

**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 # S351A210096**

**Grants.gov Tracking#: GRANT13347878**

OMB No. 1894-0006 , Expiration Date:

Closing Date: Apr 15, 2021

PR/Award # S351A210096

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

## Application for Federal Assistance SF-424

\* 1. Type of Submission:

- ☐ Preapplication  
☒ Application  
☐ Changed/Corrected Application

\* 2. Type of Application:

- ☒ New  
☐ Continuation  
☐ Revision

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

\* Other (Specify):

\* 3. Date Received:

04/15/2021

4. Applicant Identifier:

Trainin Dept Ed 139204

5a. Federal Entity Identifier:

5b. Federal Award Identifier:

State Use Only:

6. Date Received by State:

7. State Application Identifier:

8. APPLICANT INFORMATION:

\* a. Legal Name:

Board of Regents, Univ of Nebraska, Univ Nebraska-Lincoln

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

\* c. Organizational DUNS:

d. Address:

\* Street1:

151 Prem S. Paul Research Center at Whittier School

Street2:

2200 Vine Street

\* City:

Lincoln

County/Parish:

Lancaster

\* State:

NE: Nebraska

Province:

\* Country:

USA: UNITED STATES

\* Zip / Postal Code:

68583-0861

e. Organizational Unit:

Department Name:

Child, Youth, Family Studies

Division Name:

Education and Human Sciences

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

Prefix:

\* First Name:

Craig

Middle Name:

\* Last Name:

Goodrich

Suffix:

Title:

Grants Coordinator

Organizational Affiliation:

University of Nebraska-Lincoln

\* Telephone Number:

Fax Number:

\* Email:

PR/Award # S351A210096

## Application for Federal Assistance SF-424

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

H: Public/State Controlled 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

Delete Attachment

View Attachment

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

Art TEAMS: Nurturing Educators Who Integrate Art, Core Subjects, and Culturally Responsive  
Teaching to Support Students in Becoming Makers of Change

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

View Attachment

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

\* a. Federal

\* b. Applicant

\* c. State

\* d. Local

\* e. Other

\* f. Program Income

\* g. TOTAL

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

If "Yes", provide explanation and attach

Add Attachment

Delete Attachment

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

☒ \*\* I AGREE

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

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

## NOTICE TO ALL APPLICANTS

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

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

### To Whom Does This Provision Apply?

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

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

### What Does This Provision Require?

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

be discussed in connection with related topics in the application.

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

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

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

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

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

### Estimated Burden Statement for GEPA Requirements

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

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

1237-Response to Section 427 of GEPA\_Final

Add Attachment

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### **Response to Section 427 of GEPA**

It is the policy of the University of Nebraska–Lincoln (UNL) not to discriminate on the basis of sex, age, disability, race, color, religion, marital status, veteran status, national origin, or sexual orientation in its education programs, admissions policies, employment policies, financial aid, or other school-administered programs. The University of Nebraska–Lincoln is a public university committed to providing a quality education to a diverse student body. This policy is applicable to all University-administered programs including educational programs, financial aid, admission policies and employment policies. This policy is enacted in accordance with University of Nebraska Regents' policy and with various federal and state discrimination laws including Title VII of the Civil Rights Act of 1964, Title IX of the Educational Amendments of 1972, Section 504 of the Rehabilitation Act of 1973, and the Americans with Disabilities Act of 1990.

Specifically for our project, all materials for teachers, students, teaching artists, museum educators, and principals will be made available in multiple formats (e.g., paper, electronic, audio) and translated or transcribed into braille or other languages as appropriate. In the training, instructors will learn about developing relationships and differentiating to the individual needs of others. This will include recognizing one's own implicit biases and strategies for supporting individuals regardless of gender, race, national origin, color, disability, or age. Finally, the study advisory committee will include individuals with diverse experiences and perspectives (e.g., people of color, different cultures) who will help monitor the project and provide feedback, ensuring the equitable access to and participation in the Art TEAMS project for students, teachers, teaching artists, museum educators and principals.

## 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

Board of Regents, Univ of Nebraska, Univ Nebraska-Lincoln

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

Prefix:  \* First Name:  Middle Name:

\* Last Name:  Suffix:

\* Title:

\* SIGNATURE:

\* DATE:



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

OMB Number: 1894-0007  
Expiration Date: 09/30/2020

**1. Project Director:**

Prefix:	First Name:	Middle Name:	Last Name:	Suffix:
<input type="text"/>	<input type="text" value="Guy"/>	<input type="text"/>	<input type="text" value="Trainin"/>	<input type="text"/>

Address:

Street1:	<input type="text" value="118 Henzlik Hall"/>
Street2:	<input type="text"/>
City:	<input type="text" value="Lincoln"/>
County:	<input type="text" value="Lancaster"/>
State:	<input type="text" value="NE: Nebraska"/>
Zip Code:	<input type="text" value="685880355"/>
Country:	<input type="text" value="USA: UNITED STATES"/>

Phone Number (give area code)	Fax Number (give area code)
<input type="text"/>	<input type="text"/>

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:

00002258

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.

1238-Human Subjects Narrative Final.pdf

Add Attachment

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## **Non-Exempt Human Subjects Narrative**

The Teaching with Emerging Media Arts (Art TEAMS) project will develop self-driven creative learners who connect disciplines using emerging media arts as a language to engage and organize knowledge and life experiences. We will accomplish this by developing, implementing, and evaluating a professional development program for K–12 art educators, generalist teachers, principals, teaching artists, and museum educators. Objectives include: (1) Prepare teacher teams to teach inquiry using three core themes. (2) Increase student engagement and learning through the inquiry process leveraging emerging media arts and contemporary arts practices to organize knowledge and experiences through educator scaffolding and studio thinking. (3) Support students' and teachers' sense of belonging and relevance through culturally responsive Emerging Media Arts pedagogy. (4) Create infrastructure to support and sustain arts-based inquiry across the curriculum.

A two-cohort design will be utilized; formative evaluation will take place in Years 2–4 and summative evaluation in Year 5.

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

Formative Evaluation: In Years 2 and 3, teachers, teaching artists, museum educators and principals from Cohort 1 will be involved in formative evaluation activities. Cohort 1 will include 20 site-based teachers, 6 principals, 6 teaching artists and 3 museum educators, all adults. In Years 4 and 5 a second cohort with the same composition will be evaluated. In addition to teacher participants, we will evaluate student (ages 6-18) achievement from each teacher's classroom.

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

Formative Evaluation: Measurement across the 2-year formative evaluation period will examine the impact of professional development on teacher practice and subsequently the impact of high fidelity practice on student engagement, inquiry and achievement. Utility, acceptability, and social validity will be assessed via focus groups, surveys, and teaching logs, fidelity surveys, and student outcomes.

- **Focus Groups.** The advisory board will meet quarterly and provide input via a focus group format on model development. Focus groups will be transcribed for analysis.
- **Surveys.** Teacher surveys will be collected twice annually (in Fall and Spring) to assess Cohort 1 (Years 2–3) participant responsiveness to the professional development model. Additionally, surveys of teacher knowledge, self-efficacy, collective self-efficacy, and sense of belonging will be collected via a web-based survey.
- **Teaching Logs.** To assess core component functioning of the teaching practices, we will conduct a monthly web-delivered survey to determine if the core themes are being completed as planned. The themes are: (1) Aligning contemporary emerging media arts teaching across arts and general disciplines, 2) Scaffolding students' critical inquiry skills, and (3) Building culturally responsive classroom communities. The teaching logs will be housed in Qualtrics, a secure and user-friendly survey platform.
- **Fidelity Observations.** Multiple dimensions of fidelity will be collected including adherence, frequency, session length, quality, and participant responsiveness. To assess fidelity of the curricular themes, observations will be entered into the Ramos-R (Calfee & Trainin, 2001) observation system by lead personnel in school visits and additional

Zoom-based distance technology.

- Integrated projects and exhibitions of learning. Project Art TEAMS personnel will use the Tech EDGE Student Rubric (Friedrich & Trainin, 2014) to assess student products and process. This rubric can be used to evaluate formative and summative assessments of technology integrated products across the curriculum and have been validated for K–6 students. In the first year of the project we will extend the rubrics to Grades 7–12 and establish validity and reliability of the upper grades rubrics.

Summative Evaluation: The summative evaluation will take place across during Year 5 and will include data collection from including teachers and students from both cohorts.

- Surveys. Teacher surveys will be collected twice annually (in Fall and Spring) to assess Cohort 1 (Years 2–3) participant responsiveness to the professional development model. Additionally, surveys of teacher knowledge, self-efficacy, collective self-efficacy, and sense of belonging will be collected via a web-based survey.
- Achievement data including grades, standardized test scores and attendance will be requested from schools.

Personnel Data. All participants will be asked to provide basic demographic information for themselves (e.g., age, education, race/ethnicity, language) at baseline.

- State/Local Data. Stakeholders involved at the school level will participate in focus groups to assess sustainability and overall impacts on infrastructure at the end of each year. Questions asked will focus primarily on the implementation components. Student grades and standardized achievement will be accessed through school data systems.

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

Recruitment procedures for participants will be implemented by the research team and will be the same across all years. A similar approach to that previously applied by the investigators within the state of Nebraska will be used across all participants. Specifically, the research team will explain information about the project, solicit and respond to questions, and obtain informed consent. District leadership including curriculum leaders have already expressed support for this project. Teachers and principals from each LEA will be oriented to the project through an initial email; interested art teachers and principals will be invited to participate in a workshop where the research team will share study information. At that time, the study will be fully explained, and informed consent sought. Principals and teachers will share information on the study with their respective schools and community. Students will then be invited to participate in a meeting where the research team will share study information. At that time, the study will be fully explained, and informed consent sought. Teachers will be involved voluntarily and their decision of whether to participate will not adversely affect their employment. Likewise, they will be free to withdraw their participation with no ill effects. Families will be assured that their decision to participate in no way affects their services for their child, and that should they agree to participate and provide informed consent, they are free to withdraw at any time.

### **(4) Potential Risks:**

Risk as a result of participating in either the formative or summative evaluation research is limited. All participation is voluntary. The measures in the project have been used in previous studies with no ill effects. All data will remain confidential. The use of recorded data involves some risk to participants in that the participants' voices or videos could be recognized by others

who are reviewing the recordings.

#### **(5) Protection Against Risk:**

All individuals who will be interacting with study participants will be trained to use sensitivity and care during all interactions. They will be prepared to discern discomfort on the part of the adults and children and to modify or cease data collection accordingly. Most data will be collected by participants directly entering data into the secured web-based surveys. Teachers will generally collect student project samples and upload them to a secured web-based database.

Participants' responses on all measures and in all interviews will be completely confidential; they will not have access to each other's identifiable responses. Data will be coded and kept on a password-protected computer and server. All researchers (data collectors, coders) will adhere to the highest ethical standards concerning the conduct of research involving human participants.

The digital recording files will be identified by a numeric identifier, and only project-affiliated people who have undergone CITI training will review the files for research purposes. The digital files will be kept in a password-protected database. Other data collected via online platforms will be maintained in password-protected, secure web sites (e.g., Qualtrics, Microsoft Teams).

Regular meetings among PI, Co-PIs, the Project Manager, key personnel responsible for the oversight of data collection, and the coders/data collectors will help to ensure compliance with the protocols, security of data, and protection of human subjects.

#### **(6) Importance of the Knowledge to be Gained:**

Today's youth need practice in creative, integrated thinking to solve the local and global issues they are inheriting (Gude, 2007; Kraehe, 2020; Leonard, 2020). We must build learning spaces in both art and general classrooms, where students and teachers "wonder together" (Marshall, 2010; Turner & Krechevsky, 2003). Students from all backgrounds need access to culturally responsive learning so they can navigate global contexts. Research has also shown that students from minoritized communities have a much more successful achievement when they experience culturally responsive pedagogy. Finally, students in rural communities are much less likely to be exposed to rich arts-based opportunities. As a result, we will seek out school districts that serve populations that have the greatest need including high rates of students from minoritized communities and students from rural schools that have limited access to the arts. It is essential that students learn to navigate the challenges of schooling in the 21st century. This project will provide a foundation for student learning in and through emerging new media as a way to leverage inquiry learning to engage all student in meaningful learning.

#### **(7) Collaborating Site(s):**

**Lincoln Public Schools (LPS)**- Lincoln Public schools is a large school districts with full curriculum support. Lincoln Public schools will host PD courses, and serve as a location for trying out procedures and assessments during year 1. LPS will allow teachers to participate in the project and provide student level achievement data.

**Omaha Public schools (OPS)**- The largest school district in the state with a very diverse student body. Omaha public schools will allow teachers to participate in the project and provide student level achievement data.

**Grand Island Public Schools (GIPS)**- A moderate size school district with diverse student

body. GIPS will allow teachers to participate in the project and provide student level achievement data.

**Schuyler Community schools-** A small school district with diverse student body. It will allow teachers to participate in the project and provide student level achievement data.

## Abstract

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

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

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

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## You may now Close the Form

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

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### **Project Abstract**

The Teaching with Emerging Media Arts (Art TEAMS) project will develop self-driven creative learners who connect disciplines using emerging media arts as a language to engage and organize knowledge and life experiences. We will accomplish this by developing, implementing, and evaluating a professional development program for K-12 art educators, generalist teachers, principals, teaching artists, and museum educators. Objectives include: (1) Prepare teacher teams to teach inquiry using three core themes. (2) Increase student engagement and learning through the inquiry process leveraging emerging media arts and contemporary arts practices to organize knowledge and experiences through educator scaffolding and studio thinking. (3) Support students' and teachers' sense of belonging and relevance through culturally responsive Emerging Media Arts pedagogy. (4) Create infrastructure to support and sustain arts-based inquiry across the curriculum.

Art TEAMS aligns with Statutory Purposes/Requirements. (1) *Professional development for arts educators, teachers, and principals*- Arts TEAMS will provide professional development for 40 art and classroom teachers, 12 school principals, ten visiting artists, and six museum educators. (2) *Development and dissemination of accessible instructional materials and arts-based educational programming, including online resources, in multiple arts disciplines*. Online curriculum will allow easy access to components that build capacity to combine emerging media arts with the fine arts and cross-disciplinary learning. It will connect to relevant topics for students and provide a guide to creating a culturally responsive classroom that supports all learners as art and learning producers. (3) *Community and national outreach activities that strengthen and expand partnerships among schools, LEAs, communities, or centers for the arts, including national centers for the arts*.

We will share findings at state, regional, and national conferences. We will provide all materials digitally, including a video podcast series that will share progress and results as the project proceeds. We will prepare teaching artists and museum educators and involve them in schools statewide. We will host live and digital exhibitions of student and teacher learning.

Research-based professional development will include summer workshops and academic year meetings that will focus on teacher mastery in three core themes: 1) Aligning emerging media teaching to foster integrated learning, 2) Centering critical and metacognitive thinking, and 3) Building classroom communities that embrace students' cultures and voices through promoting teachers and students as co-researchers. This project will bring together classroom teachers, art teachers, museum educators, and teaching artists to build a professional learning framework.

Expected outcomes:

- Increased teachers' knowledge, self-efficacy, and practices/fidelity to teaching emerging media arts inquiry, including teaming practices.
- Increase students' learning of emerging new media, inquiry skills, self-directed learning, artistic representation, and content-specific achievement.
- Improved students' and teachers' sense of belonging and shared ownership of learning through emerging new media to showcase learning.
- A professional development curriculum, increasing the number of sites that implement arts-based inquiry, and principals who advocate for and support arts-based inquiry.



## Project Narrative File(s)

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

Add Mandatory Project Narrative File

Delete Mandatory Project Narrative File

View Mandatory Project Narrative File

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

Add Optional Project Narrative File

Delete Optional Project Narrative File

View Optional Project Narrative File

Art TEAMS: Nurturing Educators Who Integrate Art, Core Subjects,  
and Culturally Responsive Teaching to Support Students in Becoming Makers of Change

CFDA No.  
84.351A

April 2021

Principal Investigator:	Guy Trainin, Ph.D.
Co-Principal Investigators:	Kimberley D'Adamo Green, M.A. HyeonJin Yoon, Ph.D.
Program Manager:	Lorinda Rice

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Disclosure of Lobbying Activities (SF LLL Form).....	attached

### Significance

Our educational system is facing two partially overlapping challenges. The first challenge is preparing well-informed participatory citizens in the age of automation, information overload, social networks, and misinformation (Schwab, 2017). The second challenge is addressing the unique needs of students from different ethnic, racial, cultural, and socio-economic backgrounds. Schwab, describing the potential of the Fourth Industrial Revolution, summarized, “In the end, it all comes down to people and values. We need to shape a future that works for all of us by putting people first and empowering them. In its most pessimistic, dehumanized form, the Fourth Industrial Revolution may indeed have the potential to “robotize” humanity and thus to deprive us of our heart and soul. But as a complement to the best parts of human nature—**creativity**, **empathy**, stewardship—it can also lift humanity into a new **collective and moral consciousness** based on a shared sense of destiny.” (Schwab, 2016). Art and inquiry can and should be at the heart of meeting the challenges of the fourth industrial revolution.

To position students for success, educators across the curriculum need professional development (PD) in an integrated curriculum that is culturally responsive, and student-centered inquiry approaches so they will alter their teaching stance and practice (Marshall, 2014). Using emerging media arts is one of the best and most flexible ways to answer the challenges of learning in the fourth industrial revolution and building culturally responsive learning experiences. The University of Nebraska–Lincoln (UNL) is home to the Carson Emerging Media Arts Center and a strong College of Education and Human Sciences. Our project team, representing these entities, will create a model partnership that will lead the use of emerging media arts. We have named our project Teaching with Emerging Media Arts (Art TEAMS).

**Emerging Media Arts** allows students to learn how to inquire in any media existing now or in the future and exhibit using virtual production for film, video, live performance, the Internet, and other mediated environments. (Carson Center, 2021)

**"Contemporary art"** refers to art made and produced by artists living today. Today's artists work in and respond to a global environment that is culturally diverse, technologically advancing, and multifaceted. (Getty, 2021)

**Integrated Learning** in emerging media arts will teach students working in teams to design from multiple perspectives, including the arts, science, history, and the written word.

### **Products and Resources for Broader Use**

The project team will share resources to help other PD efforts implement art-based inquiry using emerging media arts approaches through a website. The website will include the guiding framework, downloadable materials, and monthly video podcasts. Podcasts will share ongoing progress, best practices, and project evaluation results. Website resources will include planning guides, videos of classroom practices, students' product examples, and PD modules. Modules will consist of emerging media and contemporary art practices, culturally responsive pedagogy, and support for scaffolding students' inquiry. Finally, we will share project results in conference presentations and practitioner and academic publications.

### **Quality of the Project Design**

#### **Goals and Objectives and Outcomes**

Our *long-term goal* is to develop self-driven creative learners who connect disciplines using emerging media arts as a language to engage and organize knowledge and life experiences. We will accomplish this by developing, implementing, and evaluating a PD program for K-12 art educators, generalist teachers, principals, teaching artists, and museum educators. The Logic

Model in Appendix A1 presents the operative rationale and builds on research-based PD.

Further, the Art TEAMS project will leverage emerging media arts and principles of integrated learning to support K-12 teachers' mastery of content and practices grouped in *three core themes*: 1) Aligning contemporary emerging media arts pedagogy across disciplines, 2) Scaffolding students' inquiry skills and 3) Building culturally responsive classroom communities (Hammond, 2014, Edwards, et al. 2011). The Art TEAMS PD program will impact teachers across Nebraska and create a replicable process that can inform teacher PD nationwide.

