

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 # S351A210088

Grants.gov Tracking#: GRANT13347760

OMB No. 1894-0006 , Expiration Date:

Closing Date: Apr 15, 2021

PR/Award # S351A210088

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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.).

There were problems converting one or more of the attachments. These are: 1235-SVE Draft FINAL.docx, 1236-SVE Abstract Rev..docx

Application for Federal Assistance SF-424

* 1. Type of Submission: <input type="checkbox"/> Preapplication <input checked="" type="checkbox"/> Application <input type="checkbox"/> Changed/Corrected Application	* 2. Type of Application: <input checked="" type="checkbox"/> New <input type="checkbox"/> Continuation <input type="checkbox"/> Revision	* If Revision, select appropriate letter(s): <input type="text"/> * Other (Specify): <input type="text"/>
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* 3. Date Received: <input type="text" value="04/15/2021"/>	4. Applicant Identifier: <input type="text"/>
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5a. Federal Entity Identifier: <input type="text"/>	5b. Federal Award Identifier: <input type="text"/>
--	---

State Use Only:

6. Date Received by State: <input type="text"/>	7. State Application Identifier: <input type="text"/>
---	---

8. APPLICANT INFORMATION:

* a. Legal Name:

* b. Employer/Taxpayer Identification Number (EIN/TIN): <input type="text"/>	* c. Organizational DUNS: <input type="text"/>
---	---

d. Address:

* Street1:	<input type="text" value="229 Broadway Suite"/>
Street2:	<input type="text" value="Suite 1300"/>
* City:	<input type="text" value="New York"/>
County/Parish:	<input type="text"/>
* State:	<input type="text" value="NY: New York"/>
Province:	<input type="text"/>
* Country:	<input type="text" value="USA: UNITED STATES"/>
* Zip / Postal Code:	<input type="text" value="10007-0000"/>

e. Organizational Unit:

Department Name: <input type="text"/>	Division Name: <input type="text"/>
--	--

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

Prefix: <input type="text" value="Ms."/>	* First Name: <input type="text" value="Margaret"/>
Middle Name: <input type="text"/>	
* Last Name: <input type="text" value="Crotty"/>	
Suffix: <input type="text"/>	

Title:

Organizational Affiliation:

* Telephone Number: <input type="text"/>	Fax Number: <input type="text"/>
--	----------------------------------

* Email:

Application for Federal Assistance SF-424

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

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

Type of Applicant 2: Select Applicant Type:

Type of Applicant 3: Select Applicant Type:

* Other (specify):

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

Department of Education

11. Catalog of Federal Domestic Assistance Number:

84.351

CFDA Title:

Arts in Education

*** 12. Funding Opportunity Number:**

ED-GRANTS-011521-003

* Title:

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

13. Competition Identification Number:

84-351A2021-1

Title:

Assistance for Arts Education (AAE) Program 84.351A

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

Add Attachment

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

Student Voice and Engagement: An Integrated Theater and Social Emotional Learning Program

Attach supporting documents as specified in agency instructions.

Add Attachments

Delete Attachments

View Attachments

Application for Federal Assistance SF-424

16. Congressional Districts Of:

* a. Applicant

* b. Program/Project

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

Add Attachment

Delete Attachment

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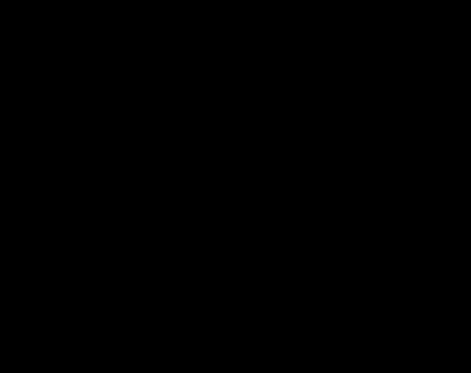
17. Proposed Project:

* 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 Under 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

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

** I AGREE

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

Authorized Representative:

Prefix: * First Name:
Middle Name:
* Last Name:
Suffix:

* Title:

* Telephone Number: Fax Number:

* Email:

* Signature of Authorized Representative: * Date Signed:

NOTICE TO ALL APPLICANTS

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

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

To Whom Does This Provision Apply?

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

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

What Does This Provision Require?

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

be discussed in connection with related topics in the application.

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

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

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

(1) An applicant that proposes to carry out an adult literacy project serving, among others, adults with limited English proficiency, might describe in its application how it intends to distribute a brochure about the proposed project to such potential participants in their native language.

(2) An applicant that proposes to develop instructional materials for classroom use might describe how it will make the materials available on audio tape or in braille for students who are blind.

(3) An applicant that proposes to carry out a model science program for secondary students and is concerned that girls may be less likely than boys to enroll in the course, might indicate how it intends to conduct "outreach" efforts to girls, to encourage their enrollment.

(4) An applicant that proposes a project to increase school safety might describe the special efforts it will take to address concern of lesbian, gay, bisexual, and transgender students, and efforts to reach out to and involve the families of LGBT students.

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

Estimated Burden Statement for GEPA Requirements

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

Optional - You may attach 1 file to this page.

1234-GEPA Form.pdf

Add Attachment

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Proposal to the U.S. Department of Education’s Assistance for Arts Education Program

Submitted by Partnership with Children

GEPA 427 Form

Partnership with Children (PWC) is committed to ensuring that all students and families of all races, ethnicities, national origins, colors, disabilities, gender identities, socioeconomic status, sexual orientations, abilities, ages, native languages, and faiths have equitable access to and participation in our proposed Student Voice and Engagement (SVE) program. Throughout the program we will prioritize the implementation of strategies that will foster equal access to program activities and equitable treatment for members of the communities we serve, especially those that have traditionally been underrepresented. We will provide anti-bias training and healing spaces in the participating schools as a component of our trauma-informed services. Through ongoing development of our staff and leadership, we will ensure the SVE’s resources and services are intentionally addressing issues of equity and inclusion; in addition, inclusivity topics will be woven into the program’s curriculum and implementation.

PWC is particularly committed to ensuring all aspects of SVE are culturally responsive, recognizing that every student and family brings unique cultural strengths to the program. Staff will be hired to reflect the community we serve, and will be trained in specific strategies, including activating students/families’ prior knowledge, making learning contextual, encouraging participants to leverage their cultural capital, accounting for language differences (employing bilingual staff, having translators readily available and translating documents into appropriate languages), communicating consistently high expectations and facilitating student and family empowerment. Through implementing these strategies, SVE will not only encourage success

among program participants but also promote an open-minded, supportive environment that celebrates cultural differences.

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 <input style="width: 90%;" type="text" value="Partnership with Children Inc."/>	
* PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE	
Prefix: <input style="width: 100px;" type="text" value="Ms."/>	* First Name: <input style="width: 200px;" type="text" value="Margaret"/> Middle Name: <input style="width: 150px;" type="text"/>
* Last Name: <input style="width: 300px;" type="text" value="Crotty"/>	Suffix: <input style="width: 80px;" type="text"/>
* Title: <input style="width: 250px;" type="text" value="Executive Director and CEO"/>	
* SIGNATURE: <input style="width: 300px;" type="text" value="Tracey Greenidge"/>	* DATE: <input style="width: 150px;" type="text" value="04/15/2021"/>


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

1. Project Director:

Prefix: Ms.	First Name: Meredith	Middle Name:	Last Name: Sherman	Suffix:
----------------	-------------------------	--------------	-----------------------	---------

Address:

Street1:	229 Broadway
Street2:	Suite 1300
City:	New York
County:	
State:	NY: New York
Zip Code:	10007-0000
Country:	USA: UNITED STATES

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

Email Address:



2. Novice Applicant:

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

Yes No Not applicable to this program

3. Human Subjects Research:

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


Yes No

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

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

No Provide Assurance #, if available:

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

	Add Attachment	Delete Attachment	View Attachment
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Abstract

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

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

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

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:

Proposal to the U.S. Department of Education's Assistance for Arts Education Program

Submitted by Partnership with Children

Program Abstract

Partnership with Children (PWC) is proposing to create Student Voice and Engagement, an integrated and collaborative theater and social-emotional learning (SEL) program to be implemented in four low income schools in Brownsville, Brooklyn, one of the lowest performing school districts in New York City. Taking place over four years, the program will serve 600 students, with 175 participating in targeted programming and 425 receiving less intensive but still significant benefits from the program. Teams of school day teachers paired with teaching artists and supported by social workers will implement the program, which will be rigorously evaluated to ensure continuous improvement and the development of tools and strategies that are highly effective. Program services will include: 1) professional development in integrated arts/SEL instruction that will be provided to classroom teachers; 2) the development of a high quality array of accessible, arts-based materials that will improve the quality of theater/SEL classroom instruction; 3) a multi-year integrated theater and SEL program designed to improve student theater engagement, SEL competencies and engagement in school; and 4) dissemination of program materials across the country so others may benefit from and/or replicate the lessons delivered by SVE. These supports are critical to the young people we serve, who are likely to have suffered trauma and loss during the COVID-19 pandemic, and to their teachers who will help these students process their experiences during the COVID-19 epidemic and move towards healing.

Project Narrative File(s)

* **Mandatory Project Narrative File Filename:**

[Add Mandatory Project Narrative File](#)

[Delete Mandatory Project Narrative File](#)

[View Mandatory Project Narrative File](#)

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

[Add Optional Project Narrative File](#)

[Delete Optional Project Narrative File](#)

[View Optional Project Narrative File](#)

Proposal to the U.S. Department of Education’s Assistance for Arts Education Program

Submitted by Partnership with Children

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Introduction

Partnership with Children (PWC) was established in 1908 to help vulnerable New York City children overcome the chronic stress of growing up in poverty and prepare them to succeed in school and in life. Since the onset of the COVID-19 pandemic, PWC has been even more focused on ensuring that all students and schools have the supports they need to overcome the challenges of the past year and thrive going forward. To provide students with the assistance they need, PWC has developed a strategy that employs holistic and trauma-informed approaches that recognize the effects of poverty and institutionalized racism. Building on this base, we are proposing to develop Student Voice and Engagement (SVE), an integrated and collaborative theater and social-emotional learning (SEL) program to sustain student engagement – as it supports English Language Arts (ELA) - and foster student learning as schools begin to fully reopen. This program will be implemented in a network of four Title 1 PWC Community Schools located in Brownsville, Brooklyn, one of the lowest performing school districts in New York City. Brownsville has been hit extremely hard by the COVID-19 pandemic; in May 2020 it had an infection rate more than twice the New York City average.

Students served by the program will benefit from the implementation of a comprehensive formula of SEL competencies guided by healing arts learning, culturally responsive teaching, professional development and creation of materials to ensure that students can use theater to tell their own stories. The program will help students meet the theater benchmarks set out in the New York City Blueprint for the Arts, improve their SEL competencies and, secondarily, help them make progress towards achieving the Priority Learning Standards for English Language Arts (ELA). In addition, the program will provide high quality professional development to ensure that

learning will be ongoing over time, and the creation and distribution of materials that will allow replication in other communities in need of support during this critical time period.

1. Alignment with Priorities

Competitive Preference Priority One: Applications from New Potential Grantees: PWC, a non-profit organization founded in 1908, is a new applicant to the Assistance for Arts Education Program. We have never before applied for or been awarded this grant, nor have we been part of a group that was awarded this grant. We qualify for points awarded under this priority.

Invitational Priority: Art Therapy. One of the critical components of SVE is a trauma-informed theater/SEL strategy and practice that is closely aligned with use of art therapy to help young people process their experiences during the COVID-19 pandemic. The use of theater is particularly appropriate to use with students in our target age group because it will tap into their natural language of play and storytelling to help them explore and address difficult emotions and create a non-threatening environment for strengthening coping skills, improving self-expression, and increasing attachments. Storytelling is key to this project; research has shown that the simple process of telling your own story can bring about a sense of catharsis and facilitate a new understanding of yourself and your experiences. Students will also be engaged in role play, where they will draw from their own experiences, memories, and assumptions to create a personality, making the activity an exercise in self-expression; projective play, which allows students to use props to express and project their feelings; movement and miming where movement will replace speech in acting out a scenario, bringing up new thoughts, feelings, and perspectives; and acting out, through which participants act out negative behaviors in a safe space and without facing any consequences. Together, these theater techniques will facilitate achievement of benchmarks in the

NYC Arts Blueprint, support personal growth and promote mental health among young people living in challenging circumstances.

2. Quality of Project Design

SVE has been designed as a four year project that will serve approximately 600 students with 175 participating in concentrated, targeted programming and 425 receiving program-related activities. The project will begin with a planning/pilot year and progress into three full years of implementation. The project will launch in fall 2021 with a needs and strengths assessment, conducted by the SVE team (principal, social work director, community school director, social workers, teaching artists and classroom teachers) at each school. School representatives will identify their most important school goals and determine how the theater/SEL might assist them in meeting these goals. Schools will examine their current arts staffing, instructional time devoted to the arts, and arts integration strategies currently being used by classroom teachers. Each school will also determine the best manner and schedule for project implementation; this may require changes to school day structures. The SVE Network Management Team and Advisory Board will also be formed during the initial fall period and begin meeting to determine how they can best support the project.

SEL and theater professional development workshops will begin in January 2022, and will be attended by principals, classroom teachers, teaching artists and social workers. Professional development will include workshop series as well as peer exchanges and network meetings. Using what they have learned in the professional development sessions, teams of classroom teachers and teaching artists, with the support of PWC social workers, will begin planning and developing a 6-session pilot residency to test and refine the collaborative theater/SEL lesson plans they have developed. The pilot will serve all classes of 3rd grade students across the participating schools

and will take place in April-May 2022. Possible program activities may include excerpts or interpretations of seminal or contemporary works by Black and Hispanic playwrights and spoken word artists; role play or acting out dialogue or events of characters in books students read in class; improvisation where students create their own scenarios and dialogues for storybook or historical characters; movement – expressing emotions through the body; acting out or replaying – create a new ending for what a story or historical character may experience as an alternative to what they actually experienced; or creating fashion/masks for the time period being studied. The pilot residencies will culminate with student performances and students reporting out on their experiences. During the summer, the Network Management Team, Advisory Board and SVE Team will meet to discuss SVE’s strengths and challenges, make adjustments and plan for Year 2.

Beginning in Year Two, all incoming third grade classes at the participating schools will engage in a 22-session SVE theater/SEL program. Thereafter, the program cycle will follow this cohort of third graders and teach them again in fourth and fifth grades. To develop program materials, SVE will provide professional development to teachers and program staff each November and January. Through these workshops teacher/teaching artists teams, with the support of social workers, will continually develop and refine additional lesson plans and program materials. In Years 3 and 4 teachers who participated in the program in prior years will have the option to further engage in four-week elective residencies to reinforce their capacity to incorporate theater/SEL teaching strategies into their classrooms. Students will also have enrichment experiences attending live performances that may feature pre- or post-workshops at theaters and arts organizations that offer partnership programs with NYC schools. Venues may include nearby locations such as the Billie Holiday Theater and Theater for a New Audience, as well as Brooklyn Academy of Music, Irondale Center, Weeksville Heritage Center and New Victory Theater.

Families will also be invited on these trips so they can share in and understand what their children are seeing, and experience art for themselves.

In the spring in Years 2-4, program staff will present at conferences including those offered through the Arts in Education Roundtable, Arts Education Partnership, National Association of Social Workers, United Federation of Teachers, CASEL and Educational Theater Association. The program will also create and refine the SVE website and disseminate lesson plans, videos, SVE resource guides for theater and SEL integration and trauma-informed teaching. The SVE evaluation report will also be widely disseminated.

By the end of the grant period, the approximately 175 primary target students will have participated in the three-year SVE program cycle of at least 66 sequential theater/SEL sessions that meet NYC Arts Blueprint benchmarks and NYSEL and Devereux Student Strengths Assessment (DESSA) standards. An additional 425 students will have also received 4-8 sessions, expanding the reach of the program and helping to build more school-wide capacity and interest in theater arts. ELA standards are a secondary target that will be intentionally woven into theater skills. (See Chart 2, SVE Abbreviated Crosswalk Chart for theater, NYSEL, DESSA and ELA and the Full Crosswalk Chart, included as an attachment).

a. Extent to which goals, objectives and performance measures are specified and measurable

PWC has developed a clear set of goals, objectives and outcomes that will guide SVE and produce effective outcomes that include improved educator instructional skills, improved student skills and competencies, and the development and distribution of arts materials that will be accessible across the nation. These goals, objectives, and outcomes are specified and measurable, as they were designed to be SMART: Specific, Measurable, Achievable, Relevant, and Time-Related.

Goal 1: School educators (principals, teachers, teaching artists, PWC support staff) will build their capacity and improve their ability to provide theater/SEL informed instruction to students in grades 3-5 attending four schools that serve low-income populations.

Objective 1.1: Beginning in Year 2 and in each subsequent year, PWC will provide at least 14 hours of professional development per year to school educators.

Performance Measure (PM) 1.1a: Beginning in Year 2 and in each subsequent year, 90% of educators will complete 75% or more of the total professional development hours offered for their type of position.

PM 1.1b: Beginning in Year 2 and in each subsequent year, 75% of educators will implement new integrated theater practices designed to improve SEL in their classrooms.

Goal 2: Students will improve critical theater skills, SEL competencies and cognitive skills that will help them recover from challenges related to COVID-19 and thrive in school.

Objective 2.1: PWC will implement a multi-year integrated theater and SEL program that will improve student achievement of NYC Arts Blueprint theater benchmarks (e.g. write monologues and dialogue in script form; create and write characters from current events and their own imagination; contribute responsibly to ensemble efforts; collaborate with others).

PM 2.1a: 50% of students will demonstrate improved student theater achievement in Year 2 and 75% of students will demonstrate improved theater achievement in Years 3 and 4, as measured by the Classroom Assessment of Learning and Teaching (CALT).

PM 2.1b: 75% of students will demonstrate increased school engagement and motivation through participating in theater instruction that supports SEL, as measured by the CALT assessment.

Objective 2.2 The implementation of a multi-year integrated theater/SEL program will improve student achievement on core SEL competencies.

PM 2.2a: 50% of students will demonstrate improved SEL skills in Year 2 and 75% of students demonstrate improved SEL skills in Years 3 and 4, as measured by DESSA and CALT assessments.

Goal 3: SVE will develop a high quality array of accessible, arts-based materials that will improve the quality of theater/SEL classroom instruction.

Objective 3.1: Beginning in Year 2 and in each subsequent year, SVE educators will meet in the fall and spring to develop theater/SEL materials in each school, eight hours total.

PM 3.1a: Beginning in Year 2 and in each subsequent year, educators will develop six unit plans and lesson plans each year in each of the four network schools to guide the infusion of theater/SEL into classroom activities.

Goal 4: Theater/SEL practices developed by SVE will be shared and disseminated throughout the country to provide new approaches to classroom instruction.

Objective 4.1: PWC will share the growing archive of SVE lesson plans and videos with educators, teaching artists, social workers, public school social work support organizations, and higher education.

PM 4.1a: Beginning in Year 2 and in each subsequent year, these practices will be shared across at least seven influential websites each year. Websites will include: a dedicated SVE/PWC website, regular posts on the four network school websites, posts on the websites of other schools that are part of the PWC network, and websites of Community School District 23, the NYCDOE Office of Arts and Special Projects, NYCDOE Office of Community Schools, Ingenuity (arts education in Chicago Public Schools) Arts Education Partnership and CASEL.

PM 4.1b: During Years 2, 3 and 4, SVE will be presented at a total of at least six national arts education, theater education or social work conferences such as the United Federation of Teachers

arts professional development conference, the NYC Art in Education Roundtable, Educational Theater Association, National Guild for Community Arts Education, National Association of Social Workers chapter or national conferences, the Arts Education Partnership and/or the Collaborative for Academic, Social, and Emotional Learning (CASEL).

PM 4.2b: In Year 4 the SVE theater/SEL resource guide will be published and disseminated through at least 10 outlets, including social and education media, and local and national conferences.

b. Design of the Project is appropriate to and will address the Target Population Needs

It is no secret that the New York City Public Schools face many challenges. With an enrollment of 1,126,501 students in more than 1,700 schools, the school system is the largest in the United States and one of the most troubled. 72.8% of NYC public school students are economically disadvantaged, 20.2% have disabilities, and 13.2% are English Language Learners; approximately one in 10 is experiencing homelessness. In 2018-19, 26.5% - more than a quarter of the student population – was chronically absent, missing essential instruction and consequently at risk of falling far behind in school. Many students struggle to master academic challenges; in 2018-19 just 47.4% of NYC public school students were proficient in English Language Arts, and 45.6% were proficient in math. In addition, many school environments are unsafe and not conducive to learning; NYC schools account for more than half the violent and disruptive incidents in New York State public schools, including assaults, sexual offenses and bomb threats.¹

Students in Brownsville, Brooklyn face particularly difficult obstacles to success. Community School District (CSD) 23, home to the schools participating in SVE, has been designated a “target district” because of low academic performance. Chronic absenteeism in the district is 46.0%, almost double the NYC rate of 26.8%; 86.3% of students live in poverty. The

district is ranked by New York State in the lowest level of schools in “college, career and civic readiness” and has a 4-year high school graduation rate of just 44%, compared to the NYC rate of 76.9%.² The Citizen’s Committee for the Children of NY ranks the neighborhood as the 6th riskiest community district (of 59) in NYC; it is ranked the 2nd most risky community in terms of education.³

Because of this high level of need, PWC has targeted CSD 23 for assistance, and currently provides integrated student supports at four high-needs community schools: P.S. 165K, P.S. 446K, P.S. 284K and P.S. 298K. Even among struggling schools, these four stand out for the challenges facing their students. Three out of the four schools have poverty rates of over 97%. Chronic absenteeism rates are at least 10% over the NYC average, while English Language Arts proficiency rates are approximately half the NYC rate. Math performance is similarly low; for example, just 13% of P.S. 446K students achieved proficiency, 37% below the NYC average. P.S. 298K has been given the ESSA classification of as “School in Need of Targeted Support and Improvement,” meaning that it is one of the lowest performing schools in NYC. An overview of selected student population characteristics can be seen below:

Chart 1: Selected Population Characteristics⁴

2018-19 Data	PS 165K	PS 446K	PS 284K	PS 298K	NYC
% Students Economically Disadvantaged	97.3%	92.7%	97.6%	98.7%	72.6%
% Black Students	73%	74%	62%	64%	24.9%
% Hispanic Students	20%	20%	36%	31%	40.6%
% ELL Students	2%	8%	11%	7%	12.6%
% Students with Disabilities	47%	24%	28%	31%	20.4%
Chronic Absence Rate	39%	42%	36%	37%	26.5%

ELA Proficiency	20%	28%	25%	24%	48%
Math Proficiency	33%	13%	24%	27%	50%

The data above predates the COVID-19 pandemic and are highly likely to have worsened over the past year because Brownsville has been disproportionately affected by the COVID-19 pandemic. To date, one out of every 10 people in the neighborhood has been diagnosed with COVID-19 and one out of every 231 had died of COVID-19, rates well in excess of the Brooklyn and New York City averages.⁵ Residents in Brownsville continue to be at high risk of infection; families live in high density high rise buildings, including 18 New York City Housing Authority buildings, the highest number in any community in New York City.⁶ A large number of residents are essential workers, with many employed in local grocery stores and as home health aides. And unfortunately, vaccine hesitancy is high in the area.

Research shows that the academic progress of children in low-income families has been severely harmed by the pandemic. Many students who live in poverty, like those residing in our target schools, often lack the supports that remote learning requires, such as computer and Internet access, quiet study space and help from parents or tutors. Georgetown University, which surveyed 1,000 low-income families post-COVID-19, found that nearly one in five parents reported that their child never communicated with their teacher during distance learning, while two in five children spent an hour per day or less on distance learning.⁷ Data from Zearn, an online math program used by many schools, shows widening performance gaps, with progress among low-income students falling by 14% since January 2020, even as it rose by 13% among high-income students.⁸

Unfortunately, the COVID19 pandemic will likely have a catastrophic effect on students at our target schools. More than 50% of students across the participating schools have opted for fully remote learning – as of March 21, 2021, 77% are fully remote at P.S. 298K, 72% at P.S. 165K, 63% at P.S. 284K and 48% at P.S. 446K. Even students who are not fully remote attend in-person learning just two shortened days per week, unless they have special needs or are English Language Learners (who attend four shortened days). To understand the implications of COVID-19 on education, McKinsey and Company created statistical models to estimate the potential impact of school closures on learning. In the scenario NYC schools now find themselves in, with school closures and part-time schedules continuing intermittently through the 2020–21 school year, McKinsey estimates that low-income students will lose more than one full year of learning.⁹ Once learning is lost, it is virtually impossible for low income students to make up the gap.

To help our target school combat these potential outcomes, PWC has developed the SVE integrated theater and SEL program. While all arts forms are critical to student success, theater was selected because not one of the participating schools offers theater programming. In fact, P.S. 298K does not have a single certified arts teacher on staff, while P.S. 165K and P.S. 284K each have one visual arts specialist. While P.S. 446K has certified art instructors who teach music and visual arts, none addresses theater. These four schools consequently fail to meet the New York State Education Department requirement that all students in grades Pre-K-6 be provided with theater instruction. In response to these needs, PWC has developed SVE, which will combine theater and SEL to support students’ social-emotional needs, academic learning and arts appreciation. The arts have a natural connection to an SEL approach and are an access point for many students. The theater arts, in particular, foster empathy as students work together, and will help students identify and process emotions and provide safe opportunities to practice decision-

making. When groups of students create devised theater or other presentations together, they invest in the outcome. Theater, storytelling, spoken word and narrative writing will offer students and teachers new tools to emerge resilient from the pandemic as they reflect on and share their experiences.

c. Extent to which the Project will result in Information to Guide Replication

Materials Development: SVE will develop a high quality array of accessible arts-based materials that are designed to improve the quality of theater/SEL classroom instruction at participating schools, other NYC schools and ultimately in schools across the nation as they utilize the materials to replicate SVE in their own communities. Starting in Year 2 (2022-23), SVE teaching artists, classroom teachers and social workers will meet in fall and spring in each school for a total of eight hours. They will develop six unit plans and related lesson plans each year that will be tested, refined and shared among schools during January network meetings for educators, administrators and social workers. Winter/spring lesson plans will be distributed at a similar June end-of-year meeting. During the summer, PWC staff, with contributions from SVE teaching artists and teachers, will edit the most promising unit plans, lesson plans, and videos for fall distribution to network schools and will post them on the SVE dedicated website for all interested educators, administrators and parents. Over the course of the four years of the grant, 24 unit/lesson plans that integrate theater and SEL will be developed, tested and shared. At the conclusion of the grant period, the SVE theater/SEL resource guide will be published and disseminated across the country through multiple outlets, including social and educational media, and local and national conferences. This resource guide will contain a complete set of SVE unit and lesson plans, promising practices, videos and SVE resource guides which will have been refined over the life of the grant.

Dissemination: PWC is one of New York City's largest providers of community school programs and school-based mental health services. As such, it is in key position to disseminate and share SVE curriculum materials and teaching strategies. It operates within a network of 34 schools, providing a unique opportunity to share the SVE materials across NYC's five boroughs. This platform of schools is ideal as a first step to launch SVE materials nationwide through workshops, Zoom and Google Classroom videos, and in-person conferences.

In addition, PWC will present the SVE model, materials, strategies and structure at two local and/or national arts or social work conferences annually in Years 2-4 during the grant period for a total of six national arts education, theater education or social work conferences such as the Educational Theater Association, Black Theatre Network, National Guild for Community Arts Education, Collaborative for Academic, Social, and Emotional Learning (CASEL), National Association of Social Workers, Arts Education Partnership, National Assembly of State Arts Agencies, New York City Arts in Education Roundtable, and the United Federation of Teachers.

SVE curriculum guides and resources will be available for free in various formats for educators, teaching artists, social workers, and the theater and arts community on a dedicated SVE website and available on other influential websites. The resources will include downloadable PDF's, instructional videos, a calendar of Zoom professional development workshops and links to other SEL resources and research reports. SVE distribution methods will also include outreach to print media and television. The PWC strategic communications team will use social media platforms to drive interest in and access to these resources including Twitter, Facebook, Instagram, LinkedIn, Reddit and Twitch.

d. Extent to which the Project is an Exceptional Approach

SVE represents an exceptional approach to arts education for students because of its full integration of three standards-aligned components: arts instruction aligned with NYC Theater Benchmarks, SEL skills development aligned with NYS SEL Benchmarks and DESSA Scale Benchmarks, and NYC Priority ELA Standards. Theater and SEL benchmarks are SVE's primary target and ELA learning is a secondary target. Each of these sets of standards defines the skills and knowledge that students must obtain in a particular area to be prepared for school and life success. When the strategies, habits of mind, and processes that are required in each area come together, they are mutually reinforcing and result in a highly effective program. Below is an abbreviated chart that demonstrates the interplay of the three sets of standards; a more detailed chart is included in the Appendices.

Chart 2: Standards Crosswalk Chart (Grades 3-5)

NYC Theater Benchmarks	NYS SEL Benchmarks	DESSA Scale Benchmarks	NYC Priority ELA Standards
<p>Students continue to activate and expand their imaginations, and explore the analytical, concentration and process skills associated with acting</p>	<p>-Develop self-awareness and self-management skills essential to success in school and in life. -Demonstrate ethical decision-making skills and responsible behaviors in personal, school, and community contexts</p>	<p>-Self-Awareness: A child’s realistic understanding of her/his strengths and limitations and consistent desire for self-improvement. -Self-Management: A child’s success in harnessing his or her emotions and behaviors, to complete a task or succeed in a new or challenging situation. -Social Awareness: A child’s capacity to interact with others in a way that shows respect for their ideas and behaviors, recognizes her/his impact on them, and uses cooperation and tolerance in social situations</p>	<p>Prepare for and participate effectively in a range of conversations and collaborations with diverse partners; express ideas clearly and persuasively, and build on those of others</p>

<p>Students participate in group and solo rehearsals and performances, demonstrating self-discipline and ability to work collaboratively</p>	<p>-Develop self-awareness and self-management skills essential to success in school and in life</p> <p>-Use social awareness and interpersonal skills to establish and maintain positive relationships</p>	<p>-Relationship Skills: A child’s consistent performance of socially acceptable actions that promote and maintain positive connections with others.</p> <p>-Personal Responsibility: A child’s tendency to be careful and reliable in her/his actions and in contributing to group efforts.</p> <p>Self-Management, Social Awareness (see above)</p>	<p>Communicate how and why information presented in a variety of ways helps to provide insight into the development of plot or character development</p>
<p>Students apply imaginative, analytical and process skills to the creation of original dramatic works</p>	<p>-Use social awareness and interpersonal skills to establish and maintain positive relationships</p> <p>-Demonstrate ethical decision-making and responsible behaviors in personal, school, and community contexts</p>	<p>-Goal-Directed Behavior: A child’s initiation of, and persistence in completing, tasks of varying difficulty.</p> <p>-Personal responsibility and Self-Awareness (see above)</p>	<p>Determine central ideas or themes of a text and analyze their development; summarize the key supporting details</p>

<p>Connect theater to personal experience, community and society through an exploration of themes, culture and history.</p>	<ul style="list-style-type: none"> -Develop self-awareness and self-management skills essential to success in school and in life -Use social awareness and interpersonal skills to establish and maintain positive relationships -Demonstrate ethical decision-making skills and responsible behaviors in personal, school and community contexts. 	<ul style="list-style-type: none"> -Optimistic Thinking: A child’s attitude of confidence, hopefulness, and positive thinking regarding herself/himself, her/his life situations in the past, present and future. -Decision Making: A child’s approach to problem solving that involves learning from others and from her/his own previous experiences, using her/his values to guide her/his action, and accepting responsibility for her/his decisions. -Self-Awareness and Social Awareness (above) 	<p>Write informative explanatory texts to examine and convey complex ideas and information clearly.</p> <p>This may include personal, cultural, and thematic connections</p>
<p>Connecting theater to the arts and other disciplines – i.e., Language Arts and Social Studies</p>	<ul style="list-style-type: none"> -Use social awareness and interpersonal skills to establish and maintain positive relationships 	<ul style="list-style-type: none"> -Decision making (see above) -Personal responsibility (see above) -Goal-directed behavior (see above) 	<p>Integrate and evaluate information presented in diverse media and formats including a speaker’s</p>

	-Develop self-awareness and self-management skills essential to success in school and in life		point of view, reasoning and use of evidence & rhetoric.
-Students explore theater organizations through in-school residencies aligned with the theater curriculum -Participate in residencies integrated into school	NA	-Optimistic Thinking and Relationship skills (see above)	NA

e. Extent to which the Project demonstrates a Rationale

SVE demonstrates a compelling rationale, in that the project is informed by research or evaluation findings that suggest it is likely to improve relevant outcomes. In fact, the American Institutes for Research, in its *Review of Evidence: Arts Education Through the Lens of ESSA*, found two studies of drama interventions that met the Tier III evidence Level, and six that met the Tier IV Evidence Level. (Please see Citations for a complete list of these studies). Critical elements from these studies that SVE has replicated include improvisation, attendance at live theater performances, creative drama instruction, planning by drama instructors, lessons, class discussion, intensive art instruction, and innovative teaching.

3. Project Services

PWC is committed to ensuring that all students and families of all races, ethnicities, national origins, colors, disabilities, gender identities, socioeconomic status, sexual orientations, abilities, ages, native languages, and faiths have equitable access to and participation in SVE in accordance with Section 427 of the U.S. Department of Education GEPA. We will prioritize the implementation of strategies that will foster equal access to program activities and equitable treatment for members of the community, especially those that have traditionally been underrepresented. We will provide anti-bias training and healing spaces in the participating schools as a component of our trauma-informed services. Through ongoing development of our staff and leadership, we ensure the SVE's resources and services are intentionally addressing issues of equity and inclusion; in addition, inclusivity topics will be woven into the program's curriculum and implementation.

PWC is particularly committed to ensuring all aspects of SVE are culturally responsive, recognizing that every student and family brings unique cultural strengths to the program. Staff

will be hired to reflect the community we serve, and will be trained in specific strategies, including activating students/families' prior knowledge, making learning contextual, encouraging participants to leverage their cultural capital, accounting for language differences (employing bilingual staff, having translators readily available and translating documents into appropriate languages), communicating consistently high expectations and facilitating student and family empowerment. By implementing these strategies, SVE will not only encourage success among program participants and also promote an open-minded, supportive environment that celebrates cultural differences.

a. Professional Development services will be of sufficient Quality, Intensity and Duration

SVE professional development will bring together master theater teaching artists, and classroom teachers collaborating with PWC licensed social workers to develop a robust program of activities that will foster student achievement through theater and SEL instruction and practice. Initial professional development will emphasize theater skills and strategies to address the insidious impacts of poverty and trauma that have been exacerbated by the pandemic, which will gradually diminish in years three and four when schools are projected to have recovered from the stress and disruption caused by the pandemic to settle into a “new normal” state.

Social workers will lead professional development on SEL topics such as trauma-informed practices, understanding triggers, mindfulness and de-escalation strategies, and secondary trauma and self-care that will facilitate the intersection of theater benchmarks within the CASEL framework and DESSA. SVE consultants will provide training on the integration of arts and SEL, especially how the arts can help develop self-awareness, self-management, social awareness, relationship skills and responsible decision making. Consultants, PWC social workers, master teaching artists and experienced teachers will facilitate peer group meetings, experiential sessions,

class observations and other processes to build the theater/SEL capacity of educators. Participants' level of experience will shape specific professional development offerings, but two samples of professional development workshops are as follows:

- *The Language of Social Competence*: Participants learn to coach students during reading and writing stories and begin to draw attention to the elements of theater (space, time, imitation, action, language, and energy). Educators learn to help students explore characters and their motivations, thoughts, and emotions, conflicts, and the cause and effect of their actions and begin to develop a common vocabulary among theater, ELA, and social-emotional competence. This will serve as a cohesive way for students to discuss motivation, thoughts, emotions, conflicts, and cause and effect in the classroom community as well as in academic content.
- *Telling Stories*: Participants come to understand that storytelling is a way to build community, increase knowledge, teach problem-solving skills, improve vocabulary and comprehension, and develop empathy and character. They will engage in exercises such as Readers Theatre, social stories, fables, and monologues or skits that link theater skills to ELA standards, and learn to unpack social-emotional aspects of characters and promote competence. In the classroom, participants will incorporate a process in which students write and perform their own stories to explore all of the elements of theater and integrate writing standards. As students engage in performance, educators reference the language of social-emotional competence and elements of communication (voice, body, and space).

In winter 2022, artist/teacher teams will prepare the foundation for pilot residences that will launch in the spring. Beginning in Year 2 and in each subsequent year, at least 14 hours of professional development will be provided to educators. Each school will build capacity to sustain

key elements of SVE as third, fourth and fifth grade teachers participate in specific grade level professional learning opportunities and will collaborate to develop 22 class sessions annually with teaching artists. In years 2-4, during the November NYCDOE mandated election day professional development, SVE network teachers and teaching artists will attend a retreat, which may be hosted by Weeksville Heritage Center, Irondale Center, or Center for Brooklyn History-Brooklyn Public Library, all of which are Brooklyn-based arts venues with strong school-based arts programs.

In addition, each January professional development meetings will take place for each group of SVE educators. Teachers will focus on developing their understanding and use of theater skills to help students address SEL goals that will support the successful implementation of the ELA curriculum. Teaching artists will convene for a facilitated half-day peer-to-peer session to share successful teaching strategies, receive coaching from social workers, and plan curriculum content and unit plans. Also in January, the SVE network management team - four school principals, PWC Project Director, Community School Directors, Social Work Directors, SVE Arts Coach and program evaluator - will meet to share progress, confer on SVE evaluation reports and plan inter-visitations among network schools to observe classes. The evaluator will meet with the network management team four times per year and confer each month to review formative and outcome data, CALT and DESSA data collection and dissemination plans.

Beginning in year 2 during the NYCDOE November professional development and three annual January planning and professional development meetings, keynote speakers from City College of New York Educational Theatre Program, National Black Theatre, Silberman School of Social Work at Hunter College, The Public Theater, UCLArts & Healing, and/or Columbia University School of Social Work will address different groups of SVE participants about current

SEL research, teaching practices and innovative productions at the nexus of theater and social emotional learning such as using theater to teach power, race, oppression and privilege.

b. Likelihood the services lead to improvement in student academic achievement

Research shows the importance of theater and SEL instruction to student learning, development and academic performance. A 2014 study¹⁰ examined the effects of integrating theater arts into a traditional language arts curriculum in a high poverty urban school district. This multi-stage randomized study found that students whose language arts curricula was infused with theater arts outperformed their control group counterparts in both math and language arts. A study that examined the effects of theater on students classified as English Language Learners (ELL) found that students who participated in the theater program performed better than non-participating counterparts, and those with the most limited English speaking abilities benefited the most.¹¹ Theater has also been found to positively improve self -concept among students with low levels of self-concept, and that these gains are maintained over time.¹² Arts instruction infused with SEL is even more powerful. An experimental study that evaluated the effectiveness of drama on social-emotional learning found that the experimental group significantly outperformed the control groups in terms of social-emotional learning. The study author noted that “drama seems to be a very effective tool teaching social-emotional learning to the kids.”¹³

c. Likely impact on intended recipients

Student Outcomes: By the end of the grant period, a significant percentage of SVE students will improve achievement of NYC Arts Blueprint theater benchmarks. 50% of students will demonstrate improved theater skills knowledge and achievement in Year 2 and 75% will do so in Years 3 and 4; in addition, 75% will demonstrate increased school engagement and motivation through participating in theater instruction that supports SEL. Specifically, students will increase

their capacities to imagine, investigate, and construct theater presentations, whether individually or in collaboration with other student actors, which honor their own stories. Student achievement will be measured by CALT, an assessment developed for Carnegie Hall, which utilizes observers who employ an enhanced rubric to quantify certain behavioral indicators with qualitative descriptions of those indicators.

Student achievement will also improve as students develop their SEL skills; 50% of students will show improved SEL skills in Year 2 and 75% will do so in Years 3 and 4. Three main domains of social-emotional competencies will be developed and exercised through the SVE program: self-management and discipline (intrapersonal); social and relationship skills (interpersonal); and self-expression and identity. Research shows that development of these skills leads to a wide array of improvements among students. A meta-analysis of SEL programs serving 270,000 students showed that SEL interventions have the following effects on students ages 5-18: decreased emotional distress such as anxiety and depression, improved social and emotional skills (e.g. self-awareness, self-management etc.), improved attitudes towards self, others and school (including higher academic motivation, stronger bonding with school and teachers, and more positive attitudes about school), improvement in pro-social school and classroom behavior (e.g. following classroom rules), decreased classroom misbehavior and aggression, and improved academic performance (e.g. standardized achievement test scores). Over the long term, research has shown that improved SEL skills can increase the likelihood of high school graduation, readiness for postsecondary education, career success, positive family and work relationships, better mental health, reduced criminal behavior and engaged citizenship.¹⁴ Further, benefits not only accrue to individual students but spread to affect entire classrooms as students learn to work together respectfully, and ultimately can change school culture.¹⁵

Changes in SEL skills will be measured through the program evaluation and ongoing DESSA SEL scales and associated items. The program evaluator will also survey teachers twice a year in the fall and spring to determine changes in student behavior/attitude. Data will be combined in a mixed method analysis that includes multivariate analysis to demonstrate validity and reliability. (See Quality of Project Evaluation.)

Educator Outcomes: By the end of the grant period, non-arts classroom teachers will be able to integrate and link theater knowledge and SEL into their school day classes. Teaching artists will demonstrate their command of exemplary pedagogical practice in theater/SEL as evidenced by both internal and external assessment procedures. All participating educators will be able to devise and implement arts and arts integrated studies that effectively address NYC Arts Blueprint theater benchmarks and associated DESSA or NYSEL standards in their classrooms. Certified arts teachers in network schools who are not directly involved in SVE will be invited to attend professional development workshops and will be encouraged to develop music, dance and/or visual arts projects with teaching artists and teachers that enhance SVE theater skills and presentations.

School and Community Outcomes: As a result of SVE, PWC schools in District 23 and in other areas of NYC will have tested theater/SEL curriculum materials that can be shared among the citywide network of 34 PWC schools and can be adapted for after-school and summer programs. Participation over four years of the grant period will generate new interest in the theater/SEL within District 23 and PWC community schools. Informed by SVE evaluations, network principals, teachers and social workers will be able to articulate the value of the arts and SEL/arts integration with regard to developing student SEL capacities, wellbeing, creativity and higher order thinking skills. The look and feel of network schools will change, as student performances,

exhibitions and theater-study field trips become a regular part of the school calendar. Grade level attendance will increase, suspensions and behavioral disruptions will decrease, and parent engagement will grow. School leaders will assume more responsibility for developing sustainable arts programs.

d. Extent to which services involve a collaboration

The backbone of the SVE project is an intensive and sustained collaboration between PWC and a number of educational partners: Schools P.S. 165K, P.S. 446K, P.S. 284K and P.S. 298K; Community School District 23; the NYC DOE Office of Community Schools; and the New York City Department of Education. The project will be led by the SVE network management team which includes the four school principals as well as the PWC Senior Program Director, Community School Directors, Social Work Directors, SVE Arts Coach and program evaluator. Program services will take place within school buildings and school day teachers will be the target of the program interventions. The program is aligned with standards utilized by the schools, such as the New York City Blueprint for the Arts and the Priority Learning Standards for ELA. SVE will leverage many of the assets and resources that exist in community schools, including an orientation towards collaboration and the alignment of learning opportunities.

4. Quality of Project Personnel

Members of the SVE project team have extensive experience in a variety of areas critical to SVE, such as arts education, social work, public education, professional development and education research. They have previously been involved in activities such as creating and managing school partnerships, implementing professional development programs for teachers and school leaders, and offering theater education programs that are tied to SEL and academic outcomes. They are creative leaders committed to working with low income students to ensure that they receive the

benefits of arts education, which has been linked to decreased stress¹⁶ – critical in the times of the COVID-19 pandemic - as well as improved creativity and critical thinking skills, strengthening perseverance, facilitating cross-cultural understanding and improved academic performance.¹⁷

The project staff is representative of the population served— diverse in race, national origin, gender, sexual orientation, and age. This is a critical aspect of the program, because PWC is fully committed to diversity in all its forms and believes that its mission can only be achieved when diversity is leveraged across all areas, including race, gender, gender expression, age, nationality and life experience. We have also recently invested in a Chief Diversity and Strategy Officer who will focus exclusively on propelling our anti-racism work even further. We publicly acknowledge that confronting systemic racism is mission-central. 74% of staff identify as BIPOC (Black, Indigenous, People of Color); our clients are almost all BIPOC. We believe an inclusive culture advances the quality of our work, better represents the communities we serve, and professionally develops our staff. Four years ago, we established a Diversity, Equity, and Inclusion (DEI) Council comprised of a cross-section of our staff, representing all types of jobs in the organization. The Council meets monthly under the guidance of our co-chairs and an outside consultant and supports staff to promote anti-racist strategies in the organization and in the school communities where we work. Through the Council, we have tracked human resource data to inform policy decisions. We need to be able to have honest conversations about race at our schools and with our young people. We strive to elevate the voices of our students, and those whose voices have been marginalized or silenced. We prioritize culturally-responsive education and to engage students and build their social action leadership capacity to create change in their own communities. All of our programming is built with community engagement and empowerment—it is thus adaptable to address the complex needs at each school. It is often our staff who hold spaces for the difficult

conversations about race—this has been particularly true over the last few months. Here is our own DEI statement, established three years ago: Diversity, Equity and Inclusion are integral parts of our work. We strive to intentionally include Diversity, Equity and Inclusion in our program design, our work in NYC public schools, our hiring and retention practices and our personal and professional development. We commit to being life-long learners and advocates in creating and sustaining an anti-racist organizational culture.

Key project personnel include:

Meredith Sherman, LCSW, PWC Program Director, will serve as the Senior Program Director. She currently oversees the programs at PWC’s Community Schools where she is responsible for Community School and Social Work Directors and supports principals. She has unique expertise in combining arts education with SEL, spending over 11 years as Program Director at Groove With Me, Inc. and 2 years as Clinical Director of Programs at ENACT. Ms. Sherman was also a 2008 recipient of the PASEsetter Award recognizing NYC’s top 5 After School Educators. She received her MS in Social Work from the Columbia University School of Social Work and a Certificate in Not-for-Profit Management from Baruch College/PASE Emerging Leaders program.

Hollis Headrick, President of Arts and Cultural Strategies, Inc. will be hired to serve as the SVE Project Coach. Mr. Headrick has more than 40 years of experience working with arts organizations. He was the director of the Arts in Education Program of the NY State Council on the Arts, founder of the Center for Arts Education and has consulted for the Brooklyn Academy of Music, New York City Center, Roundabout Theatre and many more to develop effective and engaging arts programming. He has also consulted with the NYC Department of Education regarding arts education and is highly knowledgeable about aligning programming with the New York City Blueprint for the Arts benchmarks. In his role as Director of the Weill Music Institute, created to integrate

and leverage the world-renowned artistic and educational resources of Carnegie Hall, he was responsible for the planning, implementation and assessment of school, family and neighborhood programs, professional training workshops, online education resources and distance learning – just the activities to be implemented under the grant.

Katie Nicholson, LCSW, PWC Clinical Director, will support the work of the PWC Social Work Directors at each SVE school and will participate in the Network Management Team to provide updates and guidance about how best to address the SEL needs of students through program development and implementation.

Savannah P. Fitzpatrick, PWC Program Manager, will oversee program implementation, especially regarding the arts. She previously oversaw the implementation of the Future Arts Initiative, a federally funded professional development program that encouraged 60+ Visual Arts and Social Studies teachers to incorporate diverse contemporary art, artists, and practices into their classrooms across 36 schools. She has also managed multiple school-based arts residencies.

Marcus Pass, P.S. 165K Community School Director, has worked in youth development for 15 years, and has consistently been promoted into higher level positions until he reached his current role as Community School Director, where he is responsible for the development of a continuum of services for PS 165K students, families and community members. He has an expertise in music; he is the owner and lead studio engineer at GodCity Recording Studios and shares his belief in the transformative power of the arts with PS 165K students on a daily basis.

