST is in need of a substitute PST, please contact the Program Manager (according to the Communication Protocol) so that they may find the appropriate PST to cover a shift.
10. **When in person:** In case there is ever an emergency (school drill, earthquake, active shooter, etc.) please follow the protocol the classroom teacher shares with you on the first day of programming.
11. **During virtual programming:** please log in to slack while clocked in for your shift to make sure you have immediate access to your co Pre-Service Teacher and to the rest of the DR Program Team.

Post-Program

12. **When in person:** make sure material kits are replenished per residency, and if possible, check on a weekly basis.



Welcome back to the ABC Project, we are so excited for you to explore different hands-on workshops during **Saturday STEAM!** Please read this letter carefully, it shares the materials you should have for each workshop, some workshops require the same materials so make sure to have enough!

FOUND MATERIALS: some of our workshops require what is known as “found material;” this means an object found around the house like

- Recyclables
- Cardboard (delivery box, shoe box, cereal box, toilet paper roll, etc.)
- Newspaper, magazine paper
- String, yarn, old and ripped clothing, rags
- Plastic or glass jars (yogurt containers, soup containers, etc.)
- Anything that is clean and safe to use at home.

Remember to ask your parents for permission!

WORKSHOPS

CURIOSITY LAB

- Found Materials
- Any other materials you find in this material kit

REDISCOVER CENTER

- Tinkering Kit: canary, screw driver, tape, paper, plastic stuff, yarn, CDS, leather straps, other misc.
- Found Materials

PHYSICAL THERAPY

- 10 - Cotton balls
- Handful of confetti
- 10 - pipe cleaners
- 2 - foam sheets

ARCHITECTURE

- 3 - pieces of Paper that is 11 x 17 inches
- 2 - Toilet Paper Rolls (can be a Found Material)
- Ruler
- Twine
- 3 or 4 - pieces of Corrugated Paper
- 10 - Popsicle sticks
- 10 - Pipe Cleaners

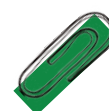
OTHER

- Yes, and...Improv!
- The Art of Storytelling and Interviewing
- Video Game Design
- START Science
- Photography

MATERIALS

• Ziploc Bag	1
• Paper Folder*	1
• Printer Paper	10
• Colorful Construction Paper	12
• Graph Paper	10
• Lined Paper	10
• Blank Index Cards	10-15
• Sticky Notes*	3
• Pencils	1-2
• Sharpener	1
• Masking Tape (plain)	1
• Black Permanent Marker*	1
• Markers*(colorful variety)	10
• School Glue*	1
• Cotton Balls	10
• Confetti	Handful
• Pipe Cleaners	8-10
• Foam Sheets	2
• ReDiscover Kit	1
• Cooper Hewitt Activity Book	1
• Scissors	1

You should find everything in your kit*





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WORKSHOPS

CURIOSITY LAB

- Found Materials
- Any other materials you find in this material kit

REDISCOVER CENTER

- Tinkering Kit: canary, screw driver, tape, paper, plastic stuff, yarn, CDS, leather straps, other misc.
- Found Materials

PHYSICAL THERAPY

- 10 - Cotton balls
- Handful of confetti
- 10 - pipe cleaners
- 2 - foam sheets

OTHER

- Yes, and...Improv!
- Long Beach Fresh
- Video Game Design
- Stop Motion Animation
- The Art of Storytelling and Interviewing
- Photography

MATERIALS

- Ziploc Bag
- Paper Folder*
- Printer Paper
- Colorful Construction Paper
- Graph Paper
- Lined Paper
- Blank Index Cards
- Sticky Notes*
- Pencils
- Sharpener
- Masking Tape (plain)
- Black Permanent Marker*
- Markers* (colorful variety)
- School Glue*
- Cotton Balls
- Confetti
- Pipe Cleaners
- Foam Sheets
- ReDiscover Kit
- Cooper Hewitt Activity Book
- Scissors

QUANTITY

- 1
- 1
- 10
- 12
- 10
- 10
- 10-15
- 3
- 1-2
- 1
- 1
- 1
- 10
- 1
- 10
- Handful
- 8-10
- 2
- 1
- 1
- 1

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Remember to ask your parents for permission!

WORKSHOPS

CURIOSITY LAB

- Found Materials
- Any other materials you find in this material kit

REDISCOVER CENTER

- Tinkering Kit: canary, screw driver, tape, paper, plastic stuff, yarn, CDS, leather straps, other misc.
- Found Materials

JINGLE JANGLE

- Wooden coffee stirring sticks
- Paper clips
- Rubber Bands
- Super glue
- Metallic (brass) beads
- Tissue paper

SOCIAL JUSTICE SEWING ACADEMY (2 WORKSHOPS)

- Fabric Square w/ loose fabric
 - Roxanne's Basting Glue
 - SJSA Envelopes with (2) Mailing*
 - Stamps
- * You will be asked to mail your quilt block

OTHER

- Video Game Design
- Stop Motion Animation
- Dance

MATERIALS

• Ziploc Bag	1
• Paper Folder*	1
• Printer Paper	10
• Colorful Construction Paper	12
• Graph Paper	10
• Lined Paper	10
• Blank Index Cards	10-15
• Sticky Notes*	3
• Pencils	1-2
• Sharpener	1
• Masking Tape (plain)	1
• Black Permanent Marker*	1
• Markers* (colorful variety)	10
• School Glue*	1
• ReDiscover Kit	1
• Cooper Hewitt Activity Book	1
• Scissors	1
• Wooden Coffee Stir Sticks	15
• Paper Clips	10
• Rubber Bands	Handful
• Super Glue	1
• Metallic (Brass) Beads	5
• Tissue Paper	2
• Fabric Square w/ loose fabric	1
• Roxanne's Basting Glue	1
• SJSA Envelopes w/ Stamps	2

You should find everything in your kit*



Dream Space.

Julianna

Highschool student
Future Architect

Angana Pathak

Architect



Ice Breaker

ENGAGE. Boxes.

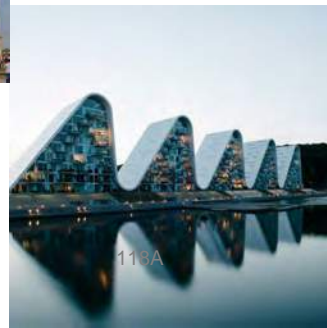
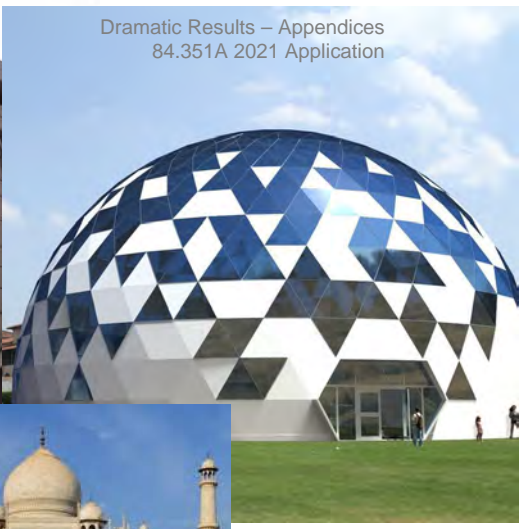
Scale & Proportion

Choose 5 items from the pile? What is the story of the space? What scale is it? Do your objects fit in your space?

Presentation

Dramatic Results – Appendices
84.351A 2021 Application

You have 2 minutes as a group to tell your story. What scale did you choose and why? Who/What is the space for? How is it used? Is it proportional to the items that you selected?





Dramatic Results – Appendices
84.351A 2021 Application



Dramatic Results – Appendices
84.351A 2021 Application

Architecture Terms

Scale and Proportion. When **architects** talk about **scale and proportion** they are usually talking about how the individual parts of the project relate to each other, how the project relates to the size of the human body and how the project relates to its contextual **scale**.

Area: is the quantity that expresses the extent of a two-dimensional figure or shape or planar lamina, in the plane. **Surface area** is its analog on the two-dimensional surface of a three-dimensional object.

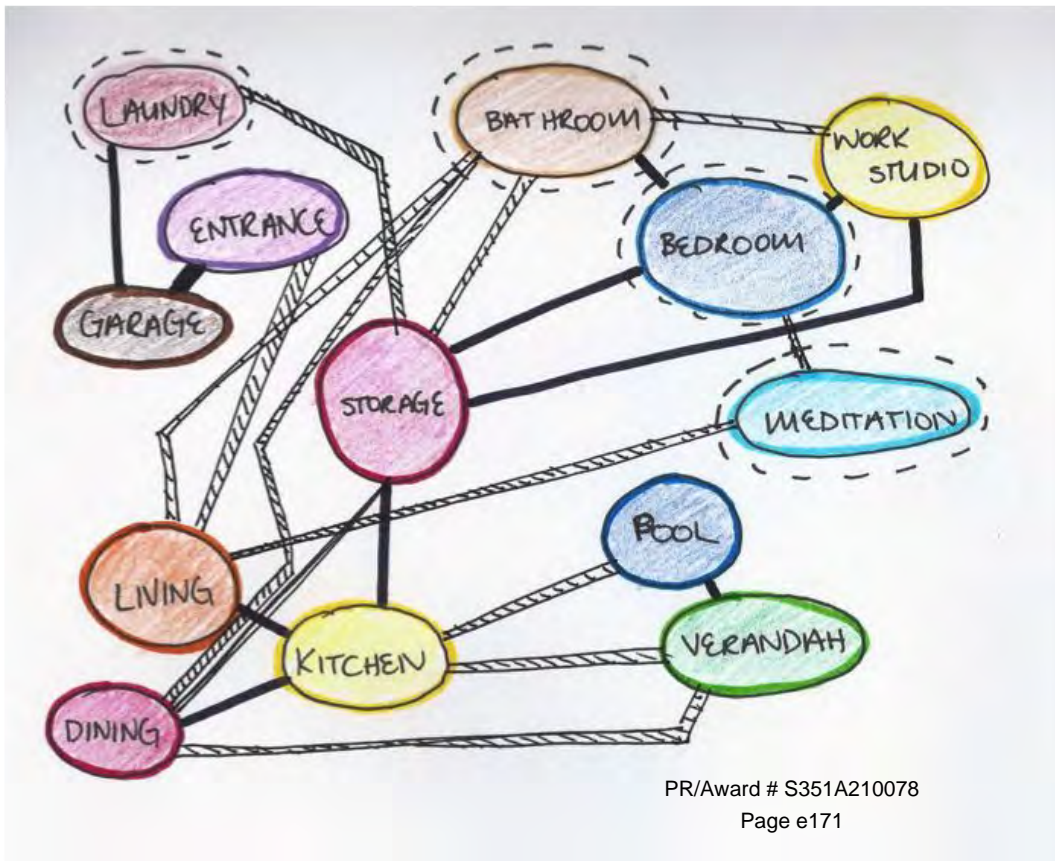
Context: Much like a building needs the right scale, it also needs to be built in context. This means that the building suits its surroundings in style, materials, and proportion. A glass skyscraper rising on a block of low-rise, brick townhouses, then, would be referred to as "out of context."

Ecosystem: An **ecosystem** is a large community of living organisms (plants, animals and microbes) in a particular area. The living and physical components are linked together through nutrient cycles and energy flows. **Ecosystems** are of any size, but usually they are in particular places.

Design Challenge

Time: 1.5 hours

Design and build a community/space, with a client and ecosystem in mind.



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PROGRAM YOUR SPACES
- HOW DO THEY CONNECT?



Design Criteria.

1. Design a space that is between **115 square feet - 225 square feet**
Area = length x width
2. Design for your **CLIENT**.
3. Design for your **ECOSYSTEM**.
4. Scale is 1" = 1'-0"
5. Materials: cardboard, tape, glue, scissors, twine, pipe cleaner, corrugated cardboard

Client.