The following **project objectives** align with the Logic Model (Appendix A1), which summarizes short-term outcomes (change in teaching practices), intermediate outcomes (change in student engagement and learning), and long-term outcomes (creating the infrastructures to transform school-wide learning).

**Objective 1:** Prepare teacher teams to teach inquiry using the three core themes.

**Outcomes** include *teachers'* knowledge, self-efficacy, and practices/fidelity to the TEAMS approach, including teaming practices.

**Objective 2:** Increase student engagement and learning through the inquiry process leveraging emerging media arts and contemporary arts practices to organize knowledge and experiences through educator scaffolding and studio thinking.

**Outcomes** include *students' learning*, i.e., inquiry skills process, improvement in self-directed learning, and creating an artistic presentation of the subject of inquiry.

**Objective 3:** Support students' and teachers' sense of belonging and relevance through culturally responsive Emerging Media Arts pedagogy.

**Outcomes** include *students' and teachers'* sense of Belonging and engagement with school (e.g., Anderman, 2003).

**Objective 4:** Create infrastructure to support and sustain arts-based inquiry across the curriculum.

**Outcomes** include creating a PD curriculum, increasing the number of sites that implement arts-based inquiry, and principals who advocate for arts-based inquiry.

### **How the Project Addresses Population Needs**

**Student Needs.** Since UNL is not a local education agency (LEA), this project does not adhere to the strict guidelines outlined for LEAs. Nonetheless, we plan to include teachers (at least 80%) from schools in the top 25% for poverty or those who serve a large proportion of students from minoritized communities. Nebraska has two urban centers, a number of towns, and a largely rural area with limited access to the arts. Nebraska has a growing population of English Learners (7%; Nebraska Department of Education [NDE], 2020), a significant African American population in Omaha (24%; NDE, 2020), and a growing Asian population (2.4%; NDE, 2020). The project will reach students from “majority minority” schools (where students from minoritized communities outnumber white students), schools experiencing the most challenges in overcoming learning gaps, and schools with minimal access to the Arts.

Sample districts will include:

District	Students in poverty	English Learners	F/R Lunch	Non-White Students	Context, school size
Grand Island	11.8%	17%	65%	59.4%	Town, midsize
Schuyler	12.4%	38%	67%	88.4%	Rural, small
Omaha	14.5%	19%	74%	74.4%	Urban, Large
Lincoln	9.9%	7%	47%	34.7%	Urban Exurban, large

Today's youth need practice in creative, integrated thinking to solve the local and global issues they are inheriting (Gude 2007, Kraehe, 2020, Leonard 2020). Research has also shown that students from minoritized communities have better achievement when they experience culturally responsive pedagogy (Doherty & Hilberg, 2008). Finally, students in rural communities are much less likely to be exposed to rich arts-based opportunities (Donovan & Brown, 2017). As a result, we will seek out school districts that serve populations with the greatest need. The emerging media arts integration will provide growing access to the arts to students from minoritized and rural communities engage them in learning and impact achievement.

**Teacher Needs.** Across the United States, pre-service programs for art educators vary in their philosophical approaches to teaching the arts. Research on moving to a student-centered or art-based research model of teacher training programs is limited (Zakaria et al., 2019). This evolving arts education landscape creates a need for more focused teacher development to show how art integration curriculum and pedagogy, contemporary arts approaches, and emerging media arts can impact students (Gardner & Davis, 2014, Black, et al. 2015).

### **Design Principles and How the Design Will Guide Replication**

Three principles guide the Arts TEAMS project design, (1) valuing all educators' perspectives and experience, (2) using a process focus, and (3) employing iterative design. Valuing all educators- we will consider all engaged in the project (research team, teachers, principals, museum educators, and community) as co-investigators who will add questions, insights, and curricular ideas. Using a process focus- will create a more flexible curricular design that can be adapted to different contexts, enhancing generalization. Finally, employing an iterative design- just-in-time evaluation results will guide our implementation and increase



the quality of the final product. Strategies to support replication will include: (1) Documentation of teacher learning, classroom observations, videos, and syllabi for PD, (2) Development of relevant assessments to measure teacher practice and student outcomes, (3) High-quality evaluation (see evaluation section), (4) Publication, making sure that all results and insight will be shared in presentations, journals, and digital platforms, (5) Creating an infrastructure of PD and administrator support and advocacy.

### **Alignment with Statutory Purposes/Requirements**

The Art TEAMS project aligns with Assistance in Arts Education grant requirements: (1) *PD for arts educators, teachers, and principals*—Art TEAMS will provide PD for 40 art and classroom teachers, 12 school principals, 10 visiting artists, and 6 museum educators. (2)

*Development and dissemination of accessible instructional materials and arts-based educational programming, including online resources, in multiple arts disciplines.* The online curriculum framework will allow all parties involved easy access to components that build capacity, such as cross-disciplinary integrated learning examples, connecting to real and relevant topics for students, and a guide to creating a culturally responsive classroom that supports all learners as active producers of learning. The Art TEAMS curriculum will combine emerging media arts (e.g., video, live performance, interactive web elements) with the fine arts such as painting, sculpture, and dance.

(3) *Community and national outreach activities that strengthen and expand partnerships among schools, LEAs, communities, or centers for the arts, including national centers for the arts.*

We will prepare teaching artists and museum educators and involve them in schools statewide. Our findings will be shared at state, regional, and national conferences. We will also provide digital access to materials and host live and digital exhibitions of student and teacher learning.

## Literature Review, Evidence for Program Components

The proposed PD program meets the evidence standard, *Demonstrates a Rationale* in that the foundation for arts integration practices is conceptually sound and uses evidence-based strategies from current research.

**Arts Integration and School Achievement.** In his review, Deasey (2002) described multiple studies that show positive impacts of art-based integration on student achievement, although Winner and Hetland (2004) raised some critique to the extent of the evidence. Since then, research has shown the positive impact of the arts on student achievement. For example, we found that students who engaged in art as a pre-writing strategy outperformed their peers (Andrzejczak, et al., 2005; Trainin, et al., 2005). These studies found clear links among the artistic process, inquiry, and writing to improve students' writing ability and vocabulary development. Students were able to put into words the ideas and thoughts that they first recorded in art production. Aligned with the research of Efland (2002) and Eisner (2002), we have become increasingly convinced of an essential connection between the arts and language development and understanding.

**Arts and Self-Directed Learning.** Marshall (2015, 2019) reported on the impact of art integration PD using inquiry journals and arts thinking skills to connect learning across the curriculum and enhance self-directed learning. "Learning is connections: connections among disciplines, connections between the academic realm and the learner's world, and connections among teachers and learners." (Marshall, 2015). Teachers need to shift their practice to foster students who can see connections and know why they are learning so they can become lifelong learners (Parker et al., 2017).

**Culturally Responsive Pedagogy.** *Culturally responsive teaching* was coined by Gay (2002) and highlighted by the New America report (2021). In this framework, the focus is on teachers' strategies and practices, emphasizing cultural knowledge, prior experiences, frames of reference, and diverse performance styles. Hammond related culturally responsive teaching to arts education and revealed how it could lead to rebuilding trust with marginalized students so that they can do rigorous work. This approach has been proven effective in teacher education (Siwatu, 2007) and in impacting student achievement (Kraft, 2007). Culturally relevant pedagogy will be integrated through the approaches of Reggio Emilia (Edwards et al., 2011, Hammond, 2015) and Harvard's Project Zero (Gardner & Davis, 2013; Ritchhart et al., 2011).

**Exhibitions of Learning.** The program will focus on making thinking visible through explicit performance of understanding, making learning visible. Educators will create exhibitions of learning and see them as assessments of students' work (Larmer & Mergendoller, 2010). Exhibitions of learning are living documentation (Appendix A2) of a student's process of coming to understand can take various forms, including; journals, portfolios, and emerging media arts.

### **Project Design and Plan for Implementation**

**Preliminary Work.** In their pilot research, Marshall and D'Adamo (2018) interviewed students who participated in integrated contemporary arts. Students shared that the approach helped them better understand themselves, get more excited about their learning, write in a more structured way, plan more effectively, and make connections between art and other disciplines. A second pilot program has been implemented in visual arts K-12 in Lincoln Public Schools and modeled after D'Adamo and Marshall's work, creating a foundation for Art TEAMS.

**Setting.** Nebraska is typical of northern Plains states, with a few urban/exurban centers (e.g., Lincoln and Omaha), a number of towns (e.g., Grand Island, North Platte), and a large rural

area dotted by small towns with limited art resources. Nebraska has a growing population of students with limited English proficiency, Native American students in reservation schools and the urban areas, and a significant African American population in Omaha. In addition, Lincoln is a federal relocation center. The project will reach students from “majority minority” schools with challenges overcoming learning gaps, and rural schools with limited access to art learning.

**Timeline.** This five-year project is designed to leverage the potential of arts integration, inquiry, and research to support teacher and learner transformation. In Year 1, we will build a detailed PD curriculum based on pilot data and design and test assessment systems. We will also develop the project website and digital tools to support teacher preparation in integrated learning experiences and exhibitions of learning. Furthermore, we will build the initial pedagogical framework and outline PD goals and content. In Years 2 and 3, the first cohort will receive PD, develop grade-level appropriate adaptations, and enact the curriculum. Evaluation of the first cohort results will lead to the redesign of the PD for cohort two in years four and five. (Please see Appendix A3 for a detailed Project Timeline.)

**Participant Teams/Cohorts.** The Art TEAMS collaborative teams (see Appendix A4) will include an art teacher and generalist teacher, a principal, a teaching artist, and a museum educator. Principals, teaching artists, and museum educators will collaborate on multiple teams. These contributors will have specific objectives, PD, tasks, milestones, and responsibilities. The collaborative teams will encourage integration across subject matter and allow teachers to collaborate at their school site.

**Recruitment/Selection.** To recruit and select *general and art teachers*, the grant leadership team (Including PI and Co-PIs) will host a pilot workshop in Year 1, inviting eligible teachers from across the state. The teams will be selected based on motivation, learner stance,

receptiveness to feedback, and administrator support. We will select teacher teams from multiple school backgrounds: elementary and secondary, rural, town and exurban, as well as from diverse personal backgrounds: ethnic, racial, and disability status.

*Community-based teaching artists and museum educators* will be selected based on location and diversity of approaches. We will engage artists and museum educators from diverse personal backgrounds: ethnic, racial, and disability. They will learn new arts education approaches and how teachers use integrated arts-based learning to engage students in the classroom.

### **Quality of the Project Services**

#### **Strategies for Ensuring Equal Access**

We will reach out to select teacher teams from multiple school backgrounds as detailed in recruitment section above. We will also emphasize reaching out to teachers, museum educators, and teaching artists from diverse personal backgrounds: ethnic, racial, gender, linguistic, and disability status. The grant leadership team is well networked across the state and will reach out through formal education networks and teacher professional organizations.

#### **Quality, Intensity, and Duration of PD Services**

Each cohort of teams will participate in the two-year program, which includes an intensive summer PD courses in the initial summer (total of 100 hours), a set of monthly learning sessions during the initial school year (total of 40 hours), an intensive PD course workshop in the second summer (total of 50 hours), and a second set of monthly learning sessions during the subsequent school year (total of 40 hours).

#### **Research-Validated Professional Development**

Art TEAMS PD will rely on the five core research-based PD components identified by

Desimone (2009) and Borko and colleagues (2008). These include (1) Content focus, (2) Active learning, (3) Coherence, (4) Duration, and (5) Collective participation (Desimone, 2009). (See Appendix A7 for a figure depicting the conceptual framework for effects of these PD components on teachers and students.)

**Content focus.** PD will focus on emerging media arts as a language to organize and interpret learning. This focus will be achieved by bringing in working artists and art educators to model the design expected from teachers and students.

**Active learning.** All PD will include hands-on learning. Hands-on learning will include art-making, curriculum design, and enactment of mini-lessons with peers.

**Coherence.** Co-PI (D'Adamo) and the Program Manager (Rice) will lead PD to build on previous experiences. In addition, the Art TEAMS design calls for feedback from practice and student progress to inform the redesign.

**Duration.** The complete PD will last two years (230 learning hours). Post-project support for teachers who continue practicing will be achieved through a networked improvement community (Bryk, 2011) that will provide ongoing support.

**Collective Participation.** Teachers will be invited to participate in teams to ensure they have a colleague in their building who shares their goals and experiences. The group that participates in each cohort will be a "community of learning" with opportunities to discuss, ask, and provide feedback and encouragement. More specifically, the support will include: 1) Peer-Support Teachers who will apply as teams from the same school so that they can collaboratively learn and support each other in implementation; 2) Coaching-Teachers Teams including collaborative planning, classroom support and modeling, and reflective conversations. 3) PD, including scaffolded planning and facilitation with leadership teams, teacher curriculum sharing,

and student exhibitions of learning.

### **Art TEAM Specialist Program PD Coursework.** (Appendix A5)

**Professional Learning Design.** Two cohorts, each with 10 teams, will participate in the program. For Cohort 1, we will recruit 10 teams from Eastern Nebraska school districts for Cohort 1 will participate in the program from summer 2022 through the end of the school year in 2024 (i.e., project years 2-3). For Cohort 2, we will recruit 10 teams from school districts statewide to ensure we extend the project's reach into rural areas. Cohort 2 will participate in the program from summer 2024 through the end of the school year in 2026 (i.e., project years 3-4). The cohort structure will support team-based learning, which will be an essential skill in teachers' toolbox of inquiry-based practices.

**Course Structure.** The structure will include six PD courses. In Year 1, participants will take three PD courses. The summer courses will include emerging media arts and learning inquiry. During the first academic year, teachers will participate in assessment and recursive design with a focus on exhibition of learning. In Year 2, the summer sessions will include culturally relevant pedagogy. During the second academic year, teachers will continue with building culturally responsive classrooms.

**Space/Location.** PD courses will be held at a school site art room in Lincoln Public Schools with an option distance technology for teachers located more than two hours away. This will allow us to model the working of an art room and the necessary classroom management skills that accompany inquiry-based teaching in a studio setting.

**Improvements in Student Achievement.** We expect that the proposed arts educator PD model will lead to improvement in student engagement and achievement. Studies have shown that integrating visual art, literacy, and science content create an effective curriculum that

benefits all students (Poldberg et al., 2013). Given that we make explicit connections in our project, we expect that students will increase engagement, sense of Belonging, academic writing, and inquiry achievement by incorporating emerging media arts. We will examine the positive impact of emerging media arts integration on student achievement by reviewing students' English Language Arts, social studies, and science achievement (i.e., grades and standardized test scores), dependent on teacher groups' curricular emphases.

**Impact on Service Recipients.** Students will improve inquiry process, create artistic representation emerging from the inquiry, and subsequently improve their school achievement, engagement, self-directed learning, and sense of Belonging. Teachers will improve efficacy and collective efficacy to teach. They will grow their knowledge, skills, and practices of three core themes: aligning emerging media arts, inquiry skills, and cultural relevance. Systems improvements will include an enhanced number of local sites with established infrastructure to implement arts-based inquiry across the curriculum and create a cohort of principals who advocate for this type of learning.

**Collaboration.** This project will develop partnerships between teachers within the schools and across the state. Working with collaborators and advisory board members will allow teachers to see outside of their classroom and borrow new approaches from others. The planned small group and whole-group activities allow for sharing ideas and experiences of integration, use of emerging media arts, and culturally responsive practices. For example, Diana Sanchez (Advisory Board member) will bring new ideas on how teachers and students use emerging media arts to learn across the curriculum. Her expertise will enhance the PD curriculum. Student peer collaboration leads to interdependence and sharing of knowledge, building upon others' strengths.



## **Quality of the Project Personnel**

### **Hiring Practices and Traditionally Underrepresented Groups**

The project coordinator and graduate students be recruited in collaboration with the affirmative action office within UNL's Equity Access & Diversity Programs and also the PI and Co-Is will work closely with UNL's Office of Institutional Equity and Compliance in hiring. Positions will be advertised with the Office of Services for Students with Disabilities and employment searches will follow affirmative action guidelines. UNL complies with the General Education Provisions Act (GEPA) as described in the GEPA-427 (see attachment). Furthermore, the university infrastructure supports accessibility, including all research space to be used for this project. UNL, at all levels, and the research team on this project is dedicated to employment and advancement of individuals with disabilities.

### **Key Personnel Qualifications, Training, and Experience**

***Trainin, Guy, Ph.D. (PI, 20% FTE)***, is a professor and chair at the Department of Teaching, Learning, and Teacher Education at the University of Nebraska–Lincoln. He focuses his research on art, literacy, and technology integration. He has published articles, books, and digitally. Dr. Trainin has served as a PI and co-PI on 39 grants and contracts (29 as PI), with total funding awarded \$15,997,962 (\$2,630,495 as PI). Dr. Trainin has also served as an evaluator and PI on Arts Education grants, including three Arts Education Model Development and Dissemination grants. Dr. Trainin will serve as the principal investigator responsible for research and project implementation. He will oversee the recruitment, data collection, advisory board, curriculum and assessment writing, and writing reports and publications.

***Kimberley D'Adamo Green (Co-PI, 16.7% FTE)***: is a lecturer at the University of Nebraska Lincoln and a Teacher Leader for the Visual Arts in Lincoln Public Schools. She was a

classroom teacher and instructional coach for 22 years in the Oakland and Berkeley public schools in California. She also taught pre-service teachers at San Francisco State University. Her classroom at Berkeley High School was a laboratory for thinking through art curriculum and pedagogy to support student-driven learning, and inquiry. She has published several articles on integrated arts-based learning and teacher training. Ms. D’Adamo’s role will include co-writing curriculum, co-teaching coursework, supervision, observation, and teachers' coaching. Support of this project will also include implementations of further professional learning opportunities at the district, state, and national levels.

***HyeonJin Yoon, Ph.D., (Co-PI, 15% FTE)***, is a Research Assistant Professor at the Nebraska Academy for Methodology, Analytics, and Psychometrics. She has significant methodological experience and statistical expertise in program evaluation, especially with experimental and quasi-experimental designs and analyses of interventions for children and youth, as well as measurement and assessment of learning. Dr. Yoon is currently serving as an external evaluator and methodologist on two Substance Abuse and Mental Health Services Administration-funded grants on large-scale mental health initiatives. She has also published methodological and applied work resulting from IES and NSF grants in highly regarded journals. Dr. Yoon will be responsible for the study's evaluation, quantitative and qualitative data analyses, and participation in writing reports and publications.

***Lorinda Rice (Program Manager, 16.7% FTE)*** is the Visual Arts Curriculum Specialist at Lincoln Public Schools, where she leads 95 elementary and secondary art teachers in art integration, inquiry, and research. During her seven years in this position, Rice has developed curriculum and PD and created research-based resources for teaching and learning in and through the arts. Before her art leadership position, Lorinda spent 17 years in the classroom

implementing Reggio, Art Integration, and inquiry-based concepts into her pedagogy. Lorinda Rice recently completed a four-year term on the board as the Director of the National Art Education Association Supervision and Administration Division. Ms. Rice's role will include co-writing curriculum, co-teaching coursework and supervision, and teachers' observation and coaching.