Laura Witman, LCSW, P.S. 284K Social Work Director, provides individual therapy, group therapy, classroom workshops and de-escalation to P.S. 284K students as well as case management and advocacy for PS 284K families.

Jozi Zwerdling, LMSW, P.S. 165K Social Work Director, provides individual counseling, case management and group counseling to students at P.S. 165K She is also a PWC professional development facilitator, serves as co-chair of the PWC Diversity, Equity & Inclusion Council, has developed anti-racism and gender diversity trainings, and facilitated trauma-informed practices professional development workshops for the NY Department of Education. She previously served as a Youth Theater Arts Facilitator.

Lavona Cassimy, LCSW, P.S. 298K Social Work Director, provides individual and group counseling and case management to students at PS 298 and works to engage with school culture through development of positive relationships within the school community.

Melissa Tract, LMSW, PS 298K Social Worker, is an expert in trauma-informed and culturally responsive play therapy, cognitive behavioral therapy, mindfulness, behavior modification techniques and psycho education, all of which she uses to support students at P.S. 298K.

Teaching Artists: PWC's teaching artist roster includes 78 individuals, many of whom are master veteran educators in theater. Teaching artists selected for SVE will have bachelor's degrees in the arts or arts education and related research and professional development experience.

External Project Partnerships

SVE School Principals/Arts Advocates: Principals at each participating school will oversee the project's activities within his or her school and represent their school at network meetings gaining skills in budgeting and scheduling for the arts, and arts assessments and will meet with and approve the teaching artists working at their school. These include: Jason Rivers, Principal at PS 165; Cindy Casseus, Principal at PS 298; Keva Pitts-Girard, Principal at P.S. 284 and Tawana Vasquez, Principal at PS 446.

Arts and Cultural Groups: In addition to groups cited earlier, PWC will collaborate, on professional development, school performances, field trips and other SVE activities, with groups with whom we have long-standing partnerships such as: The Dance Education Lab of the 92nd Street Y, Jazz at Lincoln Center (J@LC), The New York Historical Society, Brooklyn Museum, Morgan Library and Museum, The New York Philharmonic, Roundabout Theatre, Goldston Mime Foundation, Manhattan Brass, Guy Davis Blues and others.

Community Partners: To disseminate findings and advance arts in education in schools PWC will work with groups such as the NYC Department of Cultural Affairs, NYC Arts in Education Roundtable, Alliance for Quality Education, and Alliance of Resident Theatres, among others.

Project Consultants

ArtsResearch provides services in program evaluation, research, student assessment, program design and strategic planning. The SVE program evaluation will be directed by Dr. Rob Horowitz, Associate Director of the Center for Arts Education Research at Teachers College, Columbia University. Dr. Horowitz will direct a team of senior graduate and post-doctorate researchers drawn from diverse arts disciplines with broad experience in research, assessment, evaluation and professional development. Dr. Horowitz has directed over 100 arts-based program evaluations over the last 20 years, as well as basic research on the effects of the arts on human development.

Along with numerous USDOE AEMDD and FIPSE projects, Dr. Horowitz has led the evaluation on PDAE projects including grants to Regions 1 and 7, and Districts 75, 24 and 25 of the NYCDOE. Dr. Horowitz and the evaluation team recently completed a USDOE i3 evaluation, publishing findings on the impact of arts activities on special education students' reading achievement and social-emotional learning.

Shaun Neblett, Executive Director Changing Perceptions Theater, LLC is community leader who has demonstrated ability to create and sustain multiple arts-based programs that transform youth in urban communities. For the past 10 years, Mr. Neblett has developed and simultaneously managed effective programs in theater arts that have been implemented throughout NYC schools and organizations such as Carnegie Hall and The Schomburg Center for Research in Black Culture. He has expertise in shaping projects that engage a broad array of communities throughout all 5 boroughs and inspire BIPOC and LGBTQ artists and youth to create theater.

Hannah Propp, LCSW, has consulted for PWC in the past, creating and leading trainings on trauma and healing, the stress response cycle, art and mental health and related topics that were provided to school and school district staff, families and students. She has significant experience collaborating with teaching artists, organizational staff and program stakeholders to develop targeted trainings, and has provided professional development to district staff, principals, school staff, and teaching artists. She is the former Social Work Director at P.S. 165 and has strong relationships with many of the stakeholders there.

Traci Molloy is a visual artist known for her work using art to address trauma both in her personal work and her work with students. She has consistently been awarded grants and fully funded residencies and has exhibited her works in noted locales across the country, including the United Nations, the Pentagon and Bronx Art Space. In 2020, her artwork *Rest in Power (George Floyd, Breonna Taylor, and Elijah McClain)* was installed in Brooklyn. She is also the New York City Lead for Artist Year, a national service organization whose mission is to provide art experiences to underserved youth in Title 1 schools.

5. Quality of the Management Plan

a. Adequacy of the Plan to achieve program objectives on time and within budget

PWC has developed a management plan that values a clear reporting structure, strong relationships, achievable benchmarks and on-going monitoring to ensure that program tasks are accomplished in a timely and effective manner. This plan is based upon our experience managing our current Project Hope federal grant, numerous 21st Century Community Learning Center grants and serving as a lead agency within New York City community schools; in addition, we have recently acquired an arts organization that has experience implementing large arts grants.

The project will be led by the *SVE Network Management Team* - four school principals, PWC Project Director, Community School Directors, Social Work Directors, SVE Project Coach and program evaluator which will meet quarterly to set program direction, share progress, confer on SVE evaluation and DESSA assessment reports and plan inter-visitations among network schools to observe classes. The management team will be supported by the *SVE Advisory Board* which will include the Project Director, key program staff, school day teachers, parent/family members, community members including local businesspeople. The Advisory Board will provide advice, review data, assess progress, provide feedback, promote and publicize the program and identify resources. Each school will also have an internal *SVE Team* that will include each school principal, Community School Director, Social Work Director, social workers classroom teachers, and teaching artists. These teams will oversee program operations, ensure evidence-based practices are implemented with fidelity, and adapt program plans and activities to fit each school's specific needs and gather feedback from students, families and teachers.

The program will be led by a *SVE Senior Program Director* who will oversee the project and maintain relationships with participating schools, Community School District 23 and the New York City Department of Education. The *SVE Project Director* (to be hired) will report to the *SVE Senior Program Director* and have hands-on day-to-day leadership of the program, ensuring it is

implemented in each school site with fidelity to the grant and using data and evaluation to strengthen the program. The *SVE Project Coordinator* (to be hired) will work full time on the project and be responsible for day-to-day coordination and logistics, communication with schools; relationships with teaching artists, social workers and classroom teachers; event planning; tracking program activity and progress and. The Project Coordinator will be an active presence at each school.

Community School Directors and *Social Work Directors* at each site will provide oversight and coordination of programming; they will be responsible for managing staff, curriculum implementation, scheduling, supplies and all other day to day aspects of the program. The *SVE Project Coach* will support each school arts team to set goals and implement program elements, provide observational feedback, document progress and challenges and be an advocate for the program. He will contribute to planning all professional development sessions, and help teachers apply lessons learned from professional development workshops into classroom practice, oversee arts implementation and ensure the program aligns with NYC Arts Blueprint theater benchmarks. *Classroom Teachers* will actively participate in professional development throughout the grant period, and with the teaching artists, deliver arts/SEL instruction. *Teaching Artists* will also participate in professional development and, with classroom teachers, lead residencies at each school. *PWC Social Work Directors and Social Workers* will provide professional development on mental health topics and help in the development and implementation of the SVE program so that it helps support students as they emerge from the COVID-19 pandemic. *Project Consultant Hannah Propp*, will lead trainings on trauma, stress and mental health; *Project Consultant Traci Molloy* will provide professional development on using arts to help students who have experienced trauma, and *Project Consultant Shaun Neblett*, will offer training on the power of theater to

transform the lives of young people. *The Project Evaluator* will devise and complement the evaluation plan and work closely with the project team members on program implementation, documentation and dissemination. *The External Communications Manager* will work with the project team to bring together and disseminate program findings. The *Data Manager* will utilize the PWC Apricot database to track program activities, student attendance at sessions, teacher attendance at professional development, the dates that each activity happens at each school and other related data. The *Finance Associate* will be responsible for program payroll and invoicing.

Quality of Services Program Implementation Timeline

Please note: Activities apply to four network schools unless noted.

Year One 2021-22 Network Planning and Pilot Residencies in Third Grades

- Fall 2021 needs and strengths assessment in each network school
- Organization of SVE school teams in each school – principals, social work directors, social workers, teaching artists, and classroom teachers
- SVE Network Management Team and Advisory Board is formed
- Structural adjustments to the school day to allow for theater/ instruction
- Planning and development of pilot residencies with teaching artists, teachers and social workers
- April-May 2022 six-session theater/SEL pilot residencies take place in third grades
- June third grade classes share performances and works-in-progress for teachers, other classes and caregivers
- SVE pilot program peer-to-peer roundtable reflection with third grade teachers, TAs, social workers and program evaluator

- Further development of evaluation process based on pilot classes and alignment of NYC Arts Blueprint theater benchmarks, CALT and DESSA assessments
- Network Management Team, Advisory Board and SVE team leaders review meeting and plan for Year Two year-long implementation in third grades
- Refinement of evaluation research design, instrument development and piloting, preliminary field analysis; Formative evaluation and reporting

Year Two 2022-23 Implementation in Third Grades

- October meetings to plan the 22 residency sessions (one session per class period), which will occur over the course of the school year. Meetings will be collaborative between SVE school teams that include teaching artists, third grade classroom teachers and social workers.
- 10 fall theater/SEL sessions take place
- Student theater presentations in December with caregiver feedback opportunities
- Fall curriculum dissemination development with Teaching Artists, teachers and social workers
- 12 winter/spring theater/SEL sessions take place
- Student theater presentations in June with caregiver feedback opportunities
- All third grades attend a spring professional theater production with their caregivers
- SVE peer-to-peer roundtable reflection with third grade teachers, teaching artists, social workers and program evaluator
- Ongoing CALT program evaluation and periodic DESSA assessment
- SVE panel presentation at the Arts in Education Roundtable Face to Face Conference in April and others TBD

- Spring curriculum dissemination plans and materials development with teaching artists, teachers and social workers
- Network Management Team, Advisory Board and SVE team leaders review meeting and plan for Year Three implementation in fourth grades
- Fourth Grade Step-Up: Third grade teachers and teaching artists share SVE program strategies and outcomes with fourth grade teachers to build interest and investment in next year's fourth grade program
- Ongoing development of SVE web site, summer meetings to organize dissemination of promising practices, lesson plans, videos and SVE resource guide for theater and SEL integration and trauma-informed teaching
- Ongoing data collection and analysis

Year Three 2023-24 Continuation in Fourth Grades

- October meetings to plan the 22 residency sessions (one session per class period), which will occur over the course of the school year. Meetings will be collaborative between SVE school teams that include teaching artists, fourth grade classroom teachers and social workers.
- 10 theater/SEL fall sessions take place
- Fall curriculum development with teaching artists, teachers and social workers
- Optional four-week SVE residencies for third grade students and teachers who participated in Year Two to continue to build and reinforce capacity to incorporate theater/SEL processes and strategies
- Student theater presentations in December with caregiver feedback opportunities
- 12 winter/spring theater/SEL sessions

- Student theater presentations in June with caregiver feedback opportunities
- All fourth grades attend a spring professional theater production
- SVE peer-to-peer roundtable reflection with fourth grade teachers, teaching artists, social workers and program evaluator
- Ongoing CALT program evaluation and periodic DESSA assessment
- Panel presentations at the Arts Education Partnership national conference and National Association of Social Workers
- Spring curriculum plans and materials development with teaching artists, teachers and social workers
- Network Management Team, Advisory Board and SVE team leaders review meeting and plan for Year Four implementation in fifth grades
- Fifth Grade Step-Up: Fourth grade teachers and teaching artists share SVE program strategies and outcomes with fifth grade teachers to build interest and investment in next year's fifth grade program
- Refinement of SVE web site and summer meetings to organize dissemination of lesson plans, videos and SVE resource guide for theater and SEL integration and trauma-informed teaching, and sharing of preliminary evaluation results
- Ongoing data collection and analysis

Year Four 2024-25 Final Year in Fifth Grades

- October meetings to plan the 22 residency sessions (one session per class period), which will occur over the course of the school year. Meetings will be collaborative between SVE school teams that include teaching artists, fifth grade classroom teachers, special education bridge program teachers, para-professionals and social workers

- 10 fall theater/SEL residencies take place in fifth grade classes
- 10 fall theater/SEL residencies take place in special education self-contained bridge classes
- Fall curriculum development with teaching artists, teachers and social workers
- Optional four-week residencies for students and teachers in third and fourth grades who participated in Year Two and Three to continue to build and reinforce capacity to incorporate theater/SEL processes and strategies
- Student theater presentations in December with caregiver feedback opportunities
- SVE presentations at United Federation of Teachers arts education conference, CASEL, and Educational Theater Association
- 12 winter/spring theater/SEL sessions take place in fifth grades and self-contained bridge classes
- Student theater presentations in June with caregiver feedback opportunities
- Spring curriculum plans and materials development with teaching artists, teachers and social workers
- All fifth grades attend a spring professional theater production
- SVE peer-to-peer roundtable reflection with fifth grade teachers, teaching artists, social workers and program evaluator
- March network meeting for principals, PWC Project Director, social workers with a fundraising workshop for principals to support SVE sustainability
- Network Management Team, Advisory Board and SVE team leaders review meeting and plan for SVE sustainability and growth of arts programs
- Culminating CALT program evaluation and integration of DESSA assessment and final evaluation report dissemination

- Final construction of SVE web site and summer meetings to organize dissemination of new lesson plans, videos, SVE resource guide for theater/SEL integration and trauma-informed teaching, and dissemination of SVE evaluation report
- Final analysis of the project, presentation of findings and publication of research report

Quality of Services Professional Development Timeline

Please note: Activities apply to four network schools unless noted.

Year One 2021-22 Network Planning, Professional Development and Pilot Residencies

- October-December 2021 needs and strengths assessment, class scheduling
- January/February 2022 orientation, SEL and theater professional development for educators
 - Principals – theater/SEL/ELA concept and practice - 2 hours
 - Third grade classroom teacher engagement theater/SEL – 4 hours
 - Teaching artists and PWC social workers participate in SEL workshops including peer exchanges – 3 hours

Year Two 2022-23 Implementation in Third Grades

- November NYCDOE citywide election day professional development institute with third grade teachers and teaching artists with assistance from PWC social workers - 6 hours
- January 2023 TA peer-to-peer exchange and professional development with PWC social workers and program staff – 4 hours
- January classroom teacher theater/SEL PD – 2 hours
- January network PD meeting for principals with PWC Project Director, school social work directors, program evaluator and PWC program staff – 2 hours

- June Fourth Grade Step-Up: Third grade teachers and teaching artists share SVE program strategies and outcomes with fourth grade teachers to build interest and investment in next year's fourth grade program – 2 hours

Year Three 2023-24 Continuation in Fourth Grades

- November NYCDOE citywide election day professional development institute with fourth grade teachers and teaching artists with planning assistance from PWC social workers – 6 hours
- January 2024 Teaching artist peer-to-peer exchange and professional development with PWC social workers and program staff - 4 hours
- January classroom teacher theater/SEL PD – 2 hours
- January network professional development meeting for principals with PWC Project Director, social work directors, program evaluator and PWC program staff – 2 hours
- June Fifth Grade Step-Up: Fourth grade teachers and reaching artists share SVE program strategies and outcomes with all fifth grade teachers and para-professionals to build interest and investment in next year's fifth grade program – 2 hours

Year Four 2024-25 Final Year in Fifth Grades

- November NYCDOE citywide election day professional development institute with all fifth grade teachers, special education bridge class teachers and teaching artists with planning assistance from PWC social workers – 6 hours
- January 2025 TA peer-to-peer exchange and professional development with social workers and PWC program staff - 4 hours
- January classroom and special education teacher theater/SEL professional development - 2 hours

- January network professional development meeting for principals with PWC Project Director, social work directors, program evaluators and PWC program staff – 2 hours
- Update on evaluation results and fundraising workshop for principals to support SVE sustainability

b. Adequacy of procedures for feedback and continuous improvement

PWC has built multiple opportunities for feedback into the SVE program design. Feedback will be obtained through meetings of Network Management Team and Advisory Board as well as regular meetings of the SVE teams. In addition, all professional development workshops will include a session on sharing feedback, soliciting suggestions for improvement, and developing strategies to address obstacles. The evaluator will provide feedback through quarterly in-person meetings, ongoing discussions via phone and internet, yearly reports, regular interim reports, and participate in PWC conferences.

c. Adequacy of ensuring high-quality products and services

SVE has systems in place to ensure that its services are of the highest quality. The highly experienced SVE Arts Coach will oversee the program’s arts components, ensuring they are engaging, effective and informed by research. The SEL aspects of the program will be shaped by on-site social workers who have extensive experience working with children who have experienced trauma and loss. School day teachers will know how best to implement these practices in classrooms of 20+ students. The program evaluator will also provide ongoing feedback over the length of the program, driving continuous program improvement. The materials that SVE will develop will have the input of these groups to ensure they foster active, purposeful learning, and will be vetted by the SVE Project Director before dissemination. Each lesson plan will include objectives for student learning, teaching/learning activities and strategies to check student

understanding. They will be aligned with appropriate standards, including the New York City Blueprint for the Arts and the Priority Learning Standards for English Language Arts (ELA), and will be designed to improve their SEL competencies. SVE has budgeted for a Director of Communications who will have expertise in the development and distribution of high quality lesson plans and program materials.

d. Involvement of a diversity of perspectives

To ensure that a diversity of perspectives and experiences are brought into SVE, the program will establish an Advisory Board that will include school principals/designees, Project Director, key program staff, school day teachers, parent/family members, community members, including local business people. Members of the Board will work together on an ongoing basis to review data and ensure that SVE programs and services are effectively supporting student and family development. It is particularly important that members of the Brownsville community take an active role in shaping the program to meet local needs and advance student interests. The Advisory Board will also help the program access local resources and develop sustainability strategies.

6. Quality of Program Evaluation

The evaluation will employ an Impact Study with a quasi-experimental design (according to What Works Clearinghouse Evidence Standards) and an Implementation Study, as components of a systematic mixed-method investigation with quantitative and qualitative approaches to data collection and analysis. All implementation and outcome variables in the evaluation will be matched with the program activities and objectives described in this application narrative and logic model. Results from the Impact Study will determine if the program has an effect on students' theater achievement (Objective 2.1) and improved SEL skills (Objective 2.2). The mixed-method study will investigate educators' implementation of integrated theater practices (Objective 1),

curriculum development (Objective 3), and dissemination strategies (Objective 4). The Implementation Study will measure the fidelity of program implementation and ensure that regular and continuous feedback is provided to PWC. Qualitative approaches will be invaluable for interpreting and validating the Impact Study model and ensuring that the program is achieving its objectives.

Impact Study: The Impact Study will examine the impact of SVE on students' acquisition of theater and SEL skills. The impact model will control for grade and type of teacher (arts, subject, classroom). Research questions for the Impact Study will include: (1) What is the impact of 3 years of SVE participation on students' theater achievement? (2) What is the impact of three years of SVE participation on students' SEL skills? The data source for the Impact Study will be DESSA and CALT assessments. Scores of students who fully participated in Years Two through Four (grades 3, 4 and 5) will be compared with new students who only participated for 1 year (students who were new to the schools in grade 5), thereby comparing three years of exposure vs. one year of exposure. The impact model, sample selection and data collection process will be refined during the initial planning year.

Mixed-Method Study: Valid and reliable performance data on program outcomes will be gathered and analyzed through a mixed-method study, with combined quantitative and qualitative approaches. The evaluation will use the DESSA to assess development of SEL skills. DESSA is a 72-item standardized, norm-referenced rating scale that assesses eight social and emotional competencies. The developers report high test-retest reliability (.94) and inter-rater reliability (.80). The developers also report strong criterion and construct validity.¹⁸

The CALT observational protocol will assess students' theater achievement and teacher implementation of SVE instruction. The CALT system was developed by Dr. Horowitz and

applied in multiple USDOE AEMDD, PDAE, and i3 evaluations. CALT yields detailed quantitative and qualitative data on program goals. Details of the development of CALT are in the VSA publication *The Contours of Inclusion*.¹⁹ The observation protocol was first presented at the American Evaluation Association conference in November 2007.²⁰ The CALT system will be used for at least 35 classroom observations per year and will take place throughout the school year. Achievement indicators on the CALT will be based on a content analysis of program materials and exploratory observations, ensuring content validity. The evaluation team will conduct an inter-rater reliability study during the program's first implementation year, with field researchers observing and rating achievement in the same classes. Previous reliability studies have provided inter-rater reliability estimates of $r = .87$ and $r = .91$.

Other instruments will include: (1) surveys of participating teachers, teaching artists, and school-based administrators (Likert-type scales, descriptive data, and open-ended questions); (2) interviews with teachers, teaching artists, school-based and PWC administrators and staff; (3) observations of classroom instruction, professional development (PD), planning meetings and other program activities; and (4) content analysis of program materials and students' work. Survey items will be drawn from the evaluator's library, with demonstrated validity and reliability.²¹ Surveys will be administered twice a year, in fall and spring.

Implementation Study: A hierarchical fidelity measure will be developed based upon the project's logic model and management plan. The evaluator will follow the fidelity measure guidelines employed in their i3 evaluation with USDOE technical assistance. All implementation components, such as institutes, professional development workshops, peer-to-peer exchanges, school team meetings, residencies and classroom instruction, and summer meetings will be assigned a score at three levels: classroom/teacher, school site, and program. Data sources for the

fidelity measure will include program records of professional development workshops and teaching artist visits/communication, professional development attendance data, classroom/professional development observations, and content analysis of digital materials. The evaluator's proprietary ArtsResearch data analysis software platform will compile real-time fidelity data. The fidelity scores at the three levels will be reported back to the program on an ongoing basis for monitoring successful program implementation. The scores will also guide evaluator site visits.

The fidelity measure will be refined during the first grant year, in collaboration with program staff. The preliminary fidelity measure model calls for a teacher/classroom score of 1 for attending all PD and 0 for missing a professional development, a score of 1 for participating in 80% of classroom residency instruction, and a score of 1 for a theater presentation and 0 for not holding a presentation. Each teacher/classroom will then be assigned a mean score (that can range from 0 to 1). A mean score across all teachers above .75 would indicate acceptable program implementation necessary for a program effect. The fidelity scores can then also be calculated for each school and for the overall program, in order to provide implementation analysis that can be used for program improvement and scaling development.

The evaluation of implementation will seek to answer these questions: (1) What is the overall fidelity of implementation for the SVE intervention of Years 2 through 4? (2) What is the fidelity of implementation for each SVE program component? (3) What are the most effective program components and how can the program be improved? (4) What were the barriers to successful implementation at the program, school and classroom levels?

Mixed-method analysis will investigate causal relationships among implementation, professional development, instructional, and student development variables, as measured by

DESSA and CALT. Regression analysis will determine the best predictors (among implementation, professional development and instructional variables) for student development in theater and SEL. Analysis will also examine the relationship between SEL scores and theater achievement, and determine whether success in theater achievement predicts improvement in SEL. Systematic qualitative analysis using NVivo software will seek to triangulate data from different types of participants and sites, identifying common or contradictory patterns, to help refine and validate the causal model, as well as provide qualitative data for ongoing formative assessment. The evaluation process is designed to provide consistency among program goals, objectives, components, and evaluation methods, instrumentation and analysis.

The evaluator and PWC staff will have quarterly in-person meetings to discuss program implementation challenges and successes, with continual discussion via phone and internet. The evaluator's proprietary software will provide continual implementation data that will be accessible to program staff, in order to adjust the program as needed.

The evaluation data will be rich and detailed and will provide guidance for others to replicate or develop similar programs. Dr. Horowitz will prepare yearly reports, regular interim reports, and participate in PWC conference and web-based dissemination strategies, in addition to responding to USDOE reporting requirements. Evaluation reporting will provide detailed description of the program settings, participants and methods, as well as results of the mixed-method analysis. PWC and Dr. Horowitz will seek to inform the general education, SEL and arts education communities about the evaluation findings so that others may employ program components, concepts, and evaluation methods. Dr. Horowitz will present the research at national conferences, such as ASCD, AERA, AEA, APA and CASEL.

¹NYC Dept. of Education Data at a Glance <https://www.schools.nyc.gov/about-us/reports/doe-data-at-a-glance>

²New York State Education Department: NYC Geographic District #23 Data <https://data.nysed.gov/profile.php?instid=800000043733>

³Citizens Committee for the Children of NY: Keeping Track Online, The Status of New York City Children <https://data.cccnewyork.org/riskranking#?domain=1249&year=25>

⁴NYC Department of Education 2019-20 School Quality Snapshots for 23K165, 23K446, 23K298, and 23K284 <https://tools.nycenet.edu/snapshot/2020/>

⁵NYC Health COVID-19 Data: Neighborhood Data Profiles <https://www1.nyc.gov/site/doh/covid/covid-19-data-neighborhoods.page>

⁶NYC Housing Authority: Data on Developments <https://www1.nyc.gov/site/nycha/about/developments.page>

⁷Georgetown University: Discovery and Impact “COVID-19 Has Harmful Effects on Children in Low-Income Families, Researchers Find” <https://www.georgetown.edu/news/covid-19-has-harmful-effects-on-children-in-low-income-families-researchers-find>

⁸The 74: “New Data Suggest Pandemic May Not Just Be Leaving Low-Income Students Behind; It May Be Propelling Wealthier Ones Even Further Ahead” <https://www.the74million.org/article/new-data-suggests-pandemic-may-not-just-be-leaving-low-income-students-behind-it-may-be-propelling-wealthier-ones-even-further-ahead/>

⁹McKinsey & Company: “COVID-19 and student learning in the United States: The hurt could last a lifetime” <https://www.mckinsey.com/industries/public-and-social-sector/our-insights/covid-19-and-student-learning-in-the-united-states-the-hurt-could-last-a-lifetime#>

¹⁰ Inoa, R., Weltsek, G. & Tabone, C. (2014). “A study on the relationship between theater arts and student literacy and mathematics achievement”. *Journal for Learning through the Arts: A Research Journal on Arts Integration in Schools and Communities*. v10 n1 2014

¹¹Greenfader, C.M., Brouillete L, Farkas, G. “Effect of Performing Arts on the Oral Language Skills of Young English Learners”. (October 2014). *Reading Research Quarterly Vol. 50 Issue 2 p. 185-203*.

¹²DeBettignies, B.H, Goldstein, T.R. (2019) “Improvisational Theater Classes Improve Self-Concept”. *Psychology of Aesthetics, Creativity and the Arts*. 14(4), 451–461.

¹³Usakli, Hakan (April 2018) “Drama Based Social Emotional Learning”. *Global Research in Higher Education*. 1(1):1

¹⁴Hawkins, J.D., Kosterman, R., Catalano, R.F., Hill, K.G., & Abbott, R.D. (2008). "Effects of social development intervention in childhood 15 years later." *Archives of Pediatrics & Adolescent Medicine*, 162(12), pp.1133-1141.

¹⁵Durlak, J., Weissberg, R.P., Dymnicki, A.B., Taylor, R.D., & Schellinger, K.B. (2011). “The Impact of Enhancing Students’ Social and Emotional Learning: A Meta-Analysis of School-Based Universal Interventions”. *Child Development*, 82(1), 405-432.

¹⁶Pacific Standard: “Arts Education Reduces Stress Level of Low-Income Students”.

<https://psmag.com/news/arts-education-reduces-stress-level-of-low-income-students#.fi00w8wuo>

¹⁷Edutopia: “How to Close the Achievement Gap: Arts Education”

<https://www.edutopia.org/blog/art-education-closing-achievement-gap-anne-obrien>

¹⁸LeBuffe, P. A., Shapiro, V. B., & Naglieri, J. A. (2014). “The Devereux Student Strengths Assessment (DESSA)”. *Journal of Applied Developmental Psychology, 55* (*Journal of Benefit-Cost Analysis 6 2015*)

¹⁹Horowitz, R. (2008) “What You See is What You Get: Development of an Observational Strategy”. *Contours of Inclusion: Frameworks and Tools for Evaluating Arts in Education*.

²⁰Horowitz, R. (2007). “A Model and Instrumentation for Evaluating Arts Programs”. *American Evaluation Association* Nov. 2007

²¹Horowitz, R. (2006). “Connections: The Arts and Cognitive, Social and Personal Development”. *Dana Foundation*.

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PARTNERSHIP WITH CHILDREN INC
299 BROADWAY STE 1300
NEW YORK NY 10007-1932



005743



Dear Taxpayer:

This is in response to your Dec. 05, 2012, request for information regarding your tax-exempt status.

Our records indicate that you were recognized as exempt under section 501(c)(3) of the Internal Revenue Code in a determination letter issued in March 1936.

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

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

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



Department of the Treasury
Internal Revenue Service

Notice 1155 (CG/EN/SP)

Disaster Relief from the IRS

If you have been impacted by the recent disaster in your area and are unable to meet your tax obligations, the IRS may be able to assist with payment and filing extensions, and if qualified, with an expedited tax refund for casualty losses. Please call the IRS Disaster Hotline at 1-866-562-5227 to find out what type of administrative tax relief is available.

For assistance in calculating any disaster loss, please call 1-800-829-3676 and order Publication 2194, Disaster Resource Guide for Individuals and Businesses. If you have access to the Internet you may log on to www.irs.gov and use the keyword "disaster" to view additional information.

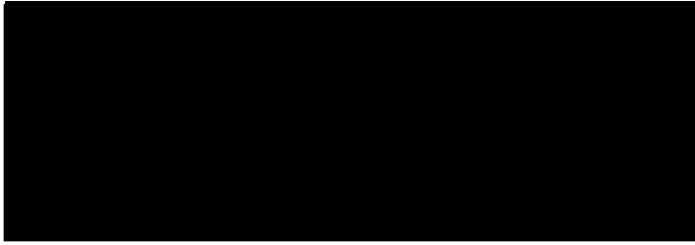
Aviso 1155

Alivio de Desastre por parte del IRS

Si usted ha sido impactado por el reciente desastre en su área y no ha podido cumplir con sus obligaciones tributarias, el IRS podría ayudarle a extender el término para el pago y la presentación, y si califica, con un reembolso rápido del impuesto por las pérdidas fortuitas. Por favor llame a la Línea de Emergencia del IRS al 1-866-562-5227, para averiguar qué tipo de alivio administrativo tributario está disponible.

Para ayudarle a calcular cualquier pérdida fortuita, por favor llame al 1-800-829-3676, y ordene la Publicación 2194, Disaster Resource Guide for Individuals and Businesses (Guía de recursos en casos de desastres para personas y negocios), en inglés. Si usted tiene acceso al Internet conéctese con la página del IRS en www.irs.gov, y use la palabra clave "desastre" (*disaster*), para ver la información adicional.

OGDEN UT 84201-0038



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CUT OUT AND RETURN THE VOUCHER AT THE BOTTOM OF THIS PAGE IF YOU ARE MAKING A PAYMENT,
EVEN IF YOU ALSO HAVE AN INQUIRY.



Proposal to the U.S. Department of Education's Assistance for Arts Education Program

Submitted by Partnership with Children

Documentation and Certification of LEA Eligibility

Partnership with Children had reviewed the SAIPE School District Estimates for 2019 which show that the New York City School District, which we propose to serve, meets the requirement that at least 20% of families served by the school district fall below the poverty line. Using the SAIPE data, the calculation is as follows:

Estimated number of relevant children 5 to 17 years old in poverty who are related to the householder (259,012) divided by the estimated population ages 5-17 (1,193,045) = 21.7% of children in our targeted school district live below the poverty line.

**Student Voice & Engagement (SVE) Program:
Logic Model Year 2 - Year 4**

NEED: NYC District 23 students do not receive adequate arts education, in particular theater education; and the same students will need SEL programming to engage them and help them heal from the disproportionate trauma of Covid-19 in their communities, while advancing NYS and NYC educational benchmarks.

Year 1: Planning and Pilot Program Implementation
Years 2 - 4: Program Implementation, Dissemination & Outreach

AAEDD PROGRAM COMPONENT and SVE GOAL	INPUTS	SERVICES	OUTPUTS	OUTCOMES
<p>Professional Development for Arts Educators, Teachers and Principals:</p> <p>School educators (principals, teachers, teaching artists, PWC support staff) will build their capacity and improve their ability to provide theater/SEL informed instruction.</p>	<p>PWC Social Workers with SEL & Trauma Expertise</p> <p>Teaching Artists with Theater Expertise</p> <p>District 23 Teachers & Administrators</p> <p>Consultant Experts on Trauma/SEL, Healing Arts, Theater</p>	<p>Provide 14 hours of PD per year for educators, including:</p> <ul style="list-style-type: none"> • November PD institute day with teachers and teaching artists, with planning assistance from social workers • January classroom teacher theater/SEL PD • January TA peer-to-peer exchange and PD with PWC social workers and program staff • January network PD meeting for principals with PWC Project Director, school social work directors and PWC program staff 	<p>90% of educators will complete 75% or more of the total professional development hours offered each year for their type of position.</p> <p>75% of educators implement new integrated theater practices each year designed to improve SEL in their classrooms.</p>	<p>School educators will build their capacity and improve their ability to provide theater/SEL informed instruction beginning in third grade.</p>
<p>Development of Arts-Based Accessible Instructional Materials:</p> <p>SVE will develop a high quality array of accessible, arts-based materials that will improve the quality of theater/SEL classroom instruction.</p>	<p>SVE School Teams: Principals, PWC Social Workers, Teaching Artists, District 23 Teachers</p> <p>Culturally Diverse Theater Curriculum Materials, SEL Materials & Trauma-Informed Healing Arts Materials</p>	<p>The SVE school team meets in the fall, spring and summer (at least 8 hours total) to collect, review, and edit lesson plans, videos, and unit plans for dissemination within PWC network schools and all PWC schools, and for national dissemination</p>	<p>Educators will develop six unit plans and lesson plans each year in each of the four network schools</p>	<p>SVE educators will develop theater/SEL classroom materials in each school</p>
<p>Development of Arts-Based Educational Programming:</p> <p>Program will target a cohort of students as they advance through Grades 3-5, thereby improving critical theater skills, SEL competencies, and cognitive skills that will help them recover from challenges related to COVID-19 and thrive in school.</p>	<p>SVE School Teams</p> <p>Local Cultural Institutions</p> <p>Works by Culturally Diverse Theater Artists</p>	<ul style="list-style-type: none"> • TA theater/SEL residencies: 10 fall sessions; 12 winter/spring sessions will be co-planned by teaching artists and teachers (22 sessions total, one session per class period) • Students attend spring professional theater productions at local cultural institutions • Students supported to create theater presentations in December and June with caregiver feedback 	<p>50% of students will demonstrate improved student theater achievement in Year 2 and 75% of students will demonstrate improved theater achievement in Years 3 and 4.</p> <p>75% of students will demonstrate increased engagement and motivation</p> <p>50% of student will demonstrate improved SEL skills in Year 2 and 75% of student demonstrate improved SEL skills in Years 3 and 4</p>	<p>Improved student achievement of NYC Arts Blueprint theater benchmarks</p> <p>Improved student achievement of core SEL competencies.</p>
<p>Dissemination of Instructional Materials and Community and National Outreach to Strengthen and Expand Partnerships:</p> <p>Theater/SEL practices developed by SVE will be shared and disseminated throughout the country to provide new approaches to classroom instruction.</p>	<p>SVE School Teams</p> <p>SVE Curriculum Materials</p> <p>Website Development</p> <p>Evaluation Findings and Report</p>	<ul style="list-style-type: none"> • Summer meetings to organize dissemination of lesson plans, videos and SVE resource guide • Refinement of SVE web site • Presentations to relevant national and local groups in the arts, education, SEL and social work fields 	<p>Presentations on SVE practices and findings across 7 influential websites and 2 conferences per year. Additionally, dissemination of resource guide through 10 outlets in Year 4.</p>	<p>Share the growing archive of SVE lesson plans and videos with educators, teaching artists, social workers, public school social work support organizations, and higher education.</p>

Partnership with Children STUDENT VOICE AND ENGAGEMENT Crosswalk Chart

Theater NYC Theater Benchmarks Grades 3-5 (Primary Target)	Social Emotional Learning NYS Social Emotional Learning Benchmarks and DESSA Scale Benchmarks (Primary Target)	English Language Arts NYC Priority ELA Standards Grades 3-5 (Secondary Target)
<p>Students continue to activate and expand their imaginations, and explore the analytical, concentration and process skills associated with acting</p> <ul style="list-style-type: none"> • Contribute responsibly to ensemble efforts; collaborate with others • Demonstrate sensitivity to emotional and physical safety of self and others 	<p>Develop self-awareness and self-management skills essential to success in school and in life.</p> <p style="padding-left: 20px;">Identify and manage one’s emotions and behavior</p> <ul style="list-style-type: none"> - Recognize and describe emotions and how they are linked to behavior (K-3) - Demonstrate control of impulsive behavior (K-3) - Describe a range of emotions and the situations that cause them (4-5) - Describe and demonstrate ways to express emotions in a constructive manner (4-5) - Demonstrate control of behaviors that interfere with time on task (4-5) <p>Demonstrate ethical decision-making skills and responsible behaviors in personal, school, and community contexts</p> <p style="padding-left: 20px;">Consider ethical, safety, and societal factors in making decisions</p> <ul style="list-style-type: none"> - Explain why acts that hurt others are wrong (K-3) - Identify social norms and safety considerations that guide behavior (K-3) - Demonstrate the ability to respect the rights of self and others (4-5) - Demonstrate knowledge of how social norms affect decision making and behavior (4-5) <p>DESSA:</p> <p>Self-Awareness: A child’s realistic understanding of her/his strengths and limitations and consistent desire for self-improvement.</p> <ul style="list-style-type: none"> - Ask questions to clarify what he/she did not understand - Describe how he/she was feeling - Show awareness of her/his personal strengths <p>Self-Management: A child’s success in controlling his or her emotions and behaviors, to complete a task or succeed in a new or challenging situation.</p> <ul style="list-style-type: none"> - Pay attention 	<p>Prepare for and participate effectively in a range of conversations and collaborations with diverse partners; express ideas clearly and persuasively, and build on those of others</p> <ul style="list-style-type: none"> • Listen and respond to others by building on ideas and connecting comments of multiple people • Explain their own ideas and understanding of the discussion; consider individual differences when communicating with others

	<ul style="list-style-type: none"> - Wait his/her turn - Focus on a task despite a problem or distraction - Think before he/she acted - Accept another choice when his/her first choice is unavailable - Stay calm when faced with a challenge - Adjust well to changes in plans <p>Social Awareness: A child’s capacity to interact with others in a way that shows respect for their ideas and behaviors, recognizes her/his impact on them, and uses cooperation and tolerance in social situations.</p> <ul style="list-style-type: none"> - Get along with different types of people - Act respectfully in a game or competition - Respect another person’s opinion - Contribute to group efforts - Resolve a disagreement - Cooperate with peers or siblings 	
<p>Students participate in group and solo rehearsals and performances, demonstrating self-discipline and ability to work collaboratively</p>	<p>Develop self-awareness and self-management skills essential to success in school and in life</p> <p>Demonstrate skills related to achieving personal and academic goals</p> <ul style="list-style-type: none"> - Identify goals for personal behavior progress, achievement, or success (K-3) - Describe the steps in setting and working toward goal achievement (4-5) - Monitor progress on achieving a short-term personal goal (4-5) <p>Use social awareness and interpersonal skills to establish and maintain positive relationships</p> <p>Recognize the feelings and perspectives of others</p> <ul style="list-style-type: none"> - Use listening skills to identify the feelings and perspectives of others (K-3) - Recognize that others may experience situations differently from oneself (K-3) - Identify verbal, physical, and situational cues that indicate how others may feel (4-5) - Describe the expressed feelings and perspectives of others (4-5) <p>Recognize individual and group similarities and differences</p>	<p>Communicate how and why information presented in a variety of ways helps to provide insight into the development of plot or character development</p>

	<ul style="list-style-type: none"> - Describe positive qualities in others (K-3) - Demonstrate how to interact positively with those who are different from oneself (4-5) <p>Use communication and social skills to interact effectively with others</p> <ul style="list-style-type: none"> - Identify ways to work and play well with others (K-3) - Demonstrate adaptability and appropriate social behavior at school (K-3) - Analyze ways to work effectively in groups (4-5) <p>Demonstrate the ability to prevent, manage, and resolve interpersonal conflicts in constructive ways</p> <ul style="list-style-type: none"> - Identify approaches to resolving conflicts constructively (K-3) - Describe causes and consequences of conflicts (4-5) - Apply constructive approaches in resolving conflicts (4-5) <p>DESSA</p> <p>Relationship Skills: A child’s consistent performance of socially acceptable actions that promote and maintain positive connections with others.</p> <ul style="list-style-type: none"> - Show appreciation for others - Attract positive attention from peers - Attract positive attention from adults - Express concern for another person - Make a suggestion or request in a polite way - Offer to help somebody - Respond to another person’s feelings <p>Personal Responsibility: A child’s tendency to be careful and reliable in her/his actions and in contributing to group efforts.</p> <ul style="list-style-type: none"> - Serve an important role at home or school - Encourage positive behavior in others - Prepare for school, activities, or upcoming events - Act as a leader in a peer group - Get things done in a timely fashion - Show care when doing a project or school work <p>Self-Management (see above)</p> <p>Social Awareness (see above)</p>	
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<p>Students apply imaginative, analytical and process skills to the creation of original dramatic works</p> <ul style="list-style-type: none"> • Write monologues and dialogue in script form • Create and write characters from current events and their own imaginations • Reflect and critique their own work and others in a productive respectful way 	<p>Use social awareness and interpersonal skills to establish and maintain positive relationships</p> <p>Recognize the feelings and perspectives of others</p> <ul style="list-style-type: none"> - Recognize that others may experience situations differently from oneself (K-3) - Identify verbal, physical, and situational cues that indicate how others may feel (4-5) - Describe the expressed feelings and perspectives of others (4-5) <p>Demonstrate ethical decision-making and responsible behaviors in personal, school, and community contexts</p> <p>Apply decision-making skills to deal responsibly with daily academic and social situations</p> <ul style="list-style-type: none"> - Identify a range of decisions that students make at school and at home (K-3) - Make positive choices when interacting with classmates (K-3) - Identify and apply the steps of systematic decision making (4-5) - Generate alternative solutions and evaluate their consequences for a range of academic and social situations (4-5) <p>DESSA</p> <p>Goal-Directed Behavior: A child's initiation of, and persistence in completing, tasks of varying difficulty.</p> <ul style="list-style-type: none"> - Keep trying when unsuccessful - Take steps to achieve goals - Try to do his/her best - Seek out additional knowledge or information - Take an active role in learning - Do things independently - Show creativity in completing a task - Seek out challenging tasks - Work hard on projects <p>Personal responsibility (see above)</p> <p>Self Awareness (see above)</p>	<p>Determine central ideas or themes of a text and analyze their development; summarize the key supporting details</p> <ul style="list-style-type: none"> • Use and synthesize the details presented in the beginning, middle and end of a story to identify the lessons learned/moral of the text.
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<p>Connect theater to personal experience, community and society through an exploration of themes, culture and history.</p> <ul style="list-style-type: none"> Recognize that theater can come from a different time and culture and can teach lessons about our lives and ourselves. Share theater learning through performances for school, families and communities. 	<p>Develop self-awareness and self-management skills essential to success in school and in life</p> <p>Recognize personal qualities and external supports</p> <ul style="list-style-type: none"> Describe one’s likes, dislikes, needs, wants, strengths, challenges, and opinions. (K-3) Identify family, peer, school, and community strengths and supports. (K-3) Describe personal strengths/skills and interests that one wants to develop. (4-5) Explain how family members, peers, school personnel, and community members can support responsible behavior and school success. (4-5) <p>Use social awareness and interpersonal skills to establish and maintain positive relationships</p> <p>Recognize individual and group similarities and differences</p> <ul style="list-style-type: none"> Describe the ways that people are similar and different (K-3) Identify differences among, and contributions of, various social and cultural groups (4-5) <p>Demonstrate ethical decision-making skills and responsible behaviors in personal, school and community contexts.</p> <p>Contribute to the well-being of one’s school and community</p> <ul style="list-style-type: none"> Identify and perform roles that contribute to one’s classroom (K-3) Identify and perform roles that contribute to one’s family (K-3) Identify and perform roles that contribute to the school community (4-5) Identify and perform roles that contribute to one’s local community (4-5) <p>DESSA</p> <p>Optimistic Thinking: A child’s attitude of confidence, hopefulness, and positive thinking regarding herself/himself, her/his life situations in the past, present and future.</p> <ul style="list-style-type: none"> Express high expectations for himself/herself Say good things about the future Say good things about herself/himself 	<p>Write informative explanatory texts to examine and convey complex ideas and information clearly. This may include personal, cultural, and thematic connections</p>
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	<ul style="list-style-type: none"> - Carry self with confidence - Look forward to classes or activities at school <p>Decision Making: A child’s approach to problem solving that involves learning from others and from her/his own previous experiences, using her/his values to guide her/his action, and accepting responsibility for her/his decisions.</p> <ul style="list-style-type: none"> - Learn from experience - Show the ability to decide between right and wrong - Use available resources (people or objects) to solve a problem - Show good judgment - Seek advice - Accept responsibility for actions <p>Self-Awareness (see above) Social Awareness (see above)</p>	
<p>Connecting theater to the arts and other disciplines – i.e., Language Arts and Social Studies</p> <ul style="list-style-type: none"> • Use literature as the basis to create student performed scenes and monologues • Create first-person fictional character biographies or original student work • Create a talk-show with interviews of characters in contemporary life exploring motivations and characterizations 	<p>Use social awareness and interpersonal skills to establish and maintain positive relationships</p> <p>Recognize the feelings and perspectives of others</p> <ul style="list-style-type: none"> - Recognize that others may experience situations differently from oneself (K-3) - Identify verbal, physical, and situational cues that indicate how others may feel (4-5) - Describe the expressed feelings and perspectives of others (4-5) <p>Develop self-awareness and self-management skills essential to success in school and in life</p> <p>Demonstrate skills related to achieving personal and academic goals</p> <ul style="list-style-type: none"> - Identify goals for personal behavior progress, achievement, or success (K-3) - Describe the steps in setting and working toward goal achievement (4-5) - Monitor progress on achieving a short-term personal goal (4-5) <p>DESSA: Decision making (see above) Personal responsibility (see above) Goal-directed behavior (see above)</p>	<p>Integrate and evaluate information presented in diverse media and formats (including visual, quantitative and oral) including a speaker’s point of view, reasoning and use of evidence and rhetoric.</p> <ul style="list-style-type: none"> • Listen to the speaker and identify the point/idea the speaking is making/sharing • Ask and answer questions to help with understanding of what the speaker has to say and why they are saying that (point of view)

<p>Students explore theater organizations and companies through in-school residencies aligned with the theater curriculum</p> <ul style="list-style-type: none"> • Participate in short- and long-term residencies that are integrated into the school day 	<p>DESSA : Optimistic Thinking (see above) Relationship skills (see above)</p>	

DRAFT



P.S. 165
76 Lott Avenue
Brooklyn, NY. 11212
Phone (718) 495-7759 Fax (718) 345-8255
Mr. Jason Rivers, Principal
Naisha Webster, Assistant Principal
Gina Nolan-Bosmond, Assistant Principal

Dear Colleague,

I am writing to offer my sincere support and enthusiastic recommendation of Partnership with Children, Inc. for the US Department of Education Assistance for Arts Education grant to provide the Student Voice and Engagement (SVE) program at PS 165. My experience working with Partnership with Children over the past five years has been productive and rewarding; their staff and services are truly part of the fabric of our school.

In 2015, PS 165 received a Renewal School and Community School award from the NYC DOE. At that time, we selected Partnership with Children as our lead CBO based on the power of their model and the commitment of their staff. Since then we have been impressed at every level by the professionalism, dedication, and experience of the staff at Partnership with Children – both in our school and throughout the organization. They go above and beyond to support our community in a variety of realms including, but not limited to social-emotional support services, attendance improvement strategies, family outreach and engagement, enrichment programs, special events, technology integration and health initiatives.