Is a handy person. He/She/They can fix anything and has many large tools. He/She gets tired frequently so he/she will have to be in a wheelchair in their space. They can not climb stairs and require ramps to move around if the heights change. He/she/they can climb anything because of their arm strength. This person also holds classes to teach people how to use tools.

Today your client will be....

Is a handy person. He/She/They can fix anything and has many large tools. He/She gets tired frequently so he/she will have to be in a wheelchair in their space. They can not climb stairs and require ramps to move around if the heights change. He/she/they can climb anything because of their arm strength. This person also holds classes to teach people how to use tools.

Ecosystem.

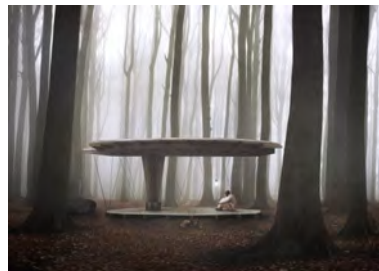
Forest Ecosystems

Hot. Humid. Rain.

Lots of Trees.

Sunny at Times.

Cloudy at Times.







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Present your Community

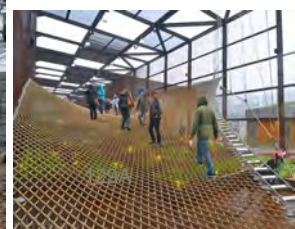
How did you meet the needs of your client?
How did you accommodate for the
Ecosystem? What design elements did you
consider when thinking about these 2 main
things. What constraints did you have?



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Things to think about when designing

How do you get light into a building?

Does your client need a lot of light in the building?

What's housed in this space?

Do you have enough space?

What measurements do you need?

How many people at a time can fit?

What are they doing in the space?

Why is your window(s) a certain size?

Why is your door a certain size?

How high is your ceiling?

Do you have a lot of rooms?

What additional information do you need?

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Saturday STEAM

Architecture

Mindful Moment - PST

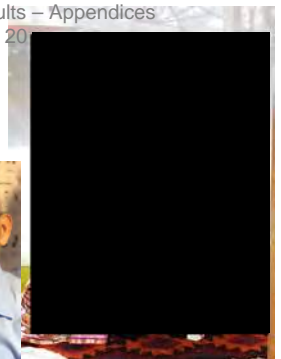
A mindful moment is any time during your day that you pause and check in with yourself.

Meet the Collaborator/Expectations - 5 Mins

Angana (Ung-ah-nah) Pathak

Fun Facts – 4 Truths and 1 Lie

- A. I have lived and worked on a farm in Italy.
- B. I grew up in Chicago/suburbs.
- C. I played basketball, volleyball, softball and track in high school.
- D. My dream job would be study volcanoes.
- E. I have two different size feet.



Virtual Ice Breaker with Preservice Teacher

What does an Architect do? What skills do you think an architect needs to be successful? Why?? - 5 Minutes - Jam Board - 5-7 minute discussion

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Architects work with all different types of consultants such as: electrical engineers, mechanical engineers, structural engineers, civil engineers, interior designers, city officials, contractors and most importantly the client.



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Let's think about SCALE and CONSTRAINTS

Problem: We do not always think about how much space it takes to perform certain tasks/functions.

Objective: To identify how humans function within certain constraints

Goal: To understand space and limitations



Design Charrette - 25 Minutes

Often we take our day to day surroundings for granted.

1. Take your string that you have in your bag and use that to create a boundary in the space that you are in. Do not worry about how big or small it is. Do what you can with the space that you have.
2. Once you have completed that, go sit inside your space. Close your eyes.
3. While you are sitting in your space, imagine what you would want in it. What you would do in it? Who you would do that with? Will all the things you want, fit in the space?
4. Once you've taken a few minutes to envision what your space is and what is in it, go to your jam board and answer the questions. (Take about 5 minutes) Make sure to put your name at the top.
5. Let's discuss.

Answer these on the Jam Board:

How did you feel when you were in your space?

Where you able to fit everything in your space that you need? Want?

In what ways would you change your space from what you did the first time around? And why?

Would you be able to do everything in your space that you wanted to do? If not, why?

If you couldn't make it the way you wanted, how would you change it?

Break - 5 minutes

YOUR CHALLENGE

Design a structure for yourself.



Architectural Phases (reference for Collaborator)

Pre-Design. The pre-design phase: Also known as the programming phase, this phase kicks off the architectural design process. In the pre-design phase, the architect interfaces with the client to learn about the plot of land, any existing structures, and the client's wishes for the future building. (Whenever possible, an in-person site analysis gives the most accurate information for all project types.) The architect researches local zoning and land-use restrictions, then makes a cost estimate as part of their competitive bid to win the commission.

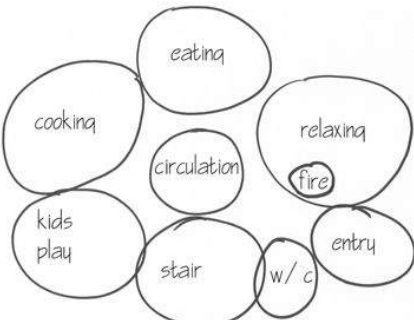
Schematic Design. The schematic design phase: In this next phase, the architectural design team begins to translate the client's wishes into a building design concept. This may involve sketches, drawings, 3D renderings, and preliminary site plans, floor plans, and building elevations. Any building systems, such as HVAC and plumbing, also belong in the schematic designs

Design Development: This is when the plans become more detailed. If the project requires a structural engineer, that person typically joins the team at this point. The architect also presents the client with both exterior and interior finishes, which will go atop the foundational structure. Finishes can greatly affect the total cost of a construction project. At this point, a more realistic cost estimate will come into view.

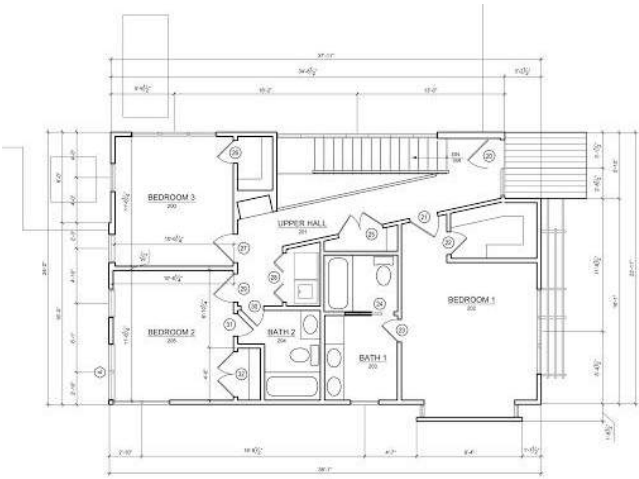
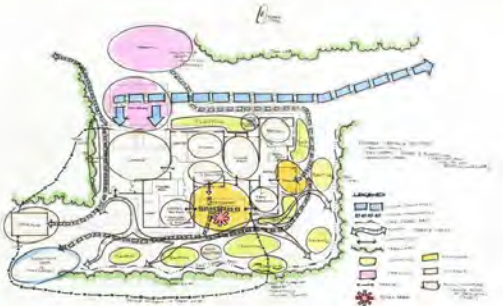
Construction Documents: These drawings show details on how to construct the building.

Construction: This is when the building gets built and the architect makes weekly visits to make sure that the drawings are being followed.

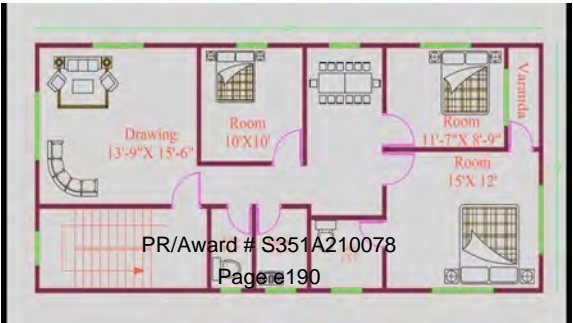
Phases



Pre Design/Schematic Design

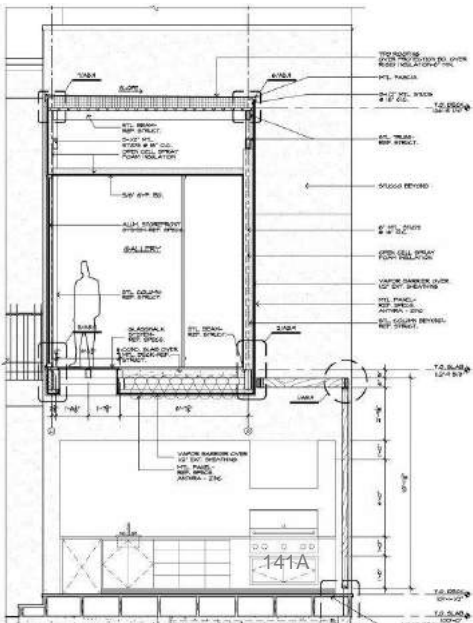


Design Development

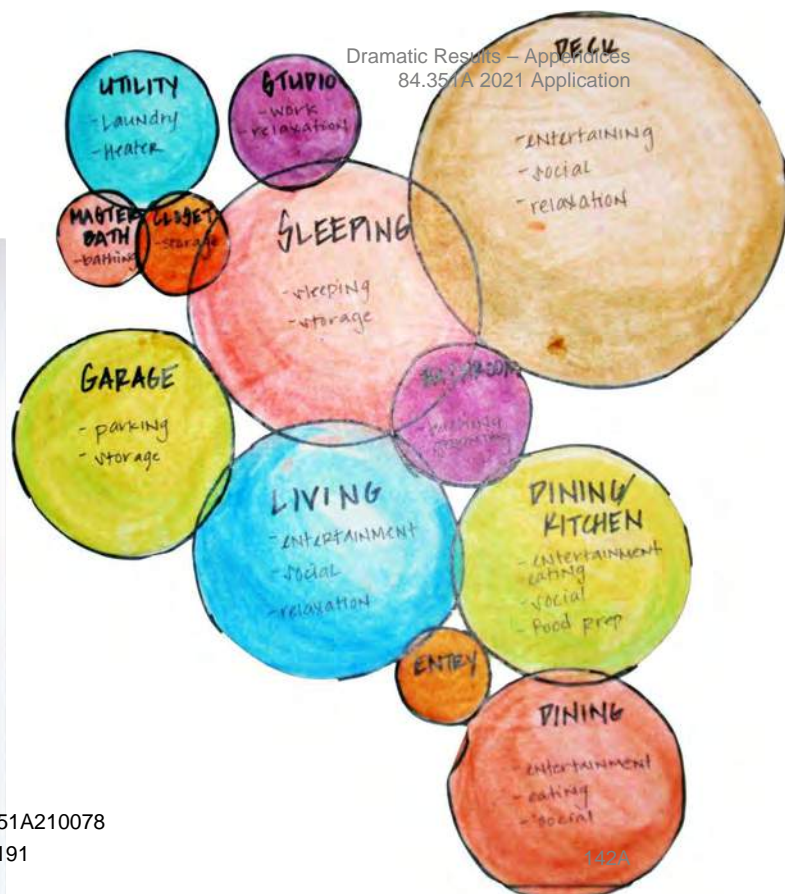
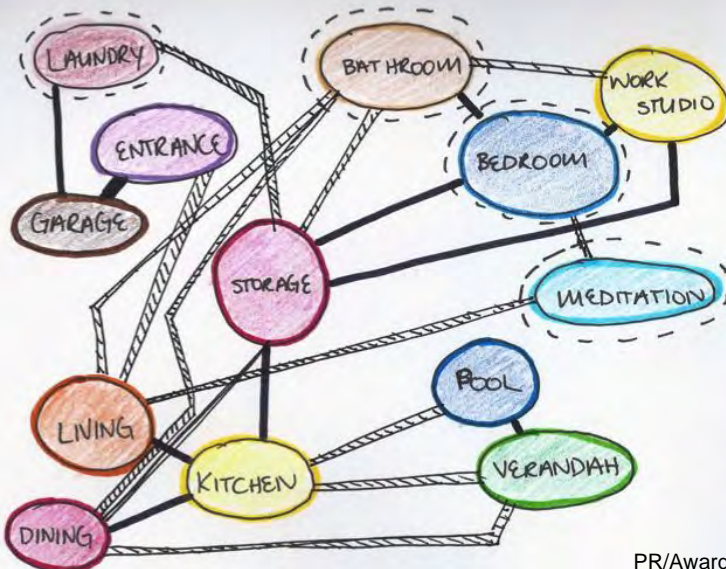


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Construction Documents



What is Pre Design?