***Teaching Staff for Summer Training*** will include the project leadership team and additional instructors representing diverse approaches and emerging media art (e.g., animation, programming, video). Artists in Residence and Guest Speakers in Arts-Integration and art-making will include artists of color and artists with different ethnicities, national origins, gender orientations, and abilities.

### **Advisory Board**

The Advisory board will include an Art teacher, a general classroom teacher, a museum educator, a teaching artist, a school administrator, and four Arts Education scholars:

***Diana Cornejo-Sanchez*** is the Director of High Tech High Teacher Center (San Diego, CA), leading the teacher PD and teacher program design. Diana started her career as a high school humanities teacher and was one of High Tech High Media Arts founding teachers, where she taught and mentored new teachers for over ten years. She has supported large urban schools in strategic thinking to bring about systemic change in providing students with active interdisciplinary learning experiences.

***Jorge Lucero*** is an artist, Assistant Professor, and Chair of Art Education at the University of Illinois School of Art & Design. Prior to his work in higher education, he taught art and art history for Chicago Public Schools. He has researched and written extensively about conceptual art and contemporary art practices.

**Megan Elliott** is the founding Director of the Johnny Carson Center for Emerging Media Arts. She was previously the manager of leadership and community connections at the University of Technology Sydney in Australia and former Director and CEO of digital media think-tank X Media Lab. From 2015-2016, Elliott served as the manager of Leadership and Community Connections at the University of Technology Sydney in Sydney.

**Julia Marshall, Ed.D.**, is Professor Emeritus San Francisco State University. Her publications include numerous chapters in art education anthologies and articles in Studies in Art Education and the Art Education Journal. She is co-author with David M. Donahue of Art-Centered Learning Across the Curriculum: Integrating Contemporary Art in the Secondary School Classroom and Integrating the Visual Arts Across the Curriculum: An Elementary and Middle School Guide.

### **Quality of the Management Plan**

#### **Management Plan**

Dr. Trainin, the principal investigator, will oversee all project activities, develop materials, lead recruitment, work with the Advisory Board, manage the relationship with schools, conduct observations, contribute to data analysis, and lead publication/dissemination efforts. As the PI, Dr. Trainin will be responsible for overall project management, implementation, timelines, and meeting milestones. Ms. Rice (Program Manager) and Ms. D'Adamo (Co-PI) will develop PD materials, work with the Advisory Board, conduct observations, and collaborate with publication/dissemination efforts. Dr. Yoon, as Co-Principal Investigator, will lead evaluation design, sampling efforts, preliminary psychometric work, and primary analysis of quantitative data for the project. Dr. Yoon will also collaborate on publication/dissemination efforts. The Project Coordinator-Post Doc will support professional learning development,

manage iterations, lead data collection, contribute to data analysis, and assist with publication/dissemination efforts. Finally, Graduate Research Assistants will assist in developing professional learning materials and assessments, assisting with day-to-day grant management, assisting with data collection, and assisting with preliminary data analysis. The research team will meet biweekly to coordinate and manage all aspects of the grant, monitor timelines, and ensure the team meets all project milestones.

### **Procedures to Ensure Feedback and Continuous Improvement**

Feedback will be used for improvement using several processes: (a) The Project leadership team will meet every two weeks and use the data from observations and the project evaluator (Co-PI Yoon) to inform decisions. The evaluation team will create a performance dashboard that will allow project leaders to track project milestones. (b) Each site (schools and museums) will be visited twice annually for feedback from project teachers. (c) Each advisory board meeting will include data reports at least a week in advance to support high-quality feedback on progress and design.

### **Mechanisms to Ensure High-Quality Products/Services**

Project Art TEAMS leadership team has significant arts education PD experience and will meet biweekly to review progress. The first year of the grant will be used to ensure that PD is well designed and carefully planned. The advisory board will provide an outside perspective, bringing many years of experience in art-making, PD, and pedagogy. The evaluator will provide feedback on fidelity and impact to enable constant improvement of products and services.

### **Diversity of Perspectives**

Art TEAMS will maximize the diversity of perspectives using several strategies: (a) The advisory board will be selected to maximize diversity of backgrounds. Specifically, the selected

Arts Education scholars include two Latin/x arts educators and an immigrant to the US. The advisory board will help inform design decisions for the project. (b) The advisory board will also include a school administrator, a teaching artist, a museum educator, and teachers to capture the voices of all the relevant disciplinary and professional fields. (c) Each school will be asked to create a community advisory board representing the diversity in the community, including representatives from local arts organizations, parents, and educators. (e) We will reach out to select teacher teams from multiple school backgrounds: elementary and secondary, rural, town, and urban/exurban, as well as a preference for schools serving diverse student populations. We will also emphasize reaching out to teachers, museum educators, and teaching artists from diverse personal backgrounds: ethnic, racial, and disability status.

## Resources

The grant will be housed in the University of Nebraska's Center for Research on Children, Youth, Families, and Schools (CYFS). CYFS is a UNL institutional priority that focuses on interdisciplinary, collaborative research within the university and between the university and community professionals. Its mission is to impact lives through research that advances learning and development. CYFS is a high-volume research center with an extensive, growing portfolio of external grants supported by agencies such as the U.S Department of Education (Institute of Education Sciences; Office of Special Education Programs), NIH, NSF, and other agencies and foundations. More than 90 faculty members and 60 graduate students across the University of Nebraska system are affiliated with CYFS.

CYFS includes several core supports dedicated to identifying, developing, and executing grant-funded projects. The *Statistics and Research Methodology* core supports include the Nebraska Academy for Methodology, Analytics, and Psychometrics (MAP Academy) and the

Bureau for Education Research, Evaluation and Policy (EREP). This team is staffed with doctoral- and master's-level statisticians and methodologists with extensive experience in statistical methods, quantitative research design methodology, qualitative and mixed methods; psychometrics; measurement; and evaluation. The MAP Academy will provide oversight for study methodology to ensure the quality of design, data collection, analysis, and interpretation. The ***Web, Technology, and Communications*** team of professionals specialize in translating and sharing research with a broad range of audiences, including practitioners, policymakers, parents, students, researchers, community leaders and the public. They have an extensive dissemination infrastructure (email list with over 3,000 recipients; social media channels with nearly 1,500 followers, and 35,000 impressions each month), experience creating secure project websites and branding, interactive learning modules, and integrative communications.

### **Quality of the Project Evaluation**

In this section, we describe our approach to conducting the (a) formative and (b) summative evaluation and analyses. Appendix A6 presents a full list of measures.

#### **Evaluation Plan**

Using a model of Design-Based Research (Collins, 1990), we will conduct project evaluation in context. We will collaborate with participants of the program (teachers) to understand how emerging media arts integrated learning impacts student engagement, achievement and efficacy. Working with teachers, we will continuously evaluate, adjust and re-design our work to ensure it is relevant and transferable to the average classroom.

**Formative Evaluation Plan (Years 1-5).** The *goals* of the formative evaluation in Year 1 is to develop and refine the Arts TEAMS PD (PD) model. The formative findings will allow for ongoing refinement of the Arts TEAMS PD model based on specified data targets and

participants (e.g., teachers, principals). The development study in Year 1 will focus on (a) the development and refinement of the curriculum, (b) implementation procedures, (c) establishing quality assessments including student rubrics, teacher efficacy, classroom observations, and teacher instructional logs.

***Ongoing formative evaluation goals in Years 1-5.*** Our goals are to evaluate our course curriculum design and program implementation. The cyclical process of curriculum evaluation will support immediate changes in each iteration. Ongoing formative evaluation of the project performance during the life of the project will allow the evaluation of the implementation of the Arts TEAMS PD model based on participating teachers' performance/progress in the Arts TEAMS courses (e.g., fidelity to teaching with integrated arts-based inquiry and culturally relevant emerging media arts inquiry curriculum) as well as their qualitative feedback on the program. Furthermore, we will provide reports needed for the Government Performance and Results Act (GPRA) performance measures as required such that the Department of Education can assess: (1) The number of grantees that attain or exceed the targets for a majority of the outcome indicators; (2) The percentage of the program participants (e.g., arts educators, generalist teachers, principals) who complete 75 percent or more of the total hours of PD; and (3) The number of accessible, arts-based instructional materials that are developed.

***Data collection.*** In Years 1-5, the research team will develop and refine the content of the Arts TEAMS PD model using teacher interviews, survey ratings from participants, inquiry journals, and instructional logs.

Starting from Year 2, we will collect the implementation fidelity of the Arts TEAMS PD model using teaching observation and teacher-report instructional logs. For each teacher cohort, teacher perception of the Arts TEAMS PD model will be collected using teacher surveys,



interviews and focus groups. In Years 1-5, GPRA performance measures will be collected from the Arts TEAMS PD enrollment data and post-training follow-up survey.

**Summative Evaluation Plan (Years 4-5).** A summative evaluation plan will be adopted to determine the promise of the Arts TEAMS PD model in improving teacher, student, and system outcomes. The participants of the summative evaluation study will include the second PD cohort of this project, that is, 20 teachers (10 pairs) and 1000 students (25 students across two years per one teacher for two years) in 10 schools in Nebraska.

**Data collection.** For the second PD cohort, we will collect the pre-, mid- and post-training teacher, student, and system outcomes (post-training only). Specifically, we will collect *teacher outcomes* using formal and informal observations of teaching (3 observations per year, a total of 6 observations during the training), instructional logs, individual interviews, and surveys. Outcomes include teachers' self-efficacy, collective self-efficacy, sense of belonging, and instructional quality. *For the student outcomes*, we will collect student use of inquiry, sense of belonging, academic achievement (i.e., English Language Arts) using student journals and exhibition of learning, interviews, surveys, and student achievement measures. *For the system outcomes*, we will collect the number of administrators who advocate and support arts-based inquiry and the number of sites within an established infrastructure to implement arts-based inquiry across the curriculum using surveys.

### **Analysis Plan**

Qualitative and quantitative approaches will be used to analyze the formative and summative evaluation of this study. Qualitative and quantitative approaches will complement each other, resulting in providing deeper and novel insights into the development and refinement of the Arts TEAMS PD model as well as ongoing project performance and progress.

### **Formative Evaluation.**

**Qualitative analysis.** Focus group and individual interview data (e.g., teacher perceptions\)) will be collected, transcribed, and analyzed qualitatively to develop themes within and between data sources (Braun & Clarke, 2006). Research staff will review all transcriptions engaging in a process of open-coding, memoing, and discussion (Maxwell, 2013; Patton, 2005). Inter-coder reliability will be examined for the selected transcript portions using Gwet's AC2 coefficient (Gwet, 2014). Areas of dissonance will be discussed prior to engaging in each subsequent round of reading and coding. This process will continue until there is a high rate of congruent coding among the researchers (Lombard, Snyder-Duch & Bracken, 2002). To enhance accuracy, credibility, and internal validity of the qualitative data, we will conduct member check by reviewing interview transcripts, a summary of themes, and our proposed additions and adaptations with focus group members and individual interviewees (Lincoln & Guba, 1985).

**Quantitative analysis.** We will descriptively summarize quantitative data (e.g., fidelity of implementation measured by observation of teaching, survey ratings of curriculum review) to observe trends and variability in ratings within and between participants.

### **Summative Evaluation.**

**Quantitative analysis.** We will use quantitative analysis to determine the potential benefit of the Arts TEAMS PD model in improving our primary teacher, student, and system outcomes. For our primary analyses, we will examine pretest to posttest *gains* in teacher, student, and system outcomes. Our hypothesis is that the Arts TEAMS PD model will have a positive effect on: (1) participating teachers' self-efficacy, collective self-efficacy, sense of belonging, knowledge and application of the PD curriculum, (2) student use of inquiry, academic achievement, and sense of belonging, and (3) the number of local sites with an

infrastructure to implement arts-based inquiry across the curriculum and the number of principals who advocate and support arts-based inquiry.

For these analyses, multilevel regression models (MLM; Raudenbush & Byrk, 2002) will be used to account for dependence caused by the nested structure of the data (e.g., time nested within student, student nested within teacher). Outcome models will vary depending on the level of outcome. Across outcome analyses, the effect of PD model will be evaluated using multiple indices, statistical significance (*p-value*), and confidence intervals. Inflation of a Type I error rate arising from multiple testing will be adjusted using the Benjamini-Hochberg false discovery rate procedure (Benjamini & Hochberg, 1995).

Primary outcome analyses include estimating a two-level longitudinal MLM to determine the effect of PD model on the improvement in teacher outcomes (i.e., teachers' self-efficacy, collective self-efficacy, sense of belonging, knowledge, and application of the three core themes of arts-integrated learning in teaching and culturally relevant emerging curriculum). At Level 1, teacher outcome scores (e.g., teaching observation scores) will be predicted by a linear function of time of measurement. At Level 2, teacher-level covariates (e.g., teacher demographics) will be entered. The effect of PD model will be evaluated by testing the time slope, which will indicate the significant differences in the mean growth rate of the teachers' self-efficacy, sense of belonging, knowledge and application of the three core themes of arts-integrated learning in teaching and culturally relevant emerging curriculum over time.

For student outcomes, primary analyses include estimating longitudinal multilevel linear models to determine the potential benefit of Arts TEAMS PD model on the improvement in student use of inquiry, academic achievement, and sense of belonging. The Level-1 model will specify student outcomes scores (e.g., English Language Arts scores)

predicted by a linear function of time of measurement. At Level 2, student-level covariates (e.g., student demographics), and at Level 3, the teacher-level covariates (e.g., teacher demographics) will be entered. We will not specify school-level in the outcome models because of a small number of participating schools ( $N=10$ ). The effect of PD model will be evaluated by testing the time slope, which will indicate the significant differences in the mean growth rate of the students' use of inquiry, academic achievement, and sense of belonging over time.

Secondary outcome analyses include system outcomes that will be descriptively summarized. Specifically, we will descriptively summarize the number of principals who advocate and support arts-based inquiry and the number of sites with an established infrastructure to implement arts-based inquiry across the curriculum at the end of the project.

***Qualitative analysis.*** Post-training interview data from individual teacher interview (e.g., teacher *secondary* outcomes include teacher reflection on teaching with integrated arts-based inquiry) and interview data from individual student interview (i.e., student *secondary* outcomes including reflection on learning and self-directed learning) will be transcribed and analyzed using the same procedures described in the section above.

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## Other Attachment File(s)

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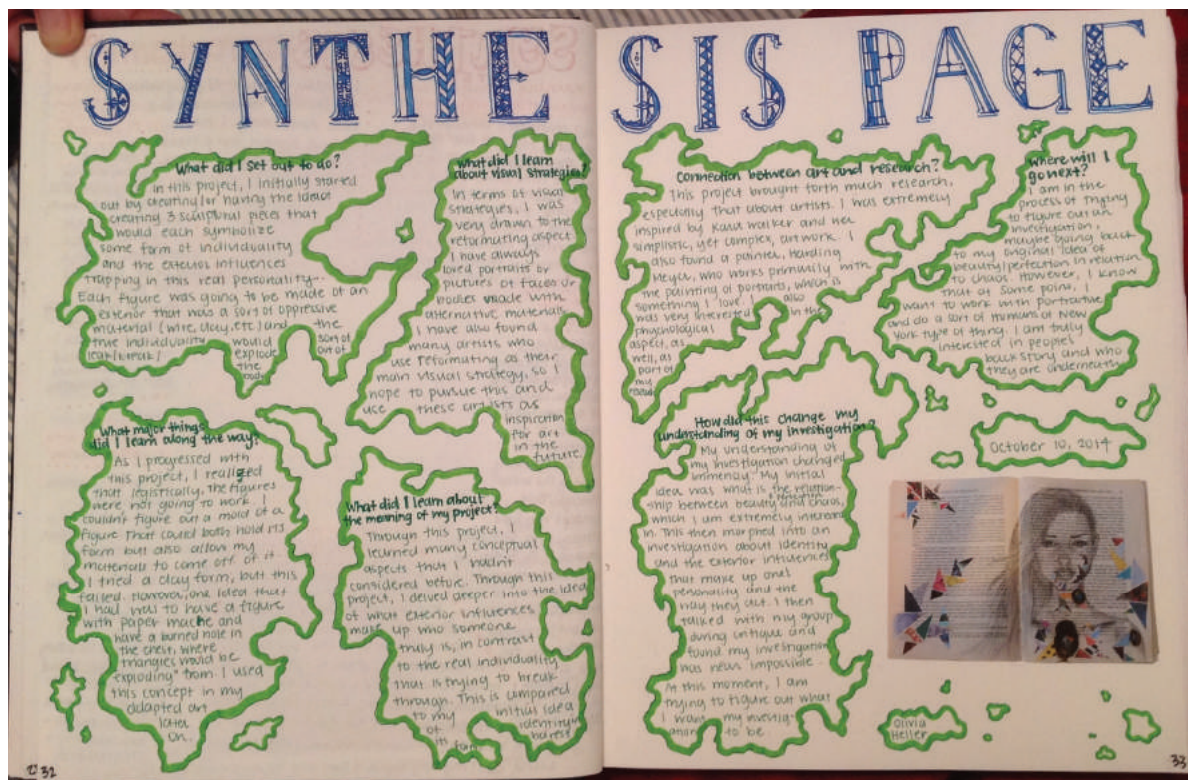
## **Appendix A: Resources Related to the Project Narrative**

- A1. Logic Model
- A2. Exhibitions of learning
- A3. Project Timeline
- A4. Art TEAMS collaborative teams
- A5. Art TEAM PD coursework sequence
- A6. Measures Table
- A7. Core Conceptual Framework for Studying the Effects of PD on Teachers and Students



## Appendix A2. Exhibitions of Learning

### Student Inquiry Journal Synthesis of Learning Example 1:





## Student Inquiry Journal Synthesis of Learning Example 2:

29

## GROWTH ~

Through this project, I learned several important things about my investigation, as well as about investigation in general. First, I found that I have more interest in where we search for perfection, rather than in the search itself, as I had originally thought. Also, generally speaking, throughout the process of this project (including through the second-years' critiques) I learned that investigations should take inspiration from everywhere, not just traditional research. Finally, I found that to investigate is really as much about thinking as it is about research.

← ← ← ← → → →

### WEAKNESSES ~

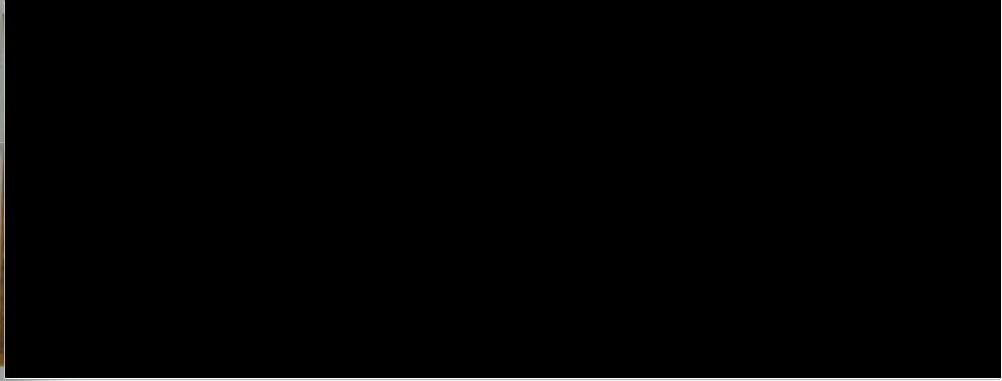
Had I had more time, I should have put more effort into every detail of the materials and construction (for example, do the handles look a little too much like bathroom drawers? Do I want that?) I needed to insure that each and every aspect was meaningfully supporting my idea.