Working together with an outside organization to transform a school into a community school model is no easy task. It requires that all the parties are focused on the same goals, establish and maintain excellent communication, and work creatively to adapt to challenges and multiple simultaneous priorities. The Partnership with Children staff demonstrate all of these qualities as they work together with our PS 165 teachers, staff, administration, students, families and other community partners. We feel incredibly lucky to be partners in this transformative work and look forward to continuing to achieve our shared goals and build our community school together for many years to come.

It is without any reservation that I recommend Partnership with Children for the US Department of Education Assistance for Arts Education grant.



THE DR. BETTY SHABAZZ ELEMENTARY SCHOOL
Cindy A. Casseus, Principal

Doreen Gordon, Assistant Principal
Scholanda Miller, Community School Director
P.S. 298

85 Watkins Street Brooklyn, New York 11212
Direct: 718.495.7793 Fax: 718.566.8770 E-mail: 23K298@schools.nyc.gov Website: ps298.org



March 16, 2021

Dear Colleague,

I am writing to offer my sincere support and enthusiastic recommendation of Partnership with Children, Inc. for the US Department of Education Assistance for Arts Education grant to provide the Student Voice and Engagement (SVE) program at PS 298. My experience working with Partnership with Children over the past five years has been productive and rewarding; their staff and services are truly part of the fabric of our school.

In 2015, PS 298 received a Renewal School and Community School award from the NYC DOE. At that time, we selected Partnership with Children as our lead CBO based on the power of their model and the commitment of their staff. Since then we have been impressed at every level by the professionalism, dedication, and experience of the staff at Partnership with Children – both in our school and throughout the organization. They go above and beyond to support our community in a variety of realms including, but not limited to social-emotional support services, attendance improvement strategies, family outreach and engagement, enrichment programs, special events, technology integration and health initiatives.

Working together with an outside organization to transform a school into a community school model is no easy task. It requires that all the parties are focused on the same goals, establish and maintain excellent communication, and work creatively to adapt to challenges and multiple simultaneous priorities. The Partnership with Children staff demonstrate all of these qualities as they work together with our PS 298 teachers, staff, administration, students, families and other community partners. We feel incredibly lucky to be partners in this transformative work and look forward to continuing to achieve our shared goals and build our community school together for many years to come.

It is without any reservation that I recommend Partnership with Children for the US Department of Education Assistance for Arts Education grant.

Sincerely,



Citizenship Pride Respect



LIKE US ON Facebook: PS298 Dr. Betty Shabazz School
FOLLOW US ON Twitter 298SHABAZZ
www.PS298.connectwithkids.com

Keva Pitts-Girard, Principal
Keisha Ferguson, Asst. Principal
Nadya LaBorde-Williams, Asst. Principal
Kimberly Cason, Parent Coordinator
Alex Teitel, Community School Director



213 Osborn Street

Brooklyn, NY 11212
Phone # 718.495.7791

Dear Colleague,

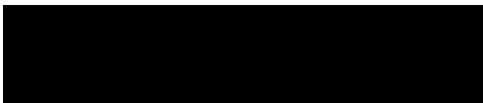
I am writing to offer my sincere support and enthusiastic recommendation of Partnership with Children, Inc. for the U.S. Department of Education Assistance for Arts Education grant to provide the Student Voice and Engagement (SVE) program at PS 284. My experience working with Partnership with Children over the past five and a half years has been productive and rewarding; their staff and services are truly part of the fabric of our school.

In 2015, PS 284, the Gregory “Jocko” Jackson School of Sports, Art and Technology (GJS) received a Renewal School and Community School award from the DOE. At that time, we selected Partnership with Children as our lead CBO based on the power of their model and the commitment of their staff. Since then we have been impressed at every level by the professionalism, dedication, and experience of the staff at Partnership with Children – both in our school and throughout the organization. They go above and beyond to support our community in a variety of realms including, but not limited to social-emotional support services, attendance improvement strategies, family outreach and engagement, enrichment programs, special events, technology integration and health initiatives.

Working together with an outside organization to transform a school into a community school model is no easy task. It requires that all the parties are focused on the same goals, establish and maintain excellent communication, and work creatively to adapt to challenges and multiple simultaneous priorities. The Partnership with Children staff demonstrate all of these qualities as they work together with our GJS teachers, staff, administration, students, families and other community partners. We feel incredibly lucky to be partners in this transformative work and look forward to continuing to achieve our shared goals and build our community school together for many years to come.

It is without any reservation that I recommend Partnership with Children for the U.S. Department of Education Assistance for Arts Education grant.

Sincerely,



Keva Pitts-Girard
Principal, PS 284, the Gregory “Jocko” Jackson School of Sports, Arts & Technology



today?

Who are you going to help

Like us on Facebook/Instagram/Twitter @

GJS 284

PR/Award # S351A210088

Page e30

DIRECTOR OF PROGRAMS / SCHOOL-BASED SERVICES / NON-PROFIT MANAGEMENT

Over 20 years of experience working as a teacher, social worker, and non-profit administrator
Comprehensive knowledge in strategically combining social services, arts, and education
Well-developed ability to balance opposing demands while maintaining attention to detail and an eye on the bottom line
Thirteen years culture-setting in innovative, arts-based, youth development organizations
Extensive experience producing and directing performances – both culminating annual events and non-profit fundraisers

NON-PROFIT EXPERIENCE

Partnership with Children 9/15-present
New York, NY Program Director

- Hire, train, and provide weekly structured clinical and administrative supervision to a team of four Community School Directors, 4 Social Work Directors, 4 Social Workers, and 4 Family Outreach Coordinators; training facilitation includes De-escalation and the 4 Steps to Calming Body & Brain for Teachers and Paraprofessionals, Termination & Endings, Building a Comprehensive Education Plan with your Community School Team
- Cultivate and maintain collaborative relationships with key stakeholders including school principals, school staff, and caregivers; develop staff's ability to integrate into and engage with school culture; foster positive relationships with the school community
- Implement Community School Initiative and Partnership with Children programs with fidelity
- Monitor and improve program quality; make programmatic decisions through the use of high quality data

1/18-present
CDF Freedom Schools Executive Director

- Serve as a dependable liaison between local communities and the Children's Defense Fund national office
- Recruit, hire, and manage staff to operate programs and ensure overall quality as outlined by the standards of the Children's Defense Fund
- Train, supervise, and support Site Coordinators and Project Directors through rigorous summer programming; training facilitation includes The Freedom School Way: Creating a Supportive Environment to Empower Students
- Ensure Children's Defense Fund Freedom Schools Integrated Reading Curriculum is implemented and evaluated with fidelity

ENACT, Inc. 10/13-7/15
New York, NY Clinical Director of Programs

- Recruited, trained, and provided clinical support and supervision to seven full and part-time employees, including Social Workers, Site Directors, Social Work and Administrative Interns, and approximately 50 Teaching Artists; training facilitation included Mandated Reporting, Crisis Intervention & De-escalation, Youth Development, Developmental Stages of Childhood and Adolescence
- Lead the program implementation of long-term and short-term contracts, serving over 50 New York City elementary, middle, and high schools annually
- Created and administered project and site-specific goals and budgets; tracked progress and evaluated outcomes to safeguard program fidelity, maintain fiduciary responsibility, and ensure clinical compliance
- Researched and identified new opportunities; planned and conducted outreach meetings with members and staff of the NY City Council, the Department of Education, and additional community partners

Hip Hop Re:Education Project 10/12-present
Brooklyn, NY Founding Board Member

- Ensure effective planning and adequate resources; strategize future programming opportunities through creation of long and short term goals
- Recruit, select, and engage young people ages 16-24 in travel abroad program, *Bronx Berlin Connection*
- Produce performances and fundraising events both to showcase current work of the organization and to interest potential sponsors of future programming
- Provide financial oversight

Groove With Me, Inc.
New York, NY

7/02-10/13
Director

- Assessed the needs of program participants and provided the necessary services: crisis counseling, case-management, and referral to outside agencies; monitored and recorded the progress of girls throughout their experience in the program; collaborated with parents to resolve any concerns that developed; implemented a “Teen Leadership Committee” aimed at exploring identity and leadership skills through various group and individual activities; coordinated all aspects of organization-wide performances for audiences of 1500
- Recruited, trained, and supervised staff, volunteer dance teachers, youth workers, and Masters level Social Work students; developed organizational culture through up-to-date training materials and expectations; training facilitation included Mandated Reporting, Crisis Intervention & De-escalation, Youth Development, Developmental Stages of Childhood and Adolescence, Implementing Circles into Arts-Based Activities
- Planned and conducted outreach meetings within the East Harlem community and beyond; built partnerships with other community based organizations in East Harlem to link services and prevent service duplication
- Produced annual fundraising event; liaised with invitation and program designer, edited copy, aided in planning the run of show, produced youth presentation, staffed event with volunteers, and promoted event
- Managed operations within the dance studio, including over 35 weekly scheduled classes and workshops; designed and implemented Summer Grooves program
- Researched and edited grant proposals to corporations and foundations; maintained and updated contact list of donors, vendors, volunteers, and friends of Groove With Me; facilitated a Young Professionals Committee aimed at developing a new generation of donors; wrote, edited and sent semi-annual e-newsletters; managed organization’s external media presence including maintenance of Groove With Me’s website, Facebook and Twitter

TEACHING EXPERIENCE

Roosevelt School District, I.G. Conchos Elementary School
Phoenix, AZ

8/98-7/00
Special Education Teacher (Teach for America)

- Coordinated special education program, grades kindergarten through eight; managed and monitored standardized testing program; advised student council members in the planning of school wide events; coached girls’ soccer
- Taught reading, writing, and math to students with severe learning disabilities and intellectual disabilities, ages 9-13; successfully advocated for the development of an after-school tutoring program

New York City Department of Education, P.S. 69
Queens, NY

7/99
Summer Literacy Teacher

- Taught reading, language, and math skills to students in the third grade
- Contributed activities and materials to curriculum meetings of third grade summer literacy teachers

EDUCATION

Columbia University School of Social Work, New York, NY
Master of Science in Social Work

May 2002

Concentration: Advanced Generalist Practice and Programming, Children and Family Services

University of Michigan, Ann Arbor, MI
Bachelor of Arts in Linguistics and Psychology

May 1998

Senior thesis research exploring “Attitudes of Undergraduate Students to the Accents of International Graduate Student Instructors.”

Honors in Linguistics, College Honors

CERTIFICATIONS

School Social Worker, Provisional Certificate
New York State Education Department, Office of Teaching, License Number 800018131

September 2013

Seminar in Field Instruction
Columbia University School of Social Work, New York, NY

May 2008

Not-for-Profit Management
Baruch College/Partnership for After School Education # S351A210088

December 2003

AWARDS, AFFILIATIONS & ACTIVITIES

2008 PASEsetter Award, recognizing the commitment, energy, and creativity of NYC's top 5 After School Educators
National Association of Social Workers
Partnership for After School Education
Executive Committee Member, Columbia University School of Social Work Alumni Board of Directors
Recruitment Committee Member, CUSSW
Teach for America Corps Member, 1998-2000
Fresh Youth Initiatives, Volunteer
Vice President, Columbia University School of Social Work Student Union
Everybody Wins! New York (aka Read Ahead) Power Lunch Program at PS 50, Volunteer Reader, 2001-2002
Mobilize the Vote Campus Organizer, CUSSW

PROFESSIONAL EXPERIENCE

2007 – present PRESIDENT, ARTS AND CULTURAL STRATEGIES, INC.

Established a consulting practice for arts, education and philanthropic organizations focusing on program development and strategic planning. Clients have included Arts Education Partnership (AEP), Brooklyn Academy of Music (BAM), Center for Arts Education (SASI, AEMDD, PDAE grants), League of American Orchestras, Lifetime Arts, Lincoln Center Education, National Guild for Community Arts Education, New York City Center, New York City Department of Education, The New York Community Trust, Pentacle, Roundabout Theatre, Seattle Art Museum, Settlement Music School, The Wallace Foundation, and the Washington State Arts Commission.

2003-2006 DIRECTOR, THE WEILL MUSIC INSTITUTE AT CARNEGIE HALL

First Director, The Weill Music Institute (WMI), created to integrate and leverage the world-renowned artistic and educational resources of Carnegie Hall. WMI serves preschoolers to adults, concertgoers to emerging professional musicians through online resources, performances, workshops and presentations in the metropolitan region, across the United States and around the world.

Managed a staff of 15 and a \$7.2 million annual budget for programs and administration. Responsible for the planning, implementation and assessment of school, family and neighborhood programs, professional training workshops, online education resources and distance learning. In 2006 launched The Academy, a performance and education fellowship in partnership with The Juilliard School, and initiated international programs with the Berlin Philharmonic, Suntory Hall in Tokyo, and a U.S. Department of State cultural exchange program with Mali, West Africa.

Reported to the Executive and Artistic Director as a member of the senior management team and established The Weill Music Institute Advisory Council composed of artists, educators and trustees.

1996-2003 EXECUTIVE DIRECTOR, THE CENTER FOR ARTS EDUCATION

Founded The Center for Arts Education, a public-private initiative created in collaboration with the New York City Departments of Education and Cultural Affairs and the United Federation of Teachers as a catalyst to restore arts education in New York City public schools. Established with a \$12 million 2:1 challenge grant from the Annenberg Foundation; an additional \$12 million grant was awarded by the Annenberg Foundation for 2002-2006.

Developed the Partnerships for Arts and Education, and Parents As Arts Partners grants programs; initiated the Career Development Program, placing high school interns in the arts and related industries, and coordinated mass transit public awareness campaign to promote arts education.

Managed process that allocated over \$26 million in grants to 250 public schools and 175 cultural and community-based organizations. Managed 13 full-time staff, and evaluation, fundraising, and public relations consultants and a \$4 million annual operating budget. Established 20-member Board of Directors; structured fundraising strategies with chairman of the board and director of development to identify new prospects and funding sources, including government, foundations, corporations and individual donors. Raised a total of \$24 million in matching funds 1996-2001.

1990-96 PROGRAM DIRECTOR, ARTS IN EDUCATION, NY STATE COUNCIL ON THE ARTS

Developed and created funding guidelines and priorities for The Arts in Education Program that awarded over \$2,500,000 annually in grants to 250 cultural organizations statewide for collaborative arts in education programs. Managed program budget and review process; organized and selected advisory panels; conducted site visits and evaluated funded programs; prepared written funding recommendations for panel review and Council approval. Designed framework for the Empire State Partnerships Program (ESP) to improve statewide best practices through a new funding category, focused professional development, and research.

1985-90 ASSOCIATE, ARTS IN EDUCATION, NY STATE COUNCIL ON THE ARTS

Developed and implemented guidelines and procedures for constituents, prepared written reviews and funding recommendations analyzing applicants' fiscal, managerial, programmatic and artistic abilities. Elected Council Leader, Public Employees Federation (PEF) and represented 50 professional staff at NYSCA during labor/management negotiations.

1981-84 MANAGING DIRECTOR, COMPOSERS' FORUM, New York City

Planned, produced and promoted contemporary music concerts and provided support services to composers such as Steven Mackey, Tod Machover, Michael Gordon, Leroy Jenkins, and many others.

1977-80 CONCERT PRODUCER, THE JAZZ COALITION, Boston, Massachusetts

Produced a weekly concert series and special events, such as The All Night Concert, The Jazz Cruise, and Boston Jazz Week, a ten-day citywide festival of concerts, art exhibits, jazz films, public seminars, and radio programs.

RELATED EXPERIENCE**GRANTS PANELIST**

Chamber Music America
National Endowment for the Arts
New Jersey State Council on the Arts
Massachusetts Cultural Council
Michigan Council for the Arts and Humanities

ADVISORY COMMITTEES

Dana Foundation
Harvard University School of Education, Project Zero
League of American Orchestras
Louisiana Division of the Arts
The Wallace Foundation

SELECTED PRESENTATIONS

Annenberg Foundation National Press Conference
Association of Performing Arts Presenters
League of American Orchestras
National Assembly of State Arts Agencies

Guest Lecturer: Bank Street College, Baruch College CUNY, M.I.T, New School University, New York University, Teachers College, Columbia University, University of Southern California

PERCUSSIONIST

Jazz, pop and new music performances at Apollo Theater, Brooklyn Academy of Music, Joseph Papp Public Theater, The Kitchen, Knitting Factory, Lincoln Center, and Roulette. Music for theater and dance performances by Big Dance Theater, Doug Elkins, Irondale Ensemble Project, Strike Anywhere Performance Ensemble, Walter Thompson Orchestra, and En Garde Arts.

EDUCATION

University of Missouri, B.A. Anthropology 1971
Berklee College of Music, Boston, MA 1974
Creative Music Studios, Woodstock, NY 1978/79
New York University - Wagner School of Public Service;
Management and Public Service graduate courses 1989/90
Brooklyn College Graduate Center –
Mediation Techniques in Public Sector Organizations 1989
Stanford University - Business School Executive Education Program 2002

AWARDS AND RECOGNITION (selected)

New York State Governor's Arts Awards - The Center for Arts Education - 2002
Arts Management Excellence Award - Arts and Business Council Encore Award - 2002
Alliance of New York State Arts Organizations – Organization Award - 2000
Municipal Arts Society - The Center for Arts Education - 1999
American Institute of Architects - Citation for Support of Architecture and Design Education – 1999

VOLUNTEER LEADERSHIP

Board of Directors: Creative Music Studios, Irondale Ensemble Project, and PLG Arts

REFERENCES **Furnished on request**

PROFESSIONAL EXPERIENCE:



Clinical Director, Partnership with Children, Inc. New York, NY

July 2016-Present

- Provide weekly supervision and support to 7 Social Work Directors at different schools and their staff
- Maintain and cultivate relationships with key stakeholders in school buildings and within DOE community to align PwC's mission with that of the school
- Develop and facilitate trainings and workshops pertinent to agency needs
- Provide clinical supervision to several staff members (other than direct reports) who need to obtain clinical hours towards their C license
- Review pertinent documentation and data in Apricot system to ensure accurate reporting of clinical interventions
- Facilitate monthly Case Conferences for Social Work staff
- Co-Facilitate monthly Community of Practice for Social Work Directors

Interim Deputy Director, Partnership with Children, Inc. New York, NY

September 2015-June 2016

- Provide supervision and support to 5 Program Directors and in-turn their 35 schools
- Met with Principals on regular basis to develop work plans, finalize MOU's and discuss budgetary concerns throughout the school year
- Review monthly ALC and SSBG reports to ensure requirements of DOE and government contracts were being fulfilled
- Facilitated monthly Case Consultations for Social Work Staff
- Facilitated monthly meetings for program Directors
- Maintained responsibilities at PS 446 (Parent/Student Field Trips) and RAMS (Parent University)

Consultant/Trainer, Partnership with Children, Inc. New York, NY

September 2010-August 2015

- Trained faculty, teacher and staffs on several PwC Best Practices
- Co-facilitated Girls Group, Boys Group and Peer Mediation with DOE teachers so program could be turn-keyed in school
- Provide classroom push-ins for students from Pre-K -12th grades on various topics
- Facilitated numerous Professional Development Days for faculty, teachers and staff
- Developed and facilitated Parent/Student program at PS 446
- Planned and coordinated all field trips for Summer Quest Program at SBAAM
- Developed and co-facilitated Parent University program at RAMS

Intake Coordinator/Therapist: New York-Presbyterian The University Hospital of Columbia and Cornell White Plains, NY-Dec 2006-Sept 2007 and March 2008-Dec 2008

- Responsible for monitoring and screening of intake calls to Child and Adolescent Outpatient Department
- Conduct evaluations of incoming patients to Child and Adolescent Outpatient Department
- Maintain active caseload of 10 children/adolescents for weekly individual psychotherapy
- Co-facilitator of weekly Children of Divorce and Social Skills therapeutic groups

Per Diem Social Worker: New York-Presbyterian-The University Hospital of Columbia and Cornell White Plains, NY October 2007- March 2008

- Floated between Child and Adolescent Inpatient Unit
- Responsible for conducting psychosocial intake, facilitating family meetings and all discharge planning while working with Interdisciplinary Treatment Team

Site Director: Partnership with Children, Inc. Brooklyn, NY -August 2004 -November 2006

- Manage a staff of 25 social workers and site supervisors at five school sites
- Act as point person for school crises as they arise

Site Supervisor: Partnership with Children, Inc. Brooklyn, NY September 2001 -July 2004

- Provided individual and small group counseling to children and their families
- Conducted classroom "push-ins" in which social workers model strategies for teachers to improve classroom skills

EDUCATION:

Masters of Social Work-Temple University

Bachelor of Social Work- Shippensburg University

PROFESSIONAL EXPERIENCE***Programs Manager, The Center for Arts Education***; Jan 2019 – Present

- Oversee the Future Arts Initiative (FAI), a federally funded professional development program that encourages +60 Visual Arts and Social Studies teachers to incorporate diverse contemporary art, artists, and practices into their classrooms:
 - Research art/artists relating to core curriculum subject matter and develop accessible art activities for students.
 - Coordinate and facilitate professional development workshops and guest speakers for teachers and principals.
 - Manage a team of 8 teaching artists and maintain the program budget.
 - Built a WordPress resource site for teachers (<https://d29fai.wordpress.com/>) to utilize after the grant closes.
- Co-Coordinate Career Development Program:
 - Teach classes on professionalism, art careers, and college-readiness 3 times per week.
 - Oversee partnerships with ~20 arts & cultural organizations in NYC, which each serve as internship worksites for the students during the second half of program. Coordinate related guest speaker series.
 - Co-coordinate Edward R. Wiener Scholarship panel.
- Manage several other smaller school-based arts residencies (now taking place virtually).

Communications and Art Writing Consultant (remote), formerly Registrar, Gallery C; Raleigh, NC; June 2016 - Present

- Oversee social media, produce exhibition-related emails and PR content, and produce/edit videos of curatorial tours and artist studio visits. Conduct art historical research and writing as needed for the Gallery's owner.

Curatorial Assistant, Art in Odd Places; New York City; March 2019 – October 2019

- Worked with artist LuLu LoLo and team to curate and execute *AiOP INVISIBLE*, which sought to make visible the indomitable spirit of older artists and the nuance and beauty of intergenerational artwork:
 - Assisted in outreach and then the selection of artists through multiple application rounds.
 - Maintained exhibition check lists and assisted with maintaining production schedules for printed materials.
 - Served as Project Assistant for 16 participating artists.

Public Programs + Community Engagement Intern, Studio Museum in Harlem; Sept 2018 – Jan 2019

- Worked on SMH programs such as *Artists on Artists*, *Artist's Voice*, and *Studio Salon*, with artists such as Maren Hassinger, Firelei Báez, Sable Elyse Smith, Camille Hoffman, Joseph Cuillier and Simone Leigh:
 - Assisted with programmatic content development and associated logistical planning and facilitation, including research, community outreach, documentation, evaluation, and day-of support.
- Created a new program format aligned with SMH's *inHarlem Initiative*, uniting collective community activities (such as cleaning a public park) with the frequently utilized 'artist talk' model of public programming:
 - Conceptually, the collective community activity itself was a site-specific act of artmaking. It sought to break down the formal separation between audience and artist by providing the public with opportunities for informal discussion.

College and Teen Public Programs Assistant (contract), NC Museum of Art; Raleigh, NC; Sept 2016 - May 2017

- Assisted with coordination of Teen Arts Council & College Advisory Panel programs, including NCMA's annual College Night:
 - Led entertainment acquisition efforts and co-coordinated the affiliated NC State University's College of Textiles Fashion Show and judging panel. Co-supervised +25 volunteers and co-MC'ed the event.

Guest Curator (contract), North Carolina Museum of Art; Raleigh, NC; Aug 2016-May 2017

- Curated *Roots: Getting Reacquainted with Eastern North Carolina* (2/12 - 5/14, 2017), comprised of traditional photography taken by students at Pitt Community College documenting the changing landscape of Eastern North Carolina.
- Delivered lectures at Pitt Community College on Ansel Adams, whose traveling exhibit was concurrently on view at NCMA.

Adult Public Programs Assistant (contract), NC Museum of Art; Raleigh, NC, Aug 2015 - Sept 2016

- Assisted with all aspects of program coordination:
 - Maintained program checklists and calendars, monitored program budget and generated contracts, oversaw supplies inventory, researched exhibitions, developed games, and provided day-of support.
- Independently ideated and implemented two iterations of the newly introduced *Mixed Media* program series, which sought to investigate the intersections of art and science. One focused on M.C. Escher and the other on Childe Hassam.

EDUCATION**University of North Carolina at Chapel Hill, 2012 – 2016**

- Double BA in Art History & Geography of Human Activity
- Awarded Pearman Grant for Undergraduate Research by UNC's Art History Department for my independent research, "Patria o Sin Hogar, Venceremos! Layers of Identity in Contemporary Cuban and Cuban-American Art."

SKILLS

Microsoft Office Suite, Google Suite, Hootsuite, iContact, Mail Chimp, WordPress, Masterpiece Manager (similar to TMS), Canva, and basic Adobe Creative Suite skills. Strong research, writing & citation skills. Native English. Spanish. Conversational German.

DR. ROBERT HOROWITZ



EDUCATION

Teachers College, Columbia University:

Ed.D., Music and Music Education, 1994

Ed.M., Music and Music Education, 1993

M.A., Music and Music Education, 1991

Rutgers University

B.A., Music and History, 1986

SELECTED PROFESSIONAL EXPERIENCE

INDEPENDENT CONSULTANT, 1999-Present

ArtsResearch

Research, evaluation, assessment, program and professional development, and strategic planning

ADJUNCT ASSOCIATE PROFESSOR OF MUSIC EDUCATION, 1995-2009

Teachers College, Columbia University

Courses: Research Methods in Arts Education; Assessment Strategies in Arts Education; Curriculum Development, Research, and Supervision; Doctoral Seminar; Dissertation Seminar, Guitar

ASSOCIATE DIRECTOR, 1998-Present

Center for Arts Education Research, Teachers College, Columbia University

ASSOCIATE DIRECTOR, 1996-1999

Learning In and Through the Arts: Transfer and Higher Order Thinking

Teachers College, Columbia University

Research study investigating the impact of arts teaching and learning, co-funded by the John D. and Catherine T. MacArthur Foundation and the GE Fund

PRINCIPAL INVESTIGATOR, Program Evaluations, 1994-Present (selected)

American Musicals Project

ArtsGenesis

Arts Horizons

ArtsBridge, University of California,

Irvine

ArtsConnection

ArtsLiteracy, Brown University
Atlanta Symphony Orchestra
Behind the Book
Buffalo Arts Council
Carnegie Foundation
Carnegie Hall Weill Music Institute
Center for Arts Education
Choral Arts Society of Washington
Connecticut Commission on the Arts
DC Collaborative
Dancing Classrooms
Diller-Quaile School of Music
EDC/CCT
Enact
Flamenco Vivo Carlota Santana
GAMA
Glen Rock Public Schools
Greenwich House
Guggenheim Museum
Harlem School of the Arts
Indianapolis Symphony Orchestra
Institute for Urban and Minority
Education
Jazz at Lincoln Center
Joy2Learn Foundation
Just Buffalo
Little Orchestra Society
Kennedy Center
Manhattan New Music Project

Marquis Studios
Mellon Foundation
Multicultural Music Group
Music and the Brain
Nashville Symphony Orchestra
Nassau County Museum
National Dance Education Organization
National Dance Institute
National Endowment for the Arts, ELI
New York City Department of Education
New York City District 75
New-York Historical Society
Omaha Symphony Orchestra
Orange County Performing Arts Center
Orchestra of St. Luke's
Port Washington, NY School District
Richmond Arts Council
Richmond Center Stage
Rosie's Broadway Kids
Rotunda Gallery
Studio in a School
Texarkana Regional Arts and Humanities
Council
IUME, Teachers College
Urban Arts Partnership
Utah Arts Council
Woodruff Arts Center
Young Audiences of Greater Cleveland

**EDUCATIONAL PROGRAM DESIGN, DEVELOPMENT and CURRICULUM
(selected)**

Artsvision/ Annenberg Foundation/ NYC Dept. of Cultural Affairs (1994-1997)

Principal writer and head of research for a \$36 million Annenberg challenge grant to the New York City public schools to re-institutionalize arts education (with Mitchell Korn and Richard Kessler).

NEA Jazz in the Schools

Curriculum that explores jazz as an indigenous American art form and as a means to understand American history

The Music Instinct: Science and Song

National Science Foundation Scholar Advisor for Educational Broadcasting Corporation/Channel 13 project

Baltimore Symphony Orchestra/ArtsVision

Design of an integrated curriculum for 12 Baltimore area schools in partnership with the Baltimore Symphony Orchestra

Ballet Chicago/ArtsVision
Cleveland Community School District
Cleveland School of the Arts
East Bay Community Foundation/ArtsVision
Jazz at Lincoln Center
Plainville, CT School District
Rock and Roll Forever Foundation
San Francisco School of the Arts/ArtsVision
Stamford Symphony Orchestra

PUBLICATIONS (selected)

- Horowitz, R. (2018). Educating students in and through the arts: The need for research and evaluation. In J. B. Crockett & S. M. Malley (Eds.), *Handbook of Arts Education and Special Education*. New York, NY: Routledge.
- Horowitz R., (2018). Everyday Arts for Special Education: Impact on student learning and teacher development. In R. S. Rajan & I. Chand O'Neal (Eds.), *Arts evaluation: Measuring impact in schools and communities*. New York, NY: Palgrave Macmillan.
- Horowitz, R. (2016). Everyday Arts for Special Education Impact Evaluation (Rep.). New York, NY: ArtsResearch.
- Horowitz, R. (2008) *What You See is What You Get: Development of an Observational Strategy*. Kennedy Center: VSA Arts.
- Horowitz, R. (2006). *Connections: The Arts and Cognitive, Social and Personal Development*. Dana Foundation, New York.
- Horowitz, R. (2003). *What Outcomes Should We Seek in Arts Partnerships?* Teaching Artist Journal, 1(3).
- Horowitz, R. & Webb-Dempsey, J. (2002). Promising signs of positive effects: Lessons from the multi-arts studies. In R. J. Deasy (Ed.). In *Critical Links: Learning in the Arts and Student Academic and Social development*, (pp. 98-100). Washington, D.C.: Arts Education Partnership.
- The Evaluation of Arts Partnerships and Learning in and through the Arts*, (with Abeles, H., Hafeli, M., & Burton, J.). In *The New Handbook of Research on Music Teaching and Learning* (Colwell, R. & Richardson, C., Eds.). New York City, NY: Oxford University Press, 2002
- Learning In and Through the Arts: The Question of Transfer* (with Burton, J. & Abeles, H.). *Studies in Art Education*, 41(3), 2000.
Received National Art Education Association 2001 Manuel Barkan Memorial Award
- Learning In and Through the Arts: Curriculum Implications* (with Burton, J. & Abeles, H.). In *Champions of Change: The Impact of the Arts on Learning* (Fiske, T., Ed.). Washington DC: The Arts Education Partnership and the President's Committee on the Arts and Humanities, 1999

From Service Provider to Partnership: A Manual for Developing Collaborations with the New York City Public Schools, Coalition of Manhattan Community Schools of the Arts, 1999.

Institutionalizing Arts Education for New York City Public Schools: Educational Improvement and Reform Through the Arts – A Five Year Plan of Implementation (with Korn, M. and Kessler, R.), New York City Board of Education and New York City Department of Cultural Affairs, 1996.

The Development of a Rating Scale for Jazz Guitar Improvisation Performance
Doctoral Dissertation, Teachers College, Columbia University, 1994.

PAPERS, PRESENTATIONS and KEYNOTES (selected)

Impact of Arts Instructional Methods on Learning and Cognitive, Social, Personal Competencies. NAEA National Conference (March, 2017)

Impact on Students with Disabilities: A Multi-Faceted Evaluation Design. Panel: Universal Design in Arts Education Evaluation. American Evaluation Association, Atlanta (October, 2016).

Demonstration of a Hierarchical Online Survey Platform for Program Evaluation and Student Assessment, American Evaluation Association, Atlanta (October, 2016)

Equity, Access and Large-Scale Assessment in District 75, NYC's Special Education District. Plenary: NAEA Research Commission Pre-Conference. New York (February, 2017).

Arts in Education 2012: Where Do We Need to Go? How Do We Get There?
Arts in Education Roundtable, New York, 2012

Developing English Language Literacy through the Arts
Ethnography in Education Research Forum, University of Pennsylvania, February 2012

Reach Them to Teach Them: Autism and the Arts
Bank Street College, September 2011

Working with Project Evaluators
US Department of Education, AEMDD/PDAE National Conference Washington, October 2009

Effects of Teaching Guitar Workshops
NAMM National Conference, Anaheim, January 2009

Evaluation Strategies and Assessment in the Arts
American Evaluation Association, Denver, November 2008

Dance Education in Utah: Benefits, Opportunities and Challenges for Students, Teachers and Schools.

National Dance Education Organization National Conference, June 2008

High School Dance Experiences: Skills, Discipline and Ambition.

National Dance Education Organization National Conference, June 2008

Application of Cognitive, Social and Personal Dimensions of Learning to Mixed-Method and Quasi-Experimental Designs in Arts Evaluations

American Evaluation Association, November 2007

A Model and Instrumentation for Evaluating Arts Programs

American Evaluation Association, November 2007

The Contours of Inclusion: Arts Learning Outcomes and Evaluation Strategies
VSA arts Research Symposium, November 2007

Music Education: The Proof?
Nashville Advisory Council, Nashville Symphony, April 2007

Using Jazz to Lead Students into New Frontiers of Understanding
ASCD Annual Conference, Chicago, April 2006

Artfully Speaking: Arts Education Research
The Kennedy Center, February 2007

Dances with Schools II: The Analysis, October 2004
Grantmakers in the Arts Conference, Cleveland, OH

Getting Along Well with Others: Partnerships in Education
National Performing Arts Convention, Pittsburgh, June, 2004

Critical Links and Arts Education Research
The Arts of the Southern Finger Lakes Connections Roundtable, May 2004

Artistic Production as Evidence of Learning in Interdisciplinary Contexts
(with Boughton, D., Freedman, K, and Ingram, D.) AERA National Conference,
April 2004

Opportunities for Research and Evaluation with the Arts
ArtsBridge America, University of Utah, March 2004

Arts Assessment for Local Partnerships, March 2003
Empire State Partnership Leadership Institute: Creating Collective Capacity
Group Evaluation Institute, 2003
National Assembly of State Arts Agencies

Is There Evidence that the Arts Enhance the Performance of Economically Disadvantaged
Schools?
Arts Education Partnership Forum, Phoenix, January 2002

The Relationship of Arts Learning and Cognitive Skills, Social Competencies, and
Personal Dispositions
AERA National Conference, 2002

The Art of Evaluation, Assessment and Documentation of Arts in Education Partnerships
New York University, School of Continuing and Professional Studies, November
2001

Critical Issues in Arts Partnership Evaluation,
ArtsBridge Annual Conference, University of California, Irvine, April 2001

The Influence of Muddy Waters on Guitarists of the 1950s,
Case Western University/Rock and Roll Hall of Fame, September 2000

Arts Learning, Transfer and Its Research
University of California, Irvine, Sciences for the Arts Conference, April 2000

Lessons for Partnerships: Research in Arts Education
Buffalo Arts Council, September 2000

Learning In and Through the Arts: The Issue of Transfer
(with Burton, J. & Abeles, A.) AERA National Conference, April 1999.

Learning In and Through the Arts: Transfer and Higher Order Thinking
National Art Educators Association, National Conference, March 1999

The School Music Curriculum: The National Standards in Music Reflected in Practice
(with Abeles, H.) MENC Eastern Division Conference Poster Session, February
1999.

Managing Data: Technical Challenges in Evaluation
Compelling Evidence Conference, New York City Partnerships for Arts
Education/Center for Arts Education, October 1998

Assessment: Strategies for Program Evaluation and Beyond
Arts Education Leadership Institute, Teachers College Columbia University, May
1998

Using Arts Education Standards to Develop an Effective Arts Partnership
Northeast Pennsylvania Philharmonic, April 1998

Creating Effective Collaborations: Arts Agencies/Cultural Institutions and the Schools,
Arts Education Leadership Institute, Teachers College Columbia University,
March 1998

Program Evaluation Instrumentation
Guggenheim Museum, Learning Through the Arts, February 1998

Program Assessment
Chamber Music America, National Conference, February 1998

Learning In and Through the Arts: Transfer and Higher Order Thinking
MENC Eastern Division Conference, March 1997.

Who Shall Teach the Arts: A Needs and Resources Assessment of the New York City
Public Schools
MENC Eastern Division Conference, March 1997.

Music Educators as Leaders of School Partnerships, 1997
Keynote, NYC Music Educators Conference

Meeting the Standards: Evaluation of Music Programs, 1997
Keynote, NJ State Music Educators

Preparing for Annenberg Partnerships: Cultural Organizations and the Schools, 1996
Keynote, NYC Arts Education Roundtable

The Application of a Factorial Approach to the Development of a Rating Scale for Jazz
Improvisation
MENC Eastern Division Conference, Rochester, NY, April 1995.

Components of Successful Jazz Improvisations
Symposium on Research in General Music, Creativity, Composition, and
Computers: Connections for the New Century, Tucson, Arizona, February 1995.

The Development of a Test Designed to Measure the Ability of a Guitarist to Perform a
Jazz Improvisation
Presented at the MENC Eastern Division Conference, Springfield, Massachusetts,
April 1993.

Jozi Zwerdling



Education

Licensed Master Social Worker (LMSW), Community Organizing, Planning, and Development
Specialization: Children, Youth, and Families • Silberman School of Social Work • May 2014

Field Instructor & Adjunct Lecturer, Seminar in Field Instruction (SIFI) certification
New York University • December 2018

Bachelor of Arts (BA), American Culture, with High Distinction
University of Michigan, Ann Arbor • May 2010

Languages

Five semesters of college-level Spanish • One semester of language immersion in Havana, Cuba

Professional Experience

LMSW/Social Work Director/Field Instructor • November 2016 – Present

Partnership with Children at P.S. 165 Ida Posner in Brooklyn

- Provide individual counseling, case management, & group counseling to a caseload of 3K-5th grade students each year.
- Attend all school-based meetings with administration, guidance counselor, & mental health professionals. Collaborate with community school team staff to fulfill needs of students, families, & school community through attendance initiatives, parent workshops, professional developments for DOE staff, community engagement events, positive behavior incentive supports, universal student interventions, restorative circles & mediations, and full classroom lessons on social emotional learning.
- Support students and families in crisis using trauma-informed de-escalation strategies, safety assessment and planning, and “therapeutic crisis interventions in schools” methods.
- Conduct weekly structured supervision of social worker and social work interns. Ensure all supervisees’ case notes, bio psycho-socials, goal plans, and other assessments are completed, of high quality, and that data collection is timely and accurate. Mentor direct reports to improve their direct, mezzo, and macro/social justice-informed practices.
- Oversee social emotional learning and programming school-wide for students and families. Maintain and monitor progress towards goals in work plan through ongoing meetings with school administration and the Office of Community Schools.
- Presented as panelist on PWC Town Hall: Advancing Equity for NYC Children During the COVID-19 Crisis and Beyond.

Professional Development Facilitator • November 2014 – Present

Clients: Global Kids, Partnership with Children, New-York Historical Society, and MoMA

- Serve as co-chair of Diversity, Equity & Inclusion Council at Partnership with Children, working with agency to build and implement anti-racist practices and policies.
- Adapted, wrote, and co-facilitated Anti-Racism trainings for all incoming staff at Partnership with Children.
- Wrote and facilitated Gender Diversity trainings for museum educators at New-York Historical Society (N-YHS), for K-12 school staff on Chancellors Day at N-YHS, and for the Education Department staff at the Museum of Modern Art.
- Wrote and facilitated trauma-informed practice trainings for DOE & CBO staff through Global Kids and Partnership with Children.
- Led affinity group at Global Kids to build more curriculum and resources for staff working with LGBTQIA+ youth. Wrote and led Global Kids full staff training on Creating a

**Professional
Experience**
(continued)

Safe Space for LGBTQIA+ youth. Wrote and facilitated a training on loss and bereavement for DOE staff at a Global Kids partner high school.

MSW/Senior Trainer • September 2014 – October 2016

Global Kids

- Worked in three of Global Kids partner public middle schools as a social worker, educator & facilitator doing a mixture of case management, school support coordination, counseling and directing electives/after school programming.
- Provided crisis intervention, individual counseling, group counseling, mediations, behavioral plans and classroom/behavioral management to students.
- Built incentive plans, met with mental health and wellness teams, built a healthy snack program, and tracked attendance, academics, and behavior for students on my caseload and in my classes. Planned student exhibitions, special events, educational field trips, mentorship days, holiday programming, and service learning/peer education workshops. Organized partnerships with organizations to plan & execute workshops for Respect for All Week. Assisted with Global Kids NYC-wide events such as the annual youth conference on social justice issues.
- Wrote and facilitated arts, leadership, human rights, conflict-resolution, environmental justice, and social-emotional curriculum for 6th-8th graders.

Youth Services Social Work Intern, Center Youth • September 2013 – August 2014

The Lesbian, Gay, Bisexual and Transgender Center

- Assisted and documented new LGBTQIA+ teen clients with intake & orientation to The Center, provided internal and external referrals for urgent issues such as self-harm, substance abuse, suicidal ideation & housing needs, and worked on developing resilience and self-esteem through individual counseling and group process.
- Designed curriculum, tracked outcomes, & facilitated youth groups focusing on health, food justice, gender diversity/identity, service learning, professional development, & community organizing projects of youth's choosing. Effectively met deliverables of a grant from The Rockefeller Foundation for ROAR, a youth internship group piloted during my placement.

Program Associate, Workforce Development Initiative (WDI) • September 2012 – August 2014

Silberman School of Social Work

- Facilitated workshops to introduce Community Organizing principles & educational/career opportunities to youth & CUNY undergraduate students in human services and community change related departments. Planned internship mentorship program to link field agencies, Silberman Community Organizing students, and CUNY undergraduate students.
- Planned, coordinated and tracked data for WDI staff meetings, CUNY Advisory Board meetings, and community organizing events at CUNY partner schools. Sustained relationships with key faculty partners & maintained database of student and faculty contact information. Following events, conducted and analyzed student evaluations to gauge interest in community organizing as a career choice.
- Co-published "Community Change and Social Activism: A Curriculum Module for the CUNY Workforce Development Initiative" with the chair of the Community Organizing Department at Silberman, Terry Mizrahi.

Social Work Intern • September 2012 – May 2013

Bushwick High School for Social Justice/Make the Road New York (MRNY)

- Effectively designed and facilitated in-class workshops on community organizing, social justice issues, and youth-led social change. Supported classes in designing and implementing social action projects on a variety of issues from food justice to street harassment to police brutality. Supervised students presenting their projects in a

Professional Experience
(continued)

citywide social justice expo at the close of the school year.

- Supported students in creating a LGBTQIA+ support group that met weekly to discuss questions and concerns around sexual orientation and challenges coming out to families. Collaborated with MRNY staff to: Promote college accessibility by working with students on college and financial aid applications through the MRNY Student Success Center; recruit students to their Youth Power Project; bring staff in to facilitate workshops on community issues in classes; and support planning and logistics for MRNY mobilizations and events both inside and outside of the school.

Servant Leader Intern • Summer 2010

Children's Defense Fund (CDF) Freedom Schools Program

- Attended national training for a week at the Ella Baker Child Policy Training Institute. Planned and implemented a daily CDF Integrated Reading Curriculum with a classroom of second graders and collaborated with other staff to implement afternoon activities for the entire student body in the areas of mathematics, outdoor sports, social action, nutrition, rehearsals for a final show, and field trips to sites of community interest.
- Performed outreach to the Prince George's County community to promote engagement in conflict resolution and social action, and to the parents of Freedom School students through weekly phone calls & parent meetings to create a space for constructive exchange about their children.

Youth Arts Facilitator • Winter 2008 – Fall 2008

Prison Creative Arts Project

- Prepared and facilitated theater workshops for a group of adolescent girls in Adrian Training School (ATS) juvenile detention center, and conducted writing workshops for one-on-one portfolio sessions with a young woman in Vista Maria juvenile detention center.
- Facilitated discussions of youth stories through theater and writing exercises. Directed an original play created by the girls at ATS, based on their lives, and compiled an original writing portfolio with the young woman at Vista Maria.