Remember that you do not
have to design a box!



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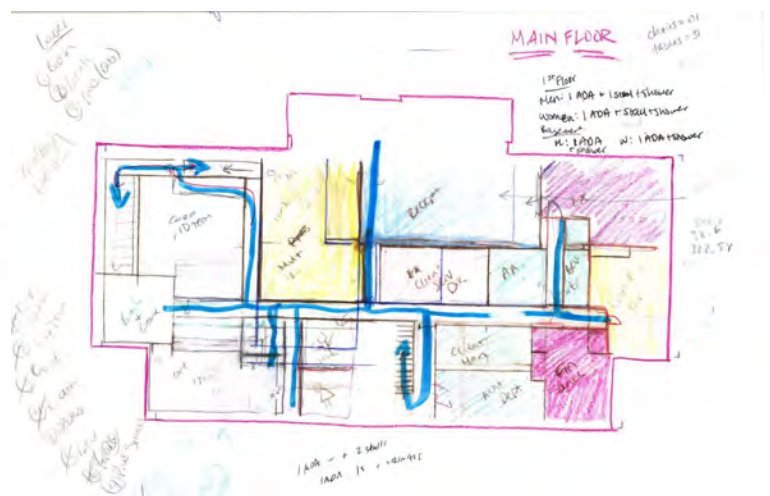
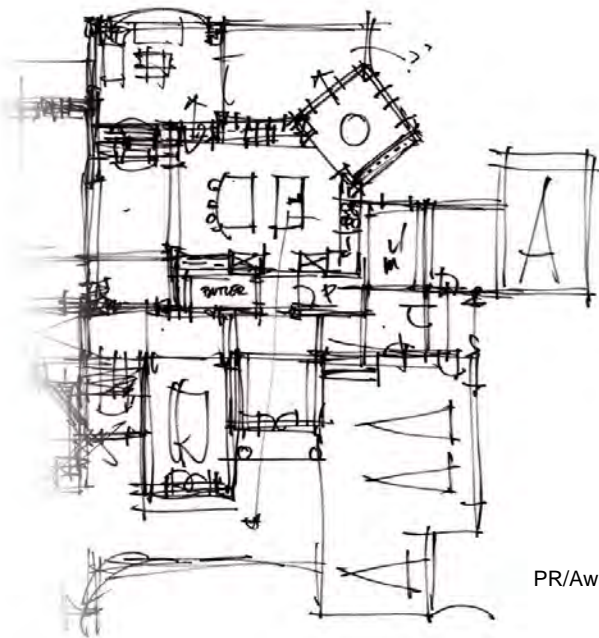


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What is Schematic Design?

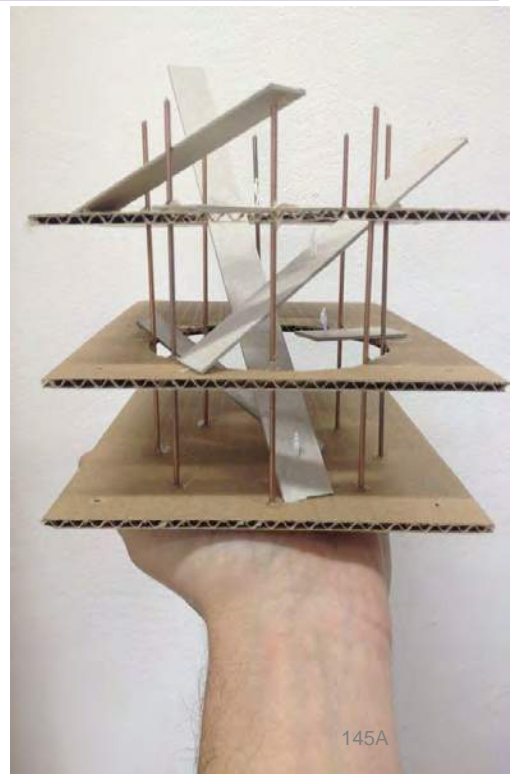
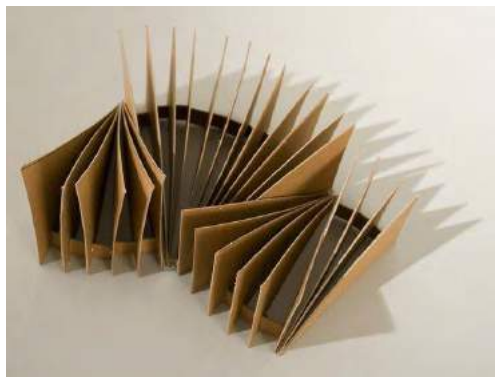
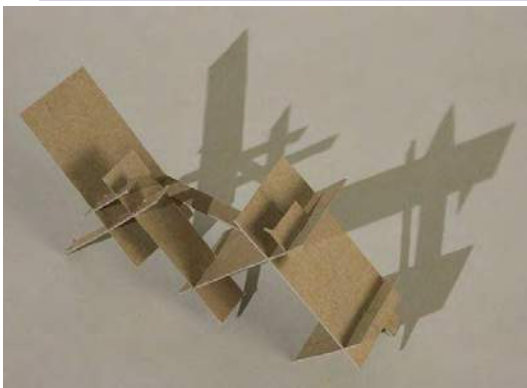
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What is Pre Design? What does a Pre Design model look like?

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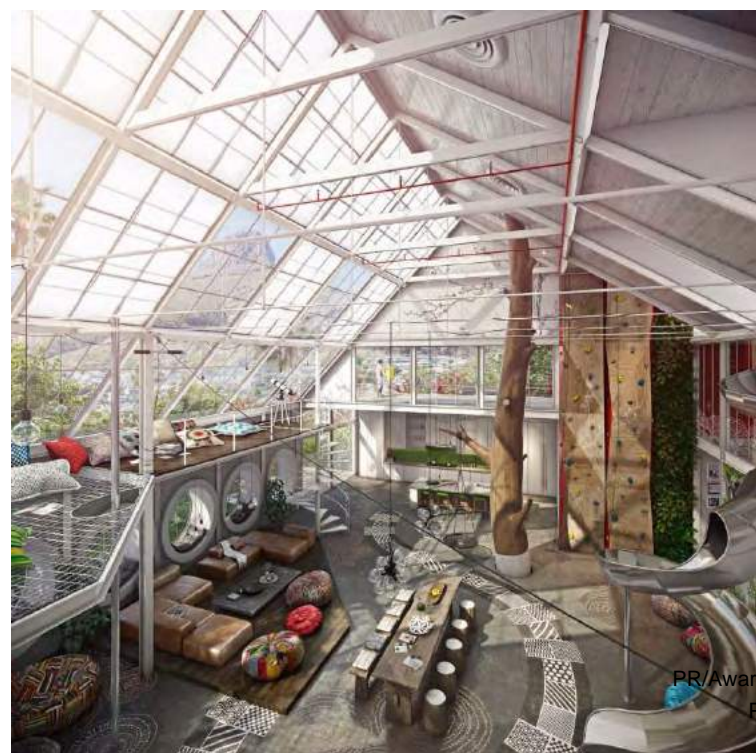


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Interior Spaces - the possibilities are endless

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Driving Questions for when you are designing.

Please use a piece of paper, notebook paper, white paper, scrap paper and use these questions as a guideline for when you are doing your pre design. Take a moment to answer these questions and make sure that you come back to them to remind yourself of your CONCEPT.

1. How do you enter the building?
2. How do you get light into a building?
3. What's housed in this space?
4. Do you have enough space for certain basic functions?
5. What measurements do you need to be able to design properly?
6. How many people at a time can fit?
7. What are they doing in the space?
8. How high is your ceiling?
9. Do you have a lot of rooms?
10. What additional information do you need?

Criteria

- You must use the scale of **1/2"=1'-0"**
- Your design must fit within your **11x17** piece of paper (this is your site (land))
- Pick an **Ecosystem** to design in:
 - Tundra (icy/cold)(Iceland, Antarctica, Alaska), Desert (dry/hot)(Arizona, Joshua Tree, Dubai), Tropical/Rainforest (wet/humid)(Costa Rica, Hawaii)
- Design for your **Client**: today that is **YOU!!**
- Materials: cardboard, tape, glue, scissors, twine, pipe cleaner, corrugated cardboard, etc., ruler, found materials around your home.

Ecosystems

Tropical/Rainforest/Humid/Rain



Tundra/Cold



Dramatic Results – Appendices
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Desert/Arid/Hot-Cold



Break

Presentations: Critique

- We're going to listen and **give feedback** on our assigned designs.
- Be respectful!
- Your aim: **To understand their design and if it meets their needs!**
- Comments to leave:
 - What do you notice/like?
 - What do you wonder?
 - What surprised you?
 - What confuses you?
 - What would you change?

Reflection/Debrief

**Bonus Slide - Never stop dreaming
Can you guess who's house this is?**



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Biomechanical Cyborg Design Lesson - For Teachers

Presenter: Dr. Nettrice Gaskins



Unit Title: Biomechanical Cyborgs	Grade Level(s): 6-8
Subjects/Topics: Engineering Technology and Applications of Science; Art	Time Frame: 3 hours
Designer(s): Dr. Nettrice R. Gaskins	
Key Terms: cyborg, biomechanics, Afrofuturism, reappropriation, mapping, prototype, cypher	
Materials: found objects, paper, pens/pencils, scissors, box cutters	
Resources: Internet videos, design brief (for students)	

Stage One
<p>Establish Goals:</p> <p>Students learn about biomechanics – the mechanical laws associated with the movement or structure of living organisms – and then create Afrofuturistic cyborgs using found materials and electronics, if time allows. Teachers learn how to integrate biomechanics into STEAM disciplines through learning core biomechanics concepts and culturally relevant, inquiry-based learning.</p>

<p>Understandings: <i>Students will understand that...</i></p> <ul style="list-style-type: none"> • Re-appropriation can be found in many cultures around the world, including popular culture • Artists and cultural practitioners use knowledge of biomechanics and technology • Examples in contemporary art and culture are relevant to biomechanics 	<p>Essential Questions:</p> <ul style="list-style-type: none"> • What is a cyborg? Name some examples, including in Afrofuturism and comics. • What do you want your cyborg part to include? How will you enhance the body part to make it better? • What are the elements of your chosen body part? How does it work?
<p><i>Students will know...</i></p> <ul style="list-style-type: none"> • How to identify design/engineering processes • How sketching and diagramming is used to describe a problem or solution to a problem • How to build a prototype/model, testing, and redesign of a cyborg part • How to discuss and compare artistic, natural, and biomechanical designs 	<p><i>Students will be able to...</i></p> <ul style="list-style-type: none"> • Document and explain cyborgs • Identify cyborgs in art and media • Design cyborgs parts based on a concept • Watch and discuss the work of culturally diverse artists who incorporate cyborgs in their work

Stage Two - Assessment Evidence	
<p>Performance Tasks:</p> <ul style="list-style-type: none"> • Researching the history of cyborgs • Selecting one cyborg character and part as the basis for a project • Mapping ideas, objects or devices from their world that represent biomechanical/cyborg concepts • Create a cyborg part based on a concept • Present the cyborg part to a group 	<p>Other Evidence:</p> <ul style="list-style-type: none"> • Showcase or exhibition at school-wide or community event

Stage Three - Learning Plan
<p>Title: Biomechanical Cyborgs</p> <p>Summary: Students learn about biomechanics and then create Afrofuturistic cyborgs using found materials and electronics, if time allows.</p>



Core Ideas (NGSS):

- PS2.A: Forces and Motion
- PS2.B: Types of Interactions
- ETS1.A: Defining and Delimiting Engineering Problems
- ETS1.B: Developing Possible Solutions

National Core Arts Standards: Program 6

- Anchor Standard #1: Generate and conceptualize artistic ideas and work
- Anchor Standard #2: Organize and develop artistic ideas and work
- Anchor Standard #3: Refine and complete artistic work
- Anchor Standard #9: Apply criteria to evaluate artistic work
- Anchor Standard #11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

Handouts:

[Cyborg Design Brief](#)

Resources:

[Iyapo Repository](#) (cards); [Tempt1 “Getting Up”](#); [DC Comics’ Cyborg](#); [Marvel Comics’ Nebula](#); [Onyx Ashanti](#); [Neil Harbisson](#), [Amber Case](#)

Materials: found objects and articles (for inspiration), paper, storyboard templates, scissors, pencils, or markers

Duration: 3 hours

Lesson Outline

Lesson 1: 45 minutes

Introduction – 15 minutes

Cyborg is short for "cybernetic organism", which is a being with both organic and biomechatronic body parts. ... While cyborgs are commonly thought of as humans, they might also conceivably be any kind of organism.