### PLANS ~

Based on this project, I would like to change my investigation to

- : WHAT ARE THE SOURCES:
- : OF PERFECTIONISM AND:
- : IDEAS OF PERFECTION?:

I could use my personal experience as inspiration.

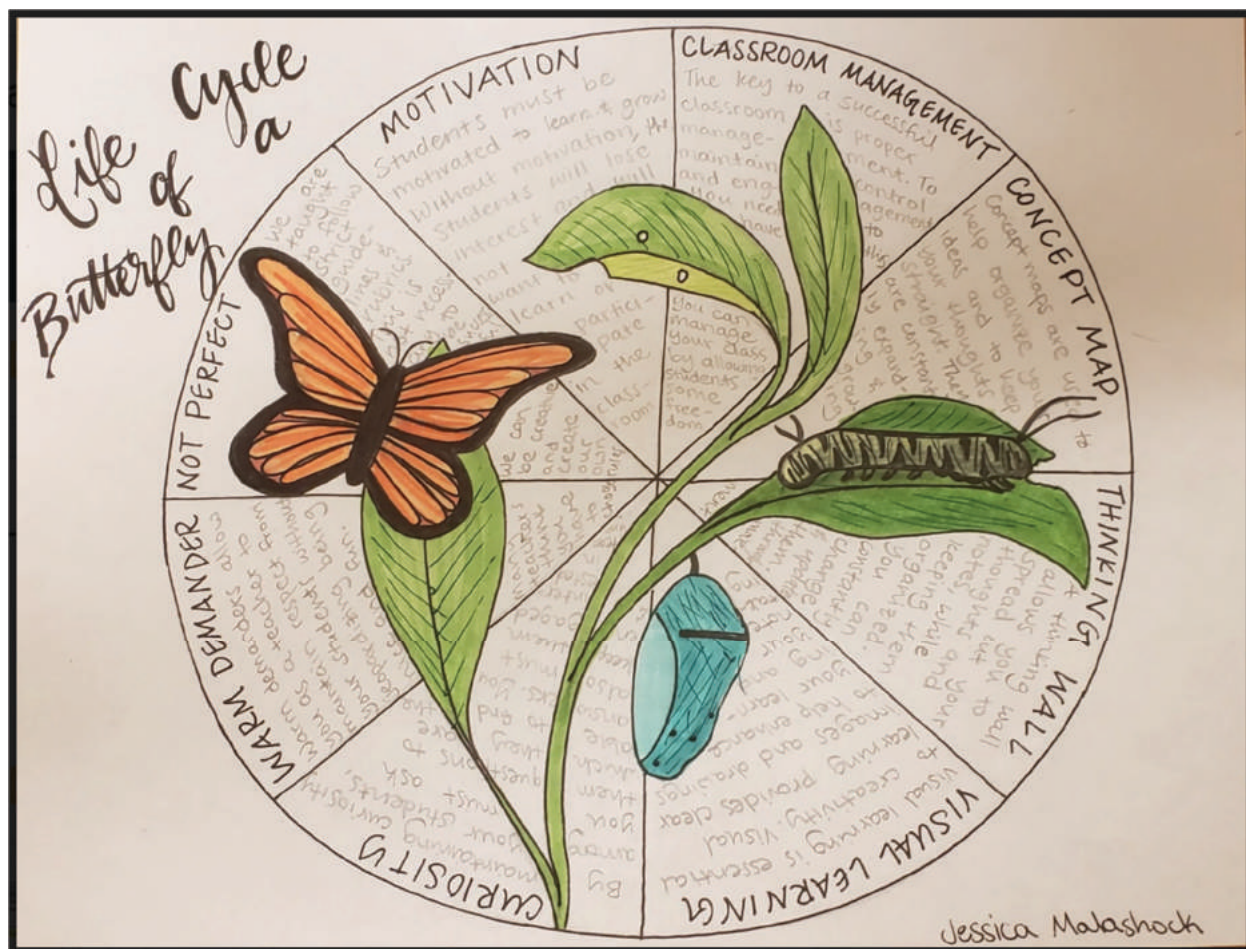


### Elementary Student Inquiry Group Journal Learning Example:





## Teacher Inquiry Journal Example



### Appendix A3. Timeline and Milestones

	2021-22 YR1 by Semester			2022-23 YR2 by Semester			2023-24 YR3 by Semester			2024-25 YR1 by Semester			2025-26 YR1 by Semester		
Activities	Fall	Spr	Sum	Fall	Spr	Sum	Fall	Spr	Sum	Fall	Spr	Sum	Fall	Spr	Sum
Hire, train GAs	X			X			X			X					
Team meetings (biweekly)	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Writing PD curriculum	X	X	X												
Advisory Board meetings & feedback		X		X		X	X		X	X		X	X		X
Recruit teachers, principals, teaching artists and museum educators		X						X							
Creating and validating assessments	X	X													
Review results, revise PD						X			X			X			
PD delivery (Cohort 1)			X	X	X	X	X	X							
PD delivery (Cohort 2)									X	X	X	X	X	X	
Analyze student results						X			X			X			X
Summative phase										X	X	X	X	X	
Website dissemination				X	X	X	X	X	X	X	X	X	X	X	X
Video podcasts		X	X	X	X	X	X	X	X	X	X	X	X	X	X
Classroom visits				X	X		X	X		X	X		X	X	
Onsite & virtual workshops for districts												X			X
Peer-reviewed publications							X	X		X	X		X	X	X
Conference presentations		X			X			X			X			X	

## Appendix A4. Team Structure

Team Structure			
2 teachers (1 generalist, 1 art specialist)	1 school principal	5 visiting artists	3 museum educators
Participate in two-year program	Participate in two-day orientation	Participate in two-year program	Participate in two-year program
<p>Team members will:</p> <ul style="list-style-type: none"> <li>• Learn integrated methodologies.</li> <li>• Learn Emerging media applications.</li> <li>• Learn about contemporary art and artistic practices.</li> <li>• Create integrated culturally responsive curriculum.</li> <li>• Use Inquiry Journal as a metacognitive data collection tool.</li> </ul>	<p>Principals will:</p> <ul style="list-style-type: none"> <li>• Learn about integrated learning and teaching practices.</li> <li>• Learn about the observation rubric.</li> <li>• Learn about supporting teachers and students in this learning model.</li> </ul>	<p>Visiting Artists will:</p> <ul style="list-style-type: none"> <li>• Teach emerging media arts and contemporary art practices and techniques.</li> <li>• Learn how to support learning as an artist in residence.</li> <li>• Use of Inquiry Journal</li> </ul>	<p>Museum educators will:</p> <ul style="list-style-type: none"> <li>• Understand how integrated curriculum approaches support student engagement in learning.</li> <li>• Support teachers in finding diverse contemporary artists who are visually exploring big interdisciplinary questions.</li> </ul>

## Appendix A5. Art TEAMS PD Coursework Sequence

TEAMS Professional Learning Project Timeline & Course Structure			
	Summer	Fall	Spring
Year 1	<i>Summer 2021</i> <ul style="list-style-type: none"> <li>▪ Recruitment</li> <li>▪ Invitational Workshop</li> <li>▪ Course Design</li> </ul>	<i>Fall &amp; Spring 2022</i> <ul style="list-style-type: none"> <li>▪ Review applications</li> <li>▪ Invite cohort 1</li> <li>▪ Curriculum Development</li> <li>▪ Develop centralized cloud-based location for educators to access a full toolkit of materials (course modules, classroom curriculum, visual models, etc.)</li> </ul>	
Year 2 Cohort 1	<i>Summer 2022</i> <ul style="list-style-type: none"> <li>▪ Course 1A Emerging Media Arts</li> <li>▪ Course 1B Learning Inquiry</li> <li>▪ Admin 2 day</li> </ul>	<i>Fall 2022</i> <ul style="list-style-type: none"> <li>▪ Course 2 Assessment and Recursive Design Part 1</li> </ul>	<i>Spring 2023</i> <ul style="list-style-type: none"> <li>▪ Course 2 Assessment and Recursive Design Part 2</li> </ul>
Year 3 Cohort 1	<i>Summer 2023</i> <ul style="list-style-type: none"> <li>▪ Course 3A Cultural Relevance &amp;</li> <li>▪ Course 3B Social &amp; Emotional learning through the Arts</li> <li>▪ Admin 2 day</li> </ul>	<i>Fall 2023</i> <ul style="list-style-type: none"> <li>▪ Course 4 Building a Culturally Responsive and SEL Classrooms Part 1</li> <li>▪ Exhibitions of Learning</li> <li>▪ Reviewing and formalizing data</li> <li>▪ Recruit Cohort 2</li> </ul>	<i>Spring 2024</i> <ul style="list-style-type: none"> <li>▪ Course 4 Building a Culturally Responsive and SEL Classrooms Part 2</li> <li>▪ Exhibitions of Learning Adjusting design based on data</li> <li>▪ Revising Curriculum and Guide</li> <li>▪ Select Cohort 2</li> </ul>
Year 4 Cohort 2	<i>Summer 2024</i> <ul style="list-style-type: none"> <li>▪ Course 1A Emerging Media Arts</li> <li>▪ Course 1B Learning Inquiry</li> <li>▪ Admin 2 day</li> </ul>	<i>Fall 2024</i> <ul style="list-style-type: none"> <li>▪ Course 2A Assessment and Recursive Design Part 1</li> </ul>	<i>Spring 2025</i> <ul style="list-style-type: none"> <li>▪ Course 2B Assessment and Recursive Design Part 2</li> </ul>
Year 5 Cohort 2	<i>Summer 2025</i> <ul style="list-style-type: none"> <li>▪ Course 3A Cultural Relevance &amp;</li> <li>▪ Course 3B Social &amp; Emotional learning through the Arts</li> <li>▪ Admin 2 day</li> </ul>	<i>Fall 2026</i> <ul style="list-style-type: none"> <li>▪ Course 4 Building a Culturally Responsive and SEL Classrooms Part 1</li> <li>▪ Exhibitions of Learning</li> <li>▪ Reviewing and formalizing data</li> </ul>	<i>Spring 2027</i> <ul style="list-style-type: none"> <li>▪ Course 4 Building a Culturally Responsive and SEL Classrooms Part 2</li> <li>▪ Exhibitions of Learning</li> <li>▪ Final Report</li> </ul>

Appendix A6. Measures Table

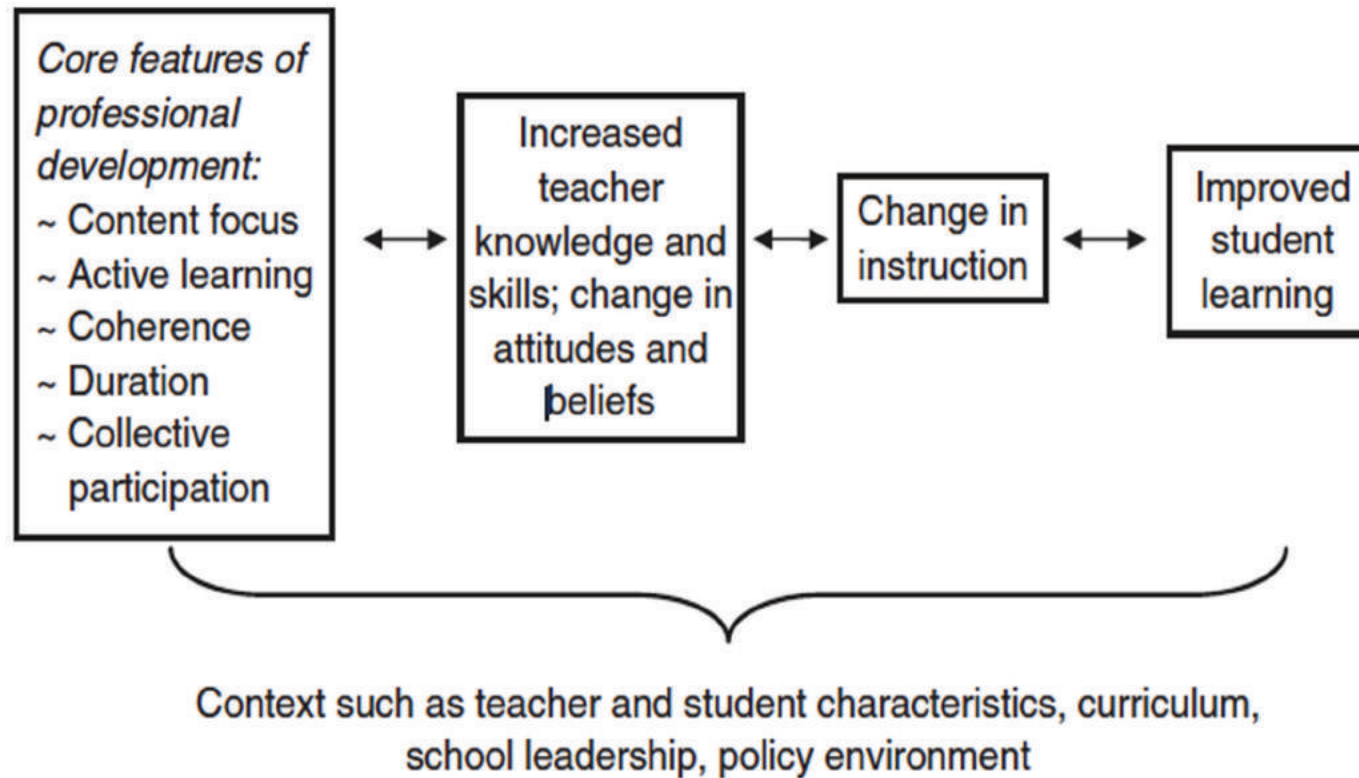
Measure	Construct	Source	Collection Time				
			Year 1	Year 2	Year 3	Year 4	Year 5
Feasibility, Acceptability, Validity							
Focus Group Interview	Perceptions of Feasibility, Utility, & Acceptability, Content, Ecological Validity	To be developed in Year 1	SP				
Surveys	Perceptions of Feasibility, Utility, & Acceptability, Content, Ecological Validity	To be developed in Year 1	SP				
Implementation Fidelity							
Observation of Teaching	Implementation Fidelity (Dosage, Adherence, Quality)	Center for Research on Education, Diversity & Excellence – Observation Rubric		F, W, SP	F, W, SP	F, W, SP	F, W, SP
Instructional Logs	Implementation Fidelity (Dosage, Adherence)	Ball et al. (1999)		F, W, SP	F, W, SP	F, W, SP	F, W, SP
Teacher Outcomes							
Surveys	Teacher Self-efficacy	Tschannen-Moran et al. (1998)		F, W, SP	F, W, SP	F, W, SP	F, W, SP
Surveys	Teacher Collective Self-efficacy	Goddard, R. D., Hoy, W. K., & Hoy, A. W. (2000).		F, W, SP	F, W, SP	F, W, SP	F, W, SP
Surveys	Sense of Belonging	Skaalvik, E. M., & Skaalvik, S. (2011).					
Instructional Logs	Instructional Quality	Ball et al. (1999)		F, W, SP	F, W, SP	F, W, SP	F, W, SP
Observations of Teaching Practice	Teacher Knowledge and Application of the Three Core Themes of Arts-Integrated Learning in Teaching and Culturally Relevant Emerging Curriculum	Center for Research on Education, Diversity & Excellence – Observation Rubric		F, W, SP	F, W, SP	F, W, SP	F, W, SP

Individual Interviews	Reflection on Teaching with Integrated Arts-based Inquiry	To be developed in Year 1			SP		SP
Student Outcomes							
Inquiry Journal & Exhibition of Learning	Inquiry Process	Trainin & Friedrich (2014)		F, W, SP	F, W, SP	F, W, SP	F, W, SP
Surveys	Sense of Belonging	Anderman, L. H. (2003)					
Individual Interviews	Reflection on Integrated Learning and Self-directed Learning	To be developed in Year 1		SP	SP	SP	SP
Nebraska Student-Centered Assessment System (NSCAS) English Language Arts	English Language Arts	Nebraska Department of Education/Local School Districts Data Portal		F, SP	F, SP	F, SP	F, SP
System Outcomes							
Surveys	Number of Local Sites with an Established Infrastructure to Implement Arts-based Inquiry across the Curriculum	To be developed in Year 1					SP
Surveys	Number of Administrators who Advocate and Support Arts Based Inquiry	To be developed in Year 1					SP
Other							
Student, teacher, demographics	Demographics	Nebraska Department of Education/Local School Districts Data Portal		F	F	F	F
School characteristics	School Characteristics	National Center for Education Statistics		F	F	F	F

*Note. The formative evaluation will take place in Years 1-5 and the summative evaluation will take place in Year 4-5.*

*F = Fall; W = Winter; SP = Spring.*

# Appendix A7. Core Conceptual Framework for Studying the Effects of Professional Development on Teachers and Students



## **Appendix B: Resumés/Vitae**

### **UNL Project Leadership**

- B1. Guy Trainin, Ph.D., PI
- B2. Kimberley D’Adamo, M.A., Co-PI
- B3. Lorinda Rice, Program Manager
- B4. HyeonJin Yoon, Ph.D., Co-PI

### **Advisory Board**

- B5. Diana Cornego-Sanchez, Director, High Tech High Teacher Center
- B6. Megan Elliott, Executive Director, UNL Johnny Carson Center for Emerging Media Arts
- B7. Jorge Lucero, Associate Professor and Chair of Art Education, University of Illinois
- B8. Julia Marshall, Professor Emeritus Art Education, San Francisco State University



**GUY TRAININ, PhD****Role on Proposed Project: Principal Investigator**

Department of Teaching, Learning and Teacher Education · University of Nebraska–Lincoln

· Email: [REDACTED]

**PROFESSIONAL AND ACADEMIC APPOINTMENTS**

2018–Present Department Chair, University of Nebraska–Lincoln  
 2016–Present Professor, University of Nebraska–Lincoln  
 2008–2016 Associate Professor, University of Nebraska–Lincoln  
 2002–2008 Assistant Professor, University of Nebraska–Lincoln  
 1996–1998 Instructor, History, Civics, Ankori High School  
 1996–1997 Lecturer, Learning Strategies, Sociology, History, The Open University of Israel  
 1995–1996 Lecturer, Learning Strategies, Bezalel Academy of Art & Design  
 1993–1996 Instructor, EFL, Math, History, Civics, HaBait Shel Tamar School for Students with Learning Disabilities

**FORMAL EDUCATION**

PhD 2002 University of California Riverside: Education  
 MA 1999 University of California Riverside: Education  
 BA 1994 Tel Aviv University, Israel: History/Middle Eastern Studies (Magna Cum Laude)

**GRANT AND RESEARCH ACTIVITIES | Selected**

Total funded grants and contracts 39 (29 as PI), with total funding awarded \$15,997,962 (\$2,630,495 as PI).