Additional Skills

- Case management databases: Apricot social solutions
- Assessments: DESSA, ACES, safety planning and assessment
- Interventions: Cognitive Behavior Intervention for Trauma in Schools (CBITS); Therapeutic
- Crisis Interventions for Schools (TCIS); suicide prevention, intervention, and postvention • SEL, DEI, social justice, and trauma-informed curriculum building for children and adults • Treatment of non-suicidal self-injury
- Mindfulness techniques for children and teens, as well as art, play and bibliotherapy
- methods with children and teens
- Classroom management, managing difficult behaviors, mediation and restorative justice
- practices
- Facilitating grief groups for children and teens to address loss and bereavement • Addressing gender dysphoria in children and adolescents

Laura M. Witman, LCSW



EDUCATION

Boston University, School of Social Work

Master of Social Work, GPA: 3.75

Boston, MA

January 2010

University of Pittsburgh, College of Arts and Sciences

Bachelor of Science in Psychology, GPA: 3.17

Pittsburgh, PA

May 2006

Minor in Administration of Justice; Related Area in English Writing

CERTIFICATIONS

- **Licensed Independent Clinical Social Worker, Massachusetts, #121208**
- **Licensed Clinical Social Worker, New York, #088783**
- Therapeutic Crisis Intervention (TCI) trained
- SIFI Certification

CLINICAL EXPERIENCE

Partnership with Children at PS 284

Social Work Director

Brooklyn, NY

Nov 2019-present

- Provide individual therapy, group therapy, classroom workshops and de-escalation to clients in grade 3K-5 in a Community School in Brownsville, Brooklyn; provide case management and advocacy for families
- Provide weekly supervision to clinical team; oversee treatment planning for all clients engaged in services
- Provide crisis management support to entire student body as needed
- Implemented school-wide, Tier 1 system for socio-emotional learning
- Conduct professional development trainings for school personnel and workshops for parents
- Participate in multi-disciplinary team meetings and student IEP meetings
- Manage program data; ensure timely completion of paperwork; complete monthly reports for Office of Mental Health; collaborate with Community School Director regarding budgetary needs of the program

Italian Home for Children

Clinical Supervisor

Jamaica Plain, MA

March 2018-Aug 2019

- Provided weekly supervision to clinicians and clinical interns; oversaw disposition and treatment planning for 30 youth in residential care; liaised with external systems to advocate for residential clients
- Attended weekly administrative meetings to inform the direction of clinical and milieu programming
- Managed all referrals and intakes into the residential program
- Led clinical rounds and a monthly clinical meeting for all residential clinicians; led inter-agency team meetings regarding permanency needs of clients
- Designed and operationalized group programming to ensure the needs of clients were met
- Provided trainings to clinical and milieu staff; provided direct feedback to ensure trauma-informed care
- Participated in an inter-agency permanency community; co-led a permanency initiative within the residential program; updated paperwork, handbooks, policies and procedures to ensure the prioritization of permanency planning and increased family engagement
- Developed a process for record reviews to ensure timely completion of clinical paperwork

Clinician

July 2016-March 2018

- Provided individual therapy, case management and advocacy for clients in Community Based Acute Treatment and Residential Treatment; facilitated collateral and team meetings regarding individual clients
- Co-led groups with themes including youth advocacy, anger management/regulation, social skill building
- Provided family therapy on a weekly basis for clients with a goal of permanency; provided short-term in-home therapy, referrals and resources to ensure client and family success post-discharge

- Provided supervision to clinical interns; mentored and trained new clinicians
- Completed comprehensive clinical assessments, client treatment plans and regular progress updates

Alliance for Inclusion and Prevention at the Washington Irving Middle School

Roslindale, MA
Sept 2012 – June 2016

Senior Behavior Specialist

- Oversaw 2 Behavioral Specialists and BSW and MSW student interns; provided task-based supervision and feedback to all staff and formal weekly supervision to one intern per semester
- Provided behavioral and emotional support to special education middle school students in a substantially separate program in a public-school setting with a focus on building current and future success
- Participated in weekly inter-disciplinary team meetings
- Consulted with teachers, clinicians and administrators to devise student-specific behavioral interventions
- Implemented and ran high school preparatory programming for 8th grade students
- Provided individual therapy and ongoing support to one client during his 3 years in the program
- Co-led therapeutic groups with a focus on bullying, anger management, social skill development

Manville School at the Judge Baker Children's Center

Boston, MA
May 2009 – August 2012

Milieu Counselor

- Provided behavioral and emotional support to special education students in a K-10 private, therapeutic school
- Met regularly with a multidisciplinary team to assess student progress and problem solve specific issues
- Created and implemented individual behavior plans, classroom reward systems and home to school plans
- Communicated regularly with parents; attended parent conferences; provided written progress reports to families
- Planned and co-led a weekly therapeutic group for middle school girls and a weekly classroom group

Clinician/Case Manager

September 2010 - August 2011

- Provided weekly individual counseling and daily milieu support as needed to a middle school student
- Met regularly with student's team to problem solve specific emotional and behavioral concerns
- Prepared written reports for IEP meetings and annual conferences
- Communicated regularly with parents and providers; helped to design and implement a home to school plan

City of Cambridge, West Cambridge Youth Center

Cambridge, MA
February 2010 - June 2010

Behavioral Consultant

- Observed staff and assisted in behavior management at an after school program for K-8 students
- Wrote up weekly observations; made recommendations for how to increase positive student behavior

Boston Juvenile Court Clinic

Boston, MA
September 2008 - May 2009

Clinical Intern/Court Clinician

- Conducted clinical interviews with children and families involved with the Suffolk County Juvenile Court
- Provided case management for court involved youth; helped to connect families with relevant resources
- Interviewed professionals and reviewed documents from schools, DCF, and other relevant agencies
- Completed detailed psycho-social assessments including client and family history, clinical assessments and recommendations for the Court
- Co-facilitated a mandated therapeutic group for court-involved girls aged 14-17

Leaders of Tomorrow, Inc. at the Jackson Mann Elementary School

Allston, MA
September 2007 - May 2008

Clinical Intern/Case Manager

- Provided individual counseling, group counseling and case management services in an urban K-8 school
- Conducted weekly classroom workshops in the 5th grade classrooms
- Evaluated students in grades 5-7 for mental health needs; made recommendations for necessary services

438 Oakley Avenue
Elmont, NY
11003

Lavona G. [REDACTED] CSW

Education

2006 – 2007 Adelphi University Garden City, NY

- **Master of Social Work Degree**

Member, National Association of Social Workers (New York State Chapter)

1999–2003 Oakwood College Huntsville, AL

- **Bachelor of Social Work Degree**

Graduated with special recognition, class Parliamentarian

Experience

September 2021 – Present **New York, NY**

Partnership with Children
Social Work Director

- Provide individual and group counseling and case management to school aged children
- Attend all school-based meetings and collaborate with school administration and staff on needs of students, families and school community
- Integrate into and engage with school culture through development of positive relationships with school community
- Conduct parent workshops and teacher staff development sessions
- Support students and families in crisis
- Conduct weekly structured supervision of social worker and/or interns and weekly staff meetings
- Ensure all case notes, biopsychosocials and goal plans are completed and of high quality
- Develop direct reports to improve their practice
- Ensure timely and accurate data collection and submission

June 2013 – August 2020 **Jamaica Hospital Medical Center**
Jamaica, NY
Social Worker

- Serve as a member of an interdisciplinary team of medical professionals to determine patients' needs and create discharge plans
- Complete daily patient assessments based on various high risk criteria

- Refer patients to various community services as necessary, such as substance abuse programs, ACS, APS, mental health providers, homeless shelters, domestic violence programs, etc.
- Complete and submit home care and equipment referrals to various home care agencies and durable medical equipment companies , as needed
- Reinstate pre-existing outpatient services, such as hemodialysis and radiation and arrange transportation, as necessary
- Provide supportive counseling to patients and families
- Collaborate with skilled nursing facilities and complete and submit documentation for patients who are recommended for sub-acute and long-term placements

July 2008 – June 2013

Bronx, NY

Jewish Child Care Association – Foster Family Services

Social Worker

- Manage a caseload of 30 families, whose children are currently in foster care
- Attend court hearings and give written and verbal updates and reports to judges and referees at New York State Courts
- Complete various written reports, such as Family Service Plans and Permanency Hearing reports
- Provide clients with referrals for various services such as Bridges to Health, substance abuse and domestic violence, and maintain contact with providers
- Conduct monthly home visits, as well as supervise agency visitation between various family members
- Complete weekly written tasks, such as writing progress notes and psychosocial reports

Certification/License	Seminar in Field Instruction Certified , Hunter College, December 2011 Licensed Clinical Social Worker , NYS Department of Education, May 2018
Skills	Microsoft Office Suite – Word, Excel, Outlook, PowerPoint, Publisher CONNECTIONS (New York State database) EPIC (Electronic Medical Record database)
References	Available upon request

MELISSA TRACT LMSW

EDUCATION

New York University Silver School of Social Work, New York, New York. 2016- May 2018

Master of Social Work

New York University, College of Arts and Sciences, New York, New York. 2012-2015

BA in Psychology, Minor-Child Adolescent Mental Health Studies, May 2015

New York University, Tisch School of the Arts, New York, New York. 2011-2012

BFA Candidate

TRAINING

Ackerman Institute for the Family, New York, NY

Foundations of Family Therapy – (September 2020 – Present)

Training, Long Island, NY

Mindfulness based stress reduction training; DBT skills training; weekly sessions for the first six months, and bi-monthly sessions. Clinical Social Worker, Ellen Satloff, LCSW – (September 2012 – June 2018)

Atlantic Acting School, NYU, New York, NY

Rigorous institute training in voice, speech, movement, scene study, stage combat, dialects, and musical theatre. – (Aug, 2011 – Jan 2013).

EMPLOYMENT

Partnership with Children, Brooklyn, NY

School-Based Social Worker at P.S. 298, Dr. Betty Shabazz School (November 2019 – Present)

- Use trauma-informed and culturally responsive play therapy, cognitive behavioral therapy, mindfulness, behavior modification techniques, and psycho-education to provide individual and group counseling.
- Provide crisis intervention and de-escalation support for elementary school students.
- Facilitate social emotional learning classroom instruction to help students develop emotional intelligence skills.
- Teach emotion-identification and emotional regulation strategies to young students.
- Provide case management and family support when needed.
- Collaborate with school staff to implement school-wide initiatives.

Monte Nido and Affiliates, Long Island, NY

Primary Therapist (April 2019 – July 2019)

- Primary therapist for eating disorders treatment for adult's residential treatment facility on Long Island.
- Facilitate individual, group, and family therapy sessions while collaborating with full clinical team to help clients progress towards recovery
- Advocate for best clinical care and continuity of care with insurance companies, by providing utilization reviews
- Customize client treatment to cater towards specific client concerns and diagnoses (competency in trauma therapy, substance use, personality disorders, cultural identity development, LGBTQI+)

North Shore Child & Family Guidance Center, Long Island, NY

Clinical Social Worker (October 2018 – April 2019)

Children's Care Coordination Team (CCCT) and Coordinated Children's Services Initiative (CCSI)

- Provide home-based individual and family psychotherapy for high-risk children, adolescents and their families, for whom outpatient services are not suitable.
- Develop treatment plans with clients and their families to address high-risk behaviors and emotional concerns.
- Work collaboratively with the clinical team, including psychiatrist in regards to medication management for children and adolescents diagnosed with Axis 1 disorders.
- Participate in weekly individual and group supervision, in addition to monthly all staff meetings.
- Attend CSE, IEP, Manifestation, and PINS Diversion meetings in an effort to support advocacy for the client's educational, behavioral, and emotional needs

PR/Award # S351A210088

PROFESSIONAL EXPERIENCE

Bellevue Hospital Center, Inpatient Child Psychiatry Unit (21S), NYC

Clinical Social Work Intern (September 2017-May 2018)

- Social Worker worked with psychiatrists, psychologists, nurses, social workers and child life specialists to provide care to children on the unit.
- Responsibilities included meeting with patients and their families and coordinating meetings with treatment team, patient's family and any necessary providers to discuss disposition planning.
- Social Worker wrote psychosocial assessments of each child, submitted weekly notes, and made any necessary referrals for the child.
- On the unit, Social Worker ran groups with patients including art, and a TF-CBT informed coping skills group.

Pathways to Leadership, (in partnership with PS 15), Roberto Clemente Elementary School. Lower East Side, NYC

Clinical Social Work Intern (September 2016-June 2017)

- Social Worker worked with individuals and groups in the elementary age range (4-10) with a focus on kindergarten students. Social Worker Pushed into kindergarten classroom, observed children and was vital in the help of crisis management.
- Social Worker dealt with issues that involved, anxiety, temper issues, verbal and physical aggression towards peers and teachers, and add. Social Worker collaborated with families, teachers effectively regarding their child's progress or lack thereof.
- Social Worker used play therapy and other playful therapeutic techniques to help these children in the school setting. I also incorporated music from my extensive background with singing and music performance. I implemented CBT techniques and worked with goal setting for the children in the helping stage of the therapeutic relationship

MARCUS AARON PASS

OBJECTIVE

To further my career in Music and Youth Development

EXPERIENCE

GodCity Recording Studios

Owner & Lead Studio Engineer | March 2020 – Present

- Compose, Produce, Mix & Master music for studio clients
- Manage all aspects of recording sessions for studio clients
- Oversee the day to day operations of the studio including contacting clients, setting up/running sessions, closing invoices, and managing interns

Partnership With Children – Public School 165 Brooklyn NY

Community School Director | March 2018 – Present

- Collaborate with key stakeholders (students, families, school staff and community members) to develop a needs assessment, to create and implement a community school plan
- Develop and lead a Community School Team of stakeholders to implement the plan and monitor progress
- Create and implement a robust parent and community engagement action plan
- Communicate and build relationships with community partners, key-stakeholders, and volunteers
- Form partnerships with community agencies aligned with school goals, and bring services into the school (i.e. health, mental health, dental, afterschool, GED, arts etc.) for students and parents
- Provide oversight and coordination of programming during the school day and extended day hours for students, families and the community
- Track program activity and progress and use data and evaluation to strengthen the program
- Be an active participant in DEI initiatives, and bring the knowledge into my work with clients

New York Edge (Sports and Arts in Schools Foundation) – Public School 165 Brooklyn NY

After School Program Director | March 2018 – August 2018

- Accountable for ensuring New York Edge maintains an emotionally and physically safe environment for youth that meets all compliance and safety requirements set forth by the organization, DOE, DOH, funders and applicable labor law
- Monitors and ensures all program compliance, including but not limited to student registration, ratios, attendance tracking, IDs, and building permits
- Establishes a combination of program activities to provide academic tutoring and support, skill-driven sports, fitness and wellness activities, and visual and performing arts instruction
- Organizes special and culminating events, including showcases that highlight student achievement and culturally enriching field trips
- Assist (Senior) Program Manager in ensuring budgetary compliance and with submission of any required documents or reports to funding sources
- Cultivates and forges positive relations with Principal, Assistant Principals, school district administrators, teachers, parents and parent coordinators and other key constituents in the community while actively seeking to raise their awareness of our program and engage their support in ensuring programmatic quality for the youth we serve
- Collaborates with Principal and Assistant Principals on program delivery to align curriculum with the school's goals in relation to the after school program
- Establishes parent involvement in areas of advocacy, special events, daily operations, education, and trips
- Responsible for recruitment and supervision of participants. This may include calling, e-mailing, and posting announcements, holding information sessions, encouraging youth, answering applicant questions and other strategies to motivate youth to enroll and continue participation on a consistent basis

Sports and Arts in Schools Foundation - Public School 40 Brooklyn NY

Assistant Program Director | Sep 2016 – March 2018

- Directly responsible for overall supervision of tutor counselors and academic component of the program
- Communicated program challenges, progress and success with Program Director
- Managed Staff
- Assured the responsibilities associated with the attainment of a SACC license as Director or supervisor
- Encouraged and led projects that fostered academic, cultural and artistic growth
- Prepared alternative activities to implement during homework session that complimented the academic session
- Provided coverage for activity specialists
- Provided a seamless day that aligned homework sessions with day school standards of learning

Performing Arts Specialist (Music) | Sep 2012 - August 2016

- Organized, led, and promoted interest in musical activities
- Led progressive development of student's skills
- Prepared students for performances

Sports Instructor | Sep 2008 - August 2012

- Motivated students to be active daily
- Ensured daily activity lesson plans and projects were structured, age appropriate and had clear goals
- Prepared students for participation in organization wide sports activities

Tutor/Counselor | Sep 2004 - August 2008

- Provided homework help to students
- Organized, led, and promoted student interest and participation in the activities offered
- Promoted positive character development in all youth

NYC Department of Education – Foundations Academy High School

School Aide | Sep 2006 - June 2012

- Assisted administrators, teachers, guidance personnel and other school based staff
- Assisted with all school related clerical tasks
- Assisted with attendance procedures (ATS)

EDUCATION

NYC College of Technology CUNY 2004-2006

AWARDS AND ACKNOWLEDGEMENTS

- Co-Founder of BrotherHood Bootcamp Empowerment Organization
- CEO of TRUPraise Music LLC
- NYS Food Protection Course for Special Food Programs
- CPR and First Aide –RTE Training

SHAUN NEBLETT

EXECUTIVE DIRECTOR & THEATER PRACTITIONER



CONTACT

1995 - 1999

BACHELOR OF FINE ARTS DEGREE
NEW YORK UNIVERSITY
New York, NY

PROFESSIONAL DEVELOPMENT

- 2017 - Present - Newark Arts Education Roundtable Program Evaluation Committee Member
- 2017 - Community Arts Education Leadership Institute Fellow
- 2016 - Campaign for Black Male Achievement Mentor Training
- 2002 - Young Playwrights Inc. Teaching Playwriting in Schools Master Class

PROFESSIONAL PROFILE

Highly revered community leader who has demonstrated ability to create and sustain multiple arts-based programs that transform youth in urban communities. For the past 10 years, Shaun has developed and simultaneously managed effective programs in theater arts that have been implemented throughout New York City schools and organizations such as Carnegie Hall and The Schomburg Center for Research in Black Culture. He has demonstrated high proficiency in clear communication and reporting to employees, financiers, and board members. Shaun has been acknowledged by his artistic peers for shaping projects that engage a broad array of communities throughout all five boroughs and inspire BIPOC artists, LGBTQ artists and youth to create theater.

EXPERIENCE

2010 - PRESENT

EXECUTIVE DIRECTOR // CHANGING PERCEPTIONS THEATER, LLC.
NEW YORK, NY

- **Build theater education business from ground up.** Facilitate and monitor fulfillment of contracts for theater education programs and services with New York City Department of Education, New York Public Library, New York City Department of Youth and many other public organizations. Construct progressive curricula that adapt educational activities and services to meet the needs of multiple learning styles. Effectively manage company's budget to execute payroll process and theatrical productions.
- **Effectively manage and inspire staff of 15 teaching artists.** Engage and evaluate staff to improve quality and diversity of instruction.
- **Successfully raise funds through fundraising campaigns and applying for grants.** Utilized social media and community networking to raise \$20,000 to fund *Happy Birthday Malcolm and Lorraine!* production (2018). Awarded NeOn Arts Grant by Carnegie Hall and New York Department of Probation to introduce Harlem youth to performing arts (2018). Monitor and create participant surveys that will display the company's impact to funding sources.
- **Produce, direct and write thematic based plays for youth to perform for families, school environments and community.** More than 2,500 young people have seen CPT's original youth productions that inspire young people to change perceptions of themselves and their communities.
- **Spearhead rebranding initiatives and messaging platform.** Increase company's profile to a stand alone brand and expanded reach within all networks.

2009 - 2016

THEATER PROGRAM DIRECTOR // SCHOMBURG CENTER
NEW YORK, NY

- **Managed drama program for the Junior Scholars Program at the Schomburg Center for Research in Black Culture.** Created performance based curricula that incorporated cultural identity and themes. Worked with dance, spoken-word and video departments to create original collaborative performances at annual Youth Summits.
- **Communicated with Director of Education.** Identified and implemented strategies for the drama program for the Junior Scholars Program to service and actualize the mission of the Schomburg Center.

2007 - 2016

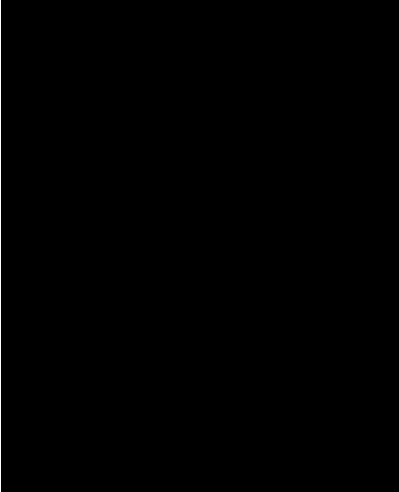
PROGRAM DIRECTOR // EAGLE ACADEMY FOR YOUNG MEN FOUNDATION
NEW YORK, NY

- **Manage summer orientation programs for Eagle Academy (Bronx, Harlem and Queens campuses)** Designed original curricula and practices to indoctrinate incoming students to the culture of the schools and organization. Managed and inspired teachers and junior mentor staff to effectively PR/Award # S351A210088

SHAUN NEBLETT

EXECUTIVE DIRECTOR & THEATER PRACTITIONER

CONTACT



REFERENCES



SIMONE ECCLESTON

*Director of
Hip Hop Culture & Contemporary Music
The John F. Kennedy Center for the
Performing Arts*



JAMES HORTON

*Vice President of
Education & Engagement
Museum of the City of New York*



AMY ANDRIEUX

*Executive Director
MoCADA— Museum of
Contemporary African
Diaspora Art*

OVER 10 YEARS OF CONNECTION

- **ERIN WASHINGTON**— *Founder and Executive Director of Soul Center*
- **BRUCE A. LEMON**— *Associate Artistic Director at Cornerstone Theater Company*
- **APRIL P. SILVER**— *President of Akila Worksongs, a NYC-based Black-owned communications agency specializing in public relations for progressive communities in NYC*
- **SORIYA K. CHUM**— *Executive Director of The Consortium of Asian American Theaters and Artists*
- **THE SCHOMBURG CENTER FOR RESEARCH IN BLACK CULTURE**— *Harlem's world-leading cultural institution devoted to the research, preservation, and exhibition of materials focused on African American, African Diaspora, and African experiences.*
- **ASPIRA**— *Community organization fighting to improve education in New York Puerto Rican & Latino Communities*
- **CULTURAL AND COMMUNITY INSTITUTIONS IN NEW YORK CITY**— *New York Dept of Probation, New York Department of Education, Partnership with Children, NYC Men Teach and many many more*
- **BIPOC CHILDREN PERFORMERS**- *Storytellers, African Drummers, Tap Dancers and more*
- **BIPOC & LGBTQ WORKSHOP FACILITATORS & TEACHING MENTORS FROM ALL BOROUGHES OF NYC**

AWARDS & GRANTS

- **BLACK SEED (2021)**— *A national think tank of Black theater institutional leaders who convene to set an agenda for moving the Black theater field towards greater ability to thrive.*
- **NEON GRANT FROM CARNEGIE HALL (2020)**— *Establish arts programs in communities throughout NYC in association with the NY Department of Probation and Carnegie Hall*
- **MAYOR BLOOMBERG BLACK MALE INITIATIVE PROGRAM (2011)**— *Establish male empowerment programs for Black and Latino men around masculinity and LGBTQ identity*
- **YOUNG PLAYWRIGHTS AWARD (1995)**— *Play entitled This is About a Boys Fears selected from 2,500 applicants to receive full production at The Public Theater, directed by Mark Brokaw
PR/Award # S351A210088*

Traci J. Molloy

Education

- 1998 **Master of Art Education**, Ohio University, Athens, Ohio
1996 **Master of Fine Arts**, Ohio University, Athens, Ohio
1992 **Bachelor of Fine Arts**, Alfred University, Alfred, New York, **cum laude**

Awards, Grants, and Fully Funded Residencies

- 2021 **Grant**, Brooklyn Arts Council, (used for a forthcoming project in Brooklyn, NY)
2020 **Grant**, Defending the Early Years, (used for a project in San Antonio, TX)
2018 **Grant**, The Puffin Foundation (used for a project in Portsmouth, OH)
Residency, Ohio University, Athens, OH
2017 **Residency**, Bucknell University, Lewisburg, PA
Grant, Ohio Arts Council (used for a project in Portsmouth, OH)
Residency, Rio Grande University, Rio Grande, OH
2015 **Grant**, The Puffin Foundation (used for a project in Wellsville, NY)
Residency, University of Southern Maine, Portland, ME
Residency, Institute for Electronic Arts, Alfred University, Alfred, NY
2014 **Residency**, Obermann Center for Advanced Studies, University of Iowa, Iowa City, IA
Semifinalist, Creative Capital Grant, *On Our Radar*
2013 **Distinguished Visual Arts Alumni Award**, Ohio University, Athens, OH
Residency, Rio Grande University, Rio Grande, OH
2012 **Residency**, The Center for Contemporary Printmaking, Norwalk, CT
2011 **Residency**, The Newark Museum, Newark, NJ
2004 **Residency**, Lower Eastside Printshop, Manhattan, NY
2001 **Emerging Artist Award Nominee**, City Gallery Chastain, Atlanta, GA
Critic's Choice, Best Conceptual Exhibition, Creative Loafing, Beneath the Skin, Atlanta, GA
1999 **Spirit Award (Excellence in Teaching)**, Art Institute of Atlanta, Atlanta, GA

Select Exhibition Venues for Collaborations

The United Nations, New York, NY
The Pentagon, Washington, D.C.
Global Health Odyssey Museum, Centers for Disease Control (CDC), Atlanta, GA
International Summit on Racism, Johannesburg, South Africa
Norman Rockwell Museum, Stockbridge, MA
Children's Museum, Tokyo, Japan
Bronx Museum of the Arts, Bronx, NY
High Museum of Art, Atlanta, GA
Shakespeare Theatre Company, Washington, D.C.
Ohio Craft Museum, Columbus, OH
SPACES, Cleveland, OH
Abromson Center, Portland, ME
Bronx Art Space, Bronx, NY
Bucknell University, Lewisburg, NY
Center for Grieving Children, Portland, ME
City Gallery East, Atlanta, GA
DePauw University, Greencastle, IN
Drury University, Springfield, MO
East by East Cultural Arts Center, Atlanta, GA
Rutgers University, New Brunswick, NJ
Staten Island Children's Museum, Staten Island, NY
VSA Arts for All Gallery, Atlanta, GA
Youth Art Connection, Atlanta, GA

Public Art Installations

- 2020** *Rest in Power (George Floyd, Breonna Taylor, and Elijah McClain)*, Brooklyn, NY
- 2019** *What it Means to Grow up Male/Female in Portsmouth*, Portsmouth, OH (permanent sculptures)
Against My Will (UMaine), Orono, ME
- 2018** *Against My Will (Alfred)*, Orono, ME
Against My Will (Alfred), Alfred, NY
- 2017** *Shout. Shoot. Listen. Truth.*, Lewisburg, PA
I Am, I Will, I'm Afraid (Alfred), Alfred, NY
Remember, Celebrate, Live, Bennington, VT
- 2016** *I Am, I Will, I'm Afraid (Ashland)*, Ashland, OH
- 2015** *Our Lives Matter (The Bronx)*, The Bronx, NY
I Am, I Will, I'm Afraid (Portland), Portland, ME
Constructed Headshots (Portland), Portland, ME
I Am, I Will, I'm Afraid (Iowa City), Iowa City, IA
I Am, I Will, I'm Afraid (Wellsville), Wellsville, NY
- 2014** *I Am, I Will, I'm Afraid (Appleton)*, Appleton, WI
I Am, I Will, I'm Afraid (Portsmouth), Portsmouth, OH

Solo Exhibitions

- 2020** *Homecoming*, Christine Price Gallery, Castleton University, Rutland, VT
- 2015** *Constructing Identity*, Area Gallery, University of Southern Maine, Portland, ME
- 2014** *Today's the Day*, The Greer Museum, Rio Grande, OH
- 2012** *There You Will Always Be*, Vermont Arts Exchange, Bennington, VT
- 2011** *Today I Remember*, Hiestand Gallery, Miami University, Oxford, OH
- 2010** *Missed/Dismissed*, Taller Boricua, New York, NY Curators: Christine Licata and Fernando Salicrup
- 2008** *And Again*, Ruby Green Gallery, Nashville, TN
- 2007** *What If*, Pool Art Center, Drury University, Springfield, MO
- 2006** *White Dandelions*, The Jacqueline B. Charno Gallery, Kansas City Artists Coalition, Kansas City, MO
- 2003** *Last, Triple Candie*, (The Project Room), New York, NY, Curator: Franklin Sirmans
Missed/Dismissed, SPACES (SpaceLab) Gallery, Cleveland, OH
- 2000** *If the Bough Breaks*, Hatfield Gallery, Adams State College, Alamosa, CO
- 1999** *Still (The Final Chapter)*, Artemisia Gallery, Chicago, IL
- 1998** *Labeled*, SPACES (Spacelab), Cleveland, OH

Select Group Exhibitions

- 2018** *Look Both Ways*, Mason Gross Galleries, Rutgers University, New Brunswick, NJ
- 2017** *It Happened*, George Caleb Bingham Gallery, University of Missouri, Columbia, MO, Curators: Katina Bitsicas and Lee Ann Woolery
Reclaimed Rage: Resistance, Bronx Art Space, Bronx, NY, Curator: Dalaeja Foreman
Selections from the Paper Fox Printmaking Collection, Leech Gallery, Lawrence University, Appleton, WI
- 2016** *Speak Out*, Bronx Art Space, Bronx, NY, Curators: Linda Cunningham, Eva Davis, and Dalaeja Foreman
Art in Odd Places: RACE, New York, NY, Curators: Ed Woodham and Tasha Douge
Open C(All): Up for Debate, BRIC, Brooklyn, NY Curator: Jennifer Gerow
We Are Survivors, Public Space One, Iowa City, IA, Curators: Jessica Pleyel and Jennifer New
Chronodrift, Lumber Room, Portland, OR Curators: Joe Scheer and Will Contino
- 2015** *Freedom Expressions*, Concourse E and the Atrium, The Hartsfield/Jackson International Airport, Atlanta, GA, Curator: Rebecca DesMarais
Freedom Expressions, Gallery 72, Atlanta, GA, Curator: Rebecca DesMarais and Kevin Sipp
Typology Morphology, Fosdick-Nelson Gallery, Alfred University, Alfred, NY. Curators: Joe Scheer and Peer Bode
- 2014** *Ism's: A Political and Social Dialogue*, Resnick Gallery, Long Island University, Brooklyn, NY
Art Against Violence III, Ron Taylor Gallery, Brooklyn, NY
- 2013** *Mean Girls*, SPACE Gallery, Pittsburgh, PA, Curator: Jill Larson
Curate NYC, Rush Arts Space, New York, NY, Curators: Danny Simmons and Brian Tate

- Mean Girls*, Penn State University, New Kensington, PA, Curator: Jill Larson
Art Against Violence II, Ron Taylor Gallery, Brooklyn, NY
- 2012** *Kids that Kill Kids*, Southeast Missouri State University, Cape Girardeau, MO, Curator: Kristin Powers Nowlin
- 2011** *Curate NYC*, Rush Arts Space, Manhattan, NY, Curators: Danny Simmons and Brian Tate
Extraction, SPACE Gallery, Pittsburgh, PA, Curator: Jill Larson
Inside/Out, Mason Gross Galleries (Project Room), Rutgers University, New Brunswick, NJ
Spot, PYRO Gallery, Louisville, KY, Curator: Susan Harrison
Welcome Back, Mason Gross Galleries, Rutgers University, New Brunswick, NJ
- 2010** *Word Up!* St. Joseph's College, Brooklyn, NY, Curators: Ramona Candy and Stacey Tyler, **Merit Award**
Welcome Back, Mason Gross Galleries, Rutgers University, New Brunswick, NJ
National Printmaking Exhibition, Southeastern Contemporary Art Gallery, Hammond, LA, Curator: Anita Jung
- 2009** *New Prints 2009/Summer - Portraits: In Pursuit of Likeness*, International Print Center New York, New York, NY
Social (Virus), NURTUREart, Brooklyn, NY
Women's Quarters, Wriston Art Galleries, Lawrence University, Appleton, WI, Curator: Ben Rinehart
- 2008** *These Strange Children (Les Etranges Enfants)*, SICA (Shore Institute of Contemporary Art), Long Branch, NJ
New Prints 2008/Summer: Artists' Commentary, IPCNY (International Print Center New York), New York, NY
The Complexity of Emergencies: Responding through Art, CDC Global Health Museum, Atlanta, GA
Objetivos Moviles/Moving Targets and Expansion, Proyecto'ace Studios and Centro de Producción y Edición Gráfica de Buenos Aires, Buenos Aires, **Argentina**
Perfect with Pixel, Dorothy Bryan Gallery, Bowling Green University, Bowling Green, OH Curator: Shaurya Kumar
- 2007** *In the Country of Last Refuge*, Gallery Aferro, Newark, NJ, Curators: Emma Wilcox and Evonne Davis
Looks Good on Paper, Spruill Art Center, Atlanta, GA, Curator: Julia Fenton
Welcome Back, Mason Gross Galleries, Rutgers University, New Brunswick, NJ
- 2006** *Art of the Neighborhood*, Tastes Like Chicken, Brooklyn, NY Curators: Sherry Biddle and Michael Rader
Peripheral, The Lewis Art Gallery, Milsaps College, Jackson, MS
- 2005** *...Wish You Were Here*, Living Room, Art Basel Miami, Miami, FL Curator: Franklin Sirmans
Four Years Later, FE Gallery, Pittsburgh, PA, Curator: Jill Larson
...and death, Newspace Gallery, Manchester, CT, Curators: Susan Classen-Sullivan and Pawel Wojtasik
- 2004** *The 4th Minnesota National Print Biennial*, Katherine E. Nash Gallery, University of Minnesota, Minneapolis, MN,
Jurors: John Scott, Marjorie Devon, and Siri Engberg
- 2003** *The Atlanta Biennial*, The Atlanta Contemporary Art Center, Atlanta, GA, Curator: Franklin Sirmans
Two for Flinching, City Gallery Chastain, Atlanta, GA
Prints U.S.A. 2003, Springfield Art Museum, Springfield, MO, Juror: Jane Glaubinger
The Boston Printmakers 2003 North American Print Biennial, 808 Gallery, Boston University, Boston, MA, Juror: Clifford S. Ackley
National Printmaking 2003, College of New Jersey Art Gallery, Ewing, NJ, Juror: Eileen Foti
- 2002** *Face Time*, The Atlanta Contemporary Art Center, Atlanta, GA, Curator: Helena Reckitt
New Media for a New Century, Columbus Museum of Art, Columbus, GA, Curator: Les Reiker
Wondercabinet: Contemporary Artists' Books, Burton Barr Central Library, Phoenix, AZ
Little Things Mean A Lot, Swan Coach House Gallery, Atlanta, GA, Curator: Marianne Lambert
Common Culture, SGC 30th Anniversary Conference, New Orleans, LA, and Spruill Center Gallery, Atlanta, GA
- 2001** *Beneath the Skin*, Eyedrum Gallery, Atlanta, GA
Prints U.S.A. 2001, Springfield Art Museum, Springfield, MO, Juror: Daniel Piersol
The Third Minnesota National Print Biennial, Frederick R. Weisman Art Museum, University of Minnesota, Minneapolis, MN, Curators: Lyndel King, Patricia McDonnell, and T.L. Solien
- 2000** *I Want Candy*, KE2 Raw Space, Chicago, IL, Curators: Emily Puthoff and Elena Sneizcek
Three Atlanta Artists, The Mayor's Gallery, Atlanta, GA, Curator: Karen Comer
3-Piece, Tower Fine Arts Gallery, S.U.N.Y. Brockport, Brockport, NY, Curator: Greg Lendeck
- 1999** *Body as Commodity*, Nexus Contemporary Art Center, Atlanta, GA Curator: Candice Bennett
Silenced Voices: An Affirmation of Human Rights, SPACES, Cleveland, OH
Body/Politic/Memory, Shepherd College, Shepherdstown, WV, Curator: Mary Richards
Fat, R3 Gallery, Atlanta, GA, Curators: Dawn Glover and Jill Larson
- 1998** *Loss&Grief*, The Woman Made Gallery, Chicago, IL, Jurors: H. Marie Aragon and Patricia Otto
From the Soul: Images of Personal Significance, Agnes Scott College, Decatur, GA, Curator: Cathy Byrd
- 1997** *Hunger*, Art Space/Lima, Lima, OH, Juror: Judy Chicago
- 1996** *Thirteenth Gallery '76 National Juried Art Exhibition*, Gallery '76, Wenatchee, WA, **Honorable Mention**

Select Publications and Television

- 2019** *ABC 7/FOX22 (WFVX Evening News) Against My Will (UMaine)* Segment featured interview and collaborative art pieces. Bangor, ME.
CBS 5 (WABI Evening News) Against My Will (UMaine) Segment featured interview and collaborative art pieces. Bangor, ME.
Ms. Magazine, Against My Will (Alfred), Essay, National Publication, Rebekah Modrak
BOMB Magazine, Against My Will (UMaine), Interview, National Publication, Melissa Potter
Not Far From Me: Stories of the Opioids and Ohio, Book features collaborations made with youth from Portsmouth, Ohio, OSU Press, Berkeley Franz and Daniel Skinner
Maine Campus Newspaper, Against My Will (UMaine), Review and Interview, Orono, ME. Ali Tobey
- 2018** *National Public Radio (WOUB)*, Interview for *Conversations from Studio B*, Athens, OH, Emily Votaw
Portsmouth Daily Times, Interview, Portsmouth, OH, Kimberly Jenkins
- 2017** *Five Years at Fannie Lou*, Book features collaborative art program I directed at Fannie Lou Freedom High School in the Bronx, NY, Michael Cooney
Vox Magazine, Review and Interview, Regional Publication, Caroline Watkins
The Missourian, Preview, Columbia, MO, Dylan Jackson
Vice, Review, Online publication, Antwaun Sargent
- 2016** *The Collegian*, Interview/Essay, Ashland, OH. Sean Honaker
- 2015** *Studio Magazine, (Studio Museum in Harlem)*, Interview/Essay, New York, NY. Erin Hynton
The Portland Phoenix, Interview/Essay, Portland, ME. Caroline O'Connor
USM Free Press, Interview/Essay, Portland, ME. Krysteana Scribner
Iowa City Citizen Press, Interview/Essay, Iowa City, IA. Holly Hines
The Daily Iowan, Interview/Essay, Iowa City, IA. Grace Pateras
The Daily Iowan, Op-Ed, Iowa City, IA. Christopher Cervantes
The Ashland Times-Gazette, Essay, Ashland, OH. Dan Kubacki
WRDL (Ashland University Radio), Interview. Ashland, OH.
- 2014** *Portsmouth Daily Times, I Am, I Will, I'm Afraid*, Interview, Portsmouth, OH
The Lawrentian, I Am, I Will, I'm Afraid, Review/Interview, Appleton, WI
- 2013** *ABC Television (WTAE Evening News), Mean Girls*, Pittsburgh, PA. Segment featured artwork made for exhibit.
Pittsburgh Post Gazette, Mean Girls, Review, Pittsburgh, PA. Mary Thomas
Pittsburgh City Paper, Mean Girls, Review, Pittsburgh, PA. Michelle Fried
Point Park News, Mean Girls, Interview, Pittsburgh, PA. Kineen Dillard
Pittsburgh Tribune, Mean Girls, Exhibition Review, Pittsburgh, PA, Kurt Shaw
Portsmouth Daily Times, The Portsmouth Project, Interview, Portsmouth, OH, Ryan Ottney
- 2012** *ABC Television (WJLA Evening News), America's Camp: Rebuilding Lives After 9/11*, Washington D.C. Segment featured interviews with the Director and Curator of the Pentagon. Showcased all five collaborative art projects.
The Associated Press, America's Camp: Rebuilding Lives After 9/11, Article and photograph featured in over 40 national publications including the Boston Herald, Wall Street Journal, Houston Chronicle, the Washington Post, and the NY Daily Press, etc. Brett Zongker
Graphic Impressions, America's Camp: Rebuilding Lives After 9/11, Interview and essay, National Publication. Carrie Sheppard
Bennington Banner, There You Will Always Be, Exhibition Preview, Bennington, VT, Ken Norris
- 2011** *Pittsburgh Tribune, Extraction*, Exhibition Review, Pittsburgh, PA, Kurt Shaw
- 2010** *E Harlem TV (MNN – Manhattan Neighborhood Network), Missed/Dismissed*, Interview, New York, NY
- 2009** *Where Can I Get a Phoenix?* Book focused on the collaborative art created at America's Camp, C. Cris Raymond
- 2008** *The Tennessean, And Again*, Exhibition Review, Nashville, TN Jonathan Marx
- 2007** *Empowering Children through Art and Expression: Culturally Sensitive Ways of Healing Trauma and Grief*, Book features the collaborative art projects created at America's Camp, Dr. Bruce St. Thomas and Paul Johnson
Springfield News-Leader, What If, Interview, Springfield, MO, Brian Lewis
Ohio Today, Interview, National Publication/Ohio University Alumni Magazine, Mary Reed
- 2006** *Good Morning America, America's Camp* (Segment featured collaborative art projects). National Syndication
WPIX Channel 11 News, Spirit of New York, (Featured interview and collaborative art projects). New York, NY
ABC Television, (WCVB News), America's Camp (Segment featured collaborative art projects). Boston, MA
Review Magazine, White Dandelions, Exhibition Review, Regional Publication, Catherine Archais
The Journal of MAPC, Interview, National Publication, Brian Pennington

- Kansas City Star*, *White Dandelions*, Exhibition Review, Kansas City, MO Robin Trafton
Milsaps Magazine, *Peripheral*, Exhibition Review, Jackson, MS, Scott Albert Johnson
2005 *Pittsburgh Tribune*, *Four Years Later*, Exhibition Review, Pittsburgh, PA, Kurt Shaw
2004 *Pittsburgh City Paper*, *Self-Inflicted*, Exhibition Review, Pittsburgh, PA
2003 *CBS Television (WGCL Evening News)*, *Quilt Slam 2003: Through Their Eyes*, Exhibition Preview, Atlanta, GA
The Atlanta Journal-Constitution, *Quilt Slam 2003: Through Their Eyes*, Interview, Atlanta, GA. Cathy Fox
Creative Loafing, *Two for Flinching*, Exhibition Review, Atlanta, GA. Felicia Feaster
The Atlanta Journal-Constitution, *Two for Flinching*, Exhibition Review, Atlanta, GA. Catherine Fox
Creative Loafing, *The Atlanta Biennial*, Exhibition Review, Atlanta, GA. Felicia Feaster
2002 *Art Papers*, *New Media for a New Century*, Review, National Publication. Joseph Ansell
The Atlanta Journal-Constitution, *Common Culture*, Review, Atlanta, GA. Jerry Cullum
Creative Loafing, *Common Culture*, Interview, Atlanta, GA. Felicia Feaster
National Public Radio, *Common Culture*, Exhibition preview for *Art Voice*, Atlanta, GA. Jennifer Deere
National Public Radio, *Art Explorer's Club*, Interview for *Art Voice*, Atlanta, GA. Jennifer Deere
2001 *Art Papers*, *On the Line*, Exhibition Review, National Publication. Ben Apfelbaum
2000 *National Public Radio*, *On the Line*, Interview for *Performance Today*, Atlanta, GA Alvelyn Sanders
The Atlanta Journal-Constitution, *On the Line*, Photo, Atlanta, GA. Nick Arroyo
The Stylus, *Three Piece*, Review, Brockport, NY. Ray Shank
1999 *The Reader*, *Still (The Final Chapter)*, Review, Chicago, IL. Fred Camper
The Cleveland Monitor, *Silenced Voices*, Review, Cleveland, OH. Zita Rahn Farrell
Cleveland Free Times, *Silenced Voices*, Review, Cleveland, OH. Frank Green
Creative Loafing, *Fat*, Review, Atlanta, GA. Cathy Byrd
1998 *Bennington Banner*, *Peace, Justice, and Freedom*, Interview, Bennington, VT. Rachel Barenblat

Paid Lectures, Panels, and Visiting Artist Positions

- 2021** **Lecture**, *Using Art Methodologies to Transform Stress Experiences*, San Antonio Independent School District, San Antonio, TX
2020 **Artist's Lecture**, Castleton University, Rutland, VT
Artist's Lecture, Ohio University, Athens, OH
Artist's Lecture, University of Northern Iowa, Cedar Falls, IA
Lecture, *Then Came Hope: Using Art Methodologies to Bridge Educational, Social, and Emotional Gaps Caused by Trauma*, TAP (Teaching Artist Project), New York, NY
2019 **Artist's Lecture**, Union College, Schenectady, NY
Artist's Lecture, University of Northern Iowa, Cedar Falls, IA
Panelist, *Hot and Bothered: Tackling Sexual Harassment and Assault in Higher Education*, College Art Association, New York, NY
Lecture, *Integrating Complex Conversations About Race in the Classroom*, VTAEYC Conference, Mt. Snow, VT
Panelist, *Women's Leadership Panel*, Alfred University, Alfred, NY
Panelist (Facilitator), *Against My Will*, University of Maine, Orono, ME
Panelist (Facilitator), *The Weight of This: Sexual Assault on Campus*, Union College, Schenectady, NY
2018 **Lecture**, *Trauma and Poverty: Using Art Methodologies to Bridge Educational, Social, and Emotional Gaps*, University of Iowa, Iowa City, IA
Lecture, *Against My Will: A Multigenerational Collaboration with Sexual Assault Survivors from Alfred University*, Public Art in Action/Grant Wood Symposium, Iowa City, IA
Artist's Lecture, Boston University, Boston, MA
Artist's Lecture, University of Maine, Orono, ME
Artist's Lecture, Ohio University, Athens, OH
Artist's Lecture, Rio Grande University, Rio Grande, OH
Panelist, *Teachers as Free Speech Defenders: Strategies for Responding to School Censorship*, National Council for Teachers of English, Houston, TX
Panelist (Facilitator), *Against My Will*, Alfred University, Alfred, NY
2017 **Panelist (Chair)**, *The Junction of Collaboration and Social Activism*, SGCI, Atlanta, GA
Artist's Lecture, Alfred University, Alfred, NY
Artist's Lecture, Bucknell University, Lewisburg, PA
Lecture, *STEM to STEAM: Using Arts Integration Strategies in Early Childhood Education*, BCCCA Conference, Bennington, VT

- 2016** **Artist's Lecture**, *We Speak: Art, Collaboration, and Activism*, Human Spaces, St. Louis, MO
Artist's Lecture, *Developing a Community Engaged Project*, Bronx Council on the Arts, Bronx, NY
Artist's Lecture, College of Western Idaho, Boise, ID
Lecture: *Using Art to Help Bridge the Educational, Social, and Emotional Gaps Caused by Trauma and Poverty*, BCCCA Conference, Bennington, VT
Panelist (Facilitator), *Sexual Assault on Campus Against Women*, Ashland University, Ashland, OH
Panelist, *Experiences Involving Police Brutality and Institutional Racism*, Bronx Art Space, Bronx, NY
- 2015** **Artist's Lecture**, University of Southern Maine, Portland, ME
Artist's Lecture, Ashland University, Ashland, OH
Artist's Lecture, University of Iowa, Iowa City, IA
Lecture, *The Trauma of Poverty: How Arts Integration Can Help Transform Disenfranchised Youth*, Shaftsbury Elementary School, Shaftsbury, VT
- 2014** **Panelist**, *Spanning Traditions of Printmaking and Social Activism*, SGCI, San Francisco, CA
Artist's Lecture, Long Island University, Brooklyn, NY
Artist's Lecture, Lawrence University, Appleton, WI
Artist's Lecture, University of Iowa, Iowa City, IA
- 2013** **Artist's Lecture**, DePauw University, Greencastle, IN
Artist's Lecture, Ohio University, Athens, OH
Artist's Lecture, University of Rio Grande, Rio Grande, OH
Artist's Lecture, Lillian Jones Museum, Jackson, OH
Panelist, *Mean Girls*, SPACE Gallery, Pittsburgh, PA
Lecture, *The Harlem Renaissance*, New York Historical Society, New York, NY
- 2012** **Artist's Lecture**, The Pentagon, Washington, D.C.
Artist's Lecture, The Center for Contemporary Printmaking, Norwalk, CT
- 2011** **Artist's Lecture**, The Newark Museum, Newark, NJ
Artist's Lecture, Miami University, Oxford, OH
Panelist, *Then Came Hope*, National Art Therapy Association Conference, Washington D.C.
- 2010** **Panelist**, *When Push Comes to Shove... Then Guns*, Taller Boricua, New York, NY
- 2009** **Lecture**, *Teaching Art Integration Practices*, United Federation of Teachers Teacher Center/The Center for Arts Education Conference, New York, NY
- 2008** **Panelist**, *Literacy Response Through Art*, No Teacher Left Behind II Conference, Brown University, Providence, RI
Panelist, *The Complexity of Emergencies*, The Center for Disease Control (CDC), Atlanta, GA
Lecture, *Teaching Art Integration Practices*, Center for Arts Education, New York, NY
- 2007** **Panelist (Chair)**, *Prints and the Revolution: A Conversation About Contemporary Art on Paper*, CAA Conference, New York, NY
Panelist (Chair), *It's a Post, Post, Post World*, Southern Graphics Council Conference, Kansas City, MO
Panelist, *Integrating Arts into the Humanities Curriculum*, VSA arts Research Symposium, Baltimore, MD
Panelist, *Art and Violence*, Keene State College, Keene, NH
Panelist, *Artists as Citizens – Activating Communities*, Keene State College, Keene, NH
Artist's Lecture, Drury University, Springfield, MO
Artist's Lecture, The Norman Rockwell Museum, Stockbridge, MA
Artist's Lecture, NYSSSA (New York State Summer School for the Arts), Rochester, NY
Artist's Lecture, Muse Fuse, Brooklyn, NY
- 2006** **Artist's Lecture**, Kansas City Art Institute, Kansas City, MO
Panelist, *Genetic Mutations*, Southern Graphics Council Conference, University of Wisconsin, Madison, WI
Panelist, *When is a Print a Print (or Not)*, MAPC Conference, Ohio University, Athens, OH
Panelist, *Peer to Peer Panel: What it Takes to be Successful as a Teaching Artist*, Studio Museum in Harlem, Harlem, NY
Visiting Artist, *Oppression and Revolt*, A collaboration with IS 383 Middle School students in Brooklyn, NY. In partnership with Studio in a School.
- 2005** **Visiting Artist**, *Building the Beloved Community*, A collaboration with Tim Rollins & K.O.S. on Martin Luther King Jr.'s speeches and sermons, Youth Art Connection, Atlanta, GA
Panelist, *The Art of Humanity: Integrating Visual Arts into a Humanities Curriculum*, Coalition of Essential Schools, Boston, MA
Artist's Lecture, Pratt College of Art, Manhattan, NY
Visiting Artist, *Architectural Drawing*, The Studio Museum in Harlem in partnership with Heritage High School, Harlem, NY
- 2004** **Panelist**, *"The Art of Healing: Children Traumatized by War"*, High Museum of Art, Atlanta, GA
Panelist, *"Community Projects"*, Southern Graphics Council, Rutgers University, New Brunswick, NJ

- Artist's Lecture**, The University of South Carolina, Columbia, SC
Lecture, "Alternative Approaches to Education", SERVE National Conference, Atlanta, GA
Panelist, "mental Health Within the Refugee Communities and Alternative Approaches through the Arts", Youth Art Connection, Atlanta, GA
Visiting Artist, "The Literacy Project - History Tapestries", The High Museum of Art in partnership with Alpharetta Elementary School, Alpharetta, GA
- 2003** **Panelist**, "Strategies for Teaching and Critiquing Print Media", Southern Graphics Council, Boston University, Boston, MA
Artist's Lecture, The University of Tennessee, Knoxville, TN
Visiting Artist, Family History Art Book Project, The Atlanta Contemporary Art Center, Atlanta, GA
- 2002** **Interview**, *The Girls Project*, Documentary video by Bair Productions on girls and adolescent culture, Atlanta, GA
Artist's Lecture, Clarion University, Clarion, PA
- 2001** **Artist's Lecture**, New Jersey City University, New Jersey City, NJ
Visiting Artist, Family History Art Book Project, The Atlanta Contemporary Art Center, Atlanta, GA
- 2000** **Panelist**, *Making it as an Artist in the New Millennium*, Youth Art Connection, Atlanta, GA
- 1999** **Artist's Lecture**, Atlanta College of Art, Atlanta, GA
Artist's Lecture, Shepherd College, Shepherdstown, WV
- 1998** **Panelist**, *Print Education: A Dialogue (An Examination of the Role Small Schools and Programs Play)*, Southern Graphics Council, Ohio University, Athens, OH
Artist's Lecture, University of Wisconsin, Eau Claire, Eau Claire, WI

Public Collections

National September 11th Memorial and Museum, New York, NY
Obermann Center for Advanced Studies, University of Iowa, Iowa City, IA
Art Institute of Atlanta, Atlanta, GA
Brodsky Center for Innovative Editions, New Brunswick, NJ
Fannie Lou Hamer Freedom High School, Bronx, NY
Institute for Electronic Arts, Alfred University, Alfred, NY
Mount Anthony Union High School, Bennington, VT
Portsmouth High School, Portsmouth, OH
M.S. 584, Brooklyn, NY
Ohio University, Athens, OH
Southern Graphics Council International, Jackson, MS
Youth Art Connection, Atlanta, GA
Little River Press, University of Rio Grande, Rio Grande, OH

Academic Positions

- 2007-19 RUTGERS, THE STATE UNIVERSITY OF NEW JERSEY, Printmaking Department, Instructor**, New Brunswick, NJ
Printmaking and Mass Media (Advanced Printmaking) – The course focused on the digital print in public art, installation, mass printed culture, zines, and the multiple.
Bookmaking (Advanced Printmaking) – The course focused on all aspects of bound and unbound bookmaking.
Advanced Silkscreen - Introduced students to advanced screen printing techniques and processes utilizing hand drawn and photo based imagery, as well as four color separation printing methods.
Beginning Relief - Introduced students to various relief printing methods and processes utilizing hand and press printing techniques.
Beginning Silkscreen - Introduced students to various screen printing techniques and processes utilizing hand drawn and photo based imagery.
- 2015 UNIVERSITY OF SOUTHERN MAINE, Art Department, Instructor**, Gorham, ME
Visiting Artist Seminar – The course focused on artists engaged in social activism. The students also assisted me in creating two large scale public collaborations with displaced youth in Portland, ME.
- 1998-04 THE ART INSTITUTE OF ATLANTA, Foundations Department, Full Time Instructor**, Atlanta, GA
Art and Visual Culture – Self Designed Course. Introduced students to contemporary art theories and aesthetics through interactive discussions, research, and projects.