Students should review their *design briefs* to be clear about expectations, ask clarifying questions, brainstorm and explore concepts.

Mini-Lesson – 10 minutes

Students learn about how different examples meet the criteria of the design brief and explore stories featuring relevant models or characters (fictional and real) to inspire and help them in their own journey.

Guided Practice – 10 minutes

Students explore *design concept mapping* by choosing a cyborg character (fictional and real) and, in groups of 2-3, they create a diagram that depicts suggested relationships between concepts/parts/ideas.

Activity – 15 minutes

Students think of new ideas to remix a cyborg part, using biomechanics (forces and torque, Newton's Three Laws of Motion). Students create field notes and collect materials to make a biomechanical prototype.

Performance/Exhibition (Share-Out) – 5 minutes

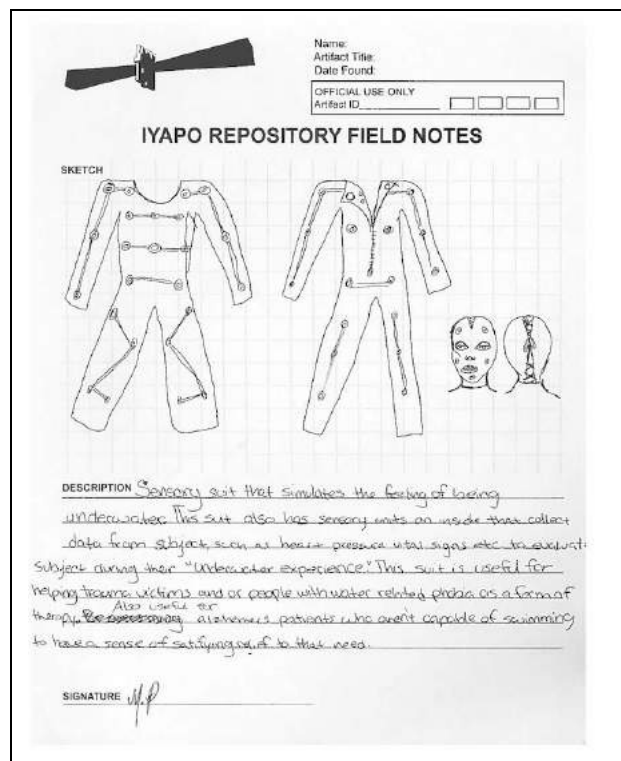
In groups, students share or display their work.

BREAK

Lesson 2: 45 minutes

Introduction – 15 minutes

A **prototype** is an early sample, model, or release of a product built to test a concept or process.

	<p>Iyapo Repository is a future resource library that houses a collection of artifacts created to affirm and project the African diaspora. It offers opportunities to generate and build technological cultural artifacts of the future. The project is situated between physical and digital spaces, between the present and the future.</p>
--	---

Students look at 2-3 examples from the Iyapo Repository which were created based on Afrofuturism. [Video](#)

Mini-Lesson – 10 minutes

Show an example of a biomechanical prototype, discuss how it was made and how it works.

Guided Practice – 10 minutes

Give students a design challenge to create things that are held together without tape or some other constraint.

Activity – 15 minutes

Students use their design concept maps, field notes, materials and supplies to begin creating their biomechanical cyborg prototypes.

Performance/Exhibition (Peer/Design Review) – 10-15 minutes

Students participate in a peer review, which consists of a gallery walk with each group providing constructive critiques for the projects in development.

BREAK

Lesson 3: 45 minutes

Tinkering AKA *technological doodling* is a method that requires testing and exploring ideas, especially with low-cost, existing or found materials. This may include paper circuits/electronics, if time allows.



Students spend 30 minutes tinkering with their prototypes and finishing their projects.

Performance/Exhibition (Final Showcase) – 10-15 minutes

Students share or display their work.

Cyborg Prototyping Design Brief - For Students

Instructor: Dr. Nettrice Gaskins



Design a Cyborg Body Part Description

This activity is a perfect blend of science, engineering and creativity as you work to create your version of a cyborg part. Your cyborg part must mimic the workings of a true organic body part, but incorporate some enhancements that would make people want to buy or use it. Think outside of the box on this one, your cyborg part need not be practical but it must be awesome!

Because your cyborg part must copy the way a real body part functions, you will need to become familiar with how your body and brain works together to allow you to do things. Figuring this is where your research should begin.

Brainstorm, Research and Design

- Brainstorm: What do you want your cyborg part to include? How will you enhance the body part to make it better?
- Research: What are the elements of your chosen body part? How does it work? (These are not the only questions; they are just supposed to get you started).
- Design: Draw your body part from different views (front facing and cross section at minimum). Remember that these should be scientific drawings. Create a physical prototype of your cyborg body part. You should be able to manipulate your model to explain how it works.

Goals/Objectives:

Design a biomechanical appendage for a **real life cyborg** based on a character of your choice.

Cyborg is short for "cybernetic organism", which is a being with both organic and biomechatronic body parts. ... While cyborgs are commonly thought of as humans, they might also conceivably be any kind of organism.

Intro - Tempt1 "Getting Up"

[Video](#)

Cyborg Characters (for reference):

- DC Comics' Cyborg
- Marvel Comics' Nebula & Forge
- Alita Battle Angel

[Video](#)

[Video](#)

[Video](#)

Real Life Cyborgs (for reference):

- Onyx Ashanti
- Neil Harbisson
- Amber Case

[Video](#)

[Video](#)

[Video](#)

Project Checklist:

. Mini-series #1

- introduction: watch Tempt1 "Getting Up" (take notes during the video) [Video](#)
- choose your **model character** from the list above, watch the corresponding video and take notes during the video
- create a Design Concept Map **based on your notes**
- fill out the check-in questionnaire #1

. Mini-series #2

- log-in to Tinkercad class "Cyborg Prototyping" (teacher will give you a nickname): [LINK](#)
- create a 3D model based on your chosen design concept (from your map)
- write an explanation for how the 3D model works that includes
 - how it works
 - the role of the cyborg body part (what does it do?)
- fill out the check-in questionnaire #2

□ Mini-series #3

- find and collect materials and supplies (with parent/guardian permission)
- make a physical version of your cyborg body part
- take photos (front, side, back) of your physical model and submit them to the teacher
- fill out the check-in questionnaire #3

□ Mini-series #4

- look closely at 3-4 different student prototypes (photos or video)
- fill out the peer review form, write down the project number, and submit it to the teacher
- read and discuss the feedback you received
- fill out the check-in questionnaire #4

□ Mini-series #5

- use feedback from the peer review to make some changes or modifications to your cyborg prototype
 - go back to your original 3D model in Tinkercad and make the changes
 - go back to your physical model and make changes
- fill out the check-in questionnaire #5

□ Mini-series #6

- create a 5-10 minute slideshow using your Tinkercad 3D model and physical prototype model
 - slide 1 - project title, student name and 2-3 sentence description
 - slide 2 - front photo and description (what you do want us to know about it?)
 - slide 3 - side photo and description
 - slide 4 - front photo and description
- note: if you can't make slides you can talk about it in Google Meet using the same format
- final discussion and wrap-up

Budget Narrative File(s)

* **Mandatory Budget Narrative Filename:**

Add Mandatory Budget Narrative

Delete Mandatory Budget Narrative

View Mandatory Budget Narrative

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

Add Optional Budget Narrative

Delete Optional Budget Narrative

View Optional Budget Narrative

DRAMATIC RESULTS – BUDGET NARRATIVE

84.351A 2021 Application

Budget Narrative for 84.351A: STEAM Ecosystem Expanded Demonstration (SEED) Project

Dramatic Results

Budget Categories:

1. Personnel - [REDACTED]

Project Director: Christi Wilkins (Caucasian, Female, LGBTQ) will administer the grant, with special focus on developing the capacity of the three adopting STEAM Ecosystem communities' capacity to customize and sustain this project beyond AAE funding, including overseeing the iterative feedback process to ensure project goals are met. She is responsible for producing all reports and budgets to AAE. Christi frequently presents on the regional and national conference circuit, while will allow her to market this project model to other communities and develop relationships with content experts in order to maintain and expand relationships. She will provide training and coaching on key ecosystem pillars, including: funding, ecosystem growth and evaluation and reporting. (\$ [REDACTED] FTE Year One salary).

Year One =	Year Two =	Year Three =	Year Four =	Year Five =
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Operations Director: Ryan Nuckolls (Caucasian, Female, bilingual in Mandarin) will supervise staff, facilities and consultants. She will oversee all payroll processing and personnel paperwork, as well as ensuring the agency is fulfilling contractual obligations and MOUs. She will work with the accounting team to ensure compliance with recordkeeping and support annual financial audits involving project expenditures. Ryan will oversee HR policies and procedures, so that they are regularly reviewed and updated as needed. She will provide training and coaching on key ecosystem pillars, including: STEAM Ecosystem infrastructure, evaluation and reporting and ecosystem growth. (\$ [REDACTED] FTE Year One Salary)

Year One =	Year Two =	Year Three =	Year Four =	Year Five =
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Program Manager: Brenda Cruz (Salvadorn-American, Female, bilingual in Spanish) will be the primary point of contact between Dramatic Results and the three collaborating STEAM Ecosystem communities, using high-touch communication with collaborators and relevant stakeholders for achieving successful program delivery. She is responsible for programmatic logistics, including scheduling, development and execution of evaluation. She will provide training and coaching on key ecosystem pillars and features, including: STEAM Ecosystem

DRAMATIC RESULTS – BUDGET NARRATIVE

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operational infrastructure, student recruitment and retention, and communication. (\$ [REDACTED] FTE Year One Salary)

Year One =	Year Two =	Year Three =	Year Four =	Year Five =
[REDACTED]				

Instructional Specialist: Tori-Ann Hampton (African American and Bi-cultural, Female) will work in conjunction with executive leadership to ensure that the needs assessment for each adopting STEAM Ecosystem community is utilized to develop a customized training plan. She will work with local Art Teams to develop integrated arts instructional materials using a design thinking framework and train STEAM Educators on using collaborative models for delivery of lessons that prioritize trauma informed best practices, SEL, and culturally responsive methods. Tori-Ann will coordinate and utilize the expertise of the Dramatic Results team of advisors as needed, both to work directly with individual ecosystems and to develop resources for future replication. She will provide training and coaching on key ecosystem pillars, including: professional development, quality content and student recruitment and retention. (\$ [REDACTED] FTE Year One Salary)

Year One =	Year Two =	Year Three =	Year Four =	Year Five =
[REDACTED]				