2018–2022 Co-Principal Investigator. *AIR@NE*. NSF: \$2,000,000.  
 2018–2022 Co-Principal Investigator. *Nebraska STEM: Supporting Elementary Rural Teacher Leadership*. NSF: \$2,004,130.  
 2013–2017 Principal Investigator. National Education Association Foundation grant in Omaha Public Schools: \$336,008.  
 2013–2015 Principal Investigator. *Technology EDGE*. Nebraska Post-Secondary Commission: \$76,430.  
 2012–2013 Principal Investigator. *Technology EDGE*. Nebraska Post-Secondary Commission: \$66,045.  
 2010 Principal Investigator. *Dissemination of the Arts LINC*. Arts Education Model Development and Dissemination Program, U.S. Department of Education. Lake Elsinore Unified School District (California): \$22,383.  
 2006–2010 Principal Investigator. *Evaluation of the Arts LINC*. Arts Education Model Development and Dissemination Program, U.S. Department of Education. Lake Elsinore Unified School District (California): \$267,000.  
 2009–2013 Co-Principal Investigator. *National Center for Research on Rural Education*. Funded by U.S. Department of Education, Institute of Education Sciences: \$10,000,000.

- 2006–2010 Principal Investigator. *Evaluation of the Arts LINC*. U.S. Department of Education, Arts Education Model Development and Dissemination Program: \$267,000.
- 2004–2010 Principal Investigator. *Evaluation of the Nebraska Reading First Grant*. Nebraska Department of Education: \$609,808.
- 2005–2006 Principal Investigator. *Quick Reads Efficacy Study*. Pearson Education: \$150,000.
- 2005–2006 Co-Principal Investigator. *Science Inquiry: Learning First Hand*. Nebraska Coordinating Commission for Postsecondary Education: \$48,364.
- 2004 Principal Investigator. *Rural Research Design Grant—A Distant View*. Mid Continent Research in Education Lab: \$5,000.
- 2003 Co-Principal Investigator. *Technology Enhanced Reading Instruction: A Research Cluster*. University of Nebraska–Lincoln, Vice Chancellor of Research: \$25,000.

### BOOKS AND REFEREED PUBLICATIONS | Selected

- Deng, Q., Patwardhan, I., Rudasill, K. M., **Trainin, G.**, Wessels, S., Torquati, J., & Coplan, R. J. (2020). Shy and outgoing preservice teachers and their responses to hypothetical problem behaviors in the classroom. *Educational Psychology*. Advance online publication. <https://doi.org/10.1080/01443410.2020.1718613>
- Deng, Q., & **Trainin, G.** (2020). Self-efficacy and attitudes for vocabulary strategies among English learners and native speakers. *Reading Horizons: A Journal of Literacy and Language Arts*, 59(1). Retrieved from [https://scholarworks.wmich.edu/reading\\_horizons/vol59/iss1/4](https://scholarworks.wmich.edu/reading_horizons/vol59/iss1/4)
- Javorsky, K. H., Friedrich, L. A., Nichols, L., & **Trainin, G.** (2020). Aligning children's books with digital tools for reader response: The text, the tech, and the task. In *Handbook of research on integrating digital technology with literacy pedagogies* (pp. 232–259). IGI Global.
- Hayden H. E., Hiebert E. H., & **Trainin, G.** (2019). Patterns of silent reading rate and comprehension as a function of developmental status, genre, and text position. *Reading Psychology*, 40(8), 731–767. <https://doi.org/10.1080/02702711.2019.1673602>
- Thomas, A., & **Trainin, G.** (2019). Creating laboratories of practice for developing preservice elementary teachers' TPACK: A programmatic approach. In *Handbook of research on TPACK in the digital age* (pp. 155–172). IGI Global.
- Trainin, G.**, Friedrich, L., & Deng, Q. (2018). The impact of a teacher education program re-design on technology integration in elementary pre-service teachers: A five-year multi-cohort study. *Contemporary Issues in Technology and Teacher Education*, 18(4), 692–721. Retrieved from [www.learntechlib.org/primary/p/182424/](http://www.learntechlib.org/primary/p/182424/)
- Hamann, E., & **Trainin, G.** (2018). Problems of practice as stance. *Impacting Education: Journal on Transforming Professional Practice*, 3(2), 28–30. <https://doi.org/10.5195/ie.2018.4>
- Friedrich, L., & **Trainin, G.** (2016). Paving the way for new literacies integration in elementary teacher education. *Creative Education*, 7(10), 1456–1474. <https://doi.org/10.4236/ce.2016.710151>
- Trainin, G.**, Hayden, H. E., Wilson, K., & Erickson, J. (2016). Examining the impact of QuickReads' technology on fluency, comprehension, and vocabulary development for

- elementary students. *Journal of Research on Educational Effectiveness*, 9(S1), 93–116.  
<https://doi.org/10.1080/19345747.2016.1164778>
- Trainin, G.**, Wessels, S., Nelson, R., & Vadasy, P. (2016). Emergent literacy experiences of young Latino English learners. *Early Childhood Education Journal*, 45(5), 651–658.
- Deng, Q., & **Trainin, G.** (2015). Learning vocabulary with apps: From theory to practice. *The Nebraska Educator*, 2, 49–69.
- Trainin, G.**, Hiebert, E. H., & Wilson, K. M. (2015). A comparison of reading rates, comprehension, and stamina in oral and silent reading of fourth grade students. *Reading Psychology*, 36(7), 595–626. <https://doi.org/10.1080/02702711.2014.966183>
- Javorsky, K., & **Trainin, G.** (2014). Teaching young readers to navigate a digital story when rules keep changing. *Reading Teacher*, 67(8), 606–618.
- Trainin, G.**, Wilson, K. M., Murphy, M. M., & Rankin-Erickson, J. (2014). Taking a different route: Contribution of articulation and metacognition to intervention with at-risk third grade readers. *Journal of Education for Students Placed at Risk*, 19(3-4), 183–195.  
<https://doi.org/10.1080/10824669.2914.862193>
- Wessels, S., & **Trainin, G.** (2014). Bringing literacy home: Supporting Latino families' literacy learning. *Young Children*, 69, 40–55. Available from [www.naeyc.org](http://www.naeyc.org)
- Poldberg, M. M., **Trainin, G.**, & Andrzejczak, N. (2013). Rocking your writing program: Integration of visual art, language arts, & science. *Journal for Learning through the Arts: A Research Journal on Arts Integration in Schools and Communities*, 9(1). Retrieved from <http://www.escholarship.org/uc/item/5qj2q7vk>
- Overby, M., **Trainin, G.**, Bosma Smit, A., Bernthal, J., & Nelson, R. (2012). Preliteracy speech sound production skill and later literacy outcomes: A study using the Templin Archive. *Language, Speech, and Hearing Services in Schools*, 43(1), 97–115.  
[https://doi.org/10.1044/0161-1461\(2011/10-0064\)](https://doi.org/10.1044/0161-1461(2011/10-0064))
- Cervetti, G. N., Tilson, J. L., Castek, J., Bravo, M. A., & **Trainin, G.** (2012). Examining multiple dimensions of word knowledge for content vocabulary understanding. *Journal of Education*, 192(2/3), 49–61.
- Hiebert, E. H., Wilson, K. M., & **Trainin, G.** (2010). Are students really reading in independent reading contexts? An examination of comprehension-based silent reading rate. In E. H. Hiebert & D. R. Reutzel (Eds.), *Revisiting silent reading: New directions for teachers and researchers* (pp. 151–167). International Reading Association.
- Shell, D. F., Brooks, D. W., **Trainin, G.**, Wilson, K. M., Kauffman, D. F., & Herr, L. M. (2009). *The unified learning model: How motivational, cognitive, and neurobiological sciences inform best teaching practices*. Springer-Verlag.
- Wilson, K. M., & **Trainin, G.** (2007). First-grade students' motivation and achievement for reading, writing, and spelling. *Reading Psychology*, 28(3), 257–282.  
<https://doi.org/10.1080/02702710601186464>
- Calfee, R. C., Miller, R., Norman, K. A., Wilson, K. M., & **Trainin, G.** (2006). Learning to do educational research. In M. Constan & R. J. Sternberg (Eds.), *Translating theory and research into educational practice* (pp. 77–104). Erlbaum.
- Andrzejczak, N., **Trainin, G.**, & Poldberg, M. (2005). From image to text: Using images in the writing process. *International Journal of Education & the Arts*, 6 (12), 1–16.
- Trainin, G.**, & Swanson, H. L. (2005). Cognition, metacognition, and achievement in college students with learning disabilities. *Learning Disability Quarterly*, 28(4), 261–272.  
<https://doi.org/10.2307/4126965>

- Trainin, G.,** Andrzejczak, N., & Poldberg, M. (2005). Visual arts and writing a mutually beneficial relationship. *Journal of Arts and Learning*, 21 (1), 139–156.
- Swanson, H. L., **Trainin, G.,** Necochea, D., & Hammil, D. D. (2003). Rapid naming, phonological awareness, and reading: A meta-analysis of the correlation evidence. *Review of Educational Research*, 73(4), 407–440. <https://doi.org/10.3102/00346543073004407>
- Calfee, R. C., Norman, K., **Trainin, G.,** & Wilson, K. (2001). A design experiment for improving early literacy or what we learned in school last year. In C. Roller (Ed.), *Learning to teach reading: Setting the research agenda* (pp. 166–179). International Reading Association.

#### **DIGITAL AND OTHER PUBLICATIONS | Selected**

- Trainin, G.,** & Friedrich, L. (2014). Technological pedagogical content knowledge in teacher preparation: Impact of coaching professional development and mobile devices. *Research and Evaluation in Literacy*, 29.
- Trainin, G.** (2010–2016). Guy's Edu Blog [Blog]. Retrieved from <http://guytrainin.blogspot.com>
- Trainin, G.,** Friedrich, L., & Deng, Q. (2013). *Tech EDGE, use of new literacies in elementary classrooms today: A partnership to enhance student learning through teacher preparation and professional development*. G. Trainin (Ed.). Research and Evaluation in Literacy. Retrieved from <https://digitalcommons.unl.edu/cehsgpirw/26>
- Trainin, G.,** England, W., & Tonniges, B. (2012). *Looking for a diverse teacher force* [Infographic]. Research and Evaluation in Literacy. Retrieved from <http://digitalcommons.unl.edu>
- Murphy, M., **Trainin, G.,** Yagil, O., Javorsky, K., & Hayden, E. H. (2007). *Nebraska Reading First: Three years of implementation—2006–2007* [Annual report]. Lincoln, NE: University of Nebraska–Lincoln.
- Andrzejczak, N., & **Trainin, G.** (2006). *Project RAISE, Reading and Arts Integrated for Student Excellence, final report*. Report submitted to the U.S. Department of Education.

#### **PRESENTATIONS AT PROFESSIONAL MEETINGS | Selected**

- Deng, Q., **Trainin, G.,** Reeves, J. R., & Wessels, S. (2015, April 16–20). *What drives preservice teacher attitude toward English learners in elementary mainstream classrooms?* [Paper presentation]. Annual meeting of the American Educational Research Association, Chicago, IL, United States.
- Wessels, S., & **Trainin, G.** (2015, April 16–20). *Emergent literacy experiences of young Latino English learners* [Paper presentation]. Annual meeting of the American Educational Research Association, Chicago, IL, United States.
- Wessels, S., & **Trainin, G.** (2014, May 9–12). *Innovative practices and research promoting language and literacy development of young English learners* [Presentation]. Annual conference of the International Reading Association, New Orleans, LA, United States.
- Hayden, H. E., Javorsky, K. H., & **Trainin, G.** (2014, April). *Innovating science vocabulary practices: Tiered frameworks for vocabulary selection and assessment for the next generation* [Paper presentation]. Annual conference of the Literacy Research Association, Philadelphia, PA, United States.
- Trainin, G.,** & Friedrich, L. (2014, April). *Technological pedagogical content knowledge in teacher preparation: Impact of a coaching professional development with mobile devices*



- [Paper presentation]. Annual conference of the Literacy Research Association, Philadelphia, PA, United States.
- Deng, Q., & **Trainin, G.** (2011, April 8–12). *Motivation for vocabulary learning of college students* [Paper presentation]. Annual conference of the American Educational Research Association, New Orleans, LA, United States.
- Poldberg, M., Andrzejczak, N. L., & **Trainin, G.** (2011, April 8–12). *Can life sciences standards be assessed through art and writing?* [Paper presentation]. The American Educational Research Association annual meeting, New Orleans, LA, United States.
- Poldberg, M., Andrzejczak, N. L., & **Trainin, G.** (2011, April 8–12). *Effective professional development in arts and arts integration for generalist teachers* [Paper presentation]. The American Educational Research Association annual meeting, New Orleans, LA, United States.
- Trainin, G.** (2010, March 1–5). *Testing literacy skills in households: UNESCO's literacy assessment and monitoring programme* [Presentation]. The Comparative and International Education Society, Chicago, IL, United States.
- Norman, K. A., Wilson, K. M., **Trainin, G.**, Huston, D. L., & Calfee, R. C. (2009, April 13–17). *Intervening early: Effects of effective and efficient phonics instruction in a post-kindergarten summer program* [Paper presentation]. Annual meeting of the American Educational Research Association, San Diego, CA, United States.
- Poldberg, M., **Trainin, G.**, & Andrzejczak, N. L. (2009, April 13–17). The impact of visual art making on academic achievement [Paper presentation]. Annual meeting of the American Educational Research Association, San Diego, CA, United States.
- Trainin, G.**, Wilson, K. M., & Hiebert, E. H. (2009, April 13–17). *Silent reading fluency and its relationship to oral reading fluency and reading comprehension* [Paper presentation]. Annual meeting of the American Educational Research Association, San Diego, CA, United States.
- Trainin, G.**, Andrzejczak, N., Poldberg, M., & Detlefsen, J. (2008, June 3–6). *The confluence of visual arts and literacy: K–8 applications* [Presentation]. The Fifteenth International Conference on Learning, Chicago, IL, United States.
- Andrzejczak, N. L., **Trainin, G.**, & Poldberg, M. (2006, April 7–11). *Intertwined symbol systems: Visual arts and student writing* [Paper presentation]. Annual meeting of the American Educational Research Association, San Francisco, CA, United States.
- Trainin, G.**, Andrzejczak, N., & Poldberg, M. (2005, April 11–15). *The role of program fidelity in arts infused language-arts curriculum* [Paper presentation]. Annual meeting of the American Educational Research Association, Montréal, Quebec, Canada.
- Trainin, G.**, Andrzejczak, N., & Poldberg, M. (2004, April 12–16). *Visual arts and writing a mutually beneficial relationship* [Paper presentation]. Annual meeting of the American Educational Research Association, San Diego, CA, United States.

## EDUCATIONAL EVALUATION | Selected

- Trainin, G. (2006–2008). Evaluation of Arts LINC. *Arts Education Model Development and Dissemination Program, U.S. Department of Education.*
- Trainin, G. (2003–2005). Evaluation of Project RAISE. *Arts Education Model Development and Dissemination Program, U.S. Department of Education.*

## ADDITIONAL ACTIVITIES

2018–Present    Department Chair, Teaching, Learning & Teacher Education, UNL  
 2015–Present    Graduate Chair  
 2009–2014      Elementary Education Coordinator  
 2004–2013      Founding Director, Kit and Dick Schmoker Reading Center

UNL Advising Chair: 32 doctorate (5 advanced to candidacy; 19 graduated)  
                                  35 masters (30 graduated)

#### **AWARDS AND HONORS**

2016            AACTE Best Practice Award for the Innovative Use of Technology  
 2012            Donald R. and Mary Lee Swanson Award for Teaching Excellence, University of  
                          Nebraska–Lincoln, College of Education and Human Sciences  
 2009            Graduate Student Association Graduate Mentor Award

## KIMBERLEY D'ADAMO, MA

**Role on Proposed Grant: Co-Principal Investigator**



### EDUCATIONAL BACKGROUND

(EdD)	(in progress)	University of Nebraska–Lincoln, Lincoln, NE
MA	2009	San Francisco State University, San Francisco, CA: Secondary Education in Art Thesis: <i>The High School Art Studio as Research Lab</i> Advisors: Dr. Julia Marshall & Dr. Jamal Cooks
Credential	2004	San Francisco State University, San Francisco, CA: Single Subject Credential in Fine Arts Supplementary in Computer Arts
Certification	2002	California State University, East Bay, CA: Certification as Dropout Prevention Specialist
BA	1998	Rutgers University, New Brunswick, NJ: Studio Art & Philosophy (cum laude)

### ACADEMIC AND PROFESSIONAL EXPERIENCE

#### Teaching Experience, Post-Secondary

2020–Present     *Lecturer*, Elementary Art Methods, Teaching, Learning & Teacher Education, College of Education & Human Sciences, University of Nebraska–Lincoln (UNL), Lincoln, NE

- Teach Elementary Art Methods classes to undergraduate education candidates
- Bridge team between Lincoln Public Schools (LPS) and UNL to create more coherent training of teachers in art-based integrated learning

2020–Present     *Lead Teacher/Assistant to Supervisor of Curriculum and Instruction in Art*, Lincoln Public Schools, Lincoln, NE

- Collaboratively develop and lead district-wide vision for art education
- Supervise design of syllabi for AP- and IB-level art courses
- Coach team of 95 art teachers K–12 in curriculum design, with an emphasis on integrated learning, Teaching for Understanding and Making Thinking Visible
- Observe, evaluate, and support struggling teachers to improve teaching and student learning
- Bridge team between LPS and UNL to create more coherent training of teachers in art-based integrated learning

2018–2020,     *Adjunct Faculty*, Curriculum and Instruction in Art, Graduate College of  
2012     Education, San Francisco State University, San Francisco, CA

- Taught Curriculum and Instruction Methods for preservice teachers at SFSU with a focus on arts-based research, transdisciplinary teaching and learning, and acquisition of academic language through art
- Prepared syllabi and course readers to support students in understanding art education theory and practice

- Modeled art education fundamentals to make studios more student-centered, including classroom and studio management strategies, designing learning objectives, peer assessment structures, student support and intervention, and engagement of special-needs students
- Coached and supported new and preservice teachers
- Collaborated with Drs. Julia Marshall and Maika Watanabe to bring a new vision to secondary art education program

2013–2018      *Instructor, Integrated Learning Specialist Program*, Alameda County Office of Education's Department of Integrated Learning, Alameda, CA

- Consultant for design and vision of Integrated Learning Specialist Program
- Collaborated with Dr. Lois Hetland, Dr. Julia Marshall, and Louise Music to design transdisciplinary curriculum for teachers across the Bay Area
- Developed regionally known laboratory classroom that models arts-based research pedagogy in action
- Curated exhibitions of student art making arts-based research visible
- Conducted workshops for Bay Area teachers in interdisciplinary and arts-based integrated learning, with focus on serving students who have experienced trauma

2005–present      *Master Teacher*, Department of Art Practice and Secondary Education, San Francisco State University Graduate School of Education, San Francisco, CA

- Mentored 11 art education student teachers
- Coordinated student teacher assignments at Berkeley High School
- Collaborated with master teachers across subject areas to train student teachers in curriculum design, classroom management, and intervention

### **Teaching Experience, Secondary**

2006–2020      *Studio Art Teacher*, Berkeley Int'l High School Program, Berkeley, CA

- Founding faculty member of Berkley International High School
- As lead teacher, formalized IB-level curriculum proposals and obtained international certification for the IB level of the program
- Successfully advocated for academic support program to foster success in high-needs students
- Developed and taught college-level IB Art program, focused on the pedagogy of arts-based research
- Taught drawing, painting, sculpture, and installation art methods for Grades 9–12
- Curated annual students' art exhibitions, which included more than 400 artworks, installations, and performances
- Designed professional development with focus on integrating research, writing, and transdisciplinary study into the arts and other subjects
- Art department chair and member of principal's leadership team

### **Education Program Design**

2018      *Consultant*, International Baccalaureate Visual Arts Courses

- Collaborated with International Baccalaureate (IB) teachers to redesign IB studio art courses and exams



- Collaborated on rewriting exam structure for IB studio art course to reflect contemporary art content and methods
- Developed resources to foster understanding of creative strategies through contemporary art making
- Identified and illustrated transdisciplinary teaching processes for use in teacher training modules

2015–present     *Program Designer*, Youth Environmental Artist Program, David Brower Center, Berkeley, CA

- Pulling diverse stakeholders in art and environmental protection together and implementing new art programs for local youth
- Launching and nurturing a cadre of young environmental artists
- Developed programmatic vision and 3-year plan in collaboration with board of directors and executive director
- Coordinating youth program for young environmental artists, which includes annual exhibition of youth artwork, visiting scientists in schools, summer youth workshops led by student interns, collaborations across artistic disciplines, and peer-to-peer mentoring program
- Curating yearly art exhibitions of local youth artists focusing on environmental justice
- Collaborating with YMCA to build eco art-making workshops for elementary students
- Instructing high school students on how to lead workshops for diverse learners
- Contributing to composition of successfully funded grants from the National Endowment for the Arts for \$10,000 and \$15,000 over 2 years

2011–2015     *Co-Founder & Cohort Leader*, Bridge to College Program, Berkeley High School, Berkeley, CA

- Co-designed academic leadership program for first-generation college-bound students of color
- Case-managed 25 students from 9th grade through graduation
- Fostered leadership skills and service learning opportunities for Bridge students
- Led workshops for parents in navigating the public school system
- Spearheaded Bridge Family Nights to build community and agency with Berkeley High families of color
- Wrote numerous grants for funding to provide enrichment for students, including college visits, SAT classes, Saturday classes, leadership retreats, and college essay editing tutors
- Taught one-on-one and group professional development for BHS teachers in curriculum scaffolding and intervention
- Member of principal-selected schoolwide intervention team

#### **GRANT AND RESEARCH ACTIVITIES | Funded Grants (Selected)**

**Contributing Writer:** *Art Works Grant, National Endowment for the Arts*

2018: Art Works Grant: \$15,000.                      2017: Art Works Grant: \$10,000.