Visual Expressions – Introduced students to photography, video, bookmaking, collage, animation, and installation.
Beginning Drawing – Instructed students on basic drawing principles (contour, pattern/texture, perspective, value, and composition).
Color and Design – Instructed students on basic design principles (line, value, texture, shape, and color).

1994-97 OHIO UNIVERSITY, Foundations and Art Education Departments, Instructor, Athens, OH

Art for Elementary Education – Instructed elementary education majors on how to incorporate art, art history, and art theory into their future curriculums. Used lectures and hands-on methodologies.

Two Dimensional Design – Instructed students on basic principles of design (line, value, texture, shape, and color).

1992-94 MOUNT ANTHONY UNION HIGH SCHOOL, Art Department, Instructor, Bennington, VT

Graphic Arts – Taught perspective drawing, architectural design (2D and 3D), Photoshop, basic typography, relief printmaking, and silkscreen.

Calligraphy – Taught beginning and advanced level courses on various typographic alphabets.

Collaborative Programs

2019-21 ARTISTYEAR, New York City Lead, Queens, NY

ArtistYear, part of AmeriCorps, is a national service organization whose mission is to provide art experiences to underserved youth in Title 1 schools. Select responsibilities include: oversee NYC Fellows, assist with curriculum design and lesson planning, provide professional development workshops, observe Fellows teaching in the schools, coordinate communications between school administrators, ArtistYear, and NYC DOE administrators, and coordinate professional development sessions with cultural institutions.

2004-15 STUDIO MUSEUM IN HARLEM, Program Director, *Teaching Art Integration Practices (TAIP)*, Harlem, NY

Collaboration between the Studio Museum in Harlem and Fannie Lou Hamer Freedom High School in the Bronx. The program is designed to further academic experiences for the high school students and teachers by utilizing artistic methodologies to enhance visual learning. Responsibilities include: design and implement an art inclusive curriculum for the Humanities teachers, lead hands-on workshops for students, offer professional development workshops for educators, assess and document program, and provide tours/lectures at the Studio Museum.

1999-02 HIGH MUSEUM OF ART, Program Director, *Art Explorers' Club (AEC)*, Atlanta, GA

Collaboration between the High Museum of Art, the Youth Art Connection, and the Boys & Girls Clubs of Metro Atlanta. The outreach program was designed to further art experiences of Metro Atlanta Boys & Girls Club youth utilizing the High Museum's permanent collection as a tool for learning about and creating art. Responsibilities included: design and implement an art curriculum, teach hands-on art workshops, tour and lecture on artists in the High Museum's Permanent Collection, organize and install exhibitions, and hire visiting artists.

1997-98 OHIO UNIVERSITY, Founder and Director, *GAPS (Graduates Assisting in Public Schools)*, Athens, OH

Collaboration between the Art Department at Ohio University and regional Ohio public high schools. The public outreach program was designed to further teaching experiences for MFA graduate teaching associates and learning experiences for high school students in art. Responsibilities included: design and implement program, document research, organize visiting artist workshops, and facilitate related exhibitions.

Partner Organizations

Alpharetta Elementary School, Alpharetta, GA

America's Camp, Hinsdale, MA

ArtistYear, Queens, NY

Athens High School, Athens, OH

Atlanta Contemporary Art Center, Atlanta, GA

Big Brothers/Big Sisters, Yonkers, NY

Boys & Girls Clubs of Metro Atlanta, Atlanta, GA

Bureau of Cultural Affairs, Atlanta, GA

Center for Arts Education, New York, NY

Center for Grieving Children, Portland, ME

Community Works, New York, NY

Discovery High School, Bronx, NY

Fannie Lou Hamer Freedom High School, Bronx, NY
Heritage High School, New York, NY
High Museum of Art, Atlanta, GA
I.S. 383, Brooklyn, NY
M.S. 584, Brooklyn, NY
Mount Anthony Union High School, Bennington, VT
Ohio University, Athens, OH
Passion Works, Athens, OH
Portsmouth High School, Portsmouth, OH
Shaftsbury Elementary School, Shaftsbury, VT
Studio in a School, New York, NY
Studio Museum in Harlem, New York, NY
Tim Rollins + K.O.S., New York, NY
Trimble High School, Glouster, OH
Tuesday's Children (Project Common Bond), Long Island, NY
United Action for Youth, Iowa City, IA
VSA arts for All, Atlanta, GA
Youth Art Connection, Atlanta, GA

Hannah Propp, LCSW

Summary of Professional Qualifications:

- Group and individual psychotherapy experience with children, adults, adolescents, seniors, and diverse family systems
- Treatment coordination with interdisciplinary teams, including medical and educational
- Developed ethical, anti-oppressive, empowerment-based, and person-centered approach
- Extensive experience with training, assessment, and treatment
- Practiced in narrative therapy, grief work, CBT, and mindfulness from a healing-centered and trauma-informed lens

Education:

Master of Social Work, Clinical University of New England August 2013

- Guest lecturer in Grief Work and Human Behavior in the Social Environment courses
- Coursework in advanced psychosocial assessment, group work, and family, child, and adolescent therapies

Bachelor of Arts in Literature State University of New York at Purchase August 2009

- Concentration in women and gender studies, thesis on issues of social justice in young adult literature

Social Work Experience:

Greenpoint Psychotherapy, Brooklyn, NY September 2020-Present

Therapist

- Provide counseling for a caseload of 28–32 individuals, families, and couples
- Utilize treatment approaches such as psychoanalysis, guided visualization, mindfulness strategies, CBT, and more from a trauma-informed and relational lens
- Participate in weekly supervisions and case consultation with colleagues as needed
- Manage billing, paperwork, and intakes for caseload of clients

Partnership with Children/Center for Arts Education August 2020-Present

Consultant

- Create and lead trainings on trauma and healing, the stress response cycle, art and mental health, and more for school and district staff, families, and students as needed as an independent consultant
- Collaborate with teaching artists, organizational staff, as well as stakeholders to meet the needs of the unique audience population for trainings

Partnership with Children, PS 165, Brooklyn, NY March 2017-August 2020

Social Work Director

- Director of a staff of social workers and social work interns providing evidence-informed targeted, selective, and universal interventions to a community school system in Brownsville, Brooklyn
- Provided individual counseling to students ages 3–12 years, coordinate with student's families, teachers, and school staff
- Provided comprehensive clinical supervision to social worker and social work interns
- Lead trainings and Professional Development for school and program staff and teachers

AHRC NYC, New York, NY July 2015-March 2017

Clinical Social Worker

- Provided psychotherapy, treatment coordination, and psychosocial evaluations for individuals with intellectual and developmental disabilities and their families in clinics throughout the Bronx and Manhattan

Hannah Propp, LCSW

- Tailored diverse and creative therapy approaches for individual client and family needs
- Acted as the Bronx Crisis Team Social Worker providing crisis case management, referrals, and treatment

Groups & Presentations:

- Guest Lecturer, NYU** 2020
Present information and cases related to gender identity formation and creativity in stages of child development in theory and practice for a Human Behavior and the Social Environment classroom.
- White Affinity Groups** 2020
Co-created and co-lead affinity groups to create agency-wide accountability and direction for white social workers to engage in anti-racist inquiry and action.
- Successful Family Workshops Training** 2019
Original presentation for 60 Social Work Directors and Program Leadership staff on strategies and tools for successful family workshops in schools, with the goal of successful parenting relationships and strong home-school connections. This training was requested by the agency following a three-year growth in parent workshop attendance at my school from ten to around 30-50 parents on average.
- Mindfulness Training** 2017
Co-lead agency-wide training for 25 social workers, social work directors, and community school staff on mindfulness interventions for families and in schools.
- Presentation on Social Stories** 2016
Educated 50 clinicians about the use of Social Stories in therapy for adults and children with Intellectual/Developmental Disabilities and Autism Spectrum Disorder.

Grants:

- Grant for Trauma-Informed Playroom** 2014
Collaborated with the finance department of the Opportunity Alliance to write a grant application for funds to create a trauma-informed family playroom and art center for homeless families.

Trainings:

- Clinical Treatment for Suicidality and Self-Harm, DOHMH NYC** 2019
Clinical strategies for recognizing and treating suicidality and self-harm in statistically high-risk populations including harm reduction and safety contracting
- Art Therapy Strategies, PESI** 2019
Therapeutic strategies and skills to integrate arts techniques and encourage connection and healing
- Loss and Bereavement Groups, Jewish Board** 2018
Partnership with Jewish Board to attend a week-long intensive training on loss and bereavement work, and partner with a Jewish Board clinician to co-facilitate a loss and bereavement group for students at P.S. 165 in Brownsville Brooklyn.
- Therapeutic Crisis Intervention in Schools, Partnership with Children** 2018
Skills and strategies for crisis prevention and de-escalation, such as avoiding the power struggle
- Mindfulness Strategies, PESI** 2017
Comprehensive skills and strategies to utilize in clinical treatment on grounding and mindfulness work
- Dual Diagnosis, AHRC NYC** 2016
Training on diagnosing, treating, and creating behavior plans for individuals with dual diagnoses of Intellectual/Developmental Disabilities and Mental Illness
- Autism Training, Bradley School** 2015
The Incredible 5-Point Scale, transitioning from school and preparing for employment, sensory processing, social stories, home-school connections, and classroom planning for students with Autism Spectrum Disorder



Social Emotional Learning: Essential for Learning, Essential for Life, Essential for New York

Social Emotional Learning (SEL) “is the process through which children, youth, and adults acquire and effectively apply the knowledge, attitudes, and skills necessary to understand and manage emotions, set and achieve positive goals, feel and show empathy for others, establish and maintain positive relationships, and make responsible decisions.” The Collaborative for Academic, Social, and Emotional Learning (CASEL) has identified Five Core SEL Competencies: Self-Awareness, Self-Management, Social Awareness, Relationship Skills, and Responsible Decision-Making.ⁱ

Students who received SEL instruction exhibited the following resultsⁱⁱ:

- Achievement scores 11-13 points higher
- Improved attitudes and behaviors, including motivation to learn, commitment to school, and engagement in the classroom
- Fewer negative behaviors, including disruptive classroom behaviors, non-compliance, aggression, and disciplinary referrals
- Reduced emotional stress, including student depression, anxiety, and social withdrawal

The impact of this work is apparent in our data, including our academic performance. Surveys of teachers, students, and parents show how much trust there is between students and staff. Suspensions are now a rarity. The way we’re relating to students now - it brings you back to why we went into education in the first place.

Patrick Burns, Principal
MS 217, Queens



New York State
EDUCATION DEPARTMENT

Knowledge > Skill > Opportunity

New York's Social Emotional Learning Goals

NYSED has established three goals for NY's students:

- Develop self-awareness and self-management skills essential to success in school and in life
- Use social awareness and interpersonal skills to establish and maintain positive relationships
- Demonstrate ethical decision-making skills and responsible behaviors in personal, school, and community contexts

SEL and Academic Instruction

Integrating SEL into academic instruction includes free-standing lessons that teach SEL competencies, inclusion of SEL in academics, and teaching practices to create classroom and schoolwide conditions that teach and model SEL

SEL and School Climate

Critical conditions for learning include:

- An engaged school community responsive to culture, race, ethnicity, language, and socio-economic status
- safe and inclusive academic environments that recognize and value the languages and cultures of all students.
- caring connections, trust, and respect
- activities and curricula that engage and challenge

Without these conditions, students are more likely to engage in negative behaviors, disengage from school, and dropout.ⁱⁱⁱ

SEL and Approach to Discipline

Restorative Practices draw on SEL competencies to help students understand why a behavior is unacceptable and the harm it causes, take responsibility, understand what they could have done differently, learn strategies and skills to use in the future, and understand consequences.

SEL and Mental Health

SEL can support required Mental Health Education under Education Law §804, effective July 1, 2018. Learn more on our [Mental Health Education web page](http://www.nysed.gov/curriculum-instruction/mental-health) at: <http://www.nysed.gov/curriculum-instruction/mental-health>

SEL and Trauma

Adverse Childhood Experiences (ACEs) and trauma can have a negative impact on young people's ability to learn and on school outcomes. SEL can nurture skills that better equip young people to manage responses and improve outcomes.

SEL and Economic Impact

SEL provides an \$11 return for every \$1 invested in school-based SEL programming with proven outcomes.^{iv}

SEL and Equity

Increasing SEL competencies can decrease implicit bias, increase cultural responsiveness, and result in greater equity for New York's young people.

- Implicit biases are unconscious stereotypes and attitudes that can negatively impact students. Increasing SEL competencies can help us manage these biases.
- To reduce these biases, we must be able to see them in ourselves (self-awareness), manage them (self-management), and manage their influence on our attitudes, actions, and decisions (social awareness, relationship skills, responsible decision-making).
- Culturally Responsive Practices means relating teaching and learning in the context of students' cultural identity and experience and requires skill in all the SEL competencies. It has been effective in improving student academic performance and life opportunities.

Find out More

NYSED's Office of Student Support Services [Social Emotional Learning web page](http://www.p12.nysed.gov/sss/sel) (<http://www.p12.nysed.gov/sss/sel>) offers the following resources:

- [New York State Social Emotional Learning Benchmarks](http://www.p12.nysed.gov/sss/selbenchmarks.html) (<http://www.p12.nysed.gov/sss/selbenchmarks.html>)
- [Social Emotional Learning: Essential for Learning, Essential for Life](http://www.p12.nysed.gov/sss/documents/SELEssentialforLearningandLife.pdf) (<http://www.p12.nysed.gov/sss/documents/SELEssentialforLearningandLife.pdf>) a framework explaining SEL
- [Social Emotional Learning: A Guide to Systemic Whole School Implementation](http://www.p12.nysed.gov/sss/documents/GuideToSystemicWholeSchoolImplementationFINAL.pdf) (<http://www.p12.nysed.gov/sss/documents/GuideToSystemicWholeSchoolImplementationFINAL.pdf>)
- [District-developed resources](http://www.p12.nysed.gov/sss/SELCrosswalks.html) (<http://www.p12.nysed.gov/sss/SELCrosswalks.html>) aligning SEL competencies, academic standards, classroom activities, and general teaching practices

Contact Us

[NYSED Office of Student Support Services](http://www.p12.nysed.gov/sss)

<http://www.p12.nysed.gov/sss>

T: 518-486-6090, E: [REDACTED]

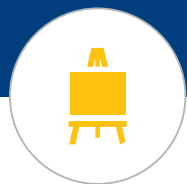
ⁱ Collaborative for Academic, Social, and Emotional Learning. (2018) [Core SEL Competencies](#).

ⁱⁱ Durlak, Weissberg, Dymnicki, Taylor, and Schellinger. (2011). [The impact of enhancing students' social and emotional learning: A meta-analysis of school-based universal interventions](#). Child Development, and Taylor, R. D., Oberle, E., Durlak, J. A. and Weissberg, R. P. (2017). Promoting Positive Youth Development Through School-Based Social and Emotional Learning Interventions: A Meta-Analysis of Follow-Up Effects. *Child Dev.*

ⁱⁱⁱ Osher, Coggshall, Colombi, Woodruff, Francois, and Osher. (2012). Building school and teacher capacity to eliminate the school-to-prison pipeline. *Teacher Education and Special Education: The Journal of the Teacher Education Division of the Council for Exceptional Children.*

^{iv} Center for Benefit-Cost Studies of Education at Columbia University's Teachers College. (2015). [The Economic Value of Social and Emotional Learning](#).

ARTS EDUCATION AND SOCIAL-EMOTIONAL LEARNING OUTCOMES AMONG K-12 STUDENTS: DEVELOPING A THEORY OF ACTION



ingenuity

UCHICAGO Consortium
on School Research

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EXECUTIVE SUMMARY

Social and emotional learning is a topic of increasing focus in the education sector. Though definitions and terminology vary, at its core this trend reflects an increased interest among educators, administrators, parents, and other stakeholders in students' development of individual and interpersonal skills beyond the realm of academic achievement.

Across existing research literature and among arts educators there is widespread belief that artistic disciplines including music, dance, theatre, visual arts, literary arts, and media arts have a positive effect on children's and adolescents' social-emotional development. This project investigates the relationship between arts education and social-emotional learning and develops a theory of action describing the nature of that relationship.

This project consists of two components: a review of literature on this topic and an interview-based fieldwork component with educators, administrators, students, and parents in Chicago Public Schools. Our literature review highlights the strength of the research into arts education and social-emotional learning with regard to focused, qualitative case studies and the gaps with regard to experimental or randomized control trials. Combining this arts-specific research with multidisciplinary literature on child and adolescent development and insights from our fieldwork interviews, we propose a theory of action that describes how arts learning experiences have the potential to promote young people's development of social-emotional competencies.

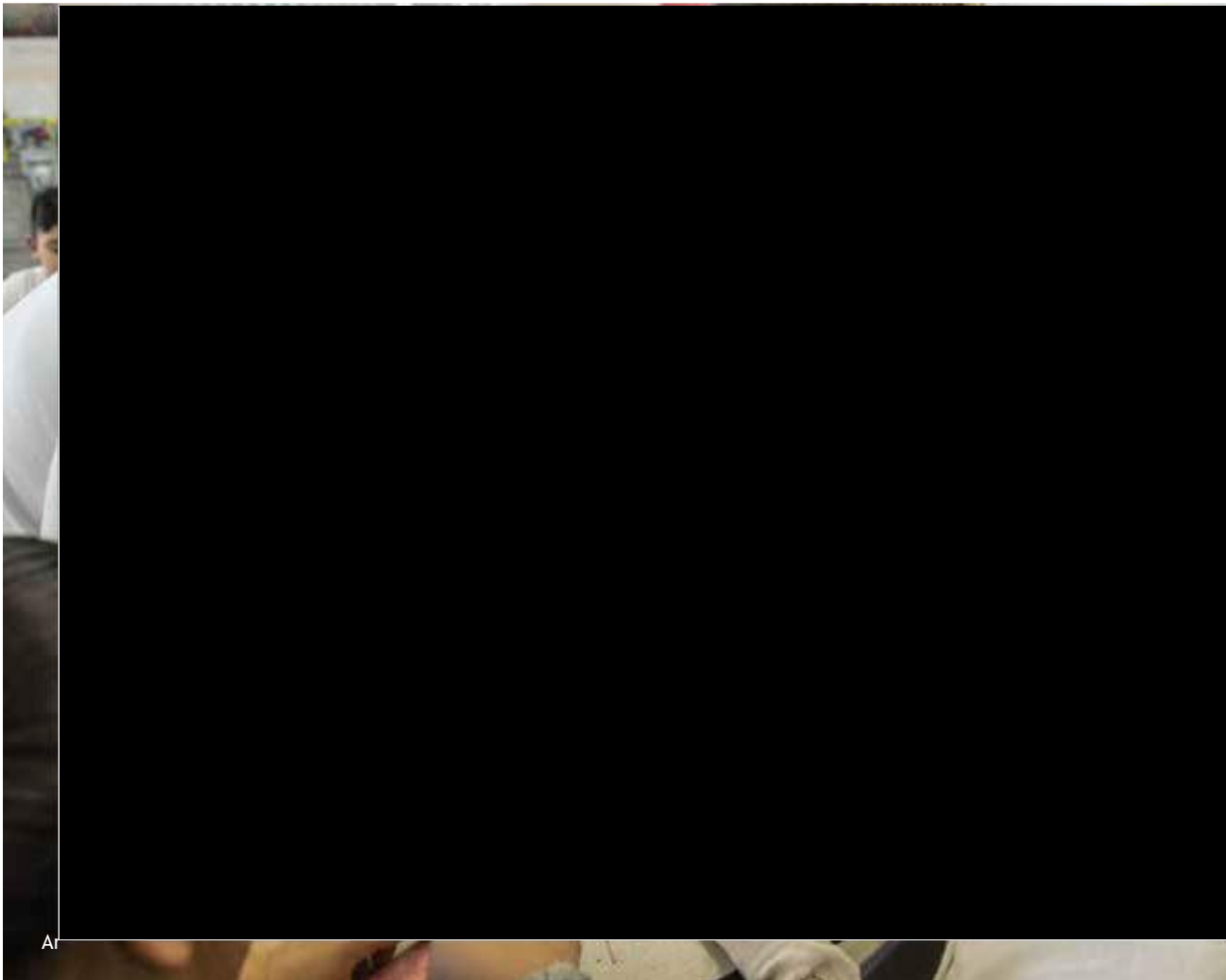
Our theory of action starts from the premise that each large-scale **art education process** (e.g., taking piano lessons, putting on a theatrical production, or doing a lesson on graffiti) consists of many smaller-scale actions (e.g., practicing a piece for a recital, rehearsing a scene, or choosing statements to express through graffiti). We argue that each of these small-scale actions, or **art practices**, also includes **social-emotional components**. To offer just one example for each, the piano practice could include using breathing and mindfulness to deal with performance anxiety, the theatre rehearsal could include working with other students to accomplish a goal with minimal adult supervision, and thinking about expression in graffiti could prompt students to reflect on the feelings about events going on in their lives. Just as the art practices themselves are the building blocks of long-term **art competencies** (e.g., skill at playing the piano, performing a play, or creating graffiti), the **social-emotional components** are the building blocks of long-term **social-emotional competencies** (e.g., improved emotional self-regulation, responsibility and awareness of peers' emotional states, and confidence in expressing complex ideas stemming from personal thoughts and feelings). Our theory emphasizes that the artistic and social-emotional aspects are always happening simultaneously and that, just as a student can learn good or bad piano habits, she can learn good or bad social-emotional habits. Just as the art practices must be cultivated into long-term art competencies through guidance and instruction, the social-emotional components of these activities must be cultivated into long-term social-emotional competencies.

This report has three sections. The first describes our theory of action in greater detail, emphasizing the developmental effects of arts education. The second section surveys evidence in three areas of social-emotional development: self-management and discipline, interpersonal and relationship skills, and self-expression and identity. It also provides illustrative examples of the theory of action drawn from literature and our fieldwork interviews. The third and final section describes practical implications of this work and suggests areas for further research.¹

Our conclusions are relevant to both the practitioner and policymaking levels. First, exposure to a range of arts opportunities is crucial in helping students to identify and engage with learning contexts that will fit their own social-emotional needs. Second, arts education has social-emotional effects regardless of instructor intent—and these effects can be either positive or negative. It is crucial for educators to be intentional in the social-

emotional contexts they create through their lessons. Third, while we argue that arts education is particularly well-suited to social-emotional development for a variety of reasons, it is by no means unique in this regard. There are lessons that educators in non-arts subjects can draw from the mechanisms whereby arts learning has a positive social-emotional impact on children and adolescents.

Overall, this report emphasizes that arts education settings are sites of great potential. Learning literary or media arts, visual arts, theatre, dance, or music has great intrinsic benefits for young people, as they are exposed to creative humanistic experiences and the potential for rigorous skill development. However, with deliberate planning and awareness, a skilled instructor can shape these lessons into spaces for deep and lasting development of those young people's social and emotional skills and well-being.



¹ To download an electronic version of this report and to view a technical appendix, please visit: <https://ingenuity-inc.org/ArtsEd-SEL-Research>
<https://consortium.uchicago.edu/publications/arts-education-and-social-emotional-learning-outcomes-among-k-12-students>
 PR/Award # S351A210088

INTRODUCTION

I think that arts, in a lot of ways, really lend themselves to expression and independence and voice, which under different terms are all parts of social-emotional learning. And so I think there's a very, very natural sort of relationship with the arts and expression. And developing some of those skills—heart, mind and work, compassion, or kindness—because of the way we teach arts here, it involves a lot of collaboration, a lot of partnership and team building, [as well as] demonstrations of what you know. There's a lot of engagement with other people in order to really understand that what you're doing is correct or that you're working toward a goal.

— Arts educator in the Chicago Public Schools

Schools have long played a critical role in preparing students to be productive members of society in adulthood. Over the past few decades, this role has been largely defined in academic terms—ensuring that students have learned the knowledge and skills they need to be successful in college and career. In this context, the value of arts education in school has most often been framed as an instrument to enhance school engagement and academic learning, either indirectly through connections between an arts education and academic outcomes,² or directly through incorporating arts curricula with instruction in other subjects (i.e., arts integration).³

At the same time, a growing movement is advocating for the idea that the outcomes we ultimately care about in our children reflect a broader set of concerns related to social-emotional development: Are they good and kind people? Are they contributing members of their families and their communities? Are they able to set goals and pursue their dreams? Are they productive, helpful people in the workplace?

The benefits of broadening our understanding of the developmental outcomes of schooling go beyond the individual to contributing to the larger social fabric. In a country that is both rich in diversity and deeply divided socially and politically, with stark and widening economic inequality, many are calling upon schools to teach empathy, social responsibility, civic engagement, and the skills to communicate with one another across differences.⁴ Employers and higher education administrators are also emphasizing the importance of “21st century” or “college- and career-ready” skills such as innovation, collaboration, perseverance, and critical

² Hetland & Winner (2001); Melnick, Witmer, & Strickland (2008), Catterall, Dumais, & Hampden-Thompson (2012).

³ Ludwig, Marklein, & Song (2016); Burnaford, Brown, Doherty, & McLaughlin (2017); Deasy (2002).

⁴ Borba (2018); Kudo & Hartley (2017); Rivkin (2009); Spencer-Keyse (2018).

thinking in young people for success in the workplace and in college. We are interested here in understanding how arts education can influence the development of this broad set of competencies and attributes that we consider under the umbrella “social and emotional” learning.

In addition to the development of particular competencies as desired *outcomes* of learning, researchers from a range of disciplines have demonstrated that the *process* of student learning is inextricably social and emotional.⁵ Learning in the arts is no exception. Whether in school or out of school, in self-directed learning or through peer-to-peer interactions, the arts provide a wide range of opportunities for social-emotional experiences as well as developing social-emotional competencies. Some arts education experiences culminate in a polished product or performance meant to be shared; others emphasize the process of creating art performances or products. Sometimes, arts education is viewed as a means of instilling discipline and tenacity by teaching students the exacting requirements of mastering new ballet positions or learning to play runs on the saxophone while instilling the importance of practice. Arts education is also seen as a vehicle for self-expression, helping students explore aspects of their identity and express emotions that are not encouraged at other times in the school day. And some arts education provides opportunities for collaboration and building social skills, for example through being part of a theatre production or a member of an orchestra.⁶

This report examines the intersection of arts education and social-emotional development. We use the lens of social-emotional learning to examine and articulate how arts education, beyond its intrinsic value, can help young people develop into productive, emotionally healthy, and engaged adults. Arts education has a role to play not only in building artistic skills, but also in building critical competencies and mindsets that can be transferred to other subject areas, and as an important part of the overall development of young people.⁷ This report investigates how an education in the arts can help achieve these objectives.

Overview of Report

A primary goal of this project is to propose a theory of action describing the role arts education can play in children’s social-emotional development and the mechanisms by which arts education can affect

social-emotional competencies. We intend that this theory of action will provide a clearer understanding to support adults in organizing arts education experiences that more intentionally provide opportunities for social-emotional development.

To this end, the focus of our model is on *how* arts education fosters social-emotional development. Though many practitioners feel that arts education has a transformative effect on students’ personal development, we examine the evidence base for these claims and work toward a better understanding of the *mechanisms* by which arts education might have an impact. While we believe that art—and consequently an education in the arts—matters for its own sake, the aim of this theory of action is to give adults insights to help them be more intentional in leveraging arts education toward social-emotional development.

To conduct this research, we did an extensive review of research literature and held focus groups and interviews with key participants in the arts education process. We talked to arts teachers, teaching artists, arts administrators, and students and their families, to get a picture of how they conceptualize the role that arts education plays in social-emotional development. We interviewed both arts teachers (arts educators on the staff of a K-12 school who usually have education degrees and/or state certification) and teaching artists (arts educators who are not formal members of a school faculty, but have professional experience in the art form they teach) to ensure that we captured a range of perspectives on approaches to teaching in the arts.

We also took a deep look at the literature on arts education to evaluate the evidence, based on its effects on social-emotional learning, particularly in school and after-school settings. Across the research literature, we found much belief and conjecture that arts education contributes to children’s and adolescents’ social-emotional development. Like previous reviews of the literature, however, we found few studies that were generalizable or sufficiently rigorous to make strong empirical claims about a direct contribution of the arts to social-emotional outcomes as a matter of course.⁸ A large percentage of available studies looking at social-emotional outcomes in arts education were qualitative examinations of a particular art program in a particular setting, drawing from researcher observations and participant interviews. Also common were correlational

⁵ Cantor, Osher, Berg, Steyer, & Rose (2018); Jones & Kahn (2017); Immordino-Yang (2016).

⁶ As discussed in the box in Chapter 1, arts education creates opportunities for each of the 10 developmental experiences identified in *Foundations for Young Adult Success*.

⁷ *Foundations for Young Adult Success* (Nagaoka, et al., 2015).

⁸ Hetland & Winner (2001); Melnick et al. (2008).

studies using self-report surveys in which arts program participants reported higher levels of social-emotional competencies than non-participants. Unfortunately, most of these studies lacked sufficient controls or failed to address concerns with self-selection, and few studies used quasi-experimental methods or randomized control trials that could identify causal effects. Further, almost all studies focused on art programs as the unit of analysis rather than attending to the mechanisms whereby a particular art form or type of artistic practice led to specific social-emotional outcomes. In short, existing studies do not provide evidence that would allow us to draw a reliable line between any particular art practice and a corresponding social-emotional outcome.

That being said, the evidence taken as a whole does suggest that the arts have an important role to play in supporting the social-emotional development of children and youth. We provide examples of studies that connected arts participation to social-emotional outcomes, as well as examples from our fieldwork that made similar connections. Importantly, we draw on earlier reviews of the broad, multidisciplinary literature on child and adolescent development⁹ to hypothesize how arts education may well provide a particularly powerful context for young people’s social-emotional learning.

We have organized the results of this knowledge collection into a theory of action that describes the role arts education can play in children’s social-emotional development and the mechanisms by which arts education can affect social-emotional competencies. **Our primary aim for this theory of action is to illuminate for practitioners how arts education can best foster social-emotional development—and consequently to help practitioners be more thoughtful and intentional in their design of arts curricula.**¹⁰ Though arts education can be a powerful force in supporting students’ social-emotional development, a major takeaway from this project is that this does not happen automatically. Even where we saw evidence of arts education having significant effects on social-emotional development, there was much variation in outcomes among participants and across settings. In some circumstances, the effects of arts participation can be negative: Young people may feel deeply exposed or ashamed, or come away convinced that they lack creativity or artistic talent. They may well go through life purposefully avoiding future situations involving visual arts, music, theatre, dance, or other art forms

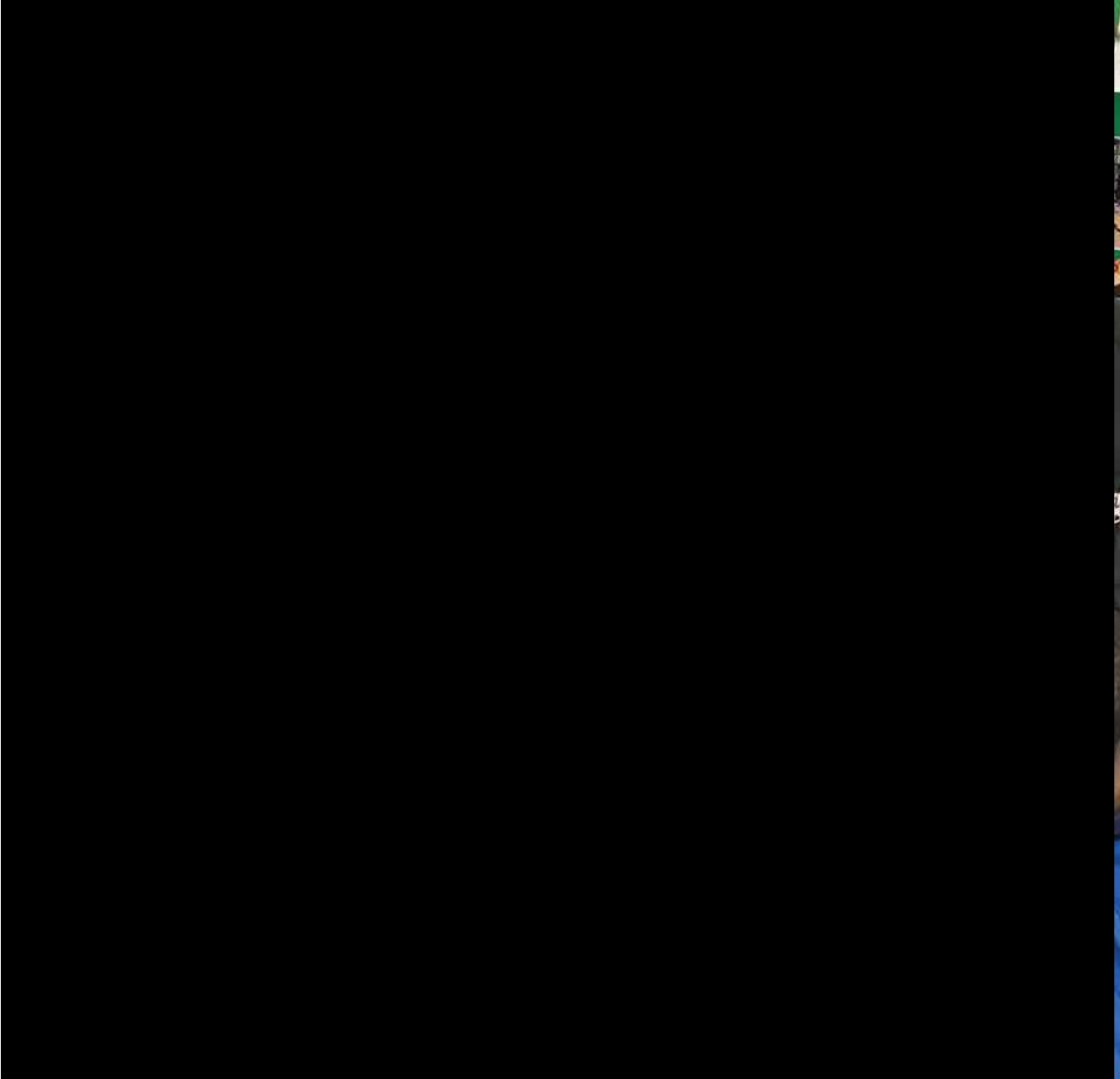
that they associate with these painful feelings. This is not to say that arts instructors should shy away from uncomfortable or challenging content or situations—indeed, providing challenge in a safe space is one of the catalytic opportunities available in arts education. Rather, we hope our theory of action helps practitioners to better understand *how* arts education can contribute to long-term social-emotional outcomes so arts educators act responsibly and effectively to create powerful learning experiences that serve the best interests of their students’ long-term development.

We have divided this report into three chapters. In the first chapter, we describe our theory of action and highlight the principles of developmental experiences and developmental relationships that underlie it. The next chapter explores what this theory looks like in practice through three lenses on social-emotional development: self-management and discipline, interpersonal and relationship skills, and self-expression and identity. In the final chapter, we provide implications of the theory of action for practice and suggest areas where further research is needed.

⁹ Farrington et al. (2012); Nagaoka et al. (2015).

¹⁰ We also see opportunities for this project to yield other benefits. For example, the theory here can support arts education advocates and others who seek to more fully express why arts education matters by articulating how arts education can play a role in

development and engagement in school. For researchers, we hope this project can lay the foundation for future research on the relationship between arts education and social-emotional development, including ways to expand and deepen the conversation to include more stakeholders.



CHAPTER 1

Arts Education and Social-Emotional Learning: A Theory of Action

Human learning is a deeply, fundamentally social and emotional process. Researchers across a broad range of disciplines (e.g., cognitive, developmental, and social psychology; neurobiology; epigenetics; education; youth development; linguistics; sociology; economics) are coming to consensus about the deep interconnections among cognitive, emotional, and social-relational aspects of human functioning, which together form the bedrock of learning and development.¹¹ Much recent research demonstrates the interconnected nature of learning: from experimental studies showing the importance of human interaction for early language recognition in infants (a phenomenon that can't be replicated by exposing infants to audio recordings of human voices without a physical human speaker present),¹² to research demonstrating that college students' perceptions of their environments impacts their academic performance,¹³ to longitudinal studies that identify a boost to learning that comes from a student of color having a teacher of the same race,¹⁴ to functional magnetic resonance imaging (fMRI) technologies that show real-time connections between emotions and thinking in the human brain. These studies largely support what great arts educators and arts theorists have long intuited: that learning is a social and emotional enterprise.¹⁵ It is within this rich and complex social context of learning that we examine the role of arts education in children's and adolescents' social-emotional development.

An especially useful framework for understanding how arts education can help develop social-emotional competencies comes from a comprehensive report from the University of Chicago Consortium on School Research (UChicago Consortium), *Foundations for Young Adult Success: A Developmental Framework*. Two critical

concepts in this report—which was compiled through an expansive review of literature, expert interviews, and several regional and national convenings—are particularly helpful in better understanding how arts education might influence social-emotional development: 1) That the way children and youth develop competencies, beliefs, and behaviors is through *developmental experiences*—opportunities to act in the world and reflect on their experiences; and 2) experiences are most influential in shaping the course of development when they take place within the context of strong, supportive, and sustained *developmental relationships* with important adults and peers.¹⁶

Developmental Experiences and Relationships

Developmental experiences are opportunities for children and adolescents to gain exposure to and act in the world, and to reflect on their experiences. Social-emotional competencies, like virtually all aspects of human development, depend upon experiential opportunities to bring them forth. As children and youth observe their environments, interact with others, and make sense of their experiences, they build not only their knowledge and skills, but an understanding of themselves, other people, and the wider world. Further, they develop habitual patterns of behavior, thought, and feeling in response to their perceptions and interpretations. This is the natural process of learning and development, both in and out of school. In this way, richer, more frequent, and more varied opportunities for action and reflection support young people's social, emotional, and academic development.

11 Cantor et al. (2018); Jones & Kahn (2017); Immordino-Yang (2016).

12 Kuhl (2004).

13 Walton & Cohen (2007, 2011).

14 Dee (2005); Egalite, Kisida, & Winters (2015).

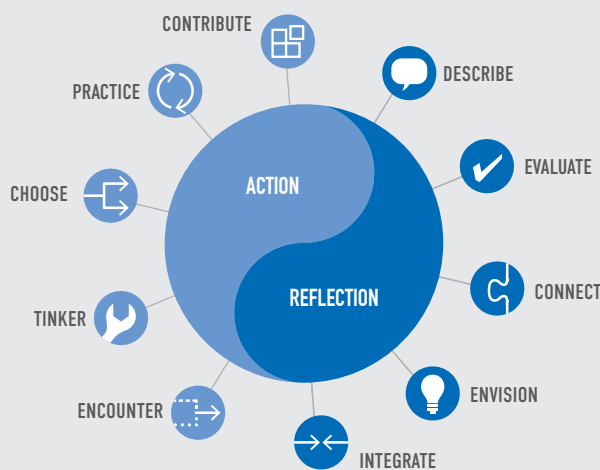
15 Dewey (1954).

16 Aronson et al. (2015); Search Institute (2014).

Developmental Experiences: How Arts Education Activities Can Build Social-Emotional Competencies

In this report, we draw on *Foundations for Young Adult Success: A Developmental Framework*, and its concepts of developmental experiences and developmental relationships. Consortium researchers identified 10 developmental experiences that were particularly powerful contributors to youth learning and development, including the development of social-emotional competencies. These 10 developmental experiences include five *action experiences* (*encountering, tinkering, choosing, practicing, and contributing*) and five *reflection experiences* (*describing, evaluating, connecting, envisioning, and integrating*). Evidence from a range of disciplines suggests that the more students have the opportunities to engage in these types of experiences, the more developmentally healthy and successful they will be.

FIGURE A. ACTION AND REFLECTION EXPERIENCES



Applying this developmental framework, we can see that arts education may provide particularly powerful opportunities for social-emotional development. Across a variety of art forms (e.g., music, dance, theatre, visual arts), students have opportunities to *encounter* new roles, materials, and concepts as well as models of expert technique. They are able to *tinker* and experiment with these new roles, materials, and ideas. Art settings usually offer young people many opportunities for *choice* in how they want to participate or express themselves, which materials to work with, how to apply color, or how to approach a scene. Opportunities for *practice* are likewise abundant, whether in practicing a piece of music, rehearsing a play or a set of dance steps, singing scales

to warm up vocal cords, or making pencil sketches before embarking on a new painting. Finally, arts education offers young people myriad opportunities to *contribute* to something greater than themselves, including larger collective efforts such as a band concert or theatre production, or to express and contribute their views on important social issues.

In addition to these five action experiences, arts education also provides multiple opportunities for students to engage in reflection experiences and make meaning of their work and their engagement in the artistic process. The reflection experiences that arts education commonly affords include opportunities for young people to *describe* their work or their motivations or processes in creating it, as well as to *evaluate* and critique the work of other artists, including their peers. Likewise, across art forms there are ample opportunities for children and youth to *connect* their own emotions, experiences, or artistic work to the emotions, experiences, or works of others; to *envision* finished products before they are brought into being or to envision themselves as working artists in the future; and to *integrate* their artistic experiences and identities into a larger vision of themselves. These powerful opportunities for reflection enable young people to make meaning of their artistic endeavors in ways that can be transformative and enduring.

The 10 developmental experiences in the Consortium framework, applied here to arts education, were drawn from two large bodies of literature: 1) Studies in neurobiology and epigenetics describing how neural connections are created and neural pathways strengthened in the brain during childhood and adolescence; and 2) Studies across a variety of disciplines (cognitive science, philosophy, education, social psychology) focused on how people learn and make meaning of experience.^A In this report, particularly through our review of the empirical literature on arts education, we used this framework to guide our investigation of how arts experiences might contribute to the social-emotional development of children and youth.

A Nagaoka et al. (2015).

Strong, supportive, and sustained developmental relationships with important adults and peers are critical to making meaning out of developmental experiences and encouraging “young people to reflect on their experiences and help them to interpret those experiences in ways that expand their sense of themselves and their horizons.”¹⁷ All educators are in powerful positions to influence the kinds of experiences that young people have within a learning setting as well as the way they make sense of those experiences as they grow socially and emotionally. How a student perceives any particular learning environment and learning task (e.g., how supportive the environment is, how attuned the teacher is to the student’s particular needs, how relevant the task is) influences the way the student chooses to engage in learning activities and the extent to which the student puts forth effort or takes risks.¹⁸ Student effort and engagement, in turn, influence the extent to which students reap the developmental benefits of any given experience.¹⁹

This suggests that particular competencies (e.g., perseverance, a good work ethic, or an outgoing attitude) are not necessarily something a student has or doesn’t have, but rather are potentialities that can be brought forth *in response to an environment*. While a teacher cannot be expected to control all elements of a student’s environment—the contexts in which arts education happens include much that is beyond a teacher’s control—teachers can play an important role in shaping the response a student has to this environment. A student with a teacher who truly cares about them or a subject that truly captivates them might feel what it is like to be inspired to persevere through difficult work, where another student with the same potential may not be so fortunate to experience relationships or conditions that inspire their best effort.

Without positive developmental experiences and the developmental relationships that help a young person take advantage of them, their potential competencies, abilities, and ways of being might lie dormant, unexpressed and undiscovered. Note that this concept of dormant potential suggested by a growing body of research literature²⁰ is very different from a pervasive view of students as empty vessels to be filled with knowledge and skills. Rather than young people needing to be “taught” perseverance or empathy, we would instead ask what opportunities a given setting or activity provides to draw forth these social-emotional

competencies waiting in potentia. It is with this set of understandings that we consider the role of arts education in social-emotional development.

A Theory of Action for Arts Education and the Development of Social-Emotional Competencies

Developmental experiences and developmental relationships are foundational concepts in understanding how social-emotional learning happens. In this section, we draw on those concepts to **present a theory of action that describes how arts education can play a role in the development of social-emotional competencies that enable young people to interact productively with others, build and express a healthy sense of self and community, and work effectively toward their goals.**

Too often, there is a kind of “black-box” thinking about the connection between arts education and social-emotional learning that obscures, rather than sheds light on, how arts education can influence these outcomes. Arts education experiences are frequently described in ways that suggest they have certain ineffable qualities that magically produce social-emotional learning in young people. One of our goals in presenting this theory of action is to crack open this black box. The theory is intentionally very flexible; it is intended to support arts educators—and educators in other curricular areas—who are interested in better understanding how their work can play a constructive role in youth social-emotional development.

The Consortium framework on developmental experiences and relationships suggests that arts education does provide particularly rich opportunities for social-emotional development. Arts educators have an important role to play in social-emotional development, in part, because arts education is commonly believed to provide different ways of accessing and developing social-emotional competencies (e.g., empathy, perseverance, self-awareness) than is the case in other academic areas. That is, these commonly held cultural beliefs about the arts as emotional and spiritual may cue particular competencies even more in arts-related settings than in other settings (e.g., a theatre class may be more likely than a math or history class to bring forth a student’s more extroverted side).

17 Nagaoka et al. (2015), p. 5.

18 Farrington et al. (2012); Farrington, Porter, & Klugman (forthcoming).

19 Allensworth et al. (2018).

20 Cantor et al. (2018); Richardson (2017).

What is Arts Education?