Marketing and Communications Manager: Talia Sandoval (Hispanic, Female, bilingual in Spanish) will create and implement a Marketing Plan that promotes the findings and dissemination of SEED Project milestones and deliverables (person-to-person, print and online including, but not limited to website, blogs and social media). When working with adopting STEAM Ecosystem communities and across internal departments, she will help capture impact and success stories. This role is vital to supporting the fundraising and sustainability efforts of the SEED Project. She will provide training and coaching on key ecosystem pillars and features, including: evaluation and reporting, communication and ecosystem growth. (\$ [REDACTED] FTE Year One Salary)

Year One =	Year Two =	Year Three =	Year Four =	Year Five =
[REDACTED]				

Data and Impact Lead: Brianna Aldaraca (Mexican-American, Female, bilingual in Spanish) will support the evaluation and dissemination efforts of the SEED Project with a specific focus on data visualization, video production and artifacts to increase broad dissemination and program

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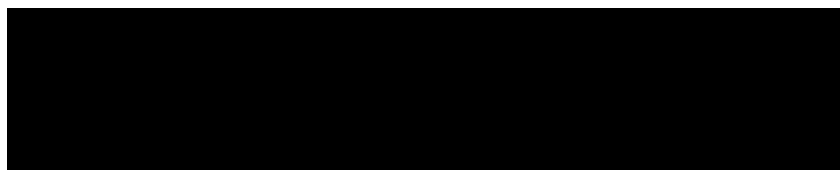
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Year One =	Year Two =	Year Three =	Year Four =	Year Five =
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DRAMATIC RESULTS – BUDGET NARRATIVE

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3. Travel - [REDACTED]

All travel rates for the SEED Project team are based on usage experience in prior fiscal years. For budgeting purposes, we have based costs on GSA FY 2021 per diem rates for WDC (<https://www.gsa.gov/travel/plan-book/per-diem-rates>), assuming costs will average out over multiple anticipated locations of travel for WDC annual project meetings, three participating STEAM Ecosystem community observations and development meetings and dissemination activities.

Per Person:	Airfare (based on ITA Matrix Airfare Search)	Lodging @ [REDACTED]	Meals & Incidentals @ [REDACTED]	Ground Transportation in Maryland and Wisconsin	Total Cost, per person, per trip
1 trip, 2 nights (Annual WDC Project Meetings)	[REDACTED]				
1 trip, 3 nights (Program Observations + Coaching + Training)					
1 trip, 3 nights (Dissemination)					

NOTE: Dr. Power's (REVA Group) and SEED communities' travel expenses are included in their sub-awardee funds.

Year One Travel: 1 trip to WDC for Annual Project Meeting for DR Project Director + 6 trips (2 trips to each of 3 demonstration communities with 4 DR staff, per trip)

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Year Two Travel: 1 trip to WDC for Annual Project Meeting for DR Project Director + 3 trips (1 to each of 3 demonstration communities with 4 DR staff, per trip)

Year Three Travel: 1 trip to WDC for Annual Project Meeting for DR Project Director + 3 trips (1 to each of 3 demonstration communities with 4 DR staff, per trip) + 1 trip for dissemination of SEED instructional resources at a conference with 2 DR staff

Year Four Travel: 1 trip to WDC for Annual Project Meeting for DR Project Director + 3 trips (1 to each of 3 demonstration communities with 4 DR staff, per trip) + 2 trips for dissemination of SEED instructional resources at conferences with 2 DR staff

Year Five Travel: 1 trip to WDC for Annual Project Meeting for DR Project Director + 3 trips (1 to each of 3 demonstration communities with 2 DR staff, per trip) + 3 trips for dissemination of SEED instructional resources at conferences with 2 DR staff

Year One	Year Two	Year Three	Year Four	Year Five
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4. Equipment - [REDACTED]

Hardware - Dramatic Results will invest in laptops during Year One of the project, to allow for staff mobility when traveling to demonstration sites and conferences. FTE are currently working from iMac desktops purchased between 2018-2019; considering the average lifespan of a computer is between 3-5 years, AAE funds will be used in Year Three of SEED to cover a portion of the costs for new computers. Additionally, the agency will need equipment to enhance teleconference communications for effective and high quality out-of-state trainings and meetings.

Software - annual subscriptions to programmatic, marketing, security and operating applications, including but not limited to: Adobe, Crocoblock, Digital Anarchy, Dropbox, Elementor, Expert Texting, HootSuite, Intuit, LastPass, Later, MailChimp, Microsoft, QuickBooks, Replicon, When I Work and Zoom.

Website - annual fees for hosting Wordpress site, as well as related modifications and updates needed by an external programmer.

Year One	Year Two	Year Three	Year Four	Year Five
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5. Supplies - [REDACTED]

DRAMATIC RESULTS – BUDGET NARRATIVE

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Instructional and marketing materials to collaborate with demonstration sites, as well as model family and student engagement in Years One and Two of the project. Varying translation services (both spoken and written) anticipated for participating communities. Additional marketing expenses anticipated for advertising, promotion, community engagement events and public relations.

Year One	Year Two	Year Three	Year Four	Year Five

6. Contractual - [REDACTED]

CALIFORNIA DEMONSTRATION SITES:

Long Beach Public Library (LBPL), California - [REDACTED]

[REDACTED] LBPL will be one of three demonstration sites for the SEED Project. LBPL will serve as the host site for the Long Beach STEAM Ecosystem and work closely with Long Beach Unified, CSU-Long Beach's College of Education and a variety of community-based and culturally specific arts groups, e.g., Khmer Girls in Action and Filipino Heritage groups to train, coordinate and deliver arts-integrated STEAM programs to students. (See partner budget narrative details on pages 13-16 for more information.)

Long Beach Unified School District (LBUSD), California - [REDACTED]

[REDACTED] LBUSD will support this project by actively endorsing and recruiting the participation of classroom teachers and principals to participate in SEED professional development, observe programs and their students "in action." They will provide all requested data to support SEED's evaluation plan, participate in collaborative STEAM/Arts Education festivals held by the host site and support dissemination efforts. Additionally, they will support the recruitment and retention of participating students.

Year One	Year Two	Year Three	Year Four	Year Five

California State University, Long Beach (CSULB), California - \$ [REDACTED] CSULB will support this project by actively endorsing and recruiting student teachers to participate in professional development, observe and participate in SEED programs to work directly with student teachers, provide all requested data to support SEED's evaluation plan, participate in

DRAMATIC RESULTS – BUDGET NARRATIVE

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collaborative STEAM/Arts Education festivals held by the host site and support dissemination efforts. (See partner budget narrative details on pages 17-18 for more information.)

Year One	Year Two	Year Three	Year Four	Year Five

MARYLAND DEMONSTRATION SITES:

Calvert County Public Schools and Calvert Libraries, Maryland -

These two agencies will partner to serve as one of three demonstration sites for the SEED Project. They will serve jointly as the host sites for the Calvert County STEAM Ecosystem and work closely with each other, Bowie State University's College of Education and a variety of community-based arts groups to train, coordinate and deliver arts-integrated STEAM programs to students. (See partner budget narrative details on pages 18-24 for more information.)

Year One	Year Two	Year Three	Year Four	Year Five

Bowie State University, Maryland - \$ Bowie State University will support this project by actively endorsing and recruiting student teachers to participate in professional development, observe and participate in SEED programs to work directly with student teachers, provide all requested data to support SEED's evaluation plan, participate in collaborative STEAM/Arts Education festivals held by the host site and support dissemination efforts. (See partner budget narrative details on page 24 for more information.)

Year One	Year Two	Year Three	Year Four	Year Five

WISCONSIN DEMONSTRATION SITES:

Fond du Lac Public Library (FDL), Wisconsin -

FDL will be one of three demonstration sites for the SEED Project. FDL will serve as the host site for the Fond du Lac STEAM Ecosystem and work closely with Fond du Lac School District, Marian University's College of Education and a variety of community-based arts groups to train, coordinate and deliver arts-integrated STEAM programs to students. (See partner budget narrative details on pages 24-28 for more information.)

DRAMATIC RESULTS – BUDGET NARRATIVE

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Fond du Lac School District, Wisconsin - [REDACTED] FDL will support this project by actively endorsing and recruiting the participation of classroom teachers and principals to participate in SEED professional development, observe programs and their students “in action.” They will provide all requested data to support SEED’s evaluation plan, participate in collaborative STEAM/Arts Education festivals held by the host site and support dissemination efforts. Additionally, they will support the recruitment and retention of participating students.

Year One	Year Two	Year Three	Year Four	Year Five

Marian University, Fond du Lac, Wisconsin- [REDACTED] Marian University will support this project by actively endorsing and recruiting student teachers to participate in professional development, observe and participate in SEED programs to work directly with student teachers, provide all requested data to support SEED’s evaluation plan, participate in collaborative STEAM/Arts Education festivals held by the host site and support dissemination efforts.

Year One	Year Two	Year Three	Year Four	Year Five

Evaluation Team, the REVA Group. [REDACTED] of total Project budget over five years). Senior Evaluator @ [REDACTED]. Stacie Powers, PhD (female, white) will ensure all evaluation goals are met. This includes evaluation planning, coordination of survey data collection, gathering focus group and interview data during on-site visits, conducting observations during on-site visits, participating in selected partner meetings, gathering meeting minutes, partnering with Dramatic Results on workshops on gathering and using data, analyzing quantitative and qualitative data, producing Tableau dashboards to track attendance and data collection across sites, assisting with federal reporting requirements, producing reports for a variety of audiences, attending conferences and disseminating evaluation results, preparing manuscripts for journal submission. (See budget narrative details on pages 29-33 for more information.)

DRAMATIC RESULTS – BUDGET NARRATIVE

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Training Consultants – Dramatic Results has a roster of content experts they work with across a multitude of programs. As educators, the following professionals will deliver workshops for students and families, in order to model key techniques for the STEAM Ecosystems. As trainers, these individuals will provide hands-on professional development for SEED educators (classroom teachers, principals, arts educators, library staff and pre-service teachers) that are customized to meet the needs of each community. They are:

Art Therapy – (\$██████)

Malliha Ahmad (African American, Female, LGBTQ) @ \$████/hr. x 40 hours

She is the founder and president of the nonprofit [Guud Soup](#) that provides holistic healing to underserved communities that suffer from mental illnesses. Her practice fosters open healthy dialogues around mental health, while empowering marginalized communities with tools for holistically healing and growing.

Year One	Year Two	Year Three	Year Four	Year Five

Psychosocial Skill Building – (\$██████)

Rena Subotnik, Ph.D. (Caucasian, Female) @ \$████/hr. x 20 hours

Dr. Subotnik is a learning scientist, author and policy researcher. She has been the Director of the [Center for Psychology in Schools and Education](#) at the American Psychological Association since 2002. Before joining APA she was a professor of education at Hunter College, where she coordinated the secondary education program and served as a researcher and curriculum liaison to the laboratory schools (PK-12). Her recent publications reflect her scholarship on applications of psychological science to gifted education, talent development in specific domains and psychological strength training.

Diversity, Equity, Access and Inclusion – (\$██████)

Nancy Moricette BFA, MS Ed (Haitian American, Female) @ \$████/hr. x 40 hours

She is an arts education and diversity leader with a demonstrated history of cultivating sustainable and inclusive spaces in multicultural communities. Nancy founded [Ase Power Consult](#) in 2014 to develop organizational change strategies that foster authentic and diverse protocols.

DRAMATIC RESULTS – BUDGET NARRATIVE

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Year One	Year Two	Year Three	Year Four	Year Five
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Design Thinking – (\$ [REDACTED])

Brendan Brennan (Caucasian, Male) @ \$ [REDACTED]/hr. x 40 hours

He is a teacher, researcher and trainer out of Honolulu, Hawaii. Brendan is an Education Architect with The Janus Group, a 21st century teaching cooperative committed to providing next generation learning solutions that prepare young people for jobs that don't yet exist. For the last decade he has worked with the EdTech Team to develop [Moonshot Laboratory](#)'s across the United States—a hyper collaborative space, where students are empowered to tackle real-world problems.