**Lead Writer:** *Bridge to College Program Development Grants, BHS Development Group*

2014–2015     College Application Fees for Bridge Students: \$3,466.

2015–2016     Coaching Support for Bridge to College Cohort Leaders: \$2,089.

2013–2014     Student Leadership Retreat: \$2,865.

- 2011–2012 Bridge Program Development: \$3,561.  
 2011–2012 Saturday Exit Exam Prep Classes for struggling students: \$1,177.  
**Lead Writer:** *Bridge to College Program Development Grants, Berkeley Public Schools Fdn.*  
 2014–2015 Program Development Grant: \$9,379.  
 2014–2015 Program Development Grant: \$7,467.  
 2012–2013 Program Development Grant: \$1,560.  
**Lead Writer:** *Instructional Grants, BHS Development Group*  
 2017–2018 Visual & Performing Arts Teachers' Retreat: \$2,494.  
 2017–2018 National Art Education Conference: \$1,300.  
 2016–2017 Arts & Academics Open House: Vision Building Retreat: \$2,880.  
 2016–2017 BHS Visiting Artists Stipends: \$750.

### REFEREED PUBLICATIONS | Selected Journal Articles

- Marshall, J., & D'Adamo, K. (2018). Art studio as thinking lab: Fostering metacognition in art classrooms. *Art Education*, 71(6), 9–16. <https://doi.org/10.1080/00043125.2018.1505377>  
 Marshall, J., & D'Adamo, K. (2011). Art practice as research in the classroom: A new paradigm in art education. *Art Education*, 65(5), 12–18.  
<https://doi.org/10.1080/00043125.2011.11519139>

### EXHIBITIONS AND PRESENTATIONS

#### Selected Group Exhibitions

- 2020 *Powerful Fragility*, Morris Graves Museum, Humboldt, CA (postponed due to pandemic)  
 2019 *50 Artworks in 50 Days*, Sanchez Art Center, Pacifica, CA  
 2019 *Convergences*, Harrington Gallery, Pleasanton, CA  
 2019 *Stella Cadenti* (Falling Star), The Crypt Gallery, London, England  
 2018 *Arte & Astronomia*, Lumen Gallery, Atina, Italy  
 2017 *Art Scientifique*, Chris Sorensen Studio, Fresno, CA  
 2016 *National Parks Juried Exhibition*, David Brower Center, Berkeley, CA  
 2014 *Lucid Arts Residency Exhibition*, Gallery Route 1, Point Reyes Station, CA  
 2009 *A Different View—East Bay Regional Parks*, Juried Competition, Livermore CA  
 \*Best of Show Award

#### Selected Presentations & Workshops

- 2018 *Stories and Lessons from the Field*, Lincoln Public Schools Summer Professional Learning Workshop  
 2018 *Creating a Social-Emotional Foundation for Critique*, National Art Education Association Convention  
 2018 *The Role of Research in High School and Middle School*, Panel Participant, National Art Education Association Research Conference  
 2017 *Integrating Writing Through Contemporary Art Learning*, Professional Development Workshop, BHS  
 2017 *I Wish My Teacher Taught This Way*, Professional Development Workshop, Montalvo Arts Center  
 2016 *Building Classroom Community to Accelerate Learning*, Professional Development Workshop, BHS  
 2016 *Arts-Based Research 101*, Hayward Unified staff Development Training

- 2016 *Curriculum & Instruction Course A*, Integrated Learning Specialist Program–Stockton Unified
- 2016 *How to Teach Metacognition*, ACOE Convention, Integrated Learning Institute
- 2015 *Educating about Parks through Art*, National Parks Symposium, San Francisco, CA
- 2015 *Using Metacognitive Journals in Art Classrooms*, Professional Development Workshop, BHS
- 2014 *I Wish My Teacher Taught This Way*, ACOE Convention, Integrated Learning Institute
- 2013 *Zone of Proximal Learning & Young Artists*, ACOE Convention, Integrated Learning Institute
- 2012 *Teaching Arts-Based Research & Contemporary Art Methods*, ACOE Convention, Integrated Learning Institute
- 2012 *Strategies for Arts-Based Research in Art Classes*, Best Practices Presentation, National Art Education Association Convention
- 2011 *Teaching Arts-Based Research*, Best Practices Presentation, National Art Education Association Convention
- 2010 *Methods for Teaching Metacognitive Strategies*, Berkeley Unified Research Symposium

## **AWARDS**

### **Teaching**

- 2018 *Teacher Excellence Award*, Berkeley High School, Berkeley, CA
- 2009 *Certificate of Recognition*, Berkeley Unified School District, Berkeley, CA
- 2002 *Teacher Recognition Award*, California Technology Project
- 1998 *Education Service Award*, AmeriCorps

### **Fellowships**

- 2018 Lumen Art/Astronomy Residency in Italy, Schools Fund Fellowship for Teachers (\$3,000)
- 2008 Sitka Center for Art & Ecology, San Francisco Fund for Artists Fellowship (\$5,000)

### **Artist in Residence**

- 2018 Lumen Art Residency, Atina, Italy
- 2015 Lucid Art Foundation, Inverness, CA

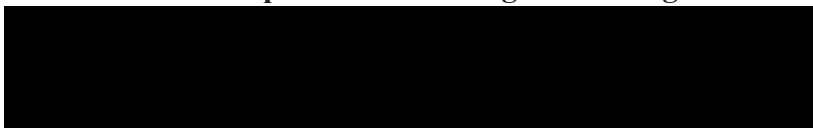
### **Juried Awards**

- 2017 Second Prize, *Art Scientifique* Juried Exhibition, Fresno, CA
- 2009 First Prize, *A Different View–East Bay Regional Parks*, Livermore, CA

### **Selected Solo Exhibitions**

- 2018 *Particulate*, Hayward Shoreline Interpretive Center, Hayward, CA (in collaboration with Dr. Jim Hobbs, University of California Davis Department of Fish, Wildlife and Conservation Biology)
- 2017 *Water Not Suitable For Drinking*, City of Berkeley, Berkeley, CA
- 2015 *Between Cell and Sea*, The State of the Estuary Convention, Oakland, CA
- 2013 *Between Cell and Sea*, Addison Street Windows Gallery, City of Berkeley, Berkeley, CA
- 2013 *Between Cell and Sea*, Hayward Shoreline Interpretive Center, Hayward, CA
- 2009 *Oakland Museum Offsite Exhibits*, Oakland Airport Terminal One, Oakland, CA
- 2009 *Why Small Once Was*, Lireille Gallery, Oakland, CA

**LORINDA RICE**  
**Role on Proposed Grant: Program Manager**



### **EDUCATIONAL BACKGROUND**

EdD (in progress) Doctoral Candidate, Doctor of Education Program, University of Nebraska–Lincoln  
 MEd 2014 Educational Administration, Concordia University, Seward, NE  
 MEd 1997 Teaching Art K–12, Northwest Missouri State University, Maryville, MO  
 BFA 1992 Northwest Missouri State, Maryville, MO  
 Emphasis: Graphic Design, Photography, and Drawing

### **CERTIFICATION**

Nebraska Administration Certificate (K–12)  
 Nebraska Standard Teaching Certificate, Specialist–Art Education (K–12)

### **ACADEMIC AND PROFESSIONAL EXPERIENCE**

2014–Present *Visual Art Curriculum Specialist*, Lincoln Public Schools, Lincoln, NE

- *Curriculum Development*: Research curriculum approaches to spearhead updates for K–12 art; redesigned curriculum to meet the National Core Art Standards; implemented art-based inquiry and integration curriculum; research and implemented the use of diverse artists based on themes; co-developed curriculum map exemplars for K–12 art; collaborated with other curriculum specialists for cross-curricular units
- *Teacher Professional Learning*: Design and implement professional learning courses for salary advancement; yearly professional differentiated learning opportunities; summer professional learning with visiting artists and arts integration curriculum designer, Julia Marshall (2016–2018); summer professional learning with Marilyn Stewart and Amy Pfeiler-Wunder, Kutztown University
- *Community Outreach*: Sheldon Art Museum field experiences for fifth grade students; International Quilt Museum field experiences for elementary students; arts education speaker for various local organizations; collaborate with various businesses for art displays and projects

2006–2014 *Beattie Elementary*, Lincoln, NE

- Created art curriculum for Grades K–5
- Technology integration teacher, 2008–2014: Implemented the technology objectives and standards using cross-curricular connections
- Team taught with classroom and specialist teachers on cross-curricular lesson
- Worked with district art supervisor to write curriculum
- Art/Garden Club sponsor: Created and coordinated Beattie Our Garden Project, a sustainable garden with help from outside volunteers, classroom teachers, and other visitors
- Committee/Team participation: PTO teacher representative; BIST Vision Team
- Coordinated several visiting artists with all students on group and individual projects

- Wrote grant proposals to fund visiting artist projects and outdoor classroom

2003–2006      *Clinton Elementary*, Lincoln, NE

- Created art curriculum for Grades K–5
- Created cross-curricular units with classroom and technology teachers
- Coordinated artist visits with UNL’s Textiles, Merchandising, & Fashion Design
- Coordinated silent art auction to fund art/cultural events for students
- Created afterschool art school experiences with visiting artists

2003–2004      *McPhee Elementary*, Lincoln, NE

- Part-time art specialist, shared with Clinton Elementary
- Created art program for K–5 grades

2001–2003      *Columbus High School* (.5 Art Teacher), Columbus, NE

- Team teaching environment, working with two cooperating teachers
- Created art curriculum for drawing and advanced drawing classes
- Collaborated and team-taught introduction to art classes
- Experience with inclusion students
- Integrated adaptations for English Language Learners
- Cheerleading sponsor

2001–2003      *Lakeview Community Schools* (.5 Art Teacher), Columbus, NE

- Restructured high school art program
- Planned and implemented lessons in Introduction to Art; Painting and Drawing; Graphic Design; and Advanced Art
- Cultivated an art club organization
- Experience with inclusion students
- Team teaching with classroom teachers on cross-curricular lesson plans

1998–2001      *Calvert Elementary*, Lincoln, NE

- Created art curriculum for Grades K–6
- Experience with inclusion students
- Team teaching with classroom and specialist teachers on cross-curricular lesson plans
- Spirit Council advisor; Art Club sponsor

10–12/1997      *Lincoln High*, Lincoln, NE

- Student Teacher

8–10/1997      *Rousseau Elementary*, Lincoln, NE

- Student Teacher

## **PRESENTATIONS | Selected National and State Conferences**

### **National Art Education Association (NAEA) National Conference**

- 2021    NAEA Supervisors Summit Preconference Chair and Facilitator: Connected with artist to present as keynotes, organized professional learning for supervisors from around nation
- 2021    NAEA Research Preconference Co-Presenter: Bridging Curriculum Connections to Cultivate Student Curiosities

- 2018 NAEA Conference Co-Presenter: Are We Positioning Art Education as Essential  
A Conversation about Intertwining Pedagogies–Panelists: E. Winner, L. Hetland, J. Marshall, G. Yu, J. Rankey, & K. D’Adamo  
Current Topics and Research in Supervision and Administration  
Harnessing Social Media Communications in Art Education  
Conversations with Colleagues; Be Together, Not the Same
- 2019 Co-Presenter with Supervision Representative Team: Bridging Connection to Cross-Curriculum-Inspired Creating  
Supervision & Administration Summit Preconference  
Professional Learning Research Preconference
- 2018 Co-Presenter with K. Conley & J. Bockerman: Not Reinventing the Wheel, Working Together to Create Innovative Curriculum  
Co-Presented with Supervision Representative Team: Leveraging Innovation–Full STEAM Ahead
- 2017 Co-Presented with B. Reeker: Mask Extravaganza: Comprehensive Experiences in K–5  
Co-Presented with L. Stuart-Whitehead: Conversations with Colleagues
- 2016 Co-Presented with M. Buffington, J. Sutters, A. Pfeiler-Wunder, & S. Roa: 2015 Survey Results: How Educators Are Using Research to Inform Practice
- 2015 PLR/NAEA Survey Results
- 2014 Unit Writing Creative Process or a Chore  
State Board Restructuring S)S  
Art and Technology Integration; Easy as A, B, C, D
- 2013 Co-Presented with B. Reeker: So You Want to Sponsor an Elementary Art Circle  
Making the State Co-Presidency Work  
Balancing Art: Balancing Student Choice and Teacher Directed  
Using NAEA Strategic Plan with State Governance and Board Development  
Co-Presented with B. Reeker: West Region: Making the State Co-Presidency Work
- 2012 Co-Presented with J. Deets: 5Pointz Graffiti Tour  
Cultivating Attentiveness through the Arts  
Co-Presented with B. Reeker: Professional Learning Communities: Action Research in Elementary Art Rooms; Young Learners Succeed Through Art and Technology Integration
- 2011 Bridging Curriculum to Creativity
- 2010 Nurturing Creativity, Wellness and Wonder
- 2009 Engaging the Young Artist: Learning Experiences that Matter
- 2008 Co-Presented with L. McHugh & J. Walker: Haring: Inspired Symbolism in a Diverse World  
Henri Rousseau: A Teller of Tales  
Two Perspectives of O’Keeffe
- 2007 China Town, Dragons, Calligraphy, Chinese New Year and Reading! What a Collaboration Celebration!  
Tips, Tricks, and Tools of the Art Teacher Trade  
Collaboration + Cooperation + Way Cool Art!

### **Nebraska Art Teacher Association Conference**

- 2019 Co-Presented with B. Reeker: Maximizing Voice & Choice in Your Art Program



- 2016 Co-Presented with B. Reeker: Designing Curriculum for Maximum Student Voice and Choice
- 2015 Co-Presented with B. Reeker: Instilling Presenting Skills Planning by Design: Nebraska Roadshow
- 2013 Co-Presented with B. Reeker: Creating a Community of Critical Thinkers through Choice and Criteria
- 2012 Co-Presented with B. Reeker: PLCs: Action Research in Elementary Art Rooms
- 2011 Co-Presented with B. Reeker: Art and Technology Integration
- 2009–2013  
NATA Meet and Greet: Developed and collaborated with out-state art educators for Nebraska Art Teachers Association staff developments with visiting artists and sharing information regarding advocacy and community-building ideas

### **Other Selected Presentations**

- 2020 San Francisco Keynote 2020 Vision: Art as Research
- 2017 NETA Conference: I Learned What? Learning Over Time with ePortfolios
- 2016 Co-Presented with J. Detlefsen, M. Hrbek, & M. Clifford: SEADAE LPS Art Assessment Pilot Using Standards

## **EXHIBITIONS**

### **Selected Exhibitions**

- 1999–2019 *Burkholder Art Project*, Lincoln, NE  
Biannual art exhibits  
Shared gallery space

## **ACHIEVEMENTS, AFFILIATIONS and COMMITTEE SERVICE**

- 1998–present *Nebraska Art Teacher Association*
  - Youth Art Month Chairperson, 1998–2001, 2005–2007
  - Co-President and President Elect, 2010–2014
  - Equity, Diversity & Inclusion Representative, 2020–present
- 1996–present *National Art Education Association*
  - Board Member Supervision & Administration Division, 2018–2021
  - Equity, Diversity & Inclusion Taskforce Committee
  - Western Region Elementary Division Representative, 2010–2013
  - National Convention Presenter, 2006–present
  - Western Region Leadership Conference, 2012–2013
  - Nebraska Department of Education Fine Arts Standards Writing Committee, 2013
  - Art Curriculum Presenter–ESU 11, ESU 10–2016
  - Present NAEA Professional Learning Research Team, 2014
  - NAEA Research Commission–Admin & Supervisory, 2013–2017
  - Leadership Task Force, 2013–2016
- 2009–present Member, *Nebraskans for the Arts*
  - Arts Awards Committee
  - Reviewer, NCCAS Arts Standards Writing Committee, 2013

*Beattie Parent Teacher Organization, Second Vice President*

*LPS Future Leaders, Cadre 7*

**AWARDS**

2016 Art Supervision and Administration of the Year

2006 Elementary Art Educator of the Year, Nebraska Art Education Association



**HYEONJIN YOON, PhD****Role on the Proposed Grant: Co-Principal Investigator**

Academy for Methodology, Analytics & Psychometrics (MAP Academy)  
 Nebraska Center for Research on Children, Youth, Families & Schools (CYFS)  
 University of Nebraska–Lincoln (UNL)

**PROFESSIONAL EXPERIENCE**

- 2019–Present Research Assistant Professor, Academy for Methodology, Analytics & Psychometrics (MAP Academy), CYFS, University of Nebraska–Lincoln (UNL)
- 2019–Present Courtesy Research Associate, Center on Teaching and Learning, University of Oregon, Eugene, OR
- 2018–2019 Research Assistant, Center on Teaching and Learning, University of Oregon (equivalent of full-time research faculty position)

**EDUCATIONAL PREPARATION**

- PhD 2018 Educational Leadership; Specialization: Quantitative Research Methods  
 University of Oregon, Eugene, OR
- MA 2012 Education; Specialization: Educational Administration and Policy  
 Hanyang University, Seoul, Republic of Korea
- BA 2009 English and American Literature  
 Hankuk University of Foreign Studies, Seoul, Republic of Korea

**FUNDED GRANTS AND CONTRACTS (Selected)**

- 2020–2024 Evaluator/Methodologist (unnamed). *Coaching in Early Intervention (CEI): Promoting Outcomes for Infants/Toddlers with Disabilities through Evidence-Based Practices*. Funded by Office of Special Education Programs, U.S. Department of Education. L. Knoche, PI. Total: \$1,599,991.
- 2020–2021 External Evaluator/Methodologist. *Help Me Grow Centralized Access Point Evaluation*. Administration for Children & Families, Nebraska Department of Health & Human Services, Children’s Hospital and Medical Center (subaward): \$50,000.
- 2018–2023 External Evaluator/Methodologist (2020–2023). *Nebraska’s AWARE-SEA Grant Project*. Funded by Substance Abuse and Mental Health Services Administration. Awarded to Nebraska Department of Education: D. R. Folkers, PI. Total: \$1,800,000.
- 2020–2021 Principal Investigator. *Improving Evaluation Methods for Targeted Educational Interventions*. Funded by the University of Nebraska–Lincoln Layman Award. Total: \$10,000.