For the purposes of this paper, we define “arts education” as teaching and learning in one or more art forms. Though we focus on what happens in formal and informal classroom instruction, this definition also includes informal teacher-student interactions, peer-to-peer settings, and even self-directed learning. We see “arts education” as an umbrella term that encompasses a wide variety of disciplines, art forms, and practices. In Illinois, these are currently defined as:



Visual arts



Music



Dance



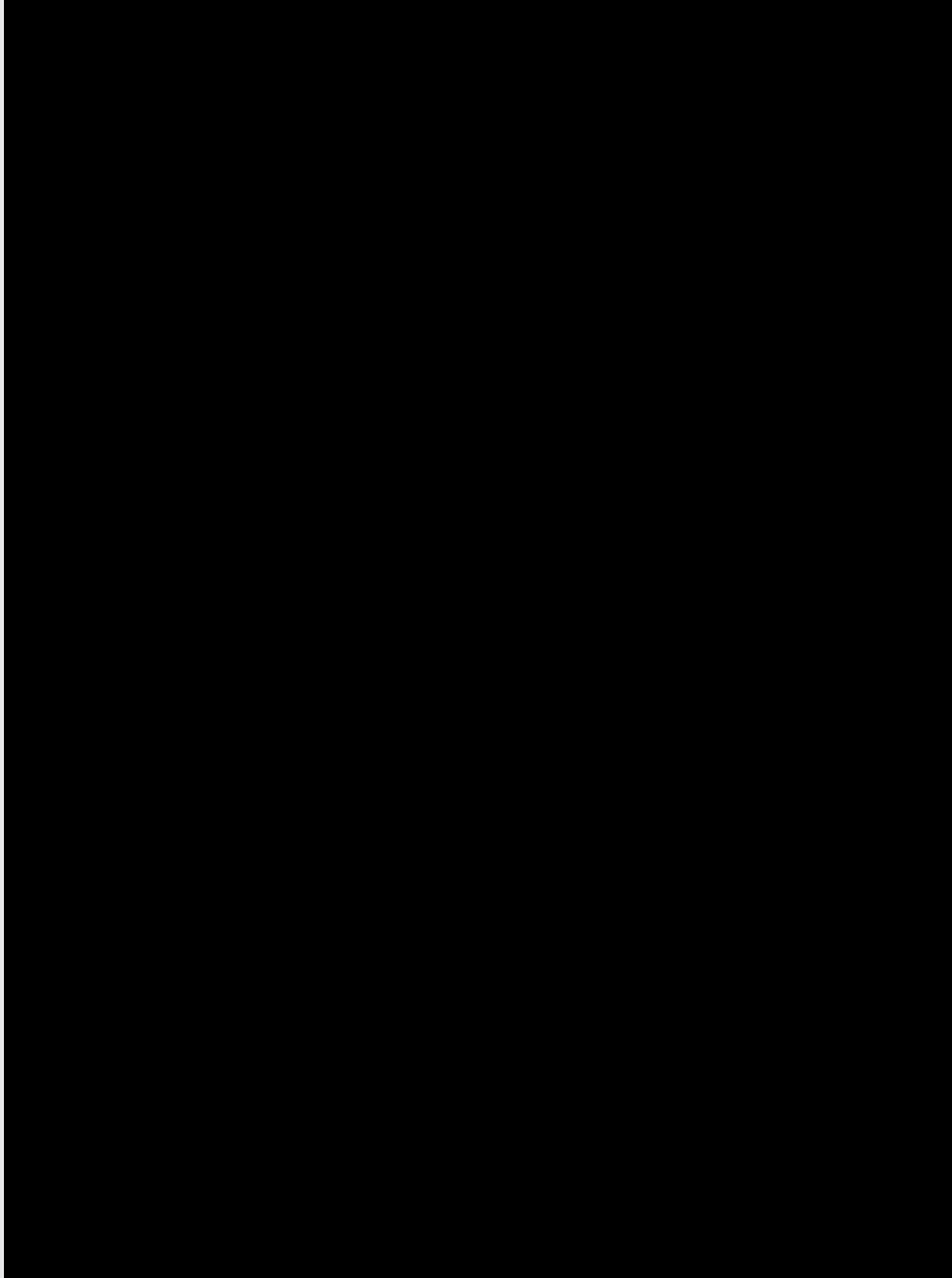
Theatre



Media arts

illinoisartslearning.org^B

^B At other points in history, art forms have been aligned in different ways. For example, the main operative distinction between art forms throughout much of the 20th century was between fine arts and performing arts; music and math were closely aligned in the medieval university curriculum.



Josefa Ortiz De Dominguez Elementary School

Art Practices and Social-Emotional Components

To better understand *how* the developmental experiences of arts education may provide opportunities for social-emotional development, we must first unpack the umbrella term of “arts education.” To do this productively, we must look beyond the common preliminary step of specifying the main arts discipline in which an experience occurs. Rather, to understand how arts education can impact social-emotional development, we argue it is first necessary to be quite specific in describing the art practices that make up an arts education experience. It is these art practices that have the potential to foster social-emotional development.²¹

Art practices are the individual activities that students engage in as part of an arts process, class, or experience, including action experiences (encountering, tinkering, choosing, practicing, and contributing) and reflection experiences (describing, evaluating, connecting, envisioning, and integrating). We use the term *art practices* to refer to the particular art-related experiences a young person has in a given moment in a given setting, as opposed to the educational experience and broader curricular goals of which that art practice is a part. Examples of art practices might include learning a new brushstroke technique as part of a visual arts program, rehearsing a musical passage as part of an orchestra class, or going through a warm-up exercise in

advance of a play rehearsal. Any art program will offer opportunities for students to engage in multiple art practices over time, and perhaps several different art practices even within one lesson.

Art practices can vary widely from one art form to another and from one phase of artistic development to another.²² The particular art practices that might be relevant as warm-up exercises in preparation for a rehearsal of Shakespeare’s *Much Ado About Nothing* might be very different from those that are relevant in preparation for a rehearsal of August Wilson’s *Fences*. The art practices students engage in during a painting class may be entirely different than either of these. Art practices also vary depending on a participant’s age and level of experience in the art form—much different practices are relevant for first-graders than for seniors in high school.²³

The list of art practices that may be part of a curriculum is vast. For illustrative purposes, we summarize this list in Figure 1 using the four major artistic processes defined in the National Core Arts Standards (creating, performing/presenting/producing, responding, and connecting) and the five arts disciplines that are part of the Illinois Arts Learning Standards (visual arts, music, dance, theatre, and media arts)²⁴

FIGURE 1. ART PRACTICES

	CREATING	PERFORMING/ PRESENTING/PRODUCING	RESPONDING	CONNECTING
THEATRE				
DANCE				
VISUAL ARTS				
MUSIC				
MEDIA ARTS				

21 Notwithstanding the importance of specificity, we use the term “arts education” in this report in recognition of the reality that the concept has become an organizing principle for an entire field of practice and research.

22 Becker (2008).

23 The College Board, *Child Development and Arts Education: A Review of Current Research and Best Practices* (2012) discusses recommendations for developmentally appropriate pedagogical approaches to arts education.

24 Released in 2014, the National Core Arts Standards is process that guides educators in providing a unified quality arts education for students in Pre-K through high school (see <http://www.nationalartsstandards.org/>); the Illinois Arts Learning Standards is Illinois’ implementation of arts learning standards that reflect best practices and identify what is important for students to know and be able to do in dance, media arts, music, theatre, and visual arts (see <http://illinoisartslearning.org>)

Building on the idea that, at its core, human learning is a deeply, fundamentally social and emotional process, we argue that each art practice²⁵ has a **social-emotional component**. The social-emotional component is the relational, meaning-making, and self-management aspect of the art process, class, or experience that can be shaped by both action experiences (encountering, tinkering, choosing, practicing, and contributing) and opportunities for reflection (describing, evaluating, connecting, envisioning, and integrating).²⁶ The social-emotional component is a distinctive characteristic of the art practice that provides opportunities for students to develop and exercise particular **social-emotional competencies** while engaging in that art practice.

Just as the list of art practices that may be part of a curriculum is vast, so is the list of social-emotional components of those art practices. For illustrative purposes, and as explained in more detail in Chapter 2, we summarize in Figure 2 three main domains of social-emotional competencies that are developed and exercised through the social-emotional components of art practices: self-management and discipline (intrapersonal); social and relationship skills (interpersonal); and self-expression and identity.

FIGURE 2. SOCIAL-EMOTIONAL COMPETENCIES



In much the same way an art practice provides opportunities for young people to build one or more art competencies, the social-emotional component of that art practice provides opportunities for young people to build one or more social-emotional competencies. For example, the art practice of peer critique of students’ self-portraits in a visual arts class might have complementary social-emotional components such as opportunities to develop listening skills, practice at communicating clearly with peers, and manage emotions. The art practice of learning a new brushstroke technique might have complementary components that build social-emotional competencies such as building self-control, focusing one’s attention, and building self-confidence and a positive identity.

Each art practice has a social-emotional component; it is simultaneously an arts activity AND a social-emotional activity.

These examples illustrate that, in the same way art practices can vary widely from one art form to another, the complementary social-emotional components of these art practices can vary as well. Any individual art practice may afford opportunities to work on several social-emotional components, depending on the circumstances and the way that art practice is framed by the arts instructor or understood by the student. And, as with the art practices themselves, the connected social-emotional components also depend in part on the age of the learners.²⁷ We can visualize these connections for an art practice associated with a theatre performance as shown in Figure 3.

FIGURE 3. EACH ART PRACTICE HAS SOCIAL-EMOTIONAL COMPONENT(S)



Art Education Process

At any given moment, a particular art practice and its complementary social-emotional components are the things students *do*. We observe students practicing a new sculpting technique and see that, in the process, they practice concentration and focus. Or we observe students rehearsing a scene in a play multiple times and, in the process, observe them learning and practicing how to identify and respond to others’ emotions. Each of these moments is part of a larger **art education process** in which the learner is participating. By this, we mean the broader arc or cycle of artistic activity at the level of a program, curriculum, or course.

As illustrated in Figure 4, each large-scale art education process—creating a mural, staging a play, performing a dance piece—is made up of many small-scale art practices: painting a figure’s eyes, rehearsing a scene, learning a dance step. Thus we would use “art education

25 While we focus on arts education in this research and discuss ways in which the arts may be unique in this regard, we also recognize that the same could be said of other developmental experiences.

26 Best (1978).

27 *Foundations for Young Adult Success: A Developmental Framework* discusses the ways in which children of different ages are ready to learn and grow in different developmental stages (Saka et al., 2015).

process” to describe the full arc of working with a group of students on the planning and executing of a school mural project or the choreography, practicing, and performing of a new dance program.

These small-scale art education practices and larger-scale art education processes are particular instances of developmental experiences. As such, they may also be iterative: each small practice and each larger process can build on the ones that came before. They are likely to be mutually reinforcing and cumulative. Over time, these many interlocking layers of art and social-emotional learning yield a multi-textured set of outcomes and points of inflection—moments where students have opportunities to learn new skills and make new choices that, with continued repetition and practice, may turn into ingrained skills and habits of mind.

Art and Social-Emotional Competencies

If art practices and their accompanying social-emotional components are the things students *do* in the context of an art education process, we can think of art competencies and social-emotional competencies as longer-term outcomes of that process—the skills and ingrained habits of mind that students *develop* (to a greater or lesser degree) through their participation in

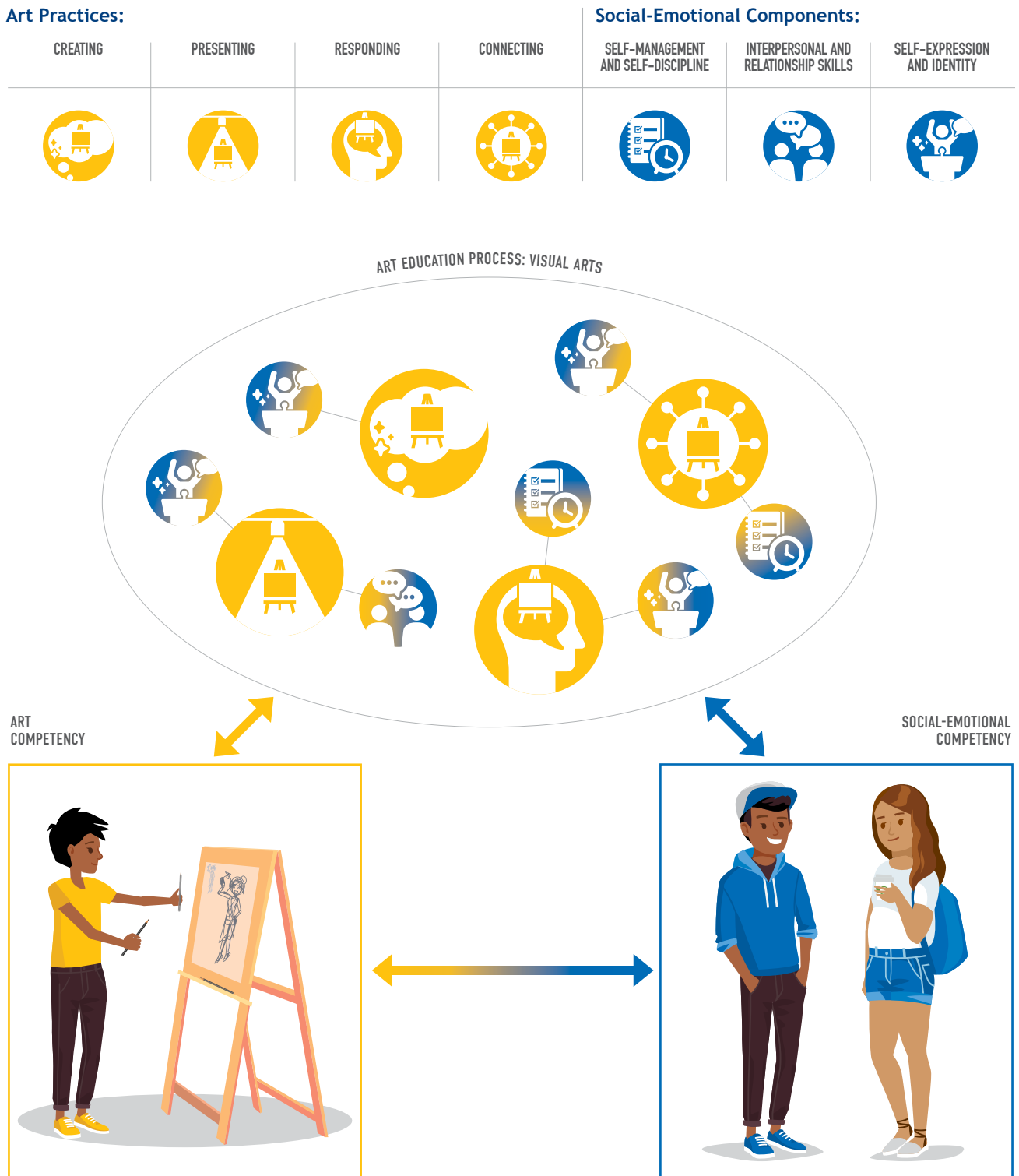
that art education process. An **art competency** refers to the artistic knowledge and skills a student develops as a result of their participation in an art education process and/or practice over time. For example, students who participate in a series of auditions, rehearsals, and performances as part of a chorus will engage in multiple art practices along the way. Each of these will contribute to them developing a new set of art competencies; following the prior example, these might include vocal range, stage presence, and the ability to perform in front of a crowd.

The main focus of our interest here, however, is the **social-emotional competencies** that students develop as the result of longer-term participation in an art education process. A social-emotional competency is a set of one or more social or emotional skills, beliefs, habits, or behaviors that has been reinforced as the result of repeated developmental experiences (social-emotional components) during an art education process. That is, the social-emotional components of art practices, repeated over time and in varied contexts, will have an effect on the social-emotional competencies that students have at the conclusion of an art education process.

FIGURE 4. ART EDUCATION PROCESSES ARE COMPRISED OF MULTIPLE ART PRACTICES



FIGURE 5. THEORY OF ACTION FOR ART EDUCATION AND SOCIAL-EMOTIONAL COMPETENCIES



The social-emotional components of an art practice amount to opportunities for young people to bring forth and exercise a set of social-emotional competencies. The result of this exercise is a change (hopefully an improvement) in those competencies. For example, we earlier described a visual arts class in which peer critique (an art education practice) offered students opportunities to develop listening skills, practice at communicating clearly with peers, and manage emotions. We would expect that, after participating in several such peer critiques, students' social-emotional competencies would be further developed and students would be more able to employ these competencies. The students would, at least to some degree, be *different* as listeners, speakers, and as people who can understand and respond constructively to others' emotions.

The mechanism for arts education to develop social-emotional competencies is through the social-emotional components of the art practices that comprise an art education process.

The illustration of these concepts in Figure 5 also acknowledges (through the bidirectional arrow between art competencies and social-emotional competencies) that not only are social-emotional competencies affected by participation in the arts, but art competency may also depend on social-emotional competency. That is, social-emotional and artistic competencies are mutually reinforcing; artistic competencies both affect and are affected by one's competencies in the social-emotional realm. For example, students' artistic skills and identities as artists have an impact on the way they interact with the world from a social-emotional perspective. At the same time, students pursuing technically demanding art forms may require significant self-discipline, self-regulation, and perseverance to master the competencies required by that art form. Students pursuing art forms that emphasize personal voice and expression need to find ways to access, work with, and express their emotions and experiences in the context of their artistic practice. Arts education provides a particular avenue for social-emotional development, and social-emotional competencies, in turn, contribute to one's developing artistic skills and knowledge.

The empirical literature and the participants in our interviews tended to focus almost exclusively on the positive impact that arts education has on

social-emotional development. Indeed, many of the stakeholders we interviewed described specific expectations about how arts education would serve as a social-emotional “technology” to help students work on specific areas of development. For example, some parents saw theatre classes as a way to increase their shy children's self-confidence in public speaking. Music instructors emphasized the value in practicing an instrument as a mechanism for developing self-discipline or the benefits for interpersonal skills in being part of an orchestra. And parents, students, and visual arts teachers all described ways they believed painting and drawing would afford opportunities for self-expression, exploration of personal interests, and stress relief.

We can think of these kinds of changes in social-emotional competencies—changes that support young people's development and contribute to their ability to eventually meet the complex expectations and demands of adulthood—as being positive. However, the impact of an arts experience on social-emotional competencies can also be more negative if it acts as an impediment to future development or makes life more difficult (e.g., increased anxiety or feelings of inadequacy, shame, or isolation).

The relevant question is not *if* an art practice will affect a social-emotional competency, but *how* it will happen and what arts educators can do to improve the odds that the impact is positive.²⁸ This theory therefore highlights the importance of educators intentionally and consciously helping students take advantage of the opportunities to practice social-emotional components of an art practice and guide them toward improved social-emotional competencies based on their arts experiences.

Cultural Beliefs about Arts Education

The dynamic relationship between arts education and social-emotional development described in this theory of action doesn't happen in a vacuum; the cultural beliefs students, instructors, and others bring to particular learning settings influence every aspect of the process we describe here, from the social-emotional components that are the most likely complements to particular art practices, to the art practices that are likely to comprise an art education process, to the meaning that arts instructors or learners ascribe to their arts experiences. Such cultural beliefs both shape and are shaped by the larger community and social contexts in which arts education happens.²⁹

²⁸ Bartel & Cameron (2002, April 3).

²⁹ Goffman (1974).

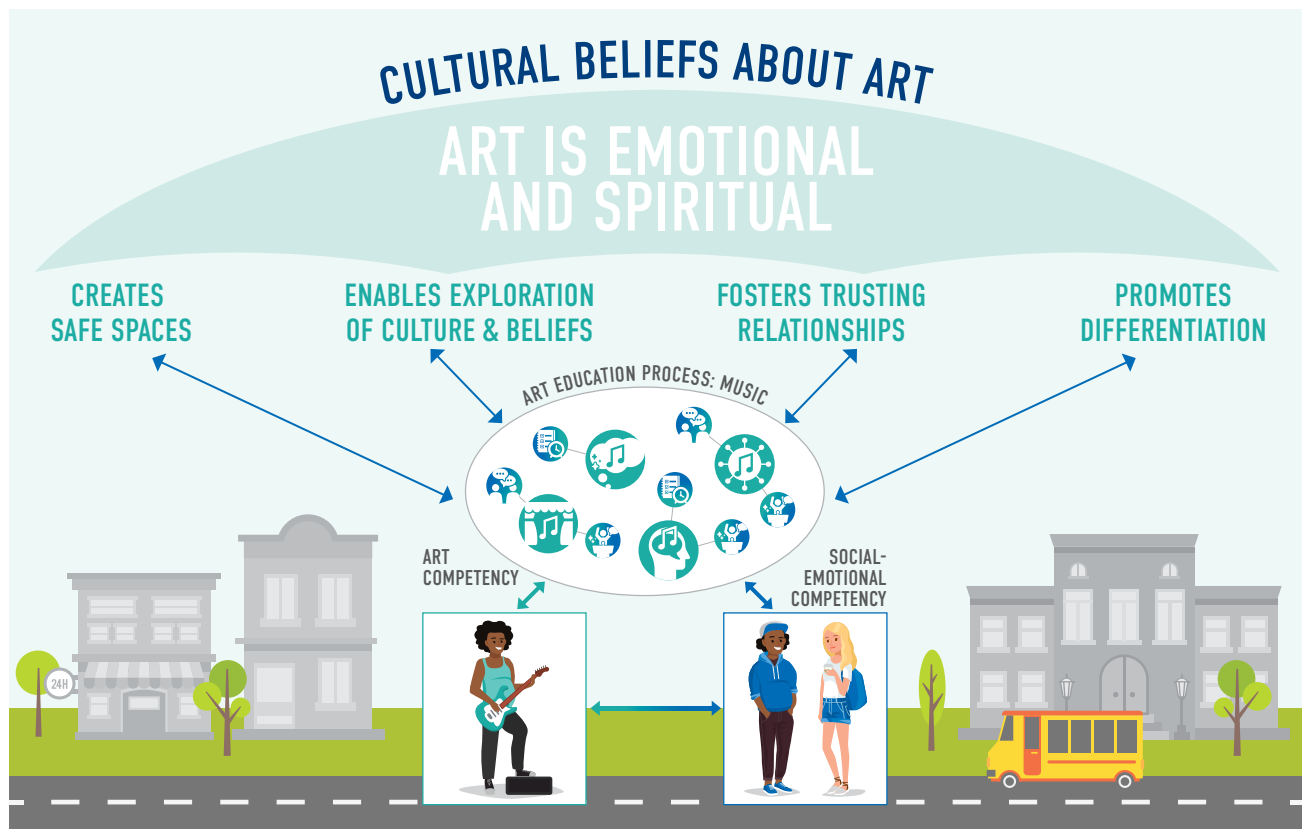
This research surfaced some important ways in which cultural beliefs about the role of the arts and of arts education may shape the actual connections between arts education and social-emotional learning. In a different time and place, with a different set of cultural beliefs about the role of the arts, some of these perceived connections between the arts and social-emotional competencies might be quite different. But in the context in which we conducted this research, we noted a widespread belief among parents, students, educators, and others that the arts—generally, or a particular art form or artistic practice—can play a special role in social-emotional development.

Beliefs about this special role of the arts were rooted, both in the research literature and among many of those we spoke with, in the Romantic ideal of art as being about “the beautiful and the sublime,” and uniquely capable of facilitating emotional expression and spiritual transcendence. Many arts educators, parents, and even students spoke in some way of the idea that “art is about emotions.” These beliefs about the access that arts education gives to the emotional or spiritual realm are in contrast to the beliefs we heard about what other academic subjects were about, and this shared

viewpoint could strengthen the pathway between developmental experiences in the arts and social-emotional development.

One of the most consistent elements of effective arts instruction that emerged in our research is the practice of teachers creating a “safe space” in which students can participate in the arts.³⁰ Many arts educators operate on the belief that arts participation requires an environment in which students feel comfortable taking productive risks, being challenged, feeling discomfort, and growing emotionally. While there may be no single answer or “key” to how this is done, safe spaces are rooted in consciously and intentionally created environments of trust. Creating safe, developmental spaces may also involve educators finding opportunities to facilitate student agency and to be responsive to student desire: Where can arts learners make meaningful choices? Where can developing artists get excited about the learning process and make it their own? Where do students feel comfortable expressing themselves with trusted adults and peers? All of these features of arts education settings tend to play prominently in how arts teachers view their role.

FIGURE 6. CULTURAL BELIEFS INFLUENCE THE ARTS EDUCATION PROCESS



30 Macy (2004); Freeman, Sullivan, & Fulton (2003); McBride & Maurer (2016).

There are also significant, though not universal, differences between the way the arts are taught compared to other subjects. Many teaching artists identified a strong connection between art and the idea of **exploring the culture and beliefs** of oneself and of others. For example, some arts educators make pedagogical choices to emphasize the connection between art and culture, making arts education a vehicle for cultural expression. Arts education thus can provide a venue for young people to explore and express their cultural identity while also enhancing their engagement and building their knowledge and appreciation of other cultures.³¹ Relatedly, some arts educators also view the arts as an opportunity to engage social justice themes and as a means of making critical commentary on society. Movement and embodiment are also accepted and often welcomed in arts settings, in part because personhood, identity, and emotions are central to many types of arts teaching and learning.³²

Differentiation among student needs to teach a common set of skills is a key element of good teaching in any subject. Perhaps because of the absence of standardized testing and standardized curriculum, as well as a strong belief among arts instructors that the arts are adaptable to different needs, interests, personalities, and abilities, differentiation emerged as especially relevant in the arts. Arts instructors in this project emphasized the importance of meeting students where they are, holding this kind of flexibility as a core value of quality arts teaching and learning.

Collectively, these themes in how the arts are taught today can facilitate a special kind of relationship between students and art educators and between students and their peers. Both the research literature³³ and many of those we spoke to reported that students have more **trusting relationships** with their art educators than with other types of teachers, and feel comfortable in their arts classes disclosing and working through challenging situations they may be facing. For certain students, the depth of enjoyment that they get from art and the relationships they have with their art educators may motivate them to stay involved in arts learning (and may motivate them to stay engaged in school more generally). In some cases, a passion for one or more art forms also has important effects on the relationships that a student has with peers and adults, and this shift in relationships may in turn affect not only social-emotional competencies, but other student

outcomes as well. For example, some parents and classroom teachers spoke of seeing particular children in a new light after observing their music, dance, or theatre performance. These data suggest that the experience of seeing a child as talented in one setting may lead an adult away from a deficit perspective to instead focus on that child's potential.

“Kids just have to have outside interests... I think having that identity is what contributes to confidence and growth and the social side of life and interpersonal skills...I feel like you could have this same conversation about... math or English, depending on how those classes are structured.”

So are the arts different? Do the arts have a special role to play in social-emotional development among young people? Regardless of whether the theory presented here describes the actual effect of “art itself” on social-emotional learning or the effect of cultural and contextual beliefs about what art is and what it can do, educators in all contexts can learn much from the ways that many arts educators leverage the rich set of affordances for social-emotional learning described in this report. Indeed, many instructional frameworks already embed ideas like the ones discussed here in their definitions of good teaching in any subject.³⁴

31 Ladson-Billings (1994).

32 This is, of course, not always the case. Adult expectations of behavior are often situated within White, mainstream social norms that may differ from some students' experiences, and arts can be taught in a manner that alienates students of color by upholding social and cultural norms about what is and is not art or by elevating particular art forms or practices over others.

33 Deasy (2002); Fiske (1999); Hoxie & Debellis (2014).

34 For example, the CPS Framework for Teaching (<https://www.ctunet.com/rights-at-work/>) includes many of these concepts in its definition of Proficient and Distinguished teaching.

A theatre teaching artist noted, in reflecting on the way in which her work might affect students socially and emotionally, that “One of the hardest things in class is showing up, just showing up.” So she designed an activity around “showing up”: having each student stand up, one by one, while the other students clapped, and recite a line using a “performance voice.” At the end of the activity, a classroom teacher approached the theatre teaching artist, surprised that she herself could barely speak, and said, “That child doesn’t talk.” The teaching artist noted that this was normal—sometimes students did not wish to talk in front of their peers. The classroom teacher replied “No, you don’t understand, it’s on his IEP. We try to get him to speak, he doesn’t speak. He has elective mutism.” But in the context of this theatre activity he chose to use his voice.

CHAPTER 2

Exploring Arts Education and Social-Emotional Learning in Practice

What does the connection between arts education and social-emotional learning look like in practice? To help illustrate this theory and some possible connections between arts education and social-emotional learning, we discuss in this section the empirical evidence from extant research literature and our Chicago fieldwork.

In both the literature and our fieldwork, three domains of social-emotional competencies seemed most prevalent, so we use these to organize this discussion:

- Self-management and discipline (intrapersonal)
- Social and relationship skills (interpersonal)
- Self-expression and identity

Together, these three domains comprise the social-emotional competencies (see Figure 2 on page 15)—the cognitive, social, and emotional skills, beliefs, and behaviors—that enable young people to interact productively with others, build and express a healthy sense of self and community, and work effectively toward their goals. The first two domains align with the intrapersonal (self-management)/interpersonal (social-relational) distinction made by the National Research Council in its study, *Education for Life and Work*.³⁵ These are also consistent with the categorization by Collaborative on Academic, Social, and Emotional Learning (CASEL), which links self-awareness and self-management, and then social awareness and relationship skills, as four of their five core social-emotional competencies.³⁶ Our third domain of “self-expression and identity” aligns with the “integrated identity” component of the UChicago Consortium’s *Foundations for Young Adult Success* framework.³⁷ These human competencies are interrelated and mutually reinforcing; developing competence in one area supports

development in another. Studies of the effects of arts education in our literature review commonly looked at outcomes across these three domains, and these were most often mentioned by participants in focus groups and interviews with students, arts educators, parents, and arts program administrators in Chicago.

While this section draws on the empirical evidence from the research literature and our Chicago fieldwork, it is not a “test” of our theory. We do not attempt in this section to specify every potential link between arts education and social-emotional learning. Nor do we review the individual studies that comprise the research on arts education on social-emotional learning. Much of this research is descriptive (describing arts programs and describing the kinds of benefits that participants believed they gained from participating) with little rigorous experimental evidence. Rather, we aim in this section to explore what we know and hypothesize about some of these links and, in the process, to provide examples that illustrate ways the theory can help practitioners be more thoughtful and creative in taking advantage of opportunities for social-emotional growth that arts education affords.

Self-Management and Self-Discipline

Self-management and self-discipline describe the skills students require to take responsibility for their own behavior and well-being and to pursue the goals that they set. While self-discipline connotes making oneself do something one must do, self-management includes recognizing, “owning,” and being able to direct one’s own emotions, behaviors, and attention toward one’s desired purposes. Self-regulation, metacognition (thinking about thinking), motivation, responsibility,

³⁵ National Research Council (2012).

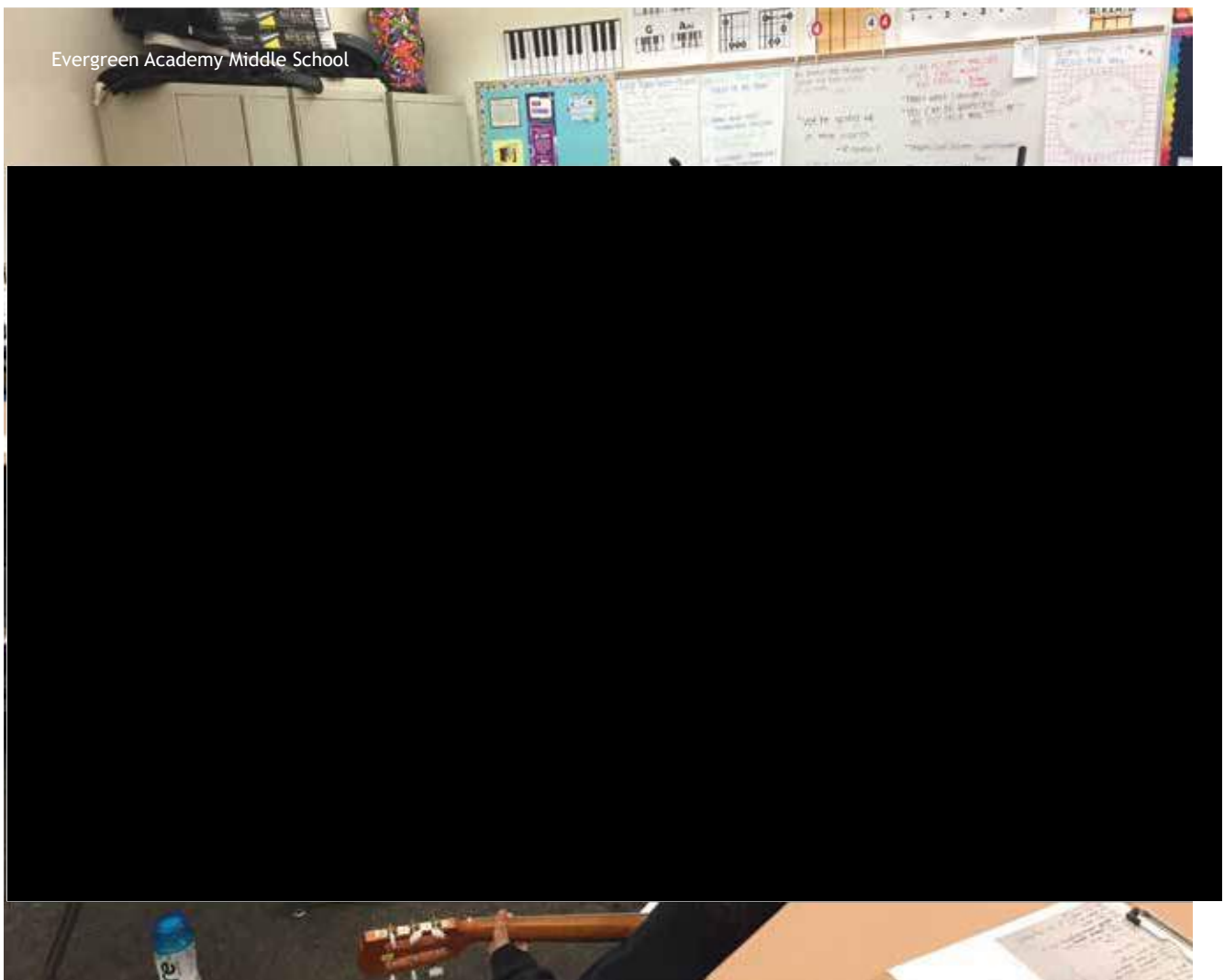
³⁶ CASEL’s fifth core competency is “responsible decision-making.”

³⁷ Nagaoka et al. (2015).

perseverance, and “grit” are among the social-emotional competencies that fit most clearly within this domain.

Researchers, arts education practitioners, parents, and even students describe a variety of ways in which art education processes may promote improved self-management and self-discipline. For example, learning in arts education often requires extensive practice to meet the exacting requirements of a particular art form. To play an instrument, you must learn to use your hands, mouth, and/or breath to form the notes. To perform *Swan Lake*, you must first learn the names and shapes of basic ballet positions and be able to conform your body to them. Developing basic competence requires focused effort and repetition, and developing mastery requires years of dedicated practice. For an area of education often perceived as recreational, arts education can be highly demanding. But such exactitude has payoffs. Sam,³⁸ an elementary school student whose mother

felt that taking piano lessons was important for him to develop self-management skills, pointed out the ways in which arts education pressed on him the need to do things the right way. He said, *“It changes the way I think, because I used to think, ‘Oh if I could get this done really quickly and find the shortest solution.’ I think it has changed my brain, like ‘Take your time on it, and do it correct, and figure it out instead of just going through it quickly.”* He also contrasted the arts education context—specifically his art class—to other subject areas—specifically math—saying, *“Painting you can’t really have shortcuts. You have to take your time with it...But for math, there’s always shortcuts that people find, so I don’t think you have to put in as much focus as you do with painting.”*



³⁸ All names from our fieldwork are pseudonyms.

VIGNETTE #1

Piano and Personal Growth

Angela, a music educator in Chicago, was working with one of her middle school students, Monique, to prepare for a piano recital. Monique had previously dealt with a variety of anxiety-related issues, several of which rose to the surface during the recital preparations. Angela recognized this as an opportunity for Monique to practice dealing with her anxiety in a new context.

Angela normalized Monique’s anxiety, noting that all musicians face this challenge. Then, the two imagined *“What if the worst case scenario happens, and you completely blank out, you walk off stage, you can’t do it. The next morning you wake up, the earth is still turning, things are still the same, nobody really talks about it, everybody forgot about it.”* Angela also gave Monique breathing and mindfulness practices to use leading up to the recital.




These conversations also brought to mind a strategy Monique had used to overcome anxiety during basketball games, which she called *“getting inside the game.”* Angela helped Monique transfer this approach to music by discussing *“Paying attention to your goals musically, technically, what kind of posture are you going to sit with, paying attention to the physicality of the performance, paying attention to the rise and fall of the melodic line.”*

On the day of the recital, the student who performed before Monique experienced severe anxiety during the performance. Instead of being overcome by anxiety herself, Monique was able to be compassionate and empathetic toward this other student in a way that helped her to activate her anxiety-coping strategies. Monique ended up having a successful recital performance.




- **Art Education Process:** Middle school student taking piano lessons
- **Art Practice:** Preparing for and then performing in a piano recital
- **Social-Emotional Components:** Dealing with performance anxiety using breathing and mindfulness practices; focusing on the details of the art practice as a way of removing anxiety-provoking distractions; practicing compassion and empathy for others
- **Social-Emotional Competencies:** Improved skills for self-management and self-regulation; ability to transfer social-emotional competencies from one domain to another; compassion and empathy for others
- **Takeaway for Teachers:** Art practices may activate students’ underlying social and emotional challenges, but can provide a novel context in which to productively work through these challenges using new strategies. By being attuned to the ways in which art practices draw upon students’ underlying personal needs, issues, and characteristics, educators can find ways to use the challenge of the experience to intentionally and consciously promote creative personal and interpersonal growth.

Music

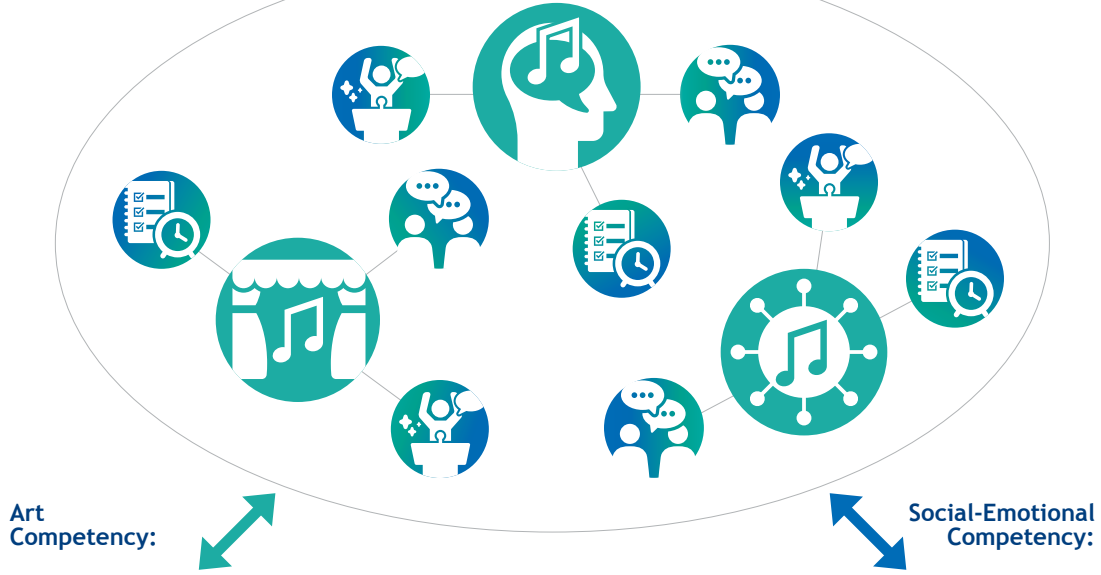
Art Practices:

PERFORMING	RESPONDING	CONNECTING
		

Social-Emotional Components:

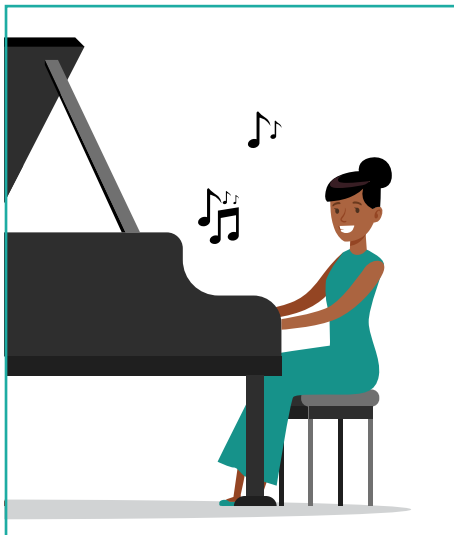
SELF-MANAGEMENT AND SELF-DISCIPLINE	INTERPERSONAL AND RELATIONSHIP SKILLS	SELF-EXPRESSION AND IDENTITY
		

Art Education Process: MIDDLE SCHOOL STUDENT TAKING PIANO LESSONS



Art Competency:

Social-Emotional Competency:



DEALING WITH PERFORMANCE ANXIETY

FOCUSING ON THE DETAILS OF THE ART PRACTICE

PRACTICING COMPASSION AND EMPATHY FOR OTHERS

Arts education can also serve as a forum for rehearsing emotions that students will both experience and need to manage in their real lives. Larson and Brown (2007) theorized that arts programs “are important settings for understanding emotional development, first, because they are typically contexts of instrumental goal-directed activity and thus may help prepare adolescents for the emotional dynamics of adult work settings.”³⁹

A theatre student in Chicago discussed the experience of rehearsing and then performing in front of a live audience, and the way these experiences helped to develop their emotional repertoire. *“It’s definitely different during rehearsals and then the actual show. Like, your attitude is very different, I think. In rehearsals, you want to do your best and try your hardest, but in the actual performance when there’s a live audience and everybody’s there.... You kind of have to force yourself to be in the situation, like someone else’s shoes, but putting yourself into an imaginary person’s shoes. There’s a quote on the wall, I forget who it’s by, but it’s like, acting is reacting truthfully to imaginary situations, or something like that, I don’t know. But it’s really interesting because it’s true, you’re in a fake situation, but you have to act how your character would really act.”*

Many programs in the literature advocate for an arts-integration model, in which the arts are integrated into core subject areas, such as history or language arts. Integration practices include activities such as acting out a story which might mirror a real-world dilemma⁴⁰ or drawing pictures for a story a student writes.⁴¹ Through these activities, students have the opportunity to “rehearse” emotions—sometimes from other people’s perspectives, sometimes from their own—which may improve self-regulation. Brown and Sax (2013) reported, in their mixed-methods study of an arts-integrated preschool program, that children participating in the program “showed greater growth in teacher-rated levels of positive and negative emotion regulation.”⁴² Other studies have shown that the self-regulatory benefits of arts education can transfer to other domains.⁴³

Self-management and self-discipline are not simply skills to “make oneself” do something that is beneficial but unpleasant. Broader research on achievement motivation shows clearly that human beings work hard at things they care about and for which they feel some opportunity for choice and autonomy.⁴⁴ Therefore, arts settings can provide opportunities for young people to experience the benefits of working hard by giving them ownership over that work. This ownership can exist for a variety of reasons, including an emphasis on the process (rather than the product);⁴⁵ allowing students to imbue art works with emotion or personal meaning;⁴⁶ or having students serve as creators of art, rather than mere appreciators.⁴⁷ Larson and Brown’s (2007) study of the student production of *Les Misérables* found that students “almost always framed the learning process as one in which they were the agents of change.”⁴⁸ Harman and Smagorinsky (2014) observed that the Latina students participating in a Boalian theatrical intervention,⁴⁹ which included improvisation, writing, storytelling, and drawing, “seemed highly motivated because they had selected the topics, chosen how to reach their audience, and received instruction on how to develop informational texts.”⁵⁰

Feeling motivated is key to self-management. Sam, the student who compared the rigors of his painting class to that of his math class, confirms the importance of this ownership, noting, *“I like painting, I like bringing the artwork to my house, like showing it off...you can show your emotions through it. So you go there, you paint what you want to paint.”* Perhaps this sense of ownership fueled Sam’s improved self-management and discipline in doing his work without seeking shortcuts.

Of course, arts education is not always connected to positive social-emotional outcomes. Art practices present many opportunities to develop improved competencies at self-management and self-discipline, but this outcome is not a foregone conclusion. For example, while some students may develop perseverance and grit when they are made to practice an instrument, the same experience in other students may create feelings of resentment and hostility and create perceptions among parents or teachers of laziness or defiance. Students may

39 Larson & Brown (2007).

40 Brouillette et al. (2014); Collins & Cooper (1997); Hetland & Winner (2004); McCammon, Saldaña, Hines, & Omasta (2012); Ross Goodman (1990), as cited in Deasy (2002); Walsh-Bowers & Basso (1999); Williamson & Silvern (1992), as cited in Deasy (2002).

41 Scripp (2007); Wilhelm (1995), as cited in Deasy (2002).

42 Brown & Sax (2013)

43 Alemán et al. (2016); Asbury & Rich (2008); McCammon et al. (2012).

44 Farrington et al. (2012).

45 Beales & Zemel (1990); Bergmann (1995); Blatner (1995); Catterall & Peppler (2007); Collins & Cooper (1997); Deasy (2002); Freeman et al. (2003); Gallagher, Ntelioglou, & Wessels (2013); Gullatt (2008); Hanna (2008); Harman & Smagorinsky (2014); Kahn (1999); Katz (2008); Kisiel, Blaustein, Spinazzola, Schmidt, Zucker, & van der Kolk (2006); Macy (2004); Mages (2010); Pellegrini & Galda (1982); Rose, Parks, Androes, & McMahon (2000); Runfola, Etopio, Hamlen, & Rozendal (2012); Ruppert (2006); Thomas, Signh, Klopfenstein (2015); Ulfarsdottir & Erwin (1990); Walker, McFadden, Tabone, & Finkelstein (2011); Walker, Tabone, & Weltsek (2011); Walsh-Bowers & Basso (1999); Zimmerman (2009); Zimmerman & Zimmerman (2000).

46 Bergmann (1995); Brown & Sax (2013); Catterall & Peppler (2007).

47 Asbury & Rich (2008); Baker & Homan (2007); Brinda (2008); Farnum & Schaffer (1998); Hoxie & Debellis (2014); Miksza (2013); Thomas et al. (2015); Ulfarsdottir & Erwin (1990).

48 Larson & Brown (2007), p. 1094.

49 Boalian theatrical interventions are named for Augusto Boal, the founder of Theatre of the Oppressed. It is not necessarily the objective of Theatre of the Oppressed to produce professional-grade drama, but rather to reimagine scenes representing oppression in participants’ everyday lives. The work by Harman and Smagorinsky relies on an emphasis on the role of drama as both personal and educational, particularly with regard to students’ political awareness and understanding of the agency they have opposing bigotry toward them and/or their communities.

50 Harman & Smagorinsky (2014).

learn to take shortcuts or use deception to get out of practicing. Over time, such feelings, judgments, and behaviors may create a negative feedback loop that leaves the young person doubting their own abilities or thinking of themselves in a negative light rather than learning to persevere through challenges.

Arts educators who are attentive to these possibilities can take care to ensure that opportunities for self-management are coupled with a concerted effort to make arts learning meaningful and engaging for students. Growing and succeeding in the arts demands practice, whether rehearsing scales, running lines, perfecting techniques, or any other repetitive task. But it is not always enough to tell students to practice. Educators can also consciously and intentionally identify practice as an opportunity to develop a social-emotional competency that can serve them in other endeavors going forward: that of dedicating one's self to improvement through focused practicing. Highlighting the personal stake a student can take in the activity can drive that student to a desire to "make perfect." And this quest for perfection can create a repeated cycle of rehearsal, often involving a variety of emotions, including frustration and satisfaction, which will come into play in the world outside of the arts.

Interpersonal and Relationship Skills

Interpersonal and relationship skills relate to students' abilities to understand others' feelings and perspectives, as well as the social and ethical norms which contribute to their ability to maintain healthy and rewarding relationships.⁵¹ Relationship-building, teamwork, empathy, and perspective-taking are among the social-emotional competencies that fit within this domain.