Year One	Year Two	Year Three	Year Four	Year Five
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Culturally Engaged Pedagogy – (\$ [REDACTED])

Nettrice Gaskins, Ph.D. (African American, Female) @ \$ [REDACTED]/hr. x 40 hours

Dr. Gaskins is a digital artist, academic, cultural critic and advocate of STEAM fields. She is the assistant director of the [STEAM Learning Lab](#) at Lesley University. She will publish her first full-length book, [Techno-Vernacular Creativity and Innovation](#) through The MIT Press. She has taught at the secondary and post-secondary levels in the Boston Public Schools and at Massachusetts College of Art and Design; she has worked at the Fab Foundation and is an artist-in-residence at the Autodesk Technology Center on behalf of MathTalk PBC.

STEAM Integration – (\$ [REDACTED])

Christine Pham, Ph.D. (Caucasian, Female) @ \$ [REDACTED]/hr. x 40 hours

Dr. Pham holds a B.S in Biochemistry from Stony Brook University and a PhD in Neuroscience from the University of California, Riverside. Previously, she was an instructor of the Dynamic Genome Project, a Course-based Undergraduate Research Experience for first year college students at the University of California, Riverside. For the last four years she was an online instructor for Duke University Talent Identification Program and taught Neuroscience: Biology of the Brain.

Human Resources, Expert Effect – (\$ [REDACTED])

Dramatic Results works with an external Human Resources team that provides a 360° approach, supporting compliance, employee relations and team building, workplace safety, training and

DRAMATIC RESULTS – BUDGET NARRATIVE

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development, benefits and payroll. The agency works with a single liaison, who functions as an HR Director, but is able to utilize the expertise of an entire team of specialists.

Year One	Year Two	Year Three	Year Four	Year Five

ClearPath Technology – (\$)

Dramatic Results works with an external IT firm that provides full service support, which includes but is not limited to overseeing computers, networking, internet, audio-visual, virus protection and security. With their expert consultation and in their role as mediator between business and technology, the agency is able to maximize return on investment and work more effectively.

Year One	Year Two	Year Three	Year Four	Year Five

Videographer – (\$)

They will support the creation of materials that can be used by Dramatic Results and demonstration sites to disseminate findings from the SEED project. The external contractor will provide all necessary equipment for high-quality video and audio production, as well as all post-production editing. The videographer will work alongside the marketing team to storyboard, script and set design for successful shooting.

Year One	Year Two	Year Three	Year Four	Year Five

Graphic Designer – (\$)

They will support the creation of instructional materials that can be used by demonstration sites and disseminated by Dramatic Results to new communities, particularly at conference presentations where a wide array of audiences can be reached and engaged. The designer will be able to work with our in-house content experts and team of advisors to produce actionable resources that guide educators and site admin on their journey to expanding their own ecosystem model.

Year One	Year Two	Year Three	Year Four	Year Five

Bookkeeping – (\$)

Fohrman & Fohrman is an experienced accounting firm that will track and balance all AAE expenditures from Dramatic Results, sub-awardees and contractors, as well as secure and

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Year One	Year Two	Year Three	Year Four	Year Five

- _____

9. Total Direct Costs (lines 1-8) - \$

12. Total Costs (lines 9-11) - \$

DRAMATIC RESULTS – BUDGET NARRATIVE

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Year One	Year Two	Year Three	Year Four	Year Five



Partner Budget Justification Information referenced in: 6. Contractual

CALIFORNIA DEMONSTRATION SITES' Partner BUDGET NARRATIVES:

LONG BEACH PUBLIC LIBRARY Budget Categories:

1. Personnel -

Project Director @ .10FTE (Susan Jones (F), Caucasian) will ensure project goals are met, produce reports and budgets required for a LEA, supervise senior staff, raise balance of funds to support this program beyond federal support, maintain and expand community relations, market program to other school/districts regionally and nationally, and participate in evaluation, assessments and dissemination projects, e.g. conference workshops, blogs, social media and articles for practitioner/community audiences. [REDACTED]

SEE Project Coordinator @ 1FTE (Gabriel Gaete (M), Latino, bi-lingual in Spanish) will coordinate project team and workplan, develops and delivers workshops, identifies and establishes ecosystem partners in conjunction with library manager (project director), develops and conducts training for library staff, teachers, and preservice teachers, and participates in evaluation, assessments and dissemination projects, e.g. conference workshops, blogs, social media and articles for practitioner/community audiences. [REDACTED]

Studio Guides @ 3FTE (Richard Chavando (M) Latino; Chris Rivera (M) Latino; Emily Wilder (F) Caucasian; Cortnee Brush (F) Caucasian; Artie Luna (M) Caucasian; Ryan Rogers (M) Caucasian) will develop and deliver STEAM summer institutes and workshops, develop and conduct professional development training for library staff, teachers, and preservice teachers [REDACTED]

Supervising Librarian @ .10FTE (TBD) will ensure project goals are met, supervise project staff, facilities and consultants, and participate in evaluation, assessments and dissemination projects, e.g. conference workshops, blogs, social media and articles for practitioner/community audiences. [REDACTED]

Community Information Specialists @ .10FTE (Michael Fratino (M) Caucasian; Brandi O-O'Kelley (F) Caucasian) will be responsible for all project graphic design needs and publicity, including press releases, website, social media, photography and videography. [REDACTED]

DRAMATIC RESULTS – BUDGET NARRATIVE

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Community Program Specialist @ .20FTE (Sheridan Cazarez (M) Latino, bi-lingual in Spanish) will [REDACTED] STEAM workshops to Spanish-speaking youth.

Year One	Year Two	Year Three	Year Four	Year Five
[REDACTED]				

2. Fringe Benefits -

Project Director benefits (payroll taxes, workers' comp, retirement benefits and health insurance) @ [REDACTED]

Project Coordinator (payroll taxes, workers' comp, retirement benefits and health insurance) @ [REDACTED]

Studio Guides (payroll taxes, workers' comp) @ [REDACTED]

Supervising Librarian (payroll taxes, workers' comp, retirement benefits and health insurance) @ [REDACTED]

Community Information Specialists (payroll taxes, workers' comp, retirement benefits and health insurance) @ [REDACTED]

Community Program Specialist (payroll taxes, workers' comp, retirement benefits and health insurance) @ [REDACTED]

Year One	Year Two	Year Three	Year Four	Year Five
[REDACTED]				

3. Travel

All travel rates for the SEE Project team are based on usage experience in prior fiscal years. For budgeting purposes, we have based costs on GSA FY 2021 per diem rates for WDC (<https://www.gsa.gov/travel/plan-book/per-diem-rates>), assuming costs will average out over multiple anticipated locations of travel for WDC annual project meetings, and dissemination activities.

Per Person:	Airfare (based on ITA Matrix Airfare Search)	Lodging @ \$[REDACTED]/night	Meals & Incidentals @ \$[REDACTED]/day	Ground Transportation in Maryland and Wisconsin	Total Cost, per person, per trip
[REDACTED]					

DRAMATIC RESULTS – BUDGET NARRATIVE

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1 trip, 2 nights for Annual WDC Project Meetings					
1 trip, 3 nights (dissemination)					

Year One Travel

1 trip, 2 nights for Annual WDC Project Meetings	
1 trip, 3 nights (dissemination)	

Year One	Year Two	Year Three	Year Four	Year Five

4. Equipment N/A5. Supplies -

Program supplies for 42 STEAM classes/workshops year one (56 workshops year two, 83 workshops year three, and 95 workshops years four and five), average cost of materials approx. \$ [REDACTED] per workshop = \$ [REDACTED]

Year One	Year Two	Year Three	Year Four	Year Five

6. Contractual –

Community organization/expert providing STEAM workshops to youth @ \$ [REDACTED] per 3-hour workshop x 12 workshops/year.

Year One	Year Two	Year Three	Year Four	Year Five

Training stipends for elementary teachers, principals, and district art specialists to participate in multiple sessions, receiving training to take back to the classroom.

Year One: 80 individuals, 3 times/year, 4 hour sessions @ \$ [REDACTED]/hour

Years Two - Five: 80 individuals, 12 times/year, 4 hour sessions @ \$ [REDACTED]/hour.

<u>Year One</u>	<u>Year Two</u>	<u>Year Three</u>	<u>Year Four</u>	<u>Year Five</u>

DRAMATIC RESULTS – BUDGET NARRATIVE

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Pre-Service Teachers from CSU-Long Beach – \$ Years One-Five

Stipends for 10 pre-service teachers from CSULB attending professional development trainings, planning time and program delivery @ \$/hour per 100 hours, per year=

Year One	Year Two	Year Three	Year Four	Year Five

Total Contractual Costs:

<u>Year One</u>	<u>Year Two</u>	<u>Year Three</u>	<u>Year Four</u>	<u>Year Five</u>

7. Construction N/A
8. Other N/A
9. Total Direct Costs (lines 1-8)

Year One	Year Two	Year Three	Year Four	Year Five

10. Indirect Costs N/A
11. Teacher Stipends N/A
12. Total Costs (lines 9-11)

DRAMATIC RESULTS – BUDGET NARRATIVE

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Year One	Year Two	Year Three	Year Four	Year Five

Long Beach Unified School District does not have a Partner budget narrative as their contribution is in-kind

California State University - Long Beach:

BUDGET JUSTIFICATION: CSULB

Proposal Dates: October 1, 2021 – September 30, 2026

SALARIES AND WAGES. The University definition of a “Year” for budgeting and management of senior and staff personnel compensation is the fiscal year (July 1 to June 30). The base salary rate(s) are the California State University and CSULB Research Foundation established salary rate(s) paid during the academic year and when applicable during non-academic periods. The California State University is an Undergraduate Research Institution with an emphasis on teaching. CSULB Faculty duties consist of 24 units (e.g., 3-4 classes per semester) per nine-month academic year. Salaries are based on actual salaries (at time of proposal submission) and are projected to include for faculty a [REDACTED] and for staff and students a [REDACTED] annual cost-of-living adjustment (and merit, if applicable) effective each year. Rates applied are for budgetary purposes, upon award/finalization of budget, actual rates will apply.

SENIOR/KEY PERSONNEL

1. Principal Investigator/Program Director, (Cathrine Maiorca):

Effort = Year 1 = 2.25 Academic Months, (release time of 6 units out of a load of 24 units per year) For Year Dr. Maiorca will provide 10 hours a week of her time per semester to provide services to the grant. During the first year she will participate in the planning and development meetings. Dr. Maiorca will also conduct and disseminate research on the STEAM Ecosystem is expanded into the new settings (i.e. suburban and rural).

Year 2- 5 = 1.875 Academic Months, (release time of 5 units out of a load of 24 units per year), and 0.25 and 0.15 summer months in years 2 and 3 respectively.

During years 2 through 5 Dr. Maiorca will collaborate with the Long Beach Library to recruit PSTs from CSULB’s College of Education to participate in the AAE project. Dr. Maiorca provides observation and coaching to PSTs as they complete their 100 hours of residency with Dramatic Results. She will also attend up to 12 hours of project board meetings over each of the five years. Dr. Maiorca will conduct and disseminate research for the Long Beach portion of the project. She will also collaborate with the other IHE’s to conduct and disseminate data for the

DRAMATIC RESULTS – BUDGET NARRATIVE

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larger project. Dissemination will occur in peer-reviewed publications and presentations to professional organizations.