- 4–12/2020 Investigator. *Assessing Special Education Teacher Pre-Service Programs and In-Service Supports Available in Nebraska*. Funded by the Nebraska Department of Education. A. L. Witte, PI. Total: \$16,551.
- 2016–2020 External Evaluator/Methodologist (2020). *Nebraska System of Care*. Funded by Substance Abuse and Mental Health Services Administration; awarded to Nebraska Department of Health and Human Services. Total: \$12,000,000.
- 2006–2007 Principal Investigator. *A Study on Introduction of Biofuel*. BRICs Center, Hankuk University of Foreign Studies. Total: \$4,500.

## PUBLICATIONS

### Selected Peer-Reviewed Journal Articles

- Biancarosa, G., Kennedy, P., Carlson, S. E., **Yoon, H.**, Seipel, B., Liu, B., & Davison, M. (2019). Constructing subscores that add to validity: A case study of identifying students at-risk. *Educational and Psychological Measurement*, 79(1), 65–84.  
<https://doi.org/10.1177/0013164418763255>
- Kucheria, P., Sohlberg, M. M., **Yoon, H.**, Fickas, S., & Prideaux, X. (2018). Read, Understand, Learning & Excel (RULE): Development and feasibility of a reading comprehension measure for postsecondary learners. *American Journal of Speech-Language Pathology*, 27(4), 1363–1374. [https://doi.org/10.1044/2018\\_AJSLP-17-0221](https://doi.org/10.1044/2018_AJSLP-17-0221)
- Yoon, H.**, & Jang, H. (2012). Effects of transformational leadership from principals on elementary school teachers' organizational citizenship behavior: Mediation effects of faculty trust in colleagues. *Korean Journal of Educational Administration*, 30(4), 326–348.

### Selected Technical/Evaluation Reports

- Stevens, J., **Yoon, H.**, Nord, J., Walther, J., Stamadianos, V., Allen, M., & DeKraai, M. (2020). *Evaluation plan for Nebraska's AWARE-SEA Project: Hastings Public Schools*. University of Nebraska Public Policy Center & Nebraska Academy for Methodology, Analytics & Psychometrics.
- Stevens, J., **Yoon, H.**, Nord, J., Walther, J., Stamadianos, V., Allen, M., & DeKraai, M. (2020). *Evaluation plan for Nebraska's AWARE-SEA Project: Chadron Public Schools*. University of Nebraska Public Policy Center & Nebraska Academy for Methodology, Analytics & Psychometrics.
- Walther, J. C., Stamadianou, V., Allen, M., **Yoon, H.**, & Nord, J. (2020). *SPARS & CHMI Evaluation Report: State of Nebraska, second quarter*. University of Nebraska Public Policy Center & Nebraska Academy for Methodology, Analytics & Psychometrics.
- Walther, J. C., Stamadianou, V., Allen, M., **Yoon, H.**, & Nord, J. (2020). *SPARS & CHMI Evaluation Report: State of Nebraska, third quarter*. University of Nebraska Public Policy Center & Nebraska Academy for Methodology, Analytics & Psychometrics.
- Walther, J. C., Stamadianou, V., Allen, M., **Yoon, H.**, Nord, J., & Sloane, A. (2020). *Nebraska statewide System of Care final evaluation results*. University of Nebraska Public Policy Center & Nebraska Academy for Methodology, Analytics & Psychometrics.
- Walther, J. C., Stamadianou, V., Schiwart, J. M., **Yoon, H.**, Stevens, J., & Sloane, A. (2020). *2019–2020 Annual evaluation report for Nebraska's AWARE-SEA grant project*. University of Nebraska Public Policy Center & Nebraska Academy for Methodology, Analytics & Psychometrics.

- Biancarosa, G., Kennedy, P. C., Park, S., Otterstedt, J., Gearin, B., Ives, C., & **Yoon, H.** (2018–2019). *Dynamic Indicators of Basic Early Literacy Skills (DIBELS®): 8th edition: Technical manual*. Eugene, OR: University of Oregon. Retrieved March 8, 2021, from [https://dibels.uoregon.edu/docs/techreports/DIBELS8-TechnicalManual\\_04152020.pdf](https://dibels.uoregon.edu/docs/techreports/DIBELS8-TechnicalManual_04152020.pdf)
- Biancarosa, G., Kennedy, P. C., Park, S., Otterstedt, J., Gearin, B., & **Yoon, H.** (2018–2019). *8th edition of Dynamic Indicators of Basic Early Literacy Skills (DIBELS®): 2018-19 preliminary goals technical manual*. Eugene, OR: University of Oregon. Retrieved from <https://dibels.uoregon.edu>
- Biancarosa, G., Kennedy, P. C., Park, S., Otterstedt, J., Gearin, B., & **Yoon, H.** (2019). *8th edition of Dynamic Indicators of Basic Early Literacy Skills (DIBELS®): Administration and scoring guide*. Eugene, OR: University of Oregon. Retrieved from <https://dibels.uoregon.edu>

### Manuscript under Review

- Yoon, H.**, Zvoch, K., Smolkowski, K., & Clarke, B. (under review). *Multiple-cutoff regression discontinuity designs in program evaluation*. Manuscript under revision for resubmission.

### Manuscript in Revision

- Goodrich, J. M., Koziol, N. A., & **Yoon, H.** (resubmitted). *Embedding regression discontinuity design into evaluation of differential item functioning across alternate-language test forms for dual language learners*. Resubmitted to *Early Childhood Research Quarterly*.
- Goodrich, J. M., Koziol, N. A., **Yoon, H.**, & Leiva, S. (resubmitted). Do Spanish-English bilingual children outperform monolingual English-speaking children on executive function tasks in early childhood? A propensity score analysis. Resubmitted to *Journal of Educational Psychology*.

## RESEARCH PRESENTATIONS

### Selected Symposia, Papers, and Posters; Peer-Reviewed and Invited

- Koziol, N. A., **Yoon, H.**, & Goodrich, J. M. (2020, August 6–9). *Traditional versus regression discontinuity methods for evaluating DIF: A simulation study* [Poster accepted for presentation]. Annual convention of the American Psychological Association held virtually, Washington, DC, United States.
- Yoon, H.**, Zvoch, K., Smolkowski, K., & Clarke, B. (2020, April 17–21). *Evaluation of the validity and precision of the multiple-cutoff regression discontinuity designs: A within-study comparison* [Paper accepted for presentation]. Annual meeting of the American Educational Research Association, San Francisco, CA, United States. (Meeting canceled due to COVID-19).
- Chris, I., **Yoon, H.**, & Biancarosa, G. (2020, February 18–21). Identifying first grade reading profiles with latent profile analysis. In Y.-S. Kim (Chair), *Reading risk profiles: Using screening assessment data to inform instruction* [Symposium]. Annual convention of the National Association of School Psychologists, Baltimore, MD, United States.
- Yoon, H.** (2019, December 13). *Multiple-cutoff regression discontinuity designs in program evaluation* [Invited paper presentation]. CanAm Online Symposium in Educational Research Methods & Quantitative, Qualitative, & Psychometric Methods Professional Seminar, University of Nebraska–Lincoln, Lincoln, NE, United States.

- Yoon, H.**, Zvoch, K., Clarke, B., & Smolkowski, K. (2019, April 5–9). *Using multiple-cutoff regression discontinuity design to estimate and model treatment effect heterogeneity* [Paper presentation]. Annual meeting of the American Educational Research Association, Toronto, Canada.
- Yoon, H.**, Choo, S. Y., Shanley, L., Nelson, N. J., & Halladay, L. (2019, January 29–February 2). *Developing an effective data-based decision making approach to support evidence-based math intervention* [Demonstration session]. Annual Convention and Expo of the Council for Exceptional Children, Indianapolis, IN, United States.
- Yoon, H.**, Zvoch, K., Clarke, B., Kosty, D., Doabler, C. T., Shanley, L., Fien, H., & Smolkowski, K. (2018, October 28–November 3). *Multiple-cutoff regression discontinuity design in program evaluation: A comparison of two estimation methods* [Paper presentation]. Annual conference of the American Evaluation Association, Cleveland, OH, United States.
- Yoon, H.**, Choo, S. Y., Shanley, L., Nelson, N. J., & Men, V. (2018, October 11–12). *NumberShire Integrated Tutor System: Improving student performance through teacher supports* [Poster presentation]. Annual conference of the Council for Learning Disabilities, Portland, OR, United States.
- Shanley, L., Clarke, B., Smith, J., **Yoon, H.**, Turtura, J., & Sabb, F. (2018, August 30–September 1). *Differences in functional connectivity between on-track and under-performing math learners in first grade* [Poster presentation]. Annual Flux Congress, Flux Society, Berlin, Germany.
- Yoon, H.**, Biancarosa, G., Zvoch, K., Carlson, S. E., Kennedy, P. C., Nelson, N. J., Baker, S. K., & Fien, F. J. (2018, April 13–17). *Use of latent change score modeling to estimate middle school reading intervention effects* [Paper presentation]. Annual meeting of the American Educational Research Association, New York City, NY, United States.
- Yoon, H.**, Biancarosa, G., Carlson, S. E., Seipel, B., & Davison, M. L. (2017, April 27–May 1). Text and item feature analysis: Year 2 MOCCA results. In S. E. Carlson (Chair), *Year 2 results for Multiple-choice Online Causal Comprehension Assessment: Project MOCCA* [Symposium]. Annual meeting of the American Educational Research Association, San Antonio, TX, United States.
- Zvoch, K., **Yoon, H.**, & Cook, T. D. (2016, November 30–December 2). *Application of a hybrid regression discontinuity design to examine the generality of program effects* [Paper presentation]. Fall research conference of the Association for Public Policy Analysis and Management, Washington, DC, United States.
- Zvoch, K., & **Yoon, H.** (2016, October 24–29). *Implementation and analysis of a regression discontinuity design alternative* [Paper presentation]. Annual conference of the American Evaluation Association, Atlanta, GA, United States.
- Yoon, H.**, & Zvoch, K. (2015, November 9–14). *The use of multilevel modeling to investigate relationships between program implementation and student learning outcomes* [Poster presentation]. Annual conference of the American Evaluation Association, Chicago, IL, United States.

## PROFESSIONAL AND COMMUNITY SERVICE (Selected)

2019–Present Membership Chair, AERA Special Interest Group (SIG), Research on Evaluation

2012–2014 Residents Participation Budgeting Advisory Committee for Gyeonggi Provincial  
Office of Education

**SELECTED HONORS AND AWARDS**

2017 1st Place Poster Session Winner, 8th Annual Grad Forum, University of Oregon  
2014 Ken A. Erickson Memorial Scholarship, University of Oregon  
2010–2012 Scholarship for Academic Excellence, Hanyang University

**DIANA CORNEJO-SANCHEZ**

**EDUCATIONAL BACKGROUND**

San Diego State University (SDSU): Doctor of Education in Educational Leadership; anticipated 2021	(May 2021)
University of San Diego (USD):	
Preliminary Administrative Services Credential	May 2014
Single Subject Credential in Social Sciences	January 2015
Beginning Teacher and Support Assessment, Clear Credential	May 2008
Master of Education in Learning & Teaching with emphasis in Language, Literacy, & Culture; graduated <i>magna cum laude</i>	January 2007
Single Subject Credential in English; supplementary credential in Spanish	December 2004
Bachelor of Arts in English; Bachelor of Arts in Spanish, <i>cum laude</i>	May 2004

**ACADEMIC AND PROFESSIONAL EXPERIENCE**

- 4/2018–Present     *Director*, High Tech High Teacher Center
- Teacher education program design
  - Lead and teach in the district intern program
  - Lead the district induction program
  - Support the development of mentors for intern and induction programs
- 8/2016–3/2018     *Director*, Urban Discovery Academy, San Diego, CA
- Designed professional development (PD) for staff
  - Supported students and families; coached and evaluated teachers
  - Managed K–8 project-based learning school
- 8/2017–12/2019     *Course Professor*, Leading for Diversity, Equity and Integration, High Tech High Graduate School of Education, San Diego, CA
- Co-teach course to teacher leaders and school leaders
- 1/2015–7/2016     *Leadership & Professional Learning Specialist*, University of San Diego
- Work alongside superintendents and central office to develop their vision, strategic priorities and supporting systems
  - Work with districts and schools on developing technology plans for their schools(s) and designing deeper learning experiences for teachers and students
  - Collaborate with central office and stakeholders to develop PD plans
  - Build capacity to lead PD to authentically implement technology and active learning pedagogical approaches into student and teacher/leader learning
  - Co-design competencies for students, teachers, and leaders; align with evaluation systems
  - Design and lead institutes for district central office members and principals
- 7/2015–Present     *Online Masters in Education Faculty*, University of San Diego
- Co-designed and served as lead professor in Youth and Digital Media Arts course
  - Co-taught course in Critical Media Literacy and Pedagogy
- 1/2015–7/2016     *University Supervisor*, University of San Diego



- Mentor student teachers; collaborate with cooperating teachers to support and evaluate them

8/2005–12/2014     *Humanities Teacher*, High Tech High Media Arts (HTHMA), San Diego

- Taught 9<sup>th</sup> grade humanities courses at a project-based learning charter school
- Developed projects including photography and narrative nonfiction writing, spoken word, and cultural revolution research
- Created collaborative projects with math/physics team teacher including climate change documentaries and research, and superhero hero comic books

## PROFESSIONAL SUPPORT

1/2007–6/2014     *Mentor Teacher*: Induction and Credential

- Assisted teachers in lesson planning; worked with teachers on curriculum design
- Observed teachers in the classroom and led debriefing sessions regarding experience
- Provided resources for classroom management techniques

8/2009–12/2014     *Lead Mentor*, HTHMA, San Diego, CA

- Advised five mentor teachers at HTHMA who mentored 1st- and 2nd-year teachers
- Led workshops for mentor teachers on best practices

8/2006–12/2014     *Testing Coordinator*

- Coordinated and facilitated all standardized testing for HTHMA: California English Language Development Test, California High School Exit Exam, Star Testing, Common Core Smarter Balance, and Physical Testing
- Trained teachers as testing proctors

8/2012–6/2013     *Master Teacher*

- Supported a student teacher part-time in Semester 1 and full-time in Semester 2
- Conducted observations and debrief conversations
- Assisted with lesson planning

12/2013–3/2014     *Chile PBL Curriculum Designer*

- Worked with Docentes al Dia program coordinators to design online course on project-based learning (PBL) for Chilean educators
- Designed 3 seminars: *What PBL Is and Isn't*; *The Elements of PBL*; *Developing a Project*

1/2013–8/2013     *Designed School Administrator Training Modules—Ghana*

- Researched and developed modules for proprietors in Ghana on how to run a school
- Collaborated with Dean of the USD's School of Leadership and Educational Sciences

12/2010–6/2013     *Project-Based Learning and Humanities Support—Iowa*

- Led video conference with teachers in Muscatine, IA, on humanities support as they converted their school to a project-based environment
- Led a PBL workshop for humanities teachers
- Presented at the G3 conference on PBL learning

8/2012     *Project-Based Learning Presenter—Chile*

- Presented on PBL in Chile to schools, corporations, and board members of various educational organizations
- Collaborated on Chile's education reform with Grupo Educativo

8/2010     *High Tech High Odyssey—San Diego*

- Led workshop on critiquing student work; discussed the language behind critique sessions
- Taught beginning teachers how to lead peer critiques

- 6/2010 *High Tech High Summer Institute—San Diego*
- Co-facilitated workshop to teachers from around the world on Transitional Presentations of Learning (TPOL)
  - Led discussion on how personalization in TPOLs benefits the student and teacher
  - Helped teachers develop criteria for their own TPOL
- 9/2006–6/2008 *English Learner Coordinator*
- Attended trainings through Alliant University
  - Led PD workshops for staff
  - Served as resource for teachers to make curriculum accessible for English learners

## COMMITTEE INVOLVEMENT

- 3/2020–Present *Edprep Lab Committee Member*
- Support in designing criteria for future Edprep Lab membership
  - Evaluate applications for future Edprep Lab membership
- 2–5/2015 *CALSA Conclave Planning Committee*
- Co-planned the schedule and priorities for the conclave
- 10/2010–2012 *Member of the WASC Visiting Committee*
- Helped evaluate schools in California for accreditation
- 8/2005–5/2010 *WASC Committee*
- Helped write founding documents for HTHMA
  - Led other groups in writing various sections
  - Met visiting WASC group to discuss PBL, collaboration and assessment
- 2–6/2007 *TPOL Committee Chair*
- Coordinated and led the Transitional Presentations of Learning (TPOL) committee
  - Worked with committee to create rubric for the TPOL for HTHMA
  - Planned the schedule for High Tech High Media Arts during the TPOL
- 3/2006, 12/2005 *Media Arts Extravaganza Co-Chair*
- Organized student experts in various forms of media (Photoshop, Dreamweaver, Collage Art, etc.)
  - Trained student experts to teach other students about media form through 45-min lesson
  - Created the mass schedule and organized all students at HTHMA into various media lessons for the multimedia day
- 11/2006 *UC Course Description Committee*
- Wrote English descriptions for all grade levels in order to receive UC course approval for HTHMA

## PROFESSIONAL DEVELOPMENT

- 9/2019–Present *Promise54 Diversity, Equity, Inclusion Development*
- Attend DEI trainings monthly
  - Work monthly with individuals with DEI coach
  - Participated in the Leaders of Color retreat
- 2/2019 *Art of Coaching*
- Learned to support coaches in coaching emotional resilience, teachers in crisis, and support in facilitative and directive coaching
- 2/2019 *National Equity Project: Leading for Equity in Complex Systems*