Arts education is commonly believed by practitioners, students, and parents alike to aid in the development of young people's interpersonal and relationship skills.⁵² Art education processes often include highly social activities that provide students with opportunities to express themselves, interact in novel ways, and work collectively, practicing and developing interpersonal skills such as

collaboration, communication, and conflict resolution.⁵³ School-based arts classes or community arts programs often bring together youth from many different cultural backgrounds and experiences. As one Chicago high school student described, "*I mean theatre is a shared interest... [but not necessarily] a shared identity.... There's a community with theatre, but it's more of a bonding through the long rehearsal hours rather than bonding over a shared identity.*"

Developing their interpersonal skills can also aid students in getting the most benefit from their relationships with artists, peers, and others in their art education settings, increasing their ability to leverage social and cultural capital.⁵⁴ However, the extent to which these outcomes are realized is likely to vary both from one student to another and by how students' identities are acknowledged by teacher pedagogy and art form.⁵⁵ Learners need to feel that they can bring themselves fully into a setting and that they are seen and known in order to fully engage in learning.⁵⁶

Of the various art education processes in which students may engage, those that involve performing are most commonly expected to foster interpersonal skills in students because of the importance of social involvement and peer-to-peer collaboration.⁵⁷ In a study of a theatre program, for example, one student reported, "*Socially I think it changed me. Like, because I am interacting with people doing something I like, I think it's—for some strange reason I think it has made me more open and able to talk with people my age and socialize a little more. Like before, I was very meek and I guess kinda shy like, I never really made friends? But then I finally, I just started to make some.*"⁵⁸

51 <https://casel.org/core-competencies/>

52 Allen & Boykin (1992), as cited in Brown & Sax (2013); Uptis & Smithrim (2003), as cited in Walker, McFadden, Tabone, & Finkelstein (2011); Ruppert (2006); Allison & Rehm (2007), as cited in Brown & Sax (2013); Barrett & Bond (2014); Richards (2011); Young (1990), as cited in Brown & Sax (2013); Hoxie & Debellis (2014); Thomas et al. (2015).

53 Barrett & Bond (2014); McCammon et al. (2012).

54 Foster & Marcus Jenkins (2017); Hoxie & Debellis (2014); Pulido (2009); Taliaferro Baszile (2009).

55 Eccles & Gootman (2002); Lerner et al. (2009), as cited in Rusk et al. (2013); Gaztambide-Fernandez (2013).

56 Allensworth et al. (2018); Osher et al. (2018).

57 Barrett & Bond (2014); Davis (2009); McCammon et al. (2012).

58 Wright, John, Alaggia, & Sheel (2006).

VIGNETTE #2

Les Misérables and Relationship-Building

In *Emotional Development in Adolescence: What Can Be Learned from a High School Theater Program* (2007),^c Larson and Brown studied a group of high school students participating in their school’s spring theatre production of *Les Misérables*. Over the course of three spring months leading up to the musical’s performance, Larson and Brown conducted a series of interviews with parents, teachers, and a sample of 10 actors out of the group of 110 who were part of the production.

The students in the production described entering “a whole ‘nother world” each day they came to the theatre for rehearsal. The culture of this world was consciously cultivated by the adult leaders of the program and included three central features that were designed to help students share in and learn from the emotion of the performance.

First, the adult leaders established and set high expectations for a commitment to the work of putting on the production. In doing so, they created a culture “in which this work and effort was not just expected, it was celebrated.”

Second, the leaders recognized, accepted, and even modeled the strong emotions that they expected to be part of the process of preparing for the production. The modeling of emotions by the adult leaders was intentionally focused on enhancing constructive collaboration.

Third, the leaders established a culture that provided emotional support, intentionally and consciously encouraging cast and crew to be respectful and supportive of one another.

- **Art Education Process:** High school students rehearsed for a production of *Les Misérables*
- **Art Practice:** Rehearsing and performing scenes in preparation for a formal presentation of the production
- **Social-Emotional Components:** Working together to accomplish a goal with minimal adult supervision; experiencing regular successes and failures; having repeated opportunities to engage in challenging activities; observing peers going through all of the above
- **Social-Emotional Competencies:** Deeper understanding and awareness of one’s own emotions; ability to recognize the emotional states of others; greater skill at recognizing the effects of emotion on behavior
- **Takeaway for Teachers:** The rehearsal process is an ideal setting for students to repeatedly engage with emotional experiences. These repeated opportunities allow students to practice working with emotions, at a remove from their personal experiences, and thus learn how to understand their own and their peers’ emotional states and achieve better emotional regulation for self and group success.

^c Larson & Brown (2007).

Theatre

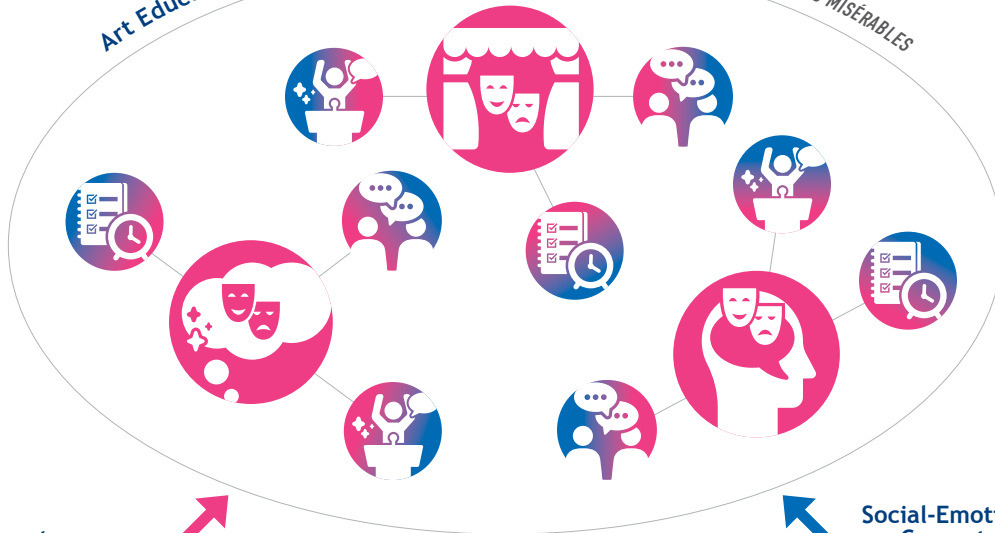
Art Practices:

CREATING	PERFORMING	RESPONDING

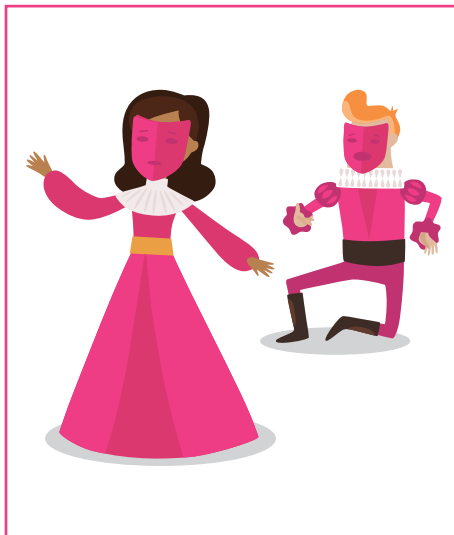
Social-Emotional Components:

SELF-MANAGEMENT AND SELF-DISCIPLINE	INTERPERSONAL AND RELATIONSHIP SKILLS	SELF-EXPRESSION AND IDENTITY

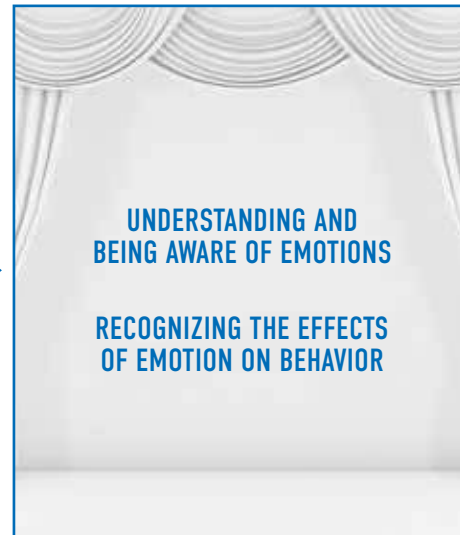
Art Education Process: HIGH SCHOOL STUDENTS REHEARSED FOR A PRODUCTION OF LES MISÉRABLES



Art Competency:



Social-Emotional Competency:



Some arts practitioners report that changes like this occur precisely because the opportunities to practice interpersonal skills are so intrinsically tied to the art forms.⁵⁹ For example, dance and theatre require students to move in synchrony with one another while following cues and choreography, drawing on verbal and nonverbal communication and spatial awareness of the self as well as others.⁶⁰ In his expansive compendium of studies on arts and learning, Deasy (2002) speculates that the act of engaging in fantasy play allows students to develop perspective-taking and conflict-resolution skills because of the common occurrence of conflict while students develop plots and characters. Baker and Homan (2007), in their study of a music program in a juvenile detention center that included rap, music sequencing, and production, attest to the opportunities offered to participants to engage in “individual and collective communication.”⁶¹ One participant, Laurence, reported, *“I shared my lyrics with someone to let them know how I express myself inside. I showed my talent with somebody else and enjoyed it. It made me feel good I shared my lyrics and you shared your skill with me and we both understood each other’s way of living.”* Laurence’s experience perfectly illustrates the ways in which these interactions allow for an iterative and interlocking process that allows participants to practice, build, and expand their artistic, personal, and interpersonal repertoire.

Teamwork and accountability are also important elements of some arts education experiences that can provide opportunities for students to practice interpersonal and relationship skills. Alemán et al. (2016) examined El Sistema, a music curriculum that emphasizes social interactions through group instruction and group performances, finding that it improved self-control and reduced behavioral difficulties as students worked together to perform music. The authors also pointed out that “the skills that allow children to control their emotions and behavior during school age are closely related to skills used to secure and maintain good jobs and healthy relationships,”⁶² signalling a transfer from the realm of arts education to other contexts, beyond the given art activity. This feeling of accountability to others may extend not just to the other members of a team, but to an audience as well. In their study of the student production of *Les Misérables*, Larson and Brown (2007) found that students “voiced a sense of responsibility to create a good performance for the audience.”⁶³

Extracurricular art activities that offer opportunities for students to conceptualize and lead projects and mentor or teach other students may also help develop interpersonal and relationship skills.⁶⁴ For example, the Youth Art Board at the Hyde Park Art Center is fundamentally designed to foster young people’s ability to lead, design, and implement arts programs. Youth Art Board members are responsible for developing projects, managing budgets, and working with staff and teaching artists to carry out plans. Kiesel et al. (2006) found in their study of the effects of participating in a theatre program for “at-risk” students that students displayed increases of prosocial behaviors following the program. Lerner and Mikami (2012) found that participating in theatre games “improved social behavior and perspective taking” in youth with autism spectrum disorder.⁶⁵ In a study of student participation in a middle school music program, the researcher noted that “belongingness” seemed to be an important factor in students’ experience, commenting that music “lends itself to social functions quite naturally.”⁶⁶

As is the case with self-management and self-discipline, arts educators can take advantage of many art practices by consciously and intentionally attending to the social-emotional components of those practices to develop interpersonal and relationship skills. For example, an art practice like rehearsing a scene in a theatre class will have social-emotional components, and these components are likely to provide students with opportunities to practice interpersonal and relationship skills like relationship-building, empathy, and teamwork. But the fact that these opportunities exist is no guarantee that the students will take away from them the kinds of lessons that ultimately contribute to their ability to develop healthy and rewarding relationships or to understand social and ethical norms. Educators can consciously and intentionally identify the rehearsal as an opportunity to develop these skills and discuss with them how such skills can serve them in other endeavors going forward.

59 McCammon et al. (2012); Aldridge (1995), as cited in Ulfarsdottir & Erwin (1999); Bunt (1997), as cited in Ulfarsdottir & Erwin (1999).

60 Hanna (2008); Gilbert (2002), as cited in Dow (2010); Sansom (2011).

61 Baker & Homan (2007).

62 Alemán et al. (2016), p. 446.

63 Larson & Brown (2007).

64 Green & Kindseth (2011); Hoxie & Debellis (2014), Interview.

65 Lerner & Mikami (2012), p. 1509.

66 Davis (2009).

Self-Expression and Identity

Social-emotional competencies related to self-expression and identity help students develop an integrated identity: the “internal compass that a young adult uses to make decisions consistent with her values, beliefs, and goals.”⁶⁷ This internal compass enables students to maintain a sense of who they are across different contexts and to resolve conflicts between different aspects of the self (e.g., race/ethnicity, gender, age). An integrated identity also provides a foundation for other social-emotional competencies, regardless of how it is developed. As one Chicago elementary school parent described, *“I want [my daughter] to have an identity in high school. I don’t care what it is, whether you’re a basketball player or an artist or yearbook [editor], but something... And I think having that identity is what contributes to confidence and growth and the social side of life and interpersonal skills and all of that. ...it’s kind of acclimating kids with other interests and getting them involved, and what that does for them socially and interpersonally and from a confidence perspective.”*

There is widespread agreement among practitioners, students, and qualitative researchers that arts education in any art form can support this kind of self-expression and identity development. As one veteran dance teacher expressed, “My one recurring thought was that the most basic mission of dance in education (and this is true of all of the arts) is to leave all students touched by a

sense of themselves as whole, moving, thinking, feeling, and culturally valued individuals.”⁶⁸ One avenue through which this may happen is the opportunity many art practices present to draw upon personal experience. In arts education, more than traditional academic classes, the “content” is in large part drawn from students’ own observations and lived experiences, as opposed to an entirely external body of knowledge to be acquired. As sculptor Stephen De Staebler described, “At the core of all artistic efforts is the concern to express and experience what it means to be human. To be human means more than to be able to think: It encompasses the integration of all the senses and faculties we associate with the human person.”⁶⁹

Theatre and dance classes are seen to be particularly powerful sites for identity development and self-expression because students are using their own bodies as the medium for conveying feelings and ideas. In a study of the effects of creative dance, Murray (1973) noted that dance provided “a primary medium for expression involving the total self (not just a part, like the voice) or totally separated from the physical self (like painting or sculpture). Dance and the movement that produces it is ‘me’ and, as such, is the most intimate of expressive media. A child’s self-concept, his own identity and self-esteem are improved in relation to such use of his body’s movements.”⁷⁰



⁶⁷ Nagaoka et al. (2015), p. 2.
⁶⁸ Knowles (1993).

⁶⁹ De Staebler (1998), p. 24, as cited in Campbell (2006).
⁷⁰ Murray (1973), p. 5, as cited in Bergmann (1995).

VIGNETTE #3

Graffiti and Identity

Tom is a visual arts teacher in an elementary school in Chicago. He recently completed a lesson with his sixth-graders on graffiti art. As Tom describes, *“I wanted to not only teach them the differences of street art and vandalism and the right and wrong of everything, but I wanted them to choose a voice within their art. So they could choose a word or statement through that project and say something that they were feeling.”*



The context for the lesson was important. The population of the school was almost entirely Latino, and, in Tom’s words, *“I think there was a lot of fear around that time last year, when there was just a lot of things with immigration in Chicago, tracking people, we had students not showing up to class because of it.”*

In the course of teaching this lesson, some of Tom’s students began to feel more comfortable expressing their previously unspoken ideas and fears about this difficult topic. Tom’s approach of asking the students to focus on finding a voice led the students to engage with their own identities in the current political context and think in new ways about how they can and do fit in their communities.




- **Art Education Process:** Classroom lesson on graffiti for sixth-grade students
- **Art Practice:** Students learning about expressing a voice within their art by choosing words or statements that they would want to express with graffiti
- **Social-Emotional Components:** Some students used the opportunity to express opinions on current events and the impact of those events on their lives—for example, with regard to anti-immigrant sentiment. In the words of the teacher, *“They were able to kind of put it [graffiti] out there and see that it can be acceptable, and in an art form that kind of does have a bad name, they can practice it, and learn it, and get some history about it, but also use it to speak their mind.”*
- **Social-Emotional Competencies:** This was an isolated lesson, but it allowed students to express ideas and feelings about which they had not previously been open. This helped their teacher to know what they were anxious about, and to respond to that anxiety. The satisfaction of discussing ideas that they hadn’t had an opportunity to express before also helped students to better understand the complex messages that graffiti artists are trying to communicate through their art form.
- **Takeaway for Teachers:** In the words of this teacher, *“That’s one of the best examples of giving those students the ability to think for themselves. So they’ve worked on the technical aspects of the art, but then they can take that and use it for however they feel.”* Self-expression is a widely used term, and it has the potential to become a meaningless cliché. However, this is a clear case where a teacher was able to combine the artistic lesson with an opportunity for students to articulate their opinions and anxieties about life—in this case, about current events.

Visual Arts

Art Practices:

CREATING	RESPONDING	CONNECTING
		

Social-Emotional Components:

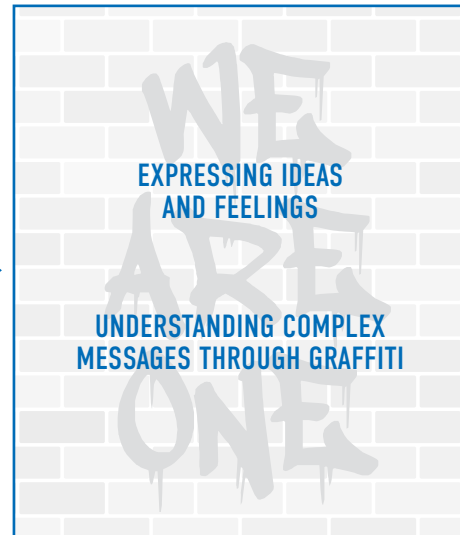
SELF-MANAGEMENT AND SELF-DISCIPLINE	INTERPERSONAL AND RELATIONSHIP SKILLS	SELF-EXPRESSION AND IDENTITY
		

Art Education Process: CLASSROOM LESSON ON GRAFFITI FOR SIXTH-GRADE STUDENTS



Art Competency:

Social-Emotional Competency:



Particular art practices in any art form may call upon students to bring forth something from within themselves that is uniquely theirs. As one program administrator described, “Arts gets to some place that I would call *intrinsic*. It sticks with you in a lot of ways and it’s got an emotional connection in a way that is harder to get to in a math or science...When you ask students to participate in an art-making activity, you are asking them to participate in creating something and their voice gets to be a part of that...Even if I were to have a class of say, 15 students here and they were all to be doing a still-life drawing...None of them are going to be the same. Ever. And that is a beautiful thing! Whereas, you give 15 people a math exercise, you want them all to be the same...But with art...that is what we get [with] every art experience. Everybody is doing something completely different.”

This personal, emotional connection to the work can require students to take risks, risks that educators can use as opportunities for developing a more integrated sense of self. As one researcher noted after conducting a focus group with participants in a dance program, “It is striking that dance, a performing art, should turn out to accord these young women more occasions than their schools did to take the intellectual risks and exploratory chances necessary to achieve real growth. Such risk-taking also helps young people develop a durable sense of identity—one that is not fixed but that shifts in nuanced and thoughtful ways, responding spontaneously to the inevitably unpredictable nature of life.... For the young women I worked with, dance enabled them to become the people they aspired to be.”⁷¹

In addition to the content of art classes drawing from students’ own experience, art practices can be avenues for identity exploration and discovery. For example, in a study of 673 high school students in 14 vocal music ensembles, researchers surveyed students about their views on the meaning of their high school choral singing experience. “The results...lend support to the idea that musical experiences help individuals to discover their own identity or, as one participant in the pre-pilot study stated, ‘to find out who I am.’”⁷² Blatner (1995) argued that role playing within the context of theatre education “teaches people skills for participating in the creation of their own unfolding identities.” In particular, “Role playing not only fosters the ability to relinquish one’s egocentric viewpoint and...open imaginatively to the perspective of the other, but it also helps consolidate a

deeper identity....”⁷³ Mitchell (2001) noted that hip-hop, with its four elements of MCing, DJing, graffiti writing, and breakdancing, constitutes processes through which identity is “actively imagined, created and constructed.”⁷⁴

Art processes may also promote self-expression and identity development when they are designed around the idea of exploring cultural identities that are more relevant to particular students than are dominant cultural norms. For example, research exploring Hip Hop Pedagogy suggests that artistic processes that capitalize on and value students’ cultural backgrounds and racial, gender, sexuality, and class identities have been found to foster positive relationships and build social networks that empower young people and connect them with communities that support their personal inquiry and artistic expression.⁷⁵

Presenting particular works of art focused on social justice issues to the public may also provide opportunities for young people to develop voice and identity, especially when these issues directly impact their lives. Harman and Smagorinsky (2014) describe how theatre for bilingual language learners and new immigrants served as a means to “reconstruct and depict a recurring social drama that had a profound impact on the students’ senses of self and agency as immigrants in what they have found to be a hostile and forbidding environment.” To perform this in public spaces as a form of civic engagement allowed students to promote change as it supported “young people’s growing political awareness and understanding of the agency they have in contesting bigoted conduct toward them and their immigrant communities” and “supported students in reimagining and reinterpreting aspects of their personal, interpersonal, and institutional lives.”⁷⁶

In some cases, the connection between arts education and identity development may be more direct: students may come to identify as an artist or a creative person. As one student described, “I made a tiny little pin cushion, and I was so happy. I brought it to school... I was like, you know, I sewed the button, I picked out the fabric, I cut it a certain way, I put them together, I did it inside-out, I stuffed it, I was really proud of myself. And it really does build confidence. ...it makes you feel like, Wow I did this! I didn’t know how to do this, but now I do. And I could tell people, oh yeah, I sew.”

71 Katz (2008).
72 Hylton (1981).
73 Blatner (1995).

74 Mitchell (2001), as cited in Baker & Homan (2007).
75 Pulido (2009); Rodriguez (2009).
76 Harman & Smagorinsky (2014).

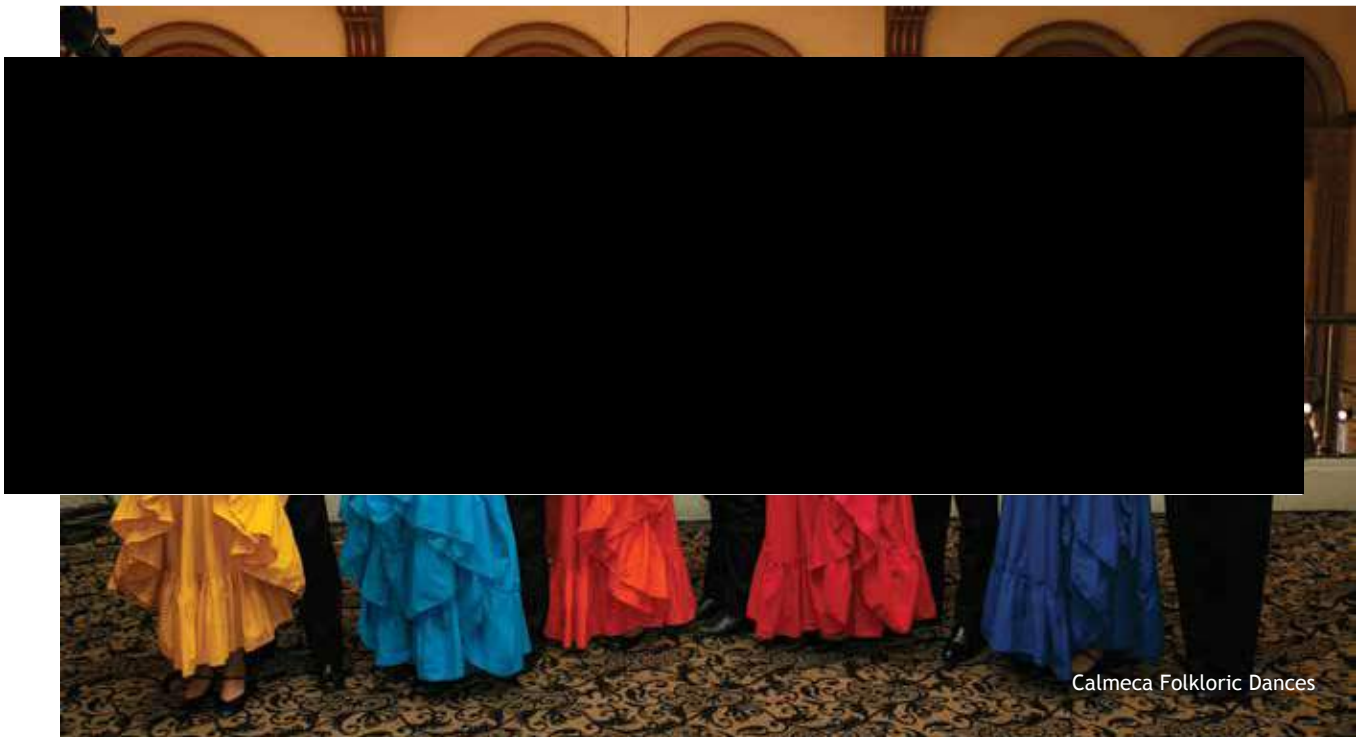
The social-emotional competencies that comprise the self-expression and identity domain are important contributors to a young person’s development, and there are significant opportunities in arts education to promote growth of these competencies. This may be the domain in which it is most natural for arts educators to fully take advantage of these opportunities. As the examples provided in this section illustrate, arts educators often expect art practices to encourage students to express themselves and explore their own identity. Young people can also consciously and intentionally use many art practices as opportunities to take risks, engage with social and cultural issues, and reflect on their experiences, each of which can contribute to developing a more completely integrated identity.

Summary

Cultural beliefs about the arts often create an openness to consciously and intentionally exploring social-emotional development in ways that are not as accessible in other subject areas during the school day. Whether the link is between particular art practices and social-emotional competencies in the intrapersonal domain of self-management and self-discipline, the interpersonal domain of social and relationship skills, or the domain of self-expression and identity, art education processes can provide a wealth of opportunities for social-emotional learning.

However, arts education does not automatically lead to positive social-emotional development. Negative experiences in an art education process can, if not constructively engaged by arts educators, teach counterproductive social-emotional lessons. Students who have a bad experience in a live performance may, rather than learning grit or practicing perseverance, develop more severe anxiety around interpersonal or other communications. Without the supportive culture that arts educators seek to create, students whose artwork is misunderstood may, rather than developing a more integrated identity, develop less of a sense of self-worth.

Social-emotional development and meaning-making happen in arts education—indeed in all developmental experiences—regardless of whether the adults involved intentionally and consciously leverage the experiences to promote positive social-emotional outcomes. Rather than leaving the impact of arts experiences to chance, arts educators can foster positive social-emotional development by intentionally sequencing developmental experiences throughout art education processes, talking with students about their social and emotional experiences, and providing rich opportunities to reflect on those experiences in a supportive light.



Calmecca Folkloric Dances

CHAPTER 3

Conclusions and Implications

The theory presented in this project aims to describe how arts education can play a role in the development of social-emotional competencies that enable young people to interact productively with others, build and express a healthy sense of self and community, and work effectively toward their goals. The theory is flexible and generalized; we seek to provide a framework for arts educators—and educators in other curricular areas—to think about how to structure their work in ways that most constructively support the social-emotional development of children and youth.

Art practices and the social-emotional components of these practices are at the core of this theory. They are two ways of describing the same observable activity. For example, in a story related by a theatre teacher we spoke to, the activity of students standing up to perform lines in front of the class was an art practice—rehearsing how to deliver lines—with a corresponding social-emotional component: For one child with elective mutism, it was a new opportunity to try to speak, and for other children, perhaps a chance to build confidence and agency.

These core building blocks of art practices and their social-emotional components are nested within larger art education processes and are iterative in their effects. By “nested,” we mean that each larger-scale education process (e.g., creating a mural, staging a play, performing a dance piece) is made up of many small-scale art practices (e.g., blending paint colors, rehearsing a scene, learning a dance step). By “iterative,” we mean that each small-scale practice and each large-scale process builds on the ones that came before; they are mutually reinforcing and cumulative.

Over time and within a set of influential contexts (the immediate art setting, the school or organization, the neighborhood and community, the broader society), these many interlocking layers of art and social-emotional learning can contribute to the development of both art competencies and social-emotional competencies in young people. An art practice, repeated over time, is usually designed to improve students’ art competencies. And the social-emotional components of the practice can, if repeated, lead to improved social-emotional competencies. For example, theatre students who have multiple opportunities to build confidence and agency through practicing of lines can, with constructive engagement by a supportive adult, gain in confidence and agency beyond the context of this particular art practice. In other words, art practices and related social-emotional components yield a set of outcomes and points of inflection—moments where students have opportunities to learn new skills and make new choices that, with continued repetition and practice, may turn into ingrained habits of mind and integrated parts of their identity.

What does all of this mean “on the ground?” One of our main objectives in describing the relationship between education in the arts and social and emotional learning outcomes is to provide practical suggestions for arts educators—indeed, for all educators—to bring back to their classrooms, studios, and performance spaces. In this section, we explore some of the most important implications of our research for educational practice.

Opportunity Is Critical to Development

A key takeaway for this project is applicable to both

arts educators and policymakers: healthy development depends on opportunity. Young people need a breadth of opportunities to thrive, from early childhood through young adulthood, and arts education should play a prominent role in cultivating that breadth.

Moreover, different types of activities are not interchangeable for individual students: some students love theatre, some love painting, others love a sport or math. Young people need access (geographic, financial, and culturally inclusive) to a wide range of high-quality activities—arts and non-arts, both in school and outside of school—so that they can find the ones that best suit them and ignite their passions.

This research was not designed to decipher what leads some kids to be interested in the arts more than sports, academics, or other extracurricular activities, much less what leads some kids to be particularly interested in one art form over another. What did become clear in the course of this project, however, is that young people and parents often view their arts education experiences as a critical and unique way for them to grow socially and emotionally.

For some students, a particular art discipline will “stick,” and that art form will become a passion they devote their lives to. Simply by virtue of the amount of time, energy, and emotion they invest in this art, these students are likely to learn a wide range of social and emotional lessons along the way. But the theory presented here is not focused only on those students for whom an art form becomes a passion. Even for those for whom the arts don’t “stick” in this way, whose attention is more focused on traditional academic subjects, sports, or some other extracurricular activity, exposure to arts education opportunities can still provide distinctive affordances for social-emotional learning. Like other learning outcomes, social-emotional learning is cumulative, so each social-emotional component is an opportunity for students to grow and build on what they’ve learned elsewhere.

Intentionality Ensures That Opportunities Are Fully Leveraged

One of the most important implications of this work for educational practice is that educators need to be intentional about the holistic development of their students. While the arts can provide a wealth

of opportunities to encourage the development of social and emotional skills, our research highlights the important role an arts educator plays in drawing out the potential of these opportunities. Arts education is not a “black box” that magically confers social-emotional competencies, and arts educators who treat it as such are missing the chance to leverage the learning opportunities that the arts provide.

Instead, we argue that the real power of arts education to affect social-emotional outcomes lies in the moments of art practice and the corresponding social-emotional components of these practices. By paying attention to these components, arts educators can fully leverage the opportunities to promote social-emotional learning.

We heard from many students, parents, and teachers about arts education experiences that contributed in important ways to students’ social and emotional growth. We heard about how students’ confidence grew when they realized they had created something special in a visual arts context, about students who persisted through a challenging learning process in a dance class, and about students who better understood their own and others’ emotions when participating in a theatre program.

But there was also plenty we didn’t hear. Not every student takes the same social and emotional lesson away from a given visual art, dance, or theatre experience. Some students’ visual arts creations don’t breed confidence in their creative abilities; some dance students don’t persist; and some theatre students are unable to tap into the emotions of the characters they’re playing. Indeed, for some students, these experiences can leave more of a negative imprint than a positive one. Moreover, even among students who do take something positive away from an arts education experience, this research has made clear that there is not a tight fit between specific arts disciplines and the social and emotional growth opportunities they can afford. How an instructor teaches often matters more than what they teach.

This is exactly why intentionality in leveraging the opportunities afforded by arts education is so critical. In the hands of a skilled arts educator who pays close attention to how students are engaging socially and emotionally in the developmental experience of the art practices they’re bringing to their students, even these more negative or upsetting experiences can lead to growth. This does not mean that being intentional about

leveraging social-emotional components is easy. To the contrary, doing intentional social-emotional work can be quite difficult at times and is not necessarily a skill that is taught in teacher-training programs. Some might even argue that supporting students' social-emotional development is instinctual—that it comes naturally to some instructors but less so to others.

At the same time, the ideas presented here should not be foreign to most educators. Many existing instructional frameworks emphasize the important role teachers play in creating an environment that is psychologically safe and engaging for learners, and for providing opportunities for students to practice self-management, build strong interpersonal and relationship skills, and engage in healthy self-expression. The definition of distinguished teaching in the Classroom Environment domain in the Chicago Public Schools' *Framework for Teaching*, for example, includes language like, “students initiate respectful interactions with peers and teacher,” and “students take an active role in promoting respect and showing care about individual classmates' interests and personalities.”⁷⁷ Where social-emotional learning standards exist,⁷⁸ aligning these standards with arts learning standards is another strategy for being intentional about taking advantage of the social-emotional affordances that might be available in a curriculum and its associated art practices. In calling for educators to be intentional in their efforts to promote social and emotional growth integrated within their academic discipline, this project builds on and is consistent with findings in the growing literature on social-emotional learning.⁷⁹ To provide opportunities for children and adolescents to develop in a holistic manner, it is important to provide scaffolding for social-emotional learning concepts, just as is the case when teaching math or other academic content.⁸⁰ Supporting students' social-emotional development encompasses a range of instructional approaches that must be implemented intentionally; students should have opportunities to explicitly learn about and apply social and emotional skills throughout their school day and in their after-school settings.⁸¹ Relatedly, *Foundations for Young Adult Success: A Developmental Framework* discusses the important role trusted adults can play in fostering opportunities for social and emotional growth—both by building supportive developmental relationships with and crafting developmental experiences for their students. Developmental experiences offer opportunities for young people to engage in various forms of action and

reflection. It is through ongoing cycles of age-appropriate action and reflection experiences that young people build the four foundational components of long-term success (self-regulation, knowledge and skills, mindsets, and values) and develop agency, an integrated identity, and socially valued competencies.⁸²

Lessons for Other Subjects

Students and parents in this research tended to value the arts in large part because of the opportunities they presented for social and emotional growth, and because of how different their arts experiences were than their experiences in their conventional academic classrooms. From the idea that arts education should be conducted in “safe spaces” to the frequent focus on identity, movement, and self-discovery, arts educators frequently employ creative pedagogical strategies intended to engage students, and parents notice and value these strategies.

These differences between arts education and other educational contexts may not need to be as pronounced as they seem to be in most places today. Developmental experiences are at the core of social-emotional development, and there is nothing magical about the arts when it comes to providing opportunities for young people to engage in action (encountering, tinkering, choosing, practicing, and contributing) or reflection (describing, evaluating, connecting, envisioning, and integrating) experiences. Educators at large could explore ways to translate some arts educators' strategies to their own classrooms, and could approach this translation creatively and without rigid preconceptions about which strategies can or cannot work for a given academic field or discipline.

For example, there does not appear to be anything inherent in or distinctive about the arts that makes it *more* essential for arts educators (as compared to educators in other subject areas) to create emotionally safe spaces for learning. The idea that learning and social and emotional growth are best facilitated when the classroom is a safe space—when students experience a sense of belonging and feel like they can trust the others in the room—is being more widely recognized in education contexts outside the arts.⁸³ While arts teachers by no means have a monopoly on the right strategies for achieving this kind of safe environment, the fact that this is such a common theme in arts education suggests that educators at large can and should draw inspiration

77 See also the Arts Addendum to the CPS Framework for Teaching (<http://www.cpsarts.org/artsaddendum/>) and, for teaching artists, the Arts Partner Standards of Practice (<https://www.ingenuity-inc.org/quality-initiative>).

78 For example, see Illinois' Social Emotional Learning Standards (<https://www.isbe.net/pages/social-emotional-learning-standards.aspx>).

79 See also the Positive Youth Development literature (e.g., Development Services Group, Inc., 2015; Durlak et al., 2007; Heck & Subramaniam, 2009).

80 Institute (2017).

81 Jones & Kahn (2017).

82 Nagaoka et al. (2015).

83 Allensworth et al. (2018); Berman, Chaffee, & Sarmiento (2018); Farrington et al. (2012).

from the pedagogical and relational strategies used by arts educators.

Beyond creating safe spaces, educators outside the arts may be able to leverage some of the other opportunities that currently tend to be concentrated in the arts. Who is to say that science or math could not be taught in highly differentiated, relationship-driven ways that recognize the social aspects of teamwork or the emotional aspects of public performance? What can other educators learn from the connections that some arts students have with their arts educators? How can the freedom to move around in many arts education classrooms, and the benefits this freedom provides, be brought to other classrooms? The distinctiveness of arts classrooms may reflect generalizable pedagogical practices that could be used more often in other educational contexts (e.g., math or science classes), and educators in these other contexts could utilize these practices to more effectively achieve both academic and social-emotional learning goals.⁸⁴ Arts integration into traditional academic classrooms may also help educators in traditional fields envision and experiment with new possibilities.

What Research Is Needed

Historically, education research too often has approached evaluating the effects of education from a deficit perspective. This also applies to much of the research on the effects of arts education reviewed for this report. In other words, research questions are often framed as whether “arts exposure” or participation in a formal arts program has positive effects on an “at-risk” or stigmatized group that reduces “gaps” between them and their more advantaged peers. This line of inquiry has led to a narrowing of how researchers describe the myriad ways that young people engage with artistic and creative practices, particularly those outside of culturally sanctioned artistic venues. The arts education research base could benefit from a more expansive view of what arts are and how students’ backgrounds and identity come into play in their engagement with the arts.

Perhaps the greatest need is for applied research that better articulates and explores the ways that specific art practices and pedagogical strategies in different contexts lead to different social-emotional competencies. Rather than asking “Does this arts program result in X outcomes?” researchers instead might ask “What are the mechanisms whereby particular arts activities

support the development of specific social-emotional competencies?” While we would not argue in favor of an attempt to build a “recipe” for social-emotional learning through the arts, we do believe there is great potential value in being able to provide more research-based tools for arts educators who want to be intentional about their pedagogical approaches to social-emotional development. Important research questions for future studies might include: What opportunities do particular art practices provide for social-emotional development? Do the social-emotional affordances of a particular art practice vary, depending on the art form? How does a student’s interest in an art form affect the social-emotional outcomes of participation? How might arts educators intentionally draw on students’ cultural or other assets to increase the developmental effectiveness of particular art practices? How does the context in which an arts education process takes place affect the social-emotional outcomes of participation?

This project also highlights the need for a deeper understanding of the transferability of social-emotional components and how scaffolding of social-emotional learning outcomes happens. While our focus here has been on arts education, social-emotional learning opportunities emerge throughout students’ lives, and we know little about where and how the social and emotional lessons learned in one context transfer to other contexts, or how they may build upon one another. There are also relatively few mechanisms for coordinating efforts among the different adult actors that are connected to students’ lives.

Conclusion

The role that arts education plays in the school day has evolved over time, from being a subject with intrinsic value as a part of a well-rounded education, to being an instrument to improve school engagement and academic performance, to being a means of fostering social-emotional development. The potential value of arts education lies at the crossroads of these roles. It is also shaped by a widely shared cultural understanding of art as being a way to express emotions and ideas to others, as well as the emerging research consensus about the deep interconnections among cognitive, emotional, and social-relational aspects of human functioning. Arts education has often been placed at the periphery of the education world. But as our understanding about the process of learning improves, and as evidence mounts that learning is a deeply, fundamentally social and

⁸⁴ Many instructional frameworks (e.g., the CPS Framework for Teaching) already embed some of these concepts in their definitions of quality teaching practices, and in most cases these definitions are intended to apply to all content areas. PR/Award # S351A210088

emotional as well as cultural process, it becomes clearer how and why arts education has much to contribute to children’s education and how, in the end, it can help

schools and other institutions better support young people in becoming emotionally healthy, engaged, and productive adults.



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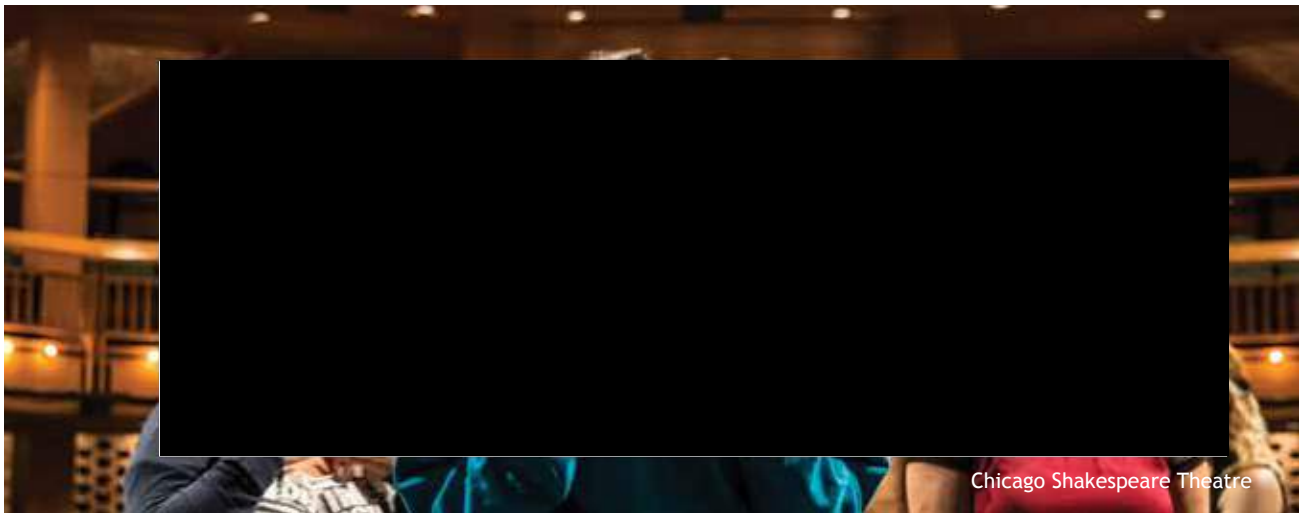
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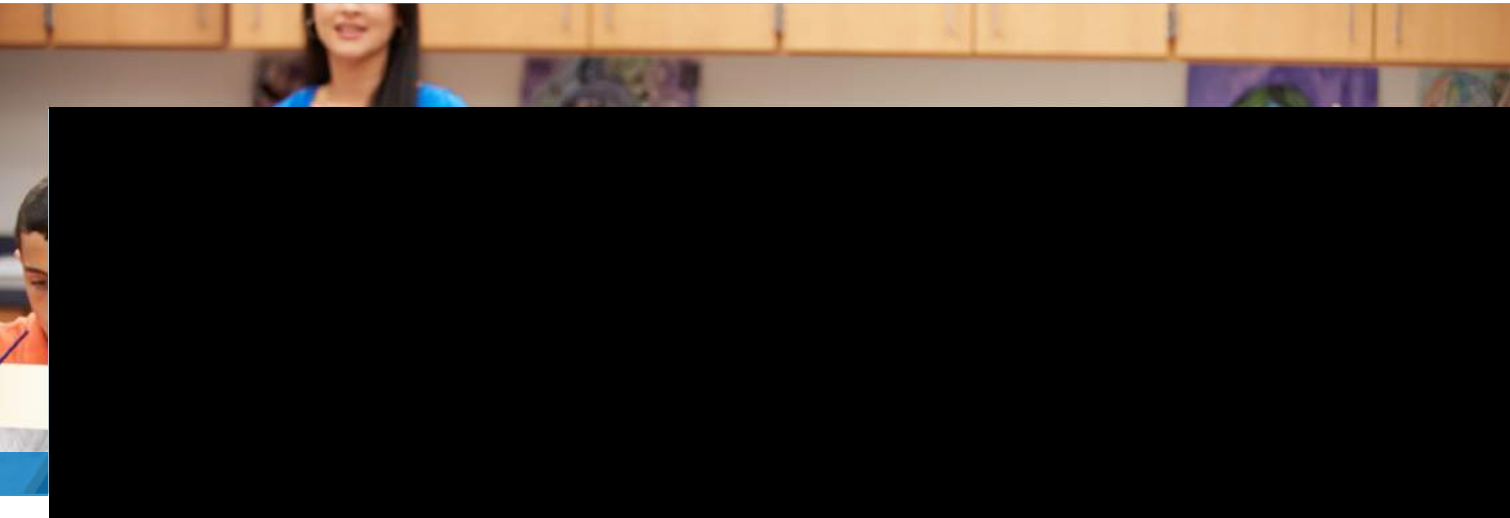
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THE SYNERGY OF ARTS EDUCATION AND SOCIAL-EMOTIONAL LEARNING

Arts education and SEL can prepare students to address trauma and inequity

It is known that students derive deep, multidisciplinary benefits when curricular instruction is infused with social-emotional learning (SEL) and character development (CD) activities.

Research shows that multiyear SEL interventions produce significant student gains in attitudes, positive social behaviors, and decreases in emotional and behavioral challenges, improved teacher satisfaction, and an 11% increase in academic performance, say researchers Scott Edgar, associate professor of music at Lake Forest College in Illinois, and Maurice Elias, director of [Rutgers Social-Emotional and Character Development Lab in New Jersey](#).

The gains can be especially significant when SEL is infused in visual and performing arts (VPA) instruction. For this approach to be effective it must be intentional, embedded and sustained.

[Yorel Lashley](#), director of arts for the University of Wisconsin–Madison Office of Professional Learning and Community Education, explains: “It’s important to equip ourselves to be whole people with healthy self-awareness and personal identity.” Lashley adds, “It’s also important to nurture relationships and connections to others that help us contribute to our communities, and give us power over our own lives. The arts are especially powerful for SEL because creative art-making has SEL competencies like identity

and collaboration, for example, embedded in creative processes. When students create a piece of art, their identity informs what's expressed; similarly, when a music class creates or plays music together, collaboration (relating to others) is a foundational building block."

It's not as if arts educators need to become SEL instructors — they don't. However, it's time to recognize that SEL skills always have been essential elements of artistic success, so explicitly emphasizing SEL in arts education and doing so in a sustained and systematic way is imperative ... especially in these times.

SUPPORTING EMOTIONAL AWARENESS

One high-priority area is how VPA and SEL/CD are important tools for easing the emotional burdens students experience from current events, such as the COVID-19 pandemic, protests, racism, gender bias and police brutality.

"Both students and adults are dealing with emotions that they may never have experienced before," observes Margie Thomas, a certified Social-Emotional and Character Development music educator.

"Intentional infusion of SEL gives students and teachers an outlet to express these feelings in an honest and open manner. Strategies for coping can be developed individually or as a group."

While all learning must be trauma-informed, as well as emotionally and culturally sensitive, arts educators have a unique opportunity because many students build a relationship with them over multiple years, and they are more likely to express feelings and concerns in their art than verbally — cries for help that other teachers might not see.

[Shawna Longo](#), general music and music technology teacher and arts integration specialist at Durban Avenue School in Hopatcong, N.J., a consultant for music education, arts integration and STEAM, recommends getting to know your school's guidance counselors, psychologists and social workers.

"How you react is important — you want the student to know you're there for them without prodding too much. But there are definitely times when you may need to go to the school counselor to fill them in and get advice. You can tag-team to make sure the students get the support they need."

“ **How you react is important** — you want the student to know you're there for them without prodding too much. But there are definitely times when you may need to go to the school counselor to fill them in and get advice. ”



Classroom procedures are critical, too, Thomas adds. “Prior to any conversation of difficult material, have established norms for discussion in place. Be sure students understand the protocols. Incorporation of SEL/CD into arts instruction creates a climate of trust and inclusion. When feelings are acknowledged and discussed, and accompanied behaviors are discussed as fact and not as judgments — students can be taught how to assess and manage both the feeling and the behavior.” From this, it follows that students will be freer to express their perspectives on the artistic forms they are learning, as well as the challenges they face when creating their own art.

Lashley reminds educators to always tread carefully, especially where trauma is involved. “Whatever resources or processes we use on and around trauma, and particularly during the pandemic, focus on strategies that help students manage the situations and feelings. Acknowledge that we all have stuff to manage, which normalizes hard situations and complex feelings.”