OTHER PERSONNEL. N/A

2. FRINGE BENEFITS.

Employee benefits are estimated using the composite benefit rate figures agreed upon by the California State University, Long Beach Research Foundation Composite Fringe Benefit Rates (CFBR) and the California State University System-wide Administration based on the Collaborative Bargaining Agreements (CBA). The rates are based on the employee groupings. The composite benefit rates used on employees in this proposal are:

- [REDACTED]
- [REDACTED]
- [REDACTED]

[REDACTED]

- [REDACTED]

3. EQUIPMENT. N/A

4. TRAVEL. N/A

PARTICIPANT/TRAINEE SUPPORT COSTS. N/A

A. OTHER DIRECT COSTS. N/A

B. TOTAL DIRECT COSTS. (\$ [REDACTED])

C. INDIRECT COSTS. (\$ [REDACTED])

CSULB Research Foundation's Federal negotiated rates as stipulated in the cost rate agreement with DHHS dated April 3, 2020 are not applicable with this proposal submission due to sponsoring agency's guidelines restricting institutional overhead and or administrative charges. CSULB does not have a federally restricted rate agreement, and is budgeting [REDACTED] (MTDC) in compliance to 34 CFR 76.564(c) (2).

D. TOTAL DIRECT AND INDIRECT COSTS. (\$ [REDACTED])

H. COST SHARE/MATCH.

Cost share exceeding the amount listed on Line M of this budget is not implied nor inferred from other statements in the project description, project summary, budget justification or other sections of this proposal.

MARYLAND DEMONSTRATION SITES' Partner BUDGET NARRATIVES:

Calvert County Public Schools and Calvert Libraries, Maryland Budget Categories:

1. Personnel -

DRAMATIC RESULTS – BUDGET NARRATIVE

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Coordinator of Advanced Learning @ .50FTE (Dr. Crystal Ricks (F), African American will ensure project goals are met, produce reports and budgets required for a LEA, supervise senior staff, raise balance of funds to support this program beyond federal support, maintain and expand community relations, market program to other school/districts regionally and nationally, and participate in evaluation, assessments and dissemination projects, e.g. conference workshops, blogs, social media and articles for practitioner/community audiences within the school system [REDACTED]
[REDACTED]

Youth Services Coordinator (Beverly Izzi (F)Caucasian), will ensure project goals are met, produce reports and budgets required for a Calvert Library, supervise senior staff, raise balance of funds to support this program beyond federal support, maintain and expand community relations, market program to Calvert County residents, regionally and nationally, and participate in evaluation, assessments and dissemination projects, e.g. conference workshops, blogs, social media and articles for practitioner/community audiences with local, state and national Library systems and associations.
[REDACTED]

Gifted and Talented STEAM Specialist will ensure all programs align to Maryland Next Generation Science Standards, NGSS and NAGC (National Association of Gifted Children) standards; work with Teaching Artists and Community partners to develop integrated arts instructional materials and collaborative models for delivery of arts integrated lessons, monitor progress towards program goals via the iterative feedback process, provide weekly on-site supervision for all Saturday School residences, Extension Opportunity workshops and Summer STEAM Institute, coordinate integration and training with Calvert Library, Bowie State University and dissemination projects, including final production of accessible, arts-based instructional materials for dissemination at conferences and online (via Dramatic Results' and collaborating partners websites). The specialist will also help to ensure that the educators are trained in the designated schools [REDACTED]

Gifted and Talented STEAM Educator will ensure all programs align to Maryland Next Generation Science Standards, NGSS and NAGC (National Association of Gifted Children) standards; work with Teaching Artists and Community partners to develop integrated arts instructional materials and collaborative models for delivery of arts integrated lessons, monitor progress towards program goals via the iterative feedback process, provide weekly on-site supervision for all Saturday School residences, Extension Opportunity workshops and Summer STEAM Institute, coordinate integration and training with Calvert Library, Bowie State University and dissemination projects, including final production of accessible, arts-based instructional materials for dissemination at conferences and online (via Dramatic Results' and collaborating partners websites) [REDACTED]

DRAMATIC RESULTS – BUDGET NARRATIVE

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Public Services Librarian Out of School Time STEAM Instructor @ 1FTE will be a member of the project team, create workplan, develop and deliver workshops, identify and establish ecosystem partners in conjunction with Youth Services Coordinator (project director) and Calvert County Public School staff, develop and conduct training for library staff, teachers, and teacher candidate; and participates in evaluation, assessments and dissemination projects, e.g. conference workshops, blogs, social media and articles for practitioner/community audiences.

STEAM Mobile Services Supervisor @ .10FTE (Lisa Wieland (F)Caucasian) will ensure project goals are met, supervise project staff, facilities and consultants, and participate in evaluation, assessments and dissemination projects, e.g. conference workshops, blogs, social media and articles for practitioner/community audiences. (

Market Specialist @ .05FTE (Carrie Raines (F) Caucasian) will be responsible for all project graphic design needs and publicity, including press releases, website, social media

Year One	Year Two	Year Three	Year Four	Year Five

2. Fringe Benefits -

Coordinator of Advanced Learning benefits (payroll taxes, workers' comp, retirement benefits and health insurance) @

Gifted and Talented STEAM Specialist benefits (payroll taxes, workers' comp, retirement benefits and health insurance)

Gifted and Talented STEAM Educator benefits (payroll taxes, workers' comp, retirement benefits and health insurance)

Youth Service Coordinator (payroll taxes, workers' comp, retirement benefits and health insurance)

Public Services Librarian Out of School Time STEAM Instructor (payroll taxes, workers' comp) @

DRAMATIC RESULTS – BUDGET NARRATIVE

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STEAM Mobile Service Supervisor (payroll taxes, workers' comp, retirement benefits and health insurance) [REDACTED]

Market Specialist (payroll taxes, workers' comp, retirement benefits and health insurance) @ [REDACTED]

Year One	Year Two	Year Three	Year Four	Year Five
[REDACTED]				

3. Travel \$ [REDACTED]

All travel rates are based on experience rate usage in prior fiscal years. For budgeting purposes, we have based costs on GSSA 2020 per diem for WDC, assuming costs will average out over multiple anticipated locations of travel for AAE Project meetings and conferences/dissemination activities. Total travel costs in Year One for 3 Project Team members to attend Annual Project Meeting and GATE Expert to meet with team in Long Beach.

Per Person:	Airfar	Lodgin	Meals &	Ground	Total Cost, per person,
1 trip, 2 nights (Annual Project Meetings)	[REDACTED]				
1 trip, 3 nights (dissemination)	[REDACTED]				

Year One	Year Two	Year Three	Year Four	Year Five
[REDACTED]				

4. Equipment (\$ [REDACTED])

Tools/Gadgets for STEAM programming for the library. Actual equipment needed for projects and workshops to be determined after hiring of project Coordinator; however, these will include one or more of the following types of equipment: iPads, laptop PCs, Chromebooks, digital SLR cameras, screen printing equipment, green screen setup, Makey Makey kits, portable 3D printers, VR Headsets, Sphero robotic kits. Equipment purchased in year one will be sample or demonstration equipment used for test purposes, while subsequent years equipment will be used by the students participating in the workshops. This includes purchase and outfitting a vehicle to deliver programming and instruction in the community = \$ [REDACTED] **over five years.**

DRAMATIC RESULTS – BUDGET NARRATIVE

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Mobile dividers that can optimize space and a safe STEAM environment for a MakerSpace within Calvert Library Prince Frederick. Total cost = \$[REDACTED] in Year One only.

Year One	Year Two	Year Three	Year Four	Year Five
[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]

5. Supplies - (\$[REDACTED])

Instructional and Marketing materials in English and Spanish for Project launch with students and families (to recruit for Summer STEAM Institute in Summer, 2021).

Year One	Year Two	Year Three	Year Four	Year Five
[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]

6. Contractual – \$[REDACTED]

Total Contractual Costs over Five Years:

Year One	Year Two	Year Three	Year Four	Year Five
[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]

Annmarie Garden [REDACTED] per 3-hour workshop x three, 3-hour, segments of the Summer STEAM Institute (\$[REDACTED] + annual stipend of [REDACTED] x 50 hours for planning, training, arts integrated instructional materials development and collaborative system development = \$[REDACTED]

No Thyme To Cook @ \$[REDACTED] per 3-hour workshop x three, 3-hour, segments of the Summer STEAM Institute (\$[REDACTED] + annual stipend of [REDACTED] x 50 hours for planning, training, arts integrated instructional materials development and collaborative system development = \$[REDACTED]

Calvert County Historical Society @ \$[REDACTED] per 3-hour workshop x three, 3-hour, segments of the Summer STEAM Institute (\$[REDACTED] + annual stipend of [REDACTED] x 50 hours for planning, training, arts integrated instructional materials development and collaborative system development = \$[REDACTED]

The Social Justice Sewing Academy @ \$[REDACTED] per 3-hour workshop x three, 3-hour, segments of the Summer STEAM Institute (\$[REDACTED] + annual stipend [REDACTED] x 50 hours for planning, training, arts integrated instructional materials development and collaborative system development = \$[REDACTED]

Architects @ \$[REDACTED] per 3-hour workshop x three, 3-hour, segments of the Summer STEAM Institute (\$[REDACTED] + annual stipend of \$[REDACTED] x 50 hours for planning, training, arts integrated instructional materials development and collaborative system development = \$[REDACTED]

DRAMATIC RESULTS – BUDGET NARRATIVE

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NAVAIR Women of Color and NAVAIR African American Pipeline Advisory Team – Naval Air Systems Command is dedicated to engaging diverse talents, experiences, and perspectives to achieve the best possible outcomes for students. @ \$[REDACTED] /year to advise on Videographer will provide content expertise to the AAEDD project team as both an experienced videographer and UAV operator; will provide HD digital cameras, lighting, sound equipment, drone, and support gear; will work on preproduction of digital elements to establish content and determine logistics of shooting days; will film and reshoot video as needed, will edit, color grade, and finalize sound design for all digital output @ \$[REDACTED] for Year One.

Year One	Year Two	Year Three	Year Four	Year Five
[REDACTED]				

Teacher Candidates from Bowie State University

Stipends for 15 pre-service teachers from Bowie State attending professional development trainings, planning time and program delivery @ [REDACTED]

Year One	Year Two	Year Three	Year Four	Year Five
[REDACTED]				

Training stipends for 6, middle school, classroom teachers participating in program delivery alongside Teaching Artists as the “elective” portion of GATE Certification program (total of 40 hours each in preparation, delivery and debriefing of Summer STEAM Institute) @ [REDACTED]

[REDACTED]				
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7. Construction N/A

8. Transportation \$[REDACTED]

Transportation is needed for Calvert County students to and from the Main Library and Bowie State University. In addition, travel is needed for teacher candidates to and from Calvert County Public Schools as well as the public library. Cost is \$[REDACTED]/trip plus \$[REDACTED]/hour (2-hour min) for Driver.