- Collaborated with a team in my organization on recruiting and retaining Teachers of Color
- 11/2018 *Education Reform Now*
- Collaborated with policymakers and other educators in teacher preparation to discuss influence on future legislation for teacher preparation programs
- (n.d.) *Carnegie Improvement Science*
- Learned the improvement science model to apply to our practice and model our induction program through this approach
- 4/2018–Present *Blog Contributor: La Comadre*
- <http://lacomadre.org/author/diana-cornejo-sanchez/>
- 4/2016 *Overcoming Challenges in Mobile Learning Conference*
- Present to Higher Education, Business, and Educator members on challenges in mobile learning for K–12
- Served as a facilitator for the design thinking process to develop solutions
- 7/2015–7/2016 *Blog Contributor: <http://sites.sandiego.edu/ieeblog>*
- Blog entries: I Am Liberated series, including Competencies: A System for Teacher Development; Please Come In; It Saved My Life; Ground Yourself in Belief & Go
- 1/2015 *Google Summit for Education*
- Learned to utilize and teach Google Apps for Education
- 11/2015 *iNACOL Conference*
- Attended workshops on change leadership and competency-based models
- 6/2015 *ISTE*
- Attended workshops on designing professional development plans to support pedagogical shifts and technology integration and how to structure districts to move initiatives forward
- 5/2015 *CALSA Conclave*
- Member of the planning committee
- Attended sessions on where ELL students are in California & how to best support them
- 4/2015 *Harvard Learning Environments for Tomorrow*
- Learned what goes into school environments and their impact on student learning
- Worked with a team to design our perfect school
- 4/2015, 2016 *Deeper Learning Conference*
- Attended workshops on deeper learning and how to develop effective PD systems
- 3/2015 *CUE Conference*
- Attended workshops on technology integration in the classroom to support a 1-1 device integration in a district
- 3/2013 *CSMP ELD Conference*
- Attended workshops on strategies to support English Learners with Common Core State Standards
- 7/2012 *Microsoft Partners in Learning Conference*
- Attended workshops on technology in the classroom
- 10/2011 *ASCD Learning and Teaching Conference*
- Attended workshops on English Learners, peer critiques, and laughter in the classroom
- 7/2010 *D-School Conference—Institute of Design at Stanford*
- Attended hands-on training on what design thinking is and how it differs from PBL
- Worked to incorporate design innovation into all aspects of curriculum
- Led workshop for teachers at HTHMA on design thinking in their classroom

7/2010 *Brave New Teachers Conference*

- Discussed the multiple lives the students bring forward into their education
- Utilized writing as a tool to help students cope with experiences in their lives
- Development how spoken word can help boost standardized testing scores as well as self-esteem

7/2008 *Backwards Design Conference*

- Attended Stanford training on backwards design process and its relevance to PBL
- Created curriculum to lead workshops for HTHMA teachers

10/2005 *Border Pedagogy Conference*

- Attended keynote address by Dr. Donaldo Macedo on the importance of understanding multiculturalism
- Attended San Diego County Office of Education workshop on writing at different levels
- Attended workshop on San Diego, CA, student immigrant population, facilitated by Dr. Ana Celia Zentella

## RELEVANT EXPERIENCE

5/2015–Present *Founding Member of Project Reo*

- Community organizing

1/2017–1/2018 *National Institute for School Leaders*

- Completed the Executive Development Program

7/2013–12/2013 *e3 Civic High School Principal Practicum*

- Interned with executive director as the charter school opened
- Learned about e3 facilities, funding, and PD
- Assisted in registering students, created emergency evacuation plans, observed lessons and debriefed teachers creating net steps, and designed the organizational chart

9/2012–5/2013 *Bonita Vista Middle School Principal Practicum*

- Interned with principal, learned about facilities maintenance, PD, conflict management

12/2006 *Action Research Project*

- “Latina Students and Their Challenges in a Project-Based Learning Environment,” a study of the Latina students in my classroom and their struggles in and out of school that reflected their academic behavior

3/2005 *Human Relations Workshop Training*

- Attended training to facilitate discussions/workshops on race, gender, group dynamics

## HONORS AND AWARDS

4/2013 Thinking Through Project-Based Learning; interview and project highlight featured for Hero In My Eyes, an introductory project to establishing culture/identity

6/2012 San Diego Foundation; awarded grant for the Hero In My Eyes Project, 2012-2013 school year

6/2012 Microsoft Partners in Learning US Forum-California Winner; awarded for a comic book project designed in collaboration with team teacher

3/2013 *New York Times* Highlight; Hero In My Eyes Project featured in NY Times Education Blog, “Capturing Communities...”

9/2012 *Edutopia* Highlight; Hero In My Eyes Project featured in article, “Twenty Ideas

for Engaging Projects”

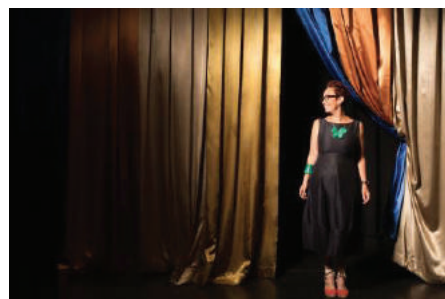
2/2008 Target Field Trip Grant; helped fund Hermanas’ young women’s retreat

6/2007 Climate Protection Award; City of San Diego Environmental Services Award for my curriculum and project on global warming (9<sup>th</sup> grade students)

8/2000-1/2007 Recipient, Gates Millennium Scholarship: funded unmet need during undergraduate and graduate studies

## MEGAN ELLIOTT

Johnny Carson Center for Emerging Media Arts  
University of Nebraska—Lincoln



### CREATIVE VISIONARY • ENTREPRENEUR • EXECUTIVE DIRECTOR • ADVISOR •

A creative, visionary and agile leader combining first class industry, business and political awareness in the digital, creative, emerging media, and education sectors. A hands-on dynamic executive accomplished in management; conceptualization and implementation; program development; cross-cultural and cross-disciplinary collaborations; influencing; fundraising; marketing; and negotiating at senior levels across industry and government. Founding Director of the Johnny Carson Center for Emerging Media Arts—a \$57M investment made by the University of Nebraska—Lincoln and the Johnny Carson Foundation. Co-founder of X Media Lab—one of the world’s most forward looking and distinguished digital media and entrepreneurship programs, holding over 70 events in 14 countries and 22 cities across the globe, featuring some of the world’s leading emerging media arts professionals and biggest brands. Nominated by Advance Australia as one of the “Leading 50 Women for the Future,” and by the Australian Government as one of the “Global 50—Australia Unlimited—Global Achievers.” Nominated by the National Film and Sound Archive of Australia to be one of five people to have their oral history recorded due to her contribution to the development of the digital media industries. An advisor to start-ups, university media and arts faculties. A regularly invited guest speaker, participant and judge to emerging media arts events around the world, including: Berlinale-Talents, part of Berlinale, one of the most prestigious cultural events in the world; FICCI-FRAMES—India’s largest business of entertainment event; the New Frontier’s Program at the Sundance Film Festival; Shanghai Media Group; Gehua Foundation in Beijing; International Emmy Awards and MIPCOM in Cannes; BAFTA in London; American Film Institute’s Digital Content Lab in Los Angeles; Art et Metier in Paris; Asia Games Development Summit in Singapore; Kreatif! in Kuala Lumpur; VIVID in Sydney, and many more.

High-value international network of A-list digital media, creative industries, screen and technology professionals, government leaders, state agencies, universities and research institutions, incubators, industry associations, technology parks, investors, national broadcasters, telcos, technology and platform providers.

**SPECIALISATIONS AND STRENGTHS:**

- Executive Management
- Strategic Planning & Implementation
- Mentoring
- Business Plan Development
- Budget Management
- Content & Program Development
- Experience & Event Design
- Marketing & Audience Engagement
- Relationship Building
- Consultation & Collaboration
- Sponsorship & Fundraising
- Influence & Advocacy
- Communication
- Impeccable International Networks
- Public Speaking
- Cross-cultural Awareness
- Policy Development
- Unimpeachable Integrity

**RELEVANT EXPERIENCE SUMMARY:***1995 to Current*

- Director, Johnny Carson Center for Emerging Media Arts 3 years
- Manager, Leadership and Community Connections, University of Technology Sydney 1.5 years
- Director / CEO, X Media Lab 10 years
- Co-Founder China Creative Industries Exchange 7.5 years
- Advisory Board Member to the Dean of the Faculty of Arts & Social Sciences, University of New South Wales 3.5 years
- Executive Director, Australian Writers' Guild 4.5 years
- Executive Director, Australian Writers' Guild Authorship Collecting Society 4.5 years
- Executive Director, Australian Writers' Guild Foundation 4.5 years
- Project Manager, National University of Ireland + SIPTU Alliance 1 year
- Industrial Officer, Actors Equity 2 years
- Curator, Artist and Performer 5 years

**ADVISORY POSITIONS****CURRENT**

- X Media Lab (Lincoln, Los Angeles, New York)
- Program Committee Member ACM Siggraph, Virtual Reality Continuum and its Applications in Industry
- Editorial Board Member, the Encyclopedia of Computer Graphics and Games (ECGG)
- Nebraskans for the Arts

**PREVIOUS**

- CareerHub Project Board Member—UTS (Sydney)

- China Creative Industries Exchange (Beijing, London, Sydney)
- Women in Film and Television—UK (London)
- Dean’s Advisory Council of the Faculty of Arts and Social Sciences—University of New South Wales (Sydney)
- Interactive Media Fund Industry Assessment Panel—Screen NSW (Sydney)
- VIVA Beijing—An International Professional Women’s Network (Beijing)
- School of Media and Technology (Singapore)
- International Affiliation of Writer’s Guilds (Los Angeles)
- International Coalition for Cultural Diversity (Montreal)
- UNESCO Cultural Network (Paris)
- Australian Coalition for Cultural Diversity (Sydney)
- CREATE Australia (Sydney)
- Australian Film Co-Production Committee (Sydney)
- Australian Screen Council (Sydney)

## QUALIFICATIONS AND CREDENTIALS

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Bachelor of Applied Science - Cultural Heritage Management  
University of Canberra, 1994

*Hundreds of hours devoted to ongoing professional development throughout my career through attendance at conferences, workshops and masterclasses. Daily research on innovation and the creative, media, tech and education industries.*

Jorge Lucero | Associate Professor and Chair of Art Education | School of Art + Design  
University of Illinois, Urbana-Champaign | [REDACTED]  
[REDACTED] [REDACTED] [REDACTED]

\*\*\*\* // Research Objective.....

To be immersed in the art/pedagogy/civic-engagement intersection emerging from Conceptual Art into a range of contemporary cultural practices, including—but not limited to—teaching, performance, dematerialization, philosophy, participatory art, collage, studio practices, institutional pliability, new medias, publishing, and writing.

\*\*\*\* // Schooling.....

2011 PhD The Pennsylvania State University  
2008 MS The Pennsylvania State University  
2000 BFA The School of the Art Institute of Chicago

\*\*\*\* // Teaching.....

2017-present Associate Professor of Art Education, School of Art + Design, University of Illinois (served as Program Chair from 2016-19)  
2011-2017 Assistant Professor of Art Education / School of Art + Design, The University of Illinois, Urbana-Champaign  
2010-2011 Visiting Assistant Professor of Art Education/ School of Art + Design, The University of Illinois, Urbana-Champaign  
2007-2010 Bunton Waller Graduate Fellowship and Teaching Assistantship. The Pennsylvania State University  
2000-2007 Instructor of Art and Art History. Northside College Preparatory High School (grades 9-12), Chicago, IL  
2003 Instructor of painting and drawing. College of DuPage, Glen Ellyn, IL  
2000-2003 Instructor of drawing, The School of the Art Institute of Chicago, (Continuing Studies Program)  
1998-1999 Instructor and Director of Galeria Rompecabezas, Melrose Park, IL

\*\*\*\* // Solo Exhibitions.....

The YOURSTUFF Museum. Compound Yellow, Oak Park, IL; October 1, 2019-June 30, 2019

The BARACKOBAMAPRESIDENTIALLIBRARY. Southside Hub of Production, Chicago, IL; June 5-August 31, 2015

NO SHORT HANDS (in exile). Seerveld Gallery, Trinity Christian Collge, Palos Heights, IL; August 28-September 25, 2014

\*\*\*\* // Group Exhibitions (Selected).....

Contemporary Art Practice as Pedagogy. Art Chicago, The Merchandise Mart, Chicago, IL. April 28-May 2, 2011.

On Making Things Matter: Strategies for preservation. Southside Hub of Production, Chicago, IL. May 26–June 15, 2012. Curated by Laura Schaffer, John Preus, and Alberto Aguilar.

YO SOLO, Collaboraction Festival, Flat Iron Building, Chicago, IL. July 16-August 12, 2012. Curated by Edra Soto.

21<sup>st</sup> Evanston Biennial. Evanston Art Center, Evanston, IL. Curated by Shannon Stratton. August 12-September 9, 2012.



El Material Normal Monumental. Garcia Squared Contemporary, Kansas City, MO. October 4-December 27, 2013.

Field of Play. O'Connor Art Gallery, Dominican University, River Forest, IL. Curated by Marcela Andrade. September 9-October 23, 2015.

Present Standard. Chicago Cultural Center. Curated by Edra Soto and Josue Pellot. January 30-April 24, 2016.

This room is a work made up of people. The Art Institute of Chicago, Museum Education. Curated by Alberto Aguilar. July 1-August 4, 2016.

Memoria Presente: An artistic journey. National Museum of Mexican Art, Chicago, IL. March 24, 2017-August 13, 2017.

Dia de muertos: A Spiritual legacy. National Museum of Mexican Art, Chicago, IL. September 21, 2018-December 9, 2018.

#### \*\*\*\*\* //// **Performances**.....

MA/PA, Roots and Culture Gallery, Chicago, IL, Invited as part of Alberto Aguilar's exhibition and performative dinner, A Personal Dinner Invitation (November 5, 2011).

MA/PA, Southside Hub of Production, Chicago, IL, Invited as part of Alberto Aguilar's performative dinner, A Personal Dinner Invitation during the exhibition This House is not a Home curated by Laura Shaeffer and John Preus (March 24, 2012).

Guest lecture all day long (14 hours), Museum of Contemporary Art, Chicago, as part of the Homebodies Exhibition, curated by Naomi Beckwith (September 6-7, 2013).

Slow Deep Study, Sullivan Galleries, The School of the Art Institute of Chicago, as part of the Public Expeditions: Artist is Present Exhibition, curated by Alvaro Amat and Alberto Aguilar (June 7 to July 14, 2014).

#### \*\*\*\*\* //// **Exhibitions Curated**.....

Hecho en Casa, Cobalt Studio, Chicago, IL. Conceptualized and co-curated with Alberto Aguilar, selected works, arranged artists' events and workshops, edited artists' book which doubles as exhibition catalogue. (June 10-25, 2011).

Your Stuff in Our Show, Figure One, Champaign, IL. Conceptualized, then co-curated with Jimmy Luu. (November 4-26, 2011).

Home Knowledge Spectacular, North Branch Projects, Chicago, IL. Conceptualized and co-curated with Alberto Aguilar, selected works, arranged artists' events and workshops. (February 4- March 24, 2012).

Teacher as Conceptual Artist, Framer Framed, Amsterdam, Holland. With 15 artist/teacher participants from my artist-in-residence (June 2, 2018).

#### \*\*\*\*\* //// **Articles in Journals**.....

Lucero, Jorge R. "Polyglot of the Everyday: Alberto Aguilar," for *Art Education* vol. 66, No. 1 (January 2013): pp. 25-32.

Lucero, Jorge R. "Instructional Resource as Permission," for *Art Education* vol. 66, No. 1 (January 2013): p. 24.

Lucero, Jorge R. "Ad-hoc Means Necessity: Standardize Me, Liberate Me (A Juxtaposition of Texts by Julio Cesar Morales and Jorge Rafael Lucero)," for *Cultural Formations*, vol. 2, No. 1 (2013). Retrieved from <http://culturalformations.org/>.

Lucero, Jorge R. "Zizek Conference: I made It," for *International Journal of Zizek Studies* vol. 9, No. 1 (2015). Retrieved on January 15, 2016 from <http://zizekstudies.org/index.php/ijzs/article/view/511/539>.



- Lucero, Jorge R. "Reading Difficult Text in Difficult Times: A Conceptual Art Move for a Conceptual Art Time," for *Transactions: Dialogues in trans-disciplinary practice*. Retrieved on January 6, 2016 from <http://transactionspublication.com/>.
- Lucero, Jorge R. "The Study Collection, a Project Narrative," for *Collage: the Colorado Art Educators Association* (Spring 2015): pp. 37-40. Retrieved on January 16, 2016 from [http://issuu.com/caeaco/docs/spring\\_collage-15-5-28-ver6](http://issuu.com/caeaco/docs/spring_collage-15-5-28-ver6).
- Lucero, Jorge R. "Failed Paper: Skirting the Call for Failure as a Conceptualist Gesture," for *Journal of Social Theory in Art Education*, vol. 35, No. 1. (2015): pp. 108-120.
- Lucero, Jorge R. and Garoian, Charles R. "Antics of Assemblage Pedagogy," for *Visual Inquiry: Learning and Teaching Art*, vol. 4, No. 3 (accepted).
- Lucero, Jorge R. "Conceptual Art's Permissions for Social Justice Activism and Education," for *International Journal of Curriculum and Social Justice*, vol. 1, No. 3 (Fall 2016).
- Lucero, Jorge R. et al. "Metalogue and Autoconstruccion: Two models for collaborative publishing by busy practitioners," for *Art Education*, vol. 69. (2016): pp. 32-39.
- Lucero, Jorge R. "A paused point: The most serious thing I do is play with my teaching," for *Trends- The Journal of the Texas Art Education Association* (2018): pp. 50-55. <https://www.taea.org/TAEA/publications.asp?option=trends>
- Lucero, Jorge and Lewis, Tyson. "Wallowing in weird passions: A conversation on art, collecting, and studying," for *Visual Arts Research* (2018): pp. 76-88.
- Lucero, Jorge and Medina, Jean Carlo. "Teacher as conceptual artists," for *Framer Framed Magazine* (June, 2018). <https://framerframed.nl/en/dossier/interview-jorge-lucero/>.
- Lucero, Jorge R. "Be at home in the world: An artist's take on Art, Artists, and Pedagogy: Philosophy and the Arts in Education," for the *International Journal of Education & the Arts*, vol. 19, Review 1. (August, 2018): pp. 2-22. <http://www.ijea.org/v19r1/>
- Stabler, Albert and Lucero, Jorge. "Public school art teacher autonomy in a segregated city: Affordances and contradictions," for *Journal of Social Theory in Art Education*, (Fall 2019): pp. 26-39. <https://scholarscompass.vcu.edu/jstae/vol39/iss1/4/>

\*\*\*\* //// **Authored Book.....**

- Lucero, J., Kalin, N., Szott, R., and Graham, M. *Study Collection: Repository for Conviviality*. (Chicago, IL: Candor Press, accepted)

\*\*\*\* //// **Edited Book.....**

- Mere and Easy: Collage as Critical Practice in Pedagogy*. (University of Illinois Press, 2016)

\*\*\*\* //// **Chapters in Books .....**

- Lucero, Jorge. "La Pocha Nostra: Practicing mere life," In *Art and Social Justice Education: Culture as Commons*, eds. Terese Quinn, Jon Ploof, & Lisa Hochtritt. (New York: Routledge, 2012): pp.107-109.
- Lucero, Jorge. "A Frame. A Study. An Enactment," book section introductions in *Problematizing Public Pedagogy*, eds. Jake Burdick, Jennifer A. Sandlin, and Michael P. O'Malley. (New York: Routledge, 2013): pp. 13, 77, and 131.
- Lucero, Jorge. "Long Live the Pedagogical Turn: Brazen Claims Made for the Overflowing Art/Life Intersection and the Longevity of Its Eternal Pedagogy and Study," in *Problematizing Public Pedagogy*, eds. Jake Burdick, Jennifer A. Sandlin, and Michael P. O'Malley. (New York: Routledge, 2013): pp. 173-182.
- Harper, Rachel L.S. and Lucero, Jorge