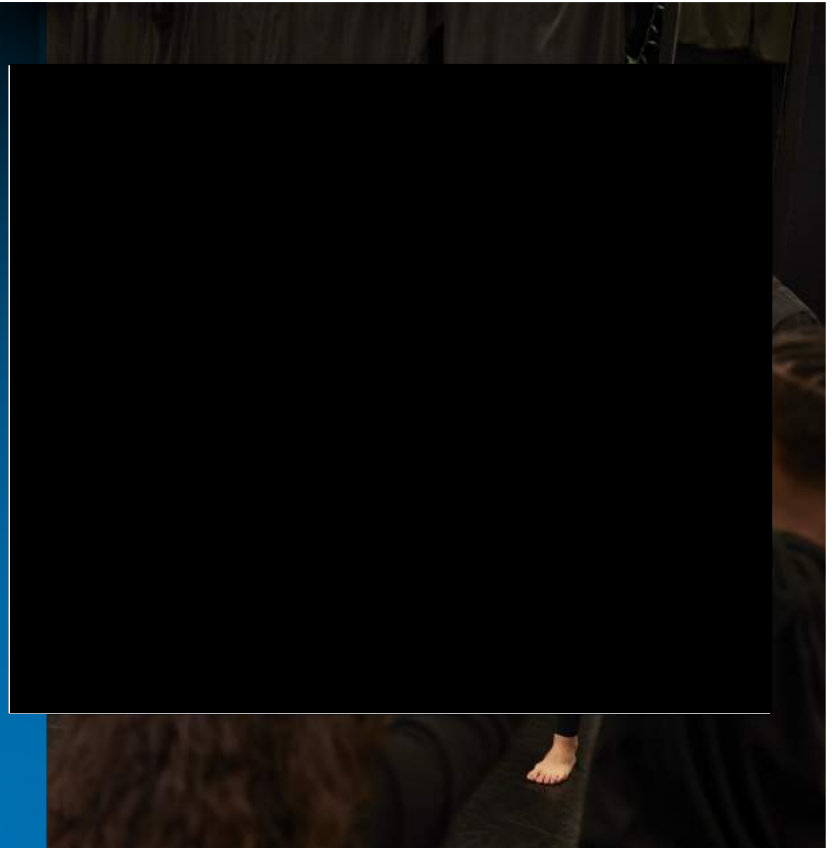
MOTIVATING SOCIAL ACTION

VPA instruction also inspires and enables social action to address school and community issues such as use of force, hate speech and racism. Through interpretation and evaluation of artistic works, the thoughts, feelings, perspectives and cultural differences among individuals and groups are recognized and acknowledged.

“The arts have typically been an arena where new ideas or dissenting ideas are first heard or seen or gained traction,” explains Thomas, who also is director of the chorus and orchestra at [Campbell Elementary School](#) in Metuchen, N.J. “Throughout history, artists have led the rallying cry to shed light on inequity and injustice. Artists shedding light on these injustices have been jailed or brutally punished for speaking up verbally or through their art.”

“We can point to specific songs that unify people in a common cause,” Thomas notes. “Think about the grassroots movement that led Yankee Doodle to be a slap in the face to Great Britain or Finlandia unifying the Finnish people against the Russian government.

“**The arts** have typically been an arena where new ideas or dissenting ideas are first heard or seen or gained traction.”





Integrating SEL with VPA Standards

“There are so many natural connections between SEL competencies and authentic arts education that it occurs naturally,” Longo notes. “Arts educators can intentionally identify those connections and capitalize on them in the classroom.”

Here are the artistic processes defining the [National Core Arts Standards](#).

- Creating
- Performing, Presenting, Producing
- Responding
- Connecting

Scott Edgar, associate professor of music at Lake Forest College, and Maurice Elias, director of Rutgers Social-Emotional and Character Development Lab, affirm that creative concepts and ideas can come from various places — and the creative process is influenced by personalized things, such as thoughts, feelings, strengths and limitations. A task force led by [Arts Ed NJ](#) and [SEL4NJ](#) undertook careful

consideration of the synergistic connections between the five SEL competencies and the 11 anchor standards in the visual and performing arts to develop a [framework](#) for best practices and lessons.

Some example lessons include:

- Having students interpret their feelings while listening to music through an exercise called [“Turn Off the News,”](#) created by Elias. Using a YouTube video of artist Lukas Nelson performing the song of the same name, students are prompted to answer questions with an SEL focus, such as “What feelings did you experience while listening?” and “What was the message of the song?” Then students are shown a second version of the song and asked similar questions to compare and delve into how each viewing affected them. They then create their own song on the same theme.
- Having students listen to, watch or look at a work of art, then write down or find other ways to express the feelings they have toward the work or how it makes them feel. Begin a conversation sharing those feelings and what led to them. How did the person creating the art generate those emotions? ■

ADVOCATING FOR SEL AND VPA

SEL/CD emerged as a priority for educators before 2020 brought a flood of social and emotional challenges around the globe.

In “A vision for Social-Emotional Learning and arts education policy,” Edgar and co-author Bob Morrison, director of Arts Ed NJ, conclude that, “[T]his [is] made more urgent by the increases in school shootings, student stress over academic pressure, and the very tragic increase in youth suicide rates. With the trauma created for our students ... the sense of urgency for school administrators has only increased. As we further come to understand the connection between the arts and SEL, it is clear that SEL-centered arts education advocacy is imperative during this period of rapid education transformation and into the future.”

Arts Ed NJ works to create the proper conditions for arts learning to take place and is the unified voice on the educational benefits of learning in and through the arts. The organization supports educators within five arts disciplines (dance, music, media arts, theatre, visual art) to identify natural connections between SEL and arts learning through its research, webinars and professional learning workshops. Arts educators who wish to develop expertise in SEL instruction can seek an online certificate at the [Academy for SEL in Schools](#). ■

Lift Every Voice and Sing was not meant to create a movement but was written to sing at a single event, but the meaning was so deep for a community that it spread throughout the South and is still a rallying cry. The Shostakovich Cello Concerto is all about rising up against communism.” For arts educators, this means that the context in which artistic works are produced — including the artist’s identity, their situation in life and the purpose for which the art was created — is essential for deepening students’ retention and appreciation. Considering context regarding artistic works roots the arts in relationships, which SEL holds as the key to lasting learning.

The perspective is helpful. “When students understand the voices and feelings of others, they can start to reflect on and find their own voices,” Longo says. “This can increase their comfort and confidence in putting their thoughts and feelings out there.

Thanks to the recent launch of [SEL/Arts](#) in June, the Arts Education & Social and Emotional Learning Framework is an invaluable resource any arts educator can use to embed SEL with greater intention when designing meaningful student learning experiences in any of the visual and performing arts. We are witnessing the start of an era in which arts education and SEL are seen as synergistic partners that give students voice to their feelings, creativity and social contributions. ■

ABOUT THE ACADEMY FOR SOCIAL-EMOTIONAL LEARNING IN SCHOOLS

[The Academy for Social-Emotional Learning in Schools](#) is a collaboration between Rutgers University and Saint Elizabeth University. Our mission is to offer online [Certificate Programs](#) to educators and administrators to foster effective implementation of social-emotional learning (SEL), character development, and school culture and climate initiatives in schools and out-of-school programs, supported by an ongoing virtual professional learning community.

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Learning in Schools

THE SOCIOEMOTIONAL BENEFITS OF THE ARTS:

How Mandate for Arts Education

A SUMMARY REPORT

STEVEN J. HOLOCHWOST
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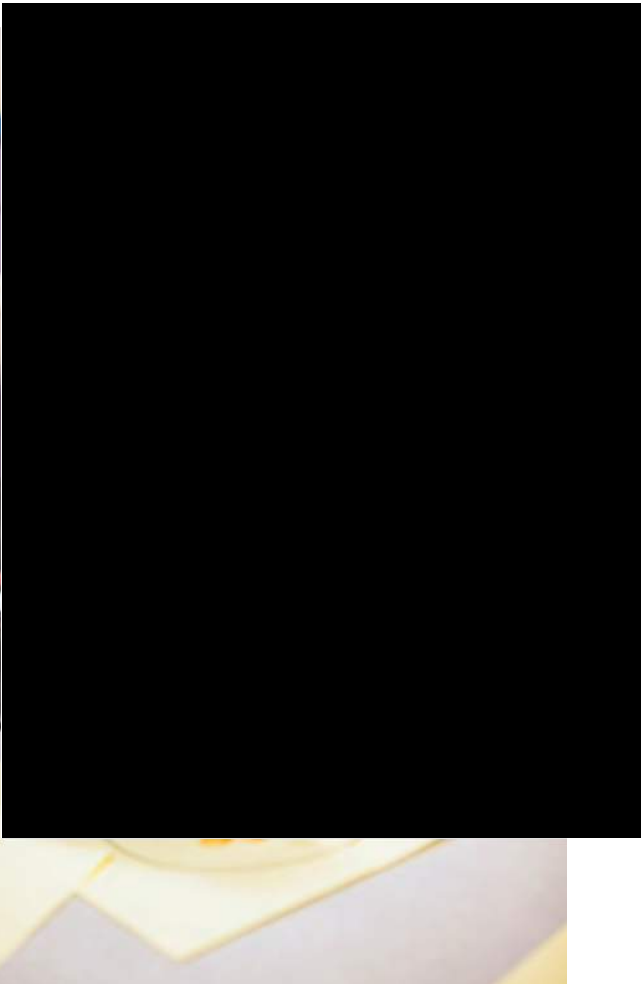
WHY DOES IT MATTER IF STUDENTS RECEIVE AN EDUCATION IN THE ARTS?

One answer enshrined in public policy is that the arts are part of a “well-rounded education”.* Just as we would consider a student’s education incomplete without English Language Arts or science, **we should regard an education without the arts as incomplete.** One factor that may contribute to reduced school and life success among low-income students is their

* Every Student Succeeds Act, p. 807

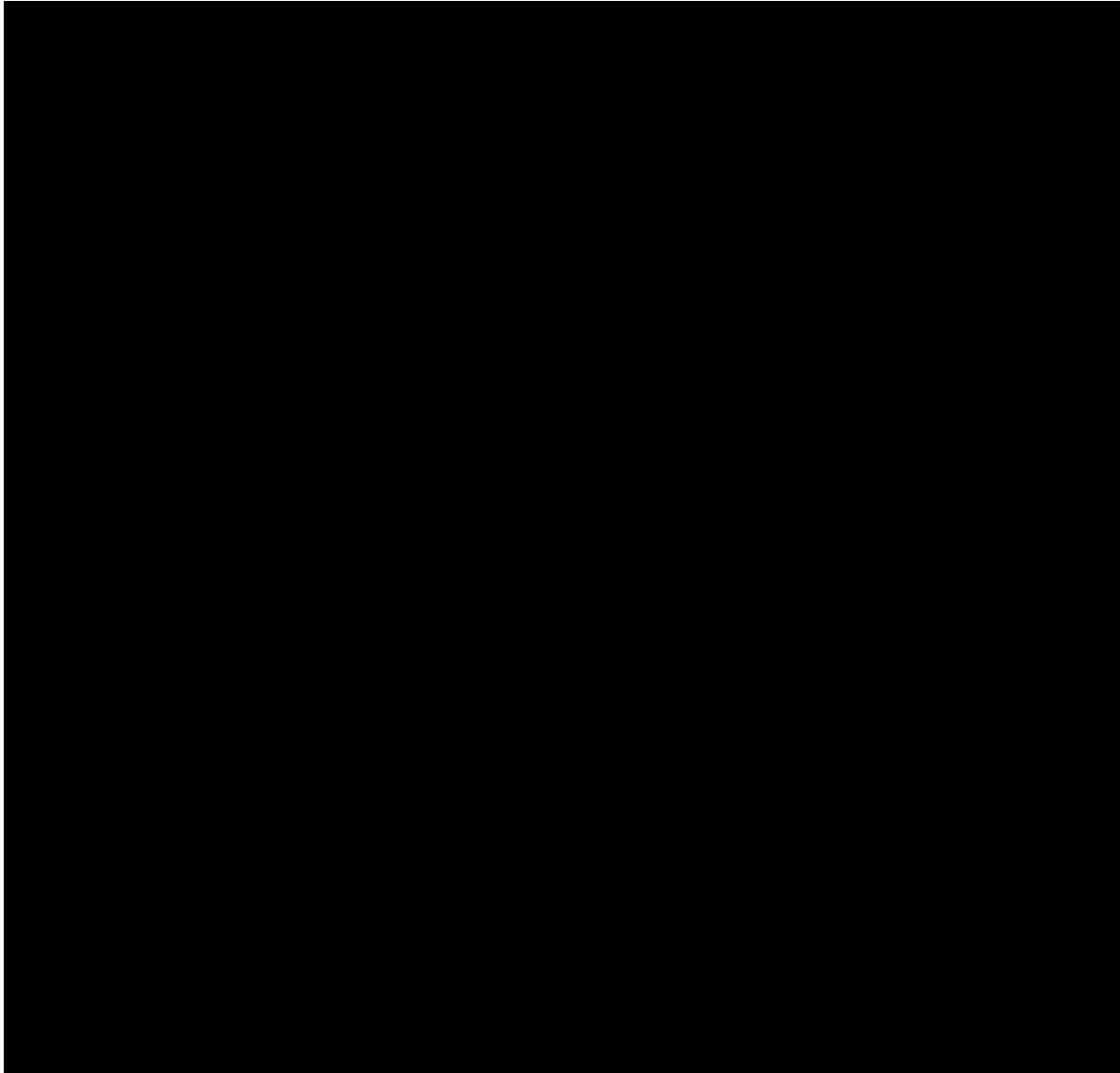
reduced access to arts education, which limits opportunities to build socioemotional skills, including an understanding that skill results from practice, failure, and recovery, not raw talent. Socioemotional skills are central to school and life success (Farrington et al., 2012; Zimmerman, 2002) and therefore an education that does not feature the opportunity to develop these skills is not well-rounded.

WolfBrown, an arts research firm, collaborated with Johns Hopkins' Science of Learning Institute, and a cohort of the William Penn Foundation's Philadelphia-based arts education grantees (see Appendix), to define the impact of arts education programs on students' socioemotional skills. This report offers a brief summary of this research.  [READ THE FULL REPORT HERE](#)



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SECTION 1:
CONTEXT



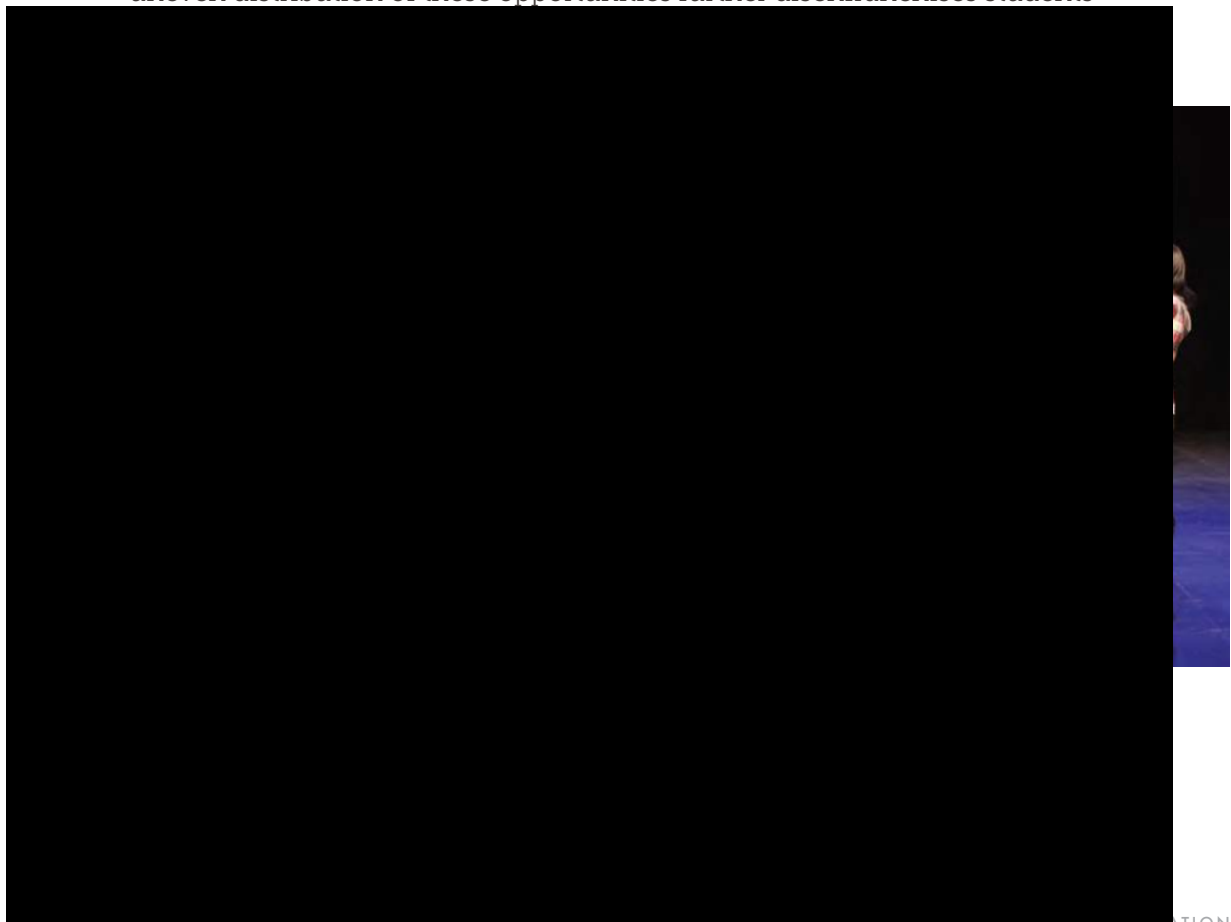
and
with
trusted adults outside their families, quality informal learning situations, experiences that consistently challenge them to excel, and safe environments in which to explore. Through no fault of their own, these students have fewer opportunities to acquire a set of skills that are critically important for success in school and life, including the ability to manage behavior and make effective decisions, strategies to form and maintain a positive self-concept, and the capacity to interact productively with others.

Learning these socioemotional skills may occur in many contexts (e.g., family discussions, team sports, or classroom interactions) but a growing body of research suggests that the arts offer a particularly fertile context in which this type of learning may occur. For example, overcoming successive challenges through sustained effort is a part of learning to practice any art form, but it is also one way in which students may build perseverance. Similarly, gradually mastering a particular artistic technique, developed in a context of specific forms of positive feedback, may help students to develop implicit theories about how they grow and learn.

As schools that serve children in poverty have become increasingly focused on transmitting a discrete set of academic skills, the opportunity for socioemotional learning through arts education has also become less frequent, even to the point of absence (Parsad & Spiegelman, 2012). The reasons

for this shift are many and varied, and include the proliferation of high-stakes testing, the competition for 'elective funds' (Beveridge, 2010), and the mechanisms through which schools are funded. But two consequences of this shift are clear:

- the opportunities for socioemotional learning through the arts are distributed unevenly by income, and
- given the associations between socioemotional skills and school success, the uneven distribution of these opportunities further disenfranchises students



EVALUATION



SAMUEL S. FLEISHER ART MEMORIAL

To examine the impact of arts learning on students' socioemotional development, we first had to define socioemotional learning in the context of this study. We began by reviewing the research literature on the relationship between arts education and socioemotional development. Then we held conversations with the leadership of arts education programs, in which we asked about the specific domains of socioemotional development that they believed their programs were most likely to influence. Based on these conversations, we developed a list of socioemotional domains that might be unique to the experience of arts education—as opposed to those that could result from extra-curricular activities more broadly, such as athletics—but that were *not* likely to be specific to a single arts discipline.

From this initial work we formulated three broad research questions:

1. Can arts education programs foster students' socioemotional development in areas more directly related to the arts?

Here we include areas that are not conventionally counted as aspects of socioemotional development, but that nevertheless align to commonly-accepted components of the term. These are:

- interest in the arts, which is an aspect of self-awareness
- tolerance for others' perspectives
- awareness of and appreciation for other cultures

Both tolerance for others' perspectives and awareness of and appreciation for other cultures are aspects of social awareness and, in the case of tolerance, relationship skills.

2. Can arts education programs foster socioemotional development in areas less directly related to the arts?

- perseverance: willingness to exert sustained effort in the pursuit of their goals
- school engagement: involvement and interest in school
- growth mindset: the belief that one's abilities can be developed, rather than being fixed
- academic goal orientation: motivation to succeed in school
- academic self-concept: how one sees oneself in an academic context
- academic self-efficacy: beliefs in one's capacity to succeed in school

3. Can arts education programs foster socioemotional development in areas of artistic self-awareness such as artistic goal orientation, self-concept, or self-efficacy?

This third question was driven by a particular gap in the literature: ironically, less is known about whether arts education programs might influence areas of artistic self-awareness, such as artistic goal orientation, self-concept, or self-efficacy. For example, it is not known whether a program of music education might influence how students see themselves in the context of music, or impact how confident they feel regarding their ability to learn about music. Given this, we included measures of students' artistic goal orientation, self-concept, and self-efficacy among our measures, aligned in each case to the artistic discipline(s) in which instruction was offered. However, we administered these measures only to older students (i.e., those in high school), as we judged that these students would be most capable of distinguishing between academic and artistic contexts.

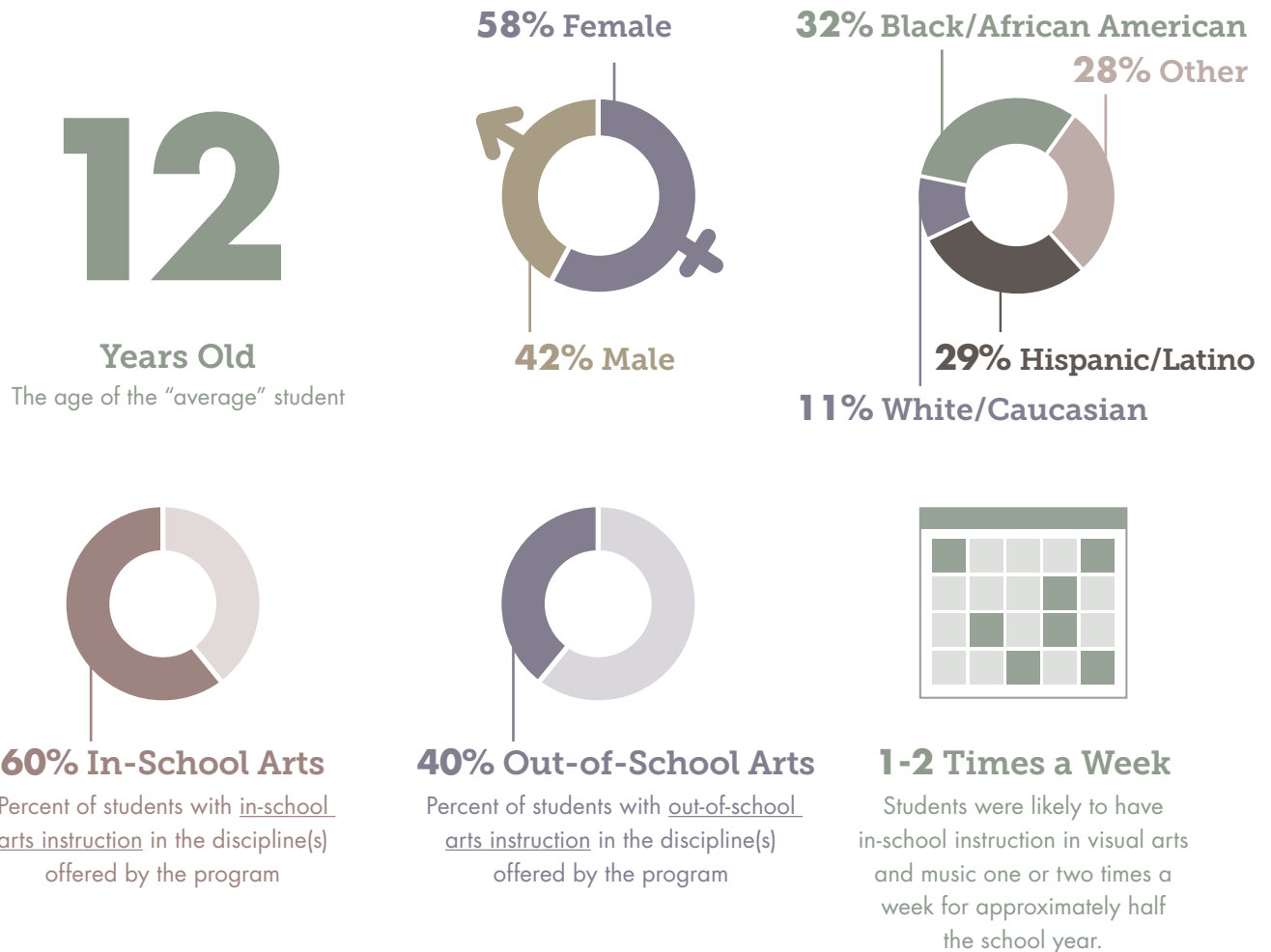
METHODOLOGY:

To address these questions, we collected data from nearly 900 students. Whenever possible, students were assigned at random to either a treatment or control group prior to data collection. When this was not feasible, a comparison group was recruited from students enrolled in the same classroom(s) and grade(s) as the treatment group students. Students were asked to complete a set of surveys that assessed their socioemotional development in the areas listed above prior to and following their participation in the program, or, in the case of students in the control or comparison groups, before and after an interval of time equal to the length of

the program. Students' primary in-school teachers were asked to complete measures of school engagement and perseverance according to the same schedule.

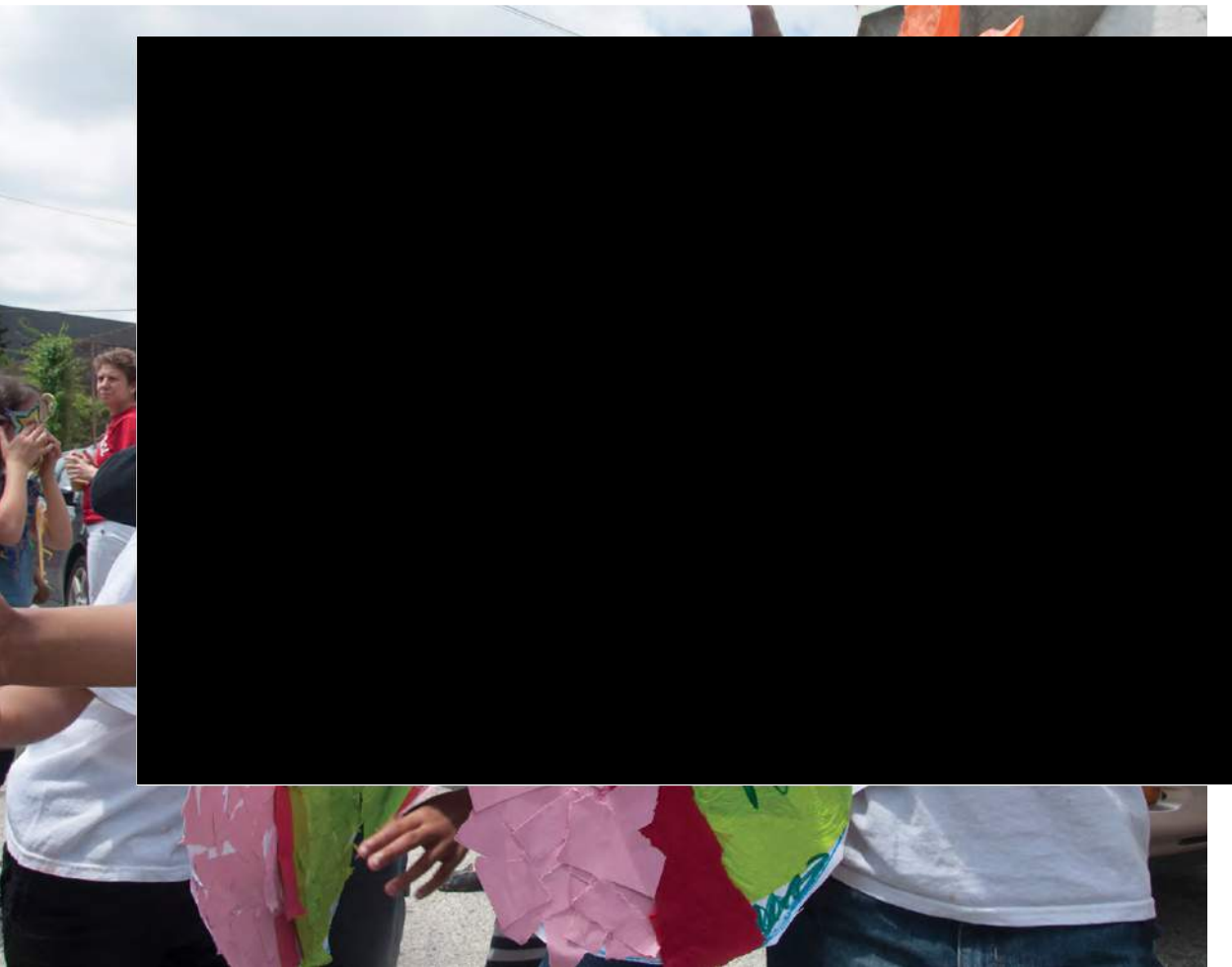
When completing their surveys students were also asked to indicate their date of birth, gender, race/ethnicity, and whether they had ever had in- or out-of-school instruction in the artistic discipline(s) offered by the program in which they would be enrolled. Students' primary or homeroom teachers were also asked to provide information regarding the arts instruction their students would receive in the coming year.

Sample Student Demographics collected at the time she or he completed the pre-program study are shown here. For additional detail on the composition of the sample, see Appendix on page 13.



We also assessed each program using an observational measure that assessed both the quality of instructional practice with respect to socioemotional learning and the nature of students' responses to these practices. This measure yielded scores for six broad dimensions of socioemotional practices with a separate score for staffs' input and youths' responses.

SECTION 3:
FINDINGS



SPIRAL Q

Our results indicated that program participation led to modest increases in students' interest in the arts. This finding is notable given the range of our sample in terms of artistic discipline, the intensity or dosage of instruction, and the diversity of the students those programs served. It suggests that even relatively-brief, compulsory programs of arts education can kindle students' interest in the arts.

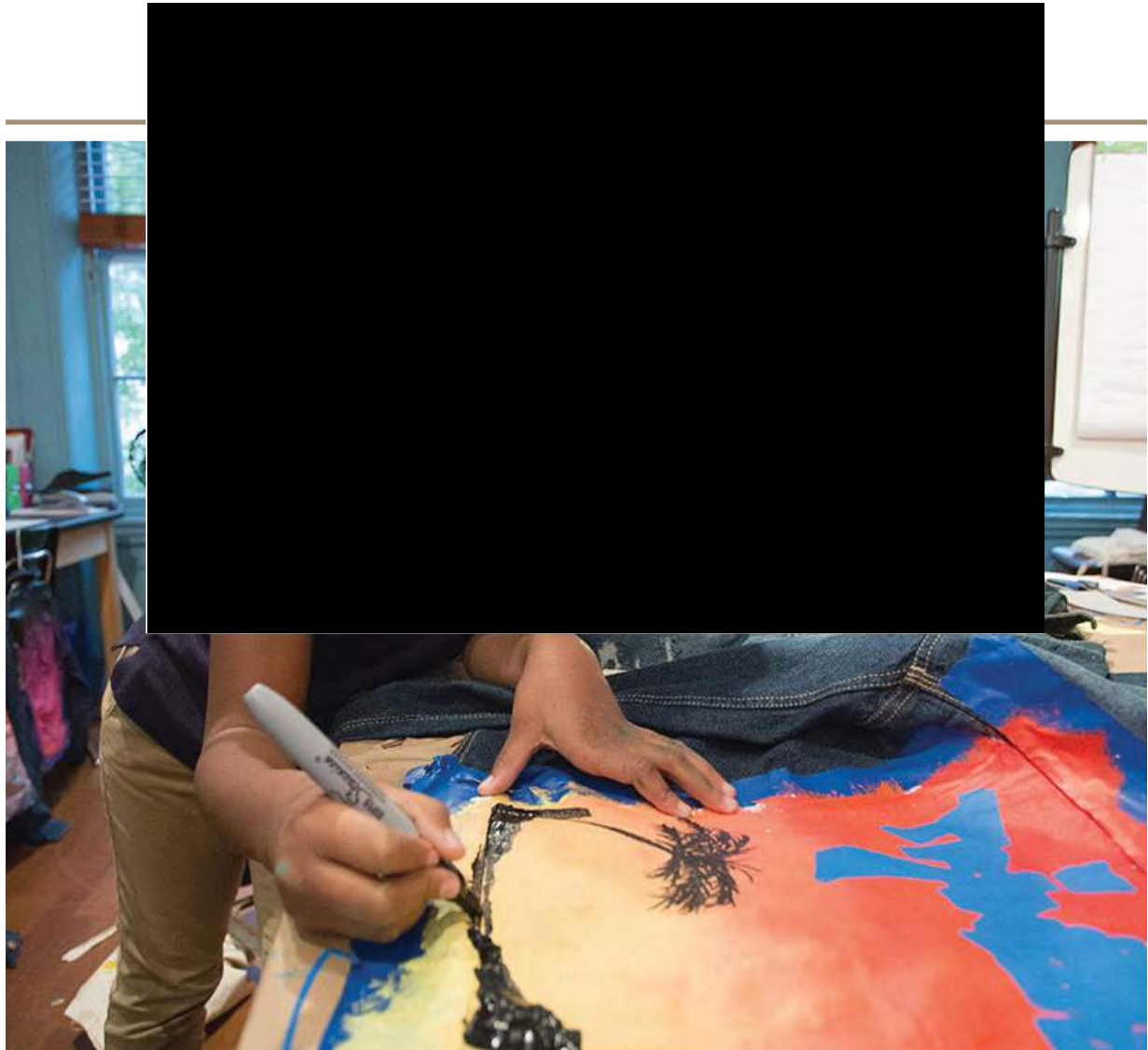
All remaining effects (e.g., growth mindset, tolerance for others' perspectives, school engagement) were contingent upon factors related to the students served, with two factors exerting particularly potent influences:

1. Student Age: Arts education was more strongly related to positive socioemotional outcomes for younger students in areas directly related to the arts as well as areas that are less closely related. Younger students (with an average age of approximately 9 years) who participated in an arts program exhibited increases in their tolerance for others' perspectives, and in the less closely-related areas of growth mindset (the belief in their ability to develop their skills) and academic goal orientation (their motivation to succeed in school).

2. Socioemotional Development Prior to Program Participation: Across ages, students with particularly high scores for certain areas of socioemotional development before participation realized a disproportionate benefit from arts education. For example, students who reported high levels of school engagement prior to participating in an arts program maintained these high levels of engagement. In contrast, students who had similar initial levels of engagement but who did not participate in an arts program demonstrated sharp decreases in school engagement. A similar pattern of findings was observed for academic self-efficacy, or students' perceptions of their capacity to succeed in school.

Our analyses also indicated that program factors like arts discipline or the length and intensity of the program did not impact student outcomes, despite the fact that there was substantial variability in discipline, dosage, and intensity of explicit practices focused on socioemotional development. This may mean that in a sample of very diverse students, student factors such as age are a more powerful influence on what a program can achieve.

CONTRIBUTIONS



MURAL ARTS PHILADELPHIA

Students, teachers, and schools from across Philadelphia contributed their time and energy to this study, while administrators and teaching artists displayed patience and flexibility in allowing information to be collected about their programs. This collective effort has generated new information about the value of the arts, and new ways to understand what arts education may offer to children and youth.

This study makes three contributions to the field of arts education:

1. New knowledge: The study contributes new knowledge to the field. The results presented here indicate that arts education programs can foster socioemotional learning, but that these effects are most likely to be observed among younger students and students exhibiting high levels of socioemotional development prior to program participation.

2. New tools: The project contributes new tools to the field that can be used to continue to generate knowledge in the future. The survey measures administered to students and teachers in this study produced reliable data across an array of socioemotional domains, and can be expected to do so again in the future, while the observational measure will allow researchers to assess program practices designed to achieve outcomes across multiple areas of socioemotional development.

3. New equity: It is the context in which these contributions were made that is perhaps the most important contribution of this study. Prior to this study, our understanding of



ASTRAL ARTISTS

the effects of arts education on socioemotional development was based largely on evidence collected from children who are more affluent and demographically homogeneous than those served by the schools in this study. In addition, with some exceptions, the measures available to assess socioemotional development were created with less diverse groups of students. It is only by investing in the creation of knowledge about more diverse samples of students—as well as the measures necessary to generate this knowledge—that we can begin to address how the inequitable distribution of arts education enhances some children’s lives, and constrains what other children learn, experience, and see as possible for themselves.

APPENDIX

STUDY PARTICIPANTS

Organizations that partnered in research, enabling WolfBrown and Johns Hopkins to collect data on their arts education partnership programs:

1. Al-Bustan Seeds of Culture
2. Astral Artists
3. Koresh Dance Company
4. Lantern Theater Company
5. Mural Arts Philadelphia
6. Musicopia/Dancing Classrooms Philly
7. Opera Philadelphia
8. Philadelphia Young Playwrights
9. Rock School for Dance Education
10. Samuel S. Fleisher Art Memorial
11. Settlement Music School
12. Spiral Q
13. Taller Puertorriqueño
14. Walnut Street Theatre
15. Wilma Theater

STUDY SAMPLE COMPOSITION

	Overall (<i>N</i> = 892)		Treatment (<i>N</i> = 462)		Comparison (<i>N</i> = 430)		Difference	
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>t</i> (df)	<i>p</i>
Age (in years)	11.93	2.85	11.54	2.42	12.35	3.21	-4.04 (793)	< .001
Gender	<i>n</i>	Percent	<i>n</i>	Percent	<i>n</i>	Percent	<i>X</i> ² (df)	<i>p</i>
- Female	480	57.9	241	60.9	239	55.2	2.72 (1)	.057
- Male	349	42.1	155	39.1	194	44.8		
Ethnicity	<i>n</i>	Percent	<i>n</i>	Percent	<i>n</i>	Percent	<i>X</i> ² (df)	<i>p</i>
- African American	264	32.2	139	35.6	125	29.1	19.8 (6)	.003
- Latino/Hispanic	238	29.0	103	26.4	135	31.4		
- Asian/Pacific Islander	43	5.2	29	7.4	14	3.3		
- Native American	9	1.1	4	1.0	5	1.2		
- Caucasian/White	87	10.6	38	9.7	49	11.4		
- Mixed	80	9.8	26	6.7	26	6.7		
- Other	99	12.1	51	13.1	51	13.1		

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PHOTO CREDITS

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p.9: Annie Daley

p.11: Steve Weinik

p.12: Ryan Brandenburg

Report Design: Andee Mazzocco, WBD

The opinions expressed in this report are those of the authors and do not necessarily reflect the views of the William Penn Foundation.

For more information about the study,
including a complete description of
its methodology and findings,



[READ THE FULL REPORT HERE.](#)



Budget Narrative File(s)

* **Mandatory Budget Narrative Filename:**

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Assistance for Arts Education (AAE) Program 84.351A
Budget Narrative

1. Itemized budget breakdown and justification by project year

Partnership with Children (PWC) has developed the Student Voice and Engagement (SVE) Program budget to focus funding on the necessary costs to successfully implement the program model in four elementary schools in Brooklyn, New York. The expenditures listed below are reasonable and directly related to the delivery of the program. The grant supports the salaries and wages of full-time and part-time employees which are consistent with salaries and wages for similar positions in New York City (NYC) nonprofit organizations, and stipends for NYC Department of Education (NYCDOE) classroom teachers to attend required training and meetings outside the regular school day. Fringe benefits are budgeted at historical rates and the calculations are detailed in section #3. Expenses for Travel, Equipment, Supplies, Contractual and Other fees provide direct benefits to students, professional development to SVE program and school staff, assist in the dissemination of program learnings and materials, or are required evaluation, per-employee or audit fees. Indirect Costs are budgeted at 10% of modified total direct costs and the calculations are detailed in section #4.

Personnel (Line 1): Personnel expenses include both full-time and part-time employee salaries and wages in addition to stipends paid to NYCDOE classroom teachers. As activities increase and expand over the four years of the program, personnel expenses related to external communications and program dissemination (External Communications Manager), Teaching Artists and classroom teachers increase. Other personnel expenses remain relatively flat except for small cost-of-living adjustments to salaries and wages. In Year 1, Personnel expenses of \$ [REDACTED] include allocations for the Senior Program Director will provide high-level oversight of the project

[REDACTED]

[REDACTED] in each school site [REDACTED] SVE Project Coordinator will work full- time on the project and be responsible for day-to-day coordination and logistics, communication with schools [REDACTED] Communications Manager will work with the project team to bring together and disseminate program findings [REDACTED] [REDACTED] The Data Manager will utilize the PWC Apricot database to track program activities, student attendance at sessions, teacher attendance at professional development, the dates that each activity happens at each school and other re[REDACTED] [REDACTED] The Finance Associate will be responsible for program payroll and [REDACTED] Wages paid to the part-time Project Coach who will help guide implementation throughout the duration of the project

[REDACTED]

[REDACTED]

[REDACTED] [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED] [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

time Project Coach ([REDACTED]

[REDACTED]

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[REDACTED]

[REDACTED]) are calculated at a rate of 24% of full-time employee salaries and a rate of 14% of part-time employee wages. These rates are based on historical organizational data and reflect the projected costs of health and life insurance premiums, retirement benefits and payroll taxes. The Fringe Benefits calculations for the program budget are detailed in section #3 below.

Travel Costs (Line 3): Travel expenses are for professional development and dissemination as well as student enrichment which includes attending live performances at selected venues. Travel expenses are comprised of transportation, lodging and food costs for three SVE program employees to attend 1-2 conferences each year for professional development and to disseminate the best practices and lessons learned from the program, and transportation for students to attend a professional theater performance. In Year 1, Travel expenses of [REDACTED] the transportation, lodging and food costs for three SVE program employees to attend 1 conference.

In Years 2 and 3, Travel expenses [REDACTED] represent the transportation, lodging and food costs for three SVE program employees to attend 2 conferences, and the cost of six (6) buses to transport students and caregivers to 1 professional theater performance in the spring. In Year 4, Travel expenses [REDACTED] represent the transportation, lodging and food costs for three SVE program employees to attend 2 conferences, and the cost of eight (8) buses to transport students and caregivers to 1 professional theater performance in the spring.

Equipment (Line 4): Equipment expenses are comprised of portable light and sound equipment for each program school to enhance student performances over the four years of the program. In Year 1, Equipment expenses of [REDACTED]
[REDACTED]
[REDACTED] school.

Supplies (Line 5): Supplies costs are comprised of general supplies for each classroom in the SVE program, set design materials (props) and costumes for the culminating fall and spring performances, and program evaluation materials such as the DESSA survey. In Year 1, Supplies expenses of [REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED] the set

design materials for 21 class performances (seven 3rd grade classes performing in the fall and seven 4th grade classes performing in the fall and the spring), two costumes for the 175 4th grade students and one costume for 175 3rd grade students, general supplies for seven classrooms, and DESSA or

comparable evaluation surveys for the 175 4th grade students. In Year 4, Supplies expenses of [REDACTED] represent the set design materials for 34 class performances (seven 3rd grade classes and seven 4th grade classes performing in the fall and ten 5th grade and bridge classes performing in the fall and the spring), two costumes for the 220 5th grade and bridge students and one costume for 175 3rd grade and 175 4th grade students, general supplies for ten classrooms, and DESSA or comparable evaluation surveys for the 220 5th grade and bridge students.

Contractual (Line 6): For the duration of the project, contractual expenses include our engagement with an Independent Evaluator (ArtsResearch), professional development facilitation and course fees, cultural institution collaboration fees, and website development. In Year 1, Contractual expenses of [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED] include

the evaluator fee [REDACTED]

[REDACTED]

[REDACTED]), and a two-year

engagement with a website developer to build the SVE website used to disseminate program learnings and [REDACTED]

Other (Line 8): Other expenses include the admission fees for students and caregivers to attend professional theater performances each spring as one of the culminating events of the program year, direct payroll and timesheet fees for SVE program staff, and the fee paid to our external audit firm to provide the Uniform Guidance Schedules if our federal funding exceeds the required threshold. In Year [REDACTED] students and caregivers to attend an in-school professional theater group performance, and \$ [REDACTED] in annual payroll and electronic timesheet fees for 9.75 program employees. In Year 2, Other expenses of \$18,191 include [REDACTED]

[REDACTED] payroll and electronic timesheet fees for 9.85 program employees, and \$ [REDACTED] for the external audit firm to provide the Uniform Guidance Schedules if our federal funding exceeds the required threshold. In Year 3, Other expenses of [REDACTED] students and caregivers to attend a professional theater group performance, [REDACTED] in annual payroll and electronic timesheet fees for 11.05 program employees, and [REDACTED] for the external audit firm to provide the Uniform Guidance Schedules if our federal funding exceeds the required threshold. In Year 4, Other expenses of [REDACTED] and caregivers to attend a program culminating professional theater group performance, and \$ [REDACTED] in annual payroll and electronic timesheet fees for 12.05 program employees, [REDACTED] the external audit firm to provide the Uniform Guidance Schedules if our federal funding exceeds the required threshold.

_____ calculated using the de minimis rate of 10% modified total direct cost. The Indirect Costs for the program budget are detailed in section #4 below.

2. Non-federal funds or resources listed in Section B

Although we did not detail our other sources of funding in Section B, PWC will use other funding sources to provide some of the services included in our program design. For example, the PWC Social Work Teams at the four program schools are funded through contracts with the New York City Department of Education, and much of Social and Emotional (SEL) training and development we provide is funded through private foundation grants and individual donations. In addition, our partner schools will fund all work performed by the classroom teachers during the school day as part of standard teacher compensation. PWC has many years of experience building robust programs at our partner schools using multiple private and public funding streams and we are excited to add arts education to our current portfolio of services at the proposed four elementary schools in Brownsville, Brooklyn.

3. Fringe Benefits Calculation

We use a fringe benefits rate of 24% for full-time employees and 14% for part-time employees. These rates are based on recent historical spending on benefits and payroll taxes including health and life insurance premiums, employee retirement savings plan employer contributions, social security and Medicare taxes, New York City metropolitan area commuter tax, New York State statutory disability premiums, worker compensation insurance and New York State Unemployment Insurance.

The fringe benefits calculations for the four years of the project are detailed in the below table.

	Year 1	Year 2	Year 3	Year 4	Total
Full-time Salaries					
Fringe @ 24%					
Part-time Wages					
Fringe @ 14%					
Total Fringe Benefits					

4. Indirect Cost Calculation

As a first-time Federal grantee, PWC is using the de minimis rate of 10% modified total direct cost (MTDC). The MTDC excludes the salaries and fringe benefits for three administrative positions charged to the grant (External Communications Manager, Data Manager and Finance Associate), equipment costs, and the subcontract amount > \$ [REDACTED] paid to the external evaluator. The indirect costs for the four years of the project are detailed in the below table.

	Year 1	Year 2	Year 3	Year 4	Total
Total Direct Costs					
Excluded Salaries & Fringe Benefits					
Excluded Equipment					
Excluded Subcontract Amount > \$25,000					
Modified Total Direct Cost					
Indirect Cost @ 10%					



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

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

Name of Institution/Organization

Partnership with Children Inc.

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

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

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

***Indirect Cost Information**

- (1) Do you have an Indirect Cost Rate Agreement approved by the Federal government? Yes No
- (2) If yes, please provide the following information:
 Period Covered by the Indirect Cost Rate Agreement: From: 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 # S351A210088

Name of Institution/Organization Partnership with Children Inc.	Applicants requesting funding for only one year should complete the column under "Project Year 1." Applicants requesting funding for multi-year grants should complete all applicable columns. Please read all instructions before completing form.	
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**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 Stipends								
12. Total Costs (lines 9-11)								

SECTION C - BUDGET NARRATIVE (see instructions)

ED 524

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

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

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 Administrative	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
2. Fringe Benefits Administrative	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
3. Travel Administrative	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
4. Contractual Administrative	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
5. Construction Administrative	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
6. Other Administrative	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
7. Total Direct Administrative Costs (lines 1-6)	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
8. Indirect Costs	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
9. Total Administrative Costs	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
10. Total Percentage of Administrative Costs	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

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