Year One	Year Two	Year Three	Year Four	Year Five
[REDACTED]				

9. Training Stipends – N/A

DRAMATIC RESULTS – BUDGET NARRATIVE

84.351D 2018 Application

10. Total Direct Costs (lines 1-9) - [REDACTED]

Year One	Year Two	Year Three	Year Four	Year Five
[REDACTED]				

11. Indirect Costs N/A12. Total Costs (lines 9-11)

Year One	Year Two	Year Three	Year Four	Year Five
[REDACTED]				

Bowie State University Partner Budget Categories:**BUDGET JUSTIFICATION: BOWIE STATE**

Prime:

Sponsor:

r:

Funding Opportunity

#; CFDA #:

N/A

SUBAWARD

Institution:

DUNS:

Principal

Investigator:

Project Title:

Period of Performance:

Salaries																	TOTAL
Senior/Key Personnel		Year 1	Year 2	Year 3	Year 4	Year 5											
Name																	
Ingrid Michele Johnson																	
Total Salaries																	
Fringe Benefits																	
Senior/Key Personnel																	
Name																	
Total Fringe Benefits																	
TOTAL SALARIES AND FRINGE BENEFITS																	
Total Direct Costs																	

DRAMATIC RESULTS – BUDGET NARRATIVE

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Modified Total Direct Costs (MTDC)- *Only use when agency restriction applies

TOTAL

Justification

Personnel	Professor Ingrid Michele Johnson will receive an annual stipend of [REDACTED] to coordinate all activities related to the successful implementation of the project.
Fringe	Fringe rate is [REDACTED]
Indirect Costs	Project is required to use a modified IDC rate of [REDACTED] as stipulated by the funder.
Total Project Costs, per year	Project costs of [REDACTED]

WISCONSIN DEMONSTRATION SITES' Partner BUDGET NARRATIVES:

Fond du Lac Public Library Budget Categories:

Budget Categories:

1. Personnel -

Project Director @ .10FTE (Jon Mark Bolthouse (M) Caucasian) will ensure project goals are met, produce reports and budgets required for a LEA, supervise senior staff, raise balance of funds to support this program beyond federal support, maintain and expand community relations, market program to other school/districts regionally and nationally, and participate in evaluation, assessments and dissemination projects, e.g. conference workshops, blogs, social media and articles for practitioner/community audiences. [REDACTED]

Project Coordinator @ 1FTE (TBD) will coordinate project team and workplan, develops and delivers workshops, identifies and establishes ecosystem partners in conjunction with library manager (project director), develops and conducts training for library staff, teachers, and preservice teachers, and participates in evaluation, assessments and dissemination projects, e.g. conference workshops, blogs, social media and articles for practitioner/community audiences. [REDACTED]

Lead Assistant and Assistants @ 1.5FTE (Crystal Valentine (F) Caucasian; TBD; TBD) will develop and deliver STEAM summer institutes and workshops, develop and conduct professional development training for library staff, teachers, and preservice teachers [REDACTED]

IT and Idea Studio Coordinator @ .10FTE (Josh Cowles (M) Caucasian) will ensure project goals are met, supervise project staff, facilities and consultants, and participate in evaluation, assessments and dissemination projects, e.g. conference workshops, blogs, social media and articles for practitioner/community audiences. [REDACTED]

DRAMATIC RESULTS – BUDGET NARRATIVE

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Information and Outreach Coordinator @ .10FTE (Alana LaBeaf (F) Caucasian) will help to connect the project to community groups and individuals, as well as consult on Makerspace activities, and participate in evaluation, assessments and dissemination projects, e.g. workshops, blogs, social media and articles for practitioner/community audiences. .10FTE = [REDACTED]

PR Coordinator @ .10FTE (Ian Stepleton (M) Caucasian) will be responsible for all project graphic design needs and publicity, including press releases, website, social media, photography and videography. ([REDACTED])

Library Assistant I @ .10FTE (Gabriela Langhoff (F) Latina, bi-lingual in Spanish) will provide translation of marketing materials and other documents as needed. ([REDACTED])

Year One	Year Two	Year Three	Year Four	Year Five
[REDACTED]				

2. Fringe Benefits -

Project Director (payroll taxes, workers' comp, retirement benefits and health insurance) @ [REDACTED]

Project Coordinator (payroll taxes, workers' comp, retirement benefits and health insurance) @ [REDACTED]

Assistants (payroll taxes, workers' comp, retirement benefits and health insurance for Lead Assistant) = [REDACTED]

IT and Idea Studio Coordinator (payroll taxes, workers' comp, retirement benefits and health insurance) @ [REDACTED]

Information and Outreach Coordinator (payroll taxes, workers' comp, retirement benefits and health insurance) @ [REDACTED]

PR Coordinator (payroll taxes, workers' comp, retirement benefits and health insurance) @ [REDACTED]

DRAMATIC RESULTS – BUDGET NARRATIVE

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Library Assistant I (payroll taxes, workers' comp, retirement benefits and health insurance) @

Year One	Year Two	Year Three	Year Four	Year Five

3. Travel –

Travel in **Year One** is comprised of trip to Long Beach, CA for annual project meeting.

Travel in **Year Two, Four, and Five** are comprised of trips to Washington, DC for annual grant meeting.

Travel in **Year Three** includes trip to Washington, DC, along with travel to Chicago for presentation at American Library Association Annual Conference.

Year One	Year Two	Year Three	Year Four	Year Five

4. Equipment –

Actual equipment needed for projects and workshops to be determined after hiring of project Coordinator; however, these will include one or more of the following types of equipment: iPads, laptop PCs, Chromebooks, digital SLR cameras, screen printing equipment, green screen setup, Makey Makey kits, portable 3D printers, VR Headsets, Sphero robotic kits.

Equipment purchased in year one will be sample or demonstration equipment used for test purposes, while subsequent years equipment will be used by the students participating in the workshops. The FDL Library provides \$[REDACTED] each year as In-Kind funding to equip the Idea Studio.

Year One	Year Two	Year Three	Year Four	Year Five

5. Supplies -

DRAMATIC RESULTS – BUDGET NARRATIVE

84.351D 2018 Application

Program supplies for 12 STEAM classes/workshops year one (52 workshops year two, 78 workshops year three, and 104 workshops years four and five), average cost of materials approx. \$ [REDACTED] per workshop.

Year One	Year Two	Year Three	Year Four	Year Five
[REDACTED]				

6. Contractual –

Community organization/arts experts providing STEAM workshops to youth @ \$ [REDACTED] per 3-hour workshop x 12 = [REDACTED]

Years three to five, workshops increase to 24/year. = [REDACTED]

Art Consultant/Community Liaison tasked with recruitment, coordination and workshop presentations @ [REDACTED]

Years two to five, contact hours increase to 208/year = [REDACTED]

Training stipends for elementary teachers, principals, pre-service teachers and district art specialists to participate in multiple sessions, receiving training to take back to the classroom.

Year One: 80 individuals, 3 times/year, 4 hour sessions @ [REDACTED]

Years Two - Five: 80 individuals, 12 times/year, 4 hour sessions @ [REDACTED]

TOTAL CONTRACTUAL COSTS:

Year One	Year Two	Year Three	Year Four	Year Five
[REDACTED]				

7. Construction N/A

8. Transportation

Transportation is needed for students to and from the Main Library. Cost is \$ [REDACTED]/trip plus \$ [REDACTED]/hour (2-hour min) for Driver.

Year One	Year Two	Year Three	Year Four	Year Five
[REDACTED]				

9. Total Direct Costs (lines 1-8) –

Year One	Year Two	Year Three	Year Four	Year Five
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DRAMATIC RESULTS – BUDGET NARRATIVE

84.351D 2018 Application

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10. Indirect Costs N/A

11. Training Stipends N/A

12. Total Costs (lines 9-10) –

Year One	Year Two	Year Three	Year Four	Year Five

Fond du Lac School District and Marian University do not have a partner budget narrative as their contribution is in-kind

REVA GROUP Partner BUDGET NARRATIVE:

Budget Categories:

1. Personnel

Senior Evaluator @ \$[REDACTED]/hr for 500hrs per year (~41hrs per month). Stacie Powers, PhD (female, white) will ensure all evaluation goals are met. This includes evaluation planning, coordination of survey data collection, gathering focus group and interview data during on-site visits, conducting observations during on-site visits, participating in selected partner meetings, gathering meeting minutes, partnering with Dramatic Results on workshops on gathering and using data, analyzing quantitative and qualitative data, producing Tableau dashboards to track attendance and data collection across sites, assisting with federal reporting requirements, producing reports for a variety of audiences, attending conferences and disseminating evaluation results, preparing manuscripts for journal submission.

Year 1	Year 2	Year 3	Year 4	Year 5

2. Fringe Benefits N/A

DRAMATIC RESULTS – BUDGET NARRATIVE

84.351D 2018 Application

3. Travel

Annually, the senior evaluator will take six trips. Travel rates for lodging, meals, and incidentals are listed below. Prices for Lodging, Meals, and Incidentals are based on the per diem rates provided by the GSA (<https://www.gsa.gov/travel/plan-book/per-diem-rates>). Mileage is based on the GSA rate for 2021 of 56 cents per mile. Prices for airport parking and ground transportation are based on similar previous trips. For the named destinations, we have included pricing specific to these geographic locations. For the two additional conferences in destinations yet to be announced, we used the rate for Washington DC since conferences are often held in this area. Most trips will require travel out of Newark, New Jersey. Travel expenses for travel out of Newark, NJ include mileage of 88 miles @ █ cents per mile, \$█ in tolls each way, \$█ long term airport parking per day. Ground transportation in DC is estimated at \$█ per day for a DC metro card. In Long Beach, Fond du Lac, and Calvert County we include the cost of rental cars @ \$█/day.

Travel for One Person, Annually

Destination and Number of Nights	Airfare (based on ITA Matrix Airfare Search and Kayak.com)	Lodging	Meals and Incidentals	Mileage to Airport, Tolls, Ground Transportation and Airport Parking Fees	Total Cost Per Trip
Annual conference in Washington DC (2 nights), Flying out of Newark					
Airport American Evaluation Association Conference (2 nights)					

DRAMATIC RESULTS – BUDGET NARRATIVE

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Subject Area conference (2 nights) TBD				
Site visit to Long Beach (3 nights), Flying out of Newark Airport				
Site visit to Fond du Lac (2 nights)				
Site visit to Calvert County (2 nights), Flying Newark to Washington DC				

Year 1 (four trips: DC and three site visits)	Year 2 (six trips)	Year 3 (six trips)	Year 4 (six trips)	Year 5 (six trips)
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4. Equipment N/A**5. Supplies**

The supplies budget will cover general office supplies, especially paper and ink for printing (\$) and postage for mailing surveys to and from program sites (\$)

DRAMATIC RESULTS – BUDGET NARRATIVE

84.351D 2018 Application

Year 1	Year 2	Year 3	Year 4	Year 5

6. Contractual

The evaluator will work with independent contractors for data entry (estimated at \$■/hr for 100 hours per year) and for qualitative data coding (estimated at \$■/hr for 240 hours per year).

Year 1	Year 2	Year 3	Year 4	Year 5

7. Construction N/A**8. Other**

The evaluator will utilize several subscription and software licenses to complete the work. These include:

Annual estimates

Item	Rate	Number Needed	Total
Transcription services			
Focus group incentives			
Tableau (data analytics software) licenses for Key Personnel with data management add-on			

DRAMATIC RESULTS – BUDGET NARRATIVE

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Conference handout color printing		
Conference poster printing		
Scanning software for paper survey processing		

Year 1	Year 2	Year 3	Year 4	Year 5

9. Total Direct Costs (lines 1-8)

Year 1	Year 2	Year 3	Year 4	Year 5

10. Indirect Costs

The evaluator requests [REDACTED] of the total direct costs to cover indirect costs related to finance and administration of her business. The applicant has never received a negotiated indirect cost rate and elects to charge a de minimis rate of [REDACTED] percent of modified total direct costs (MTDC) until an indirect cost rate is approved.

This will cover indirect costs related to services needed to run the business. In this case it will cover the virtual assistant subscription service (e.g. Zirtual) used for routine business tasks such as travel arrangements, invoicing, meeting scheduling, etc.

Indirect costs for services

Year 1	Year 2	Year 3	Year 4	Year 5

DRAMATIC RESULTS – BUDGET NARRATIVE

84.351D 2018 Application

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11. Teacher Stipends N/A

12. Total costs (lines 9-11)

Year 1	Year 2	Year 3	Year 4	Year 5
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U.S. DEPARTMENT OF EDUCATION
BUDGET INFORMATION
NON-CONSTRUCTION PROGRAMS

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

Name of Institution/Organization

Dramatic Results

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

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

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

***Indirect Cost Information (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 # S351A210078

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

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

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

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<p>Name of Institution/Organization</p> <p>Dramatic Results</p>	<p>Applicants requesting funding for only one year should complete the column under "Project Year 1." Applicants requesting funding for multi-year grants should complete all applicable columns. Please read all instructions before completing form.</p>	
<p align="center">IF APPLICABLE: SECTION D - LIMITATION ON ADMINISTRATIVE EXPENSES</p>		
<p>(1) List administrative cost cap (x%): <input type="text"/></p> <p>(2) What does your administrative cost cap apply to? <input type="checkbox"/> (a) indirect and direct costs or, <input type="checkbox"/> (b) only direct costs</p>		
<div></div>		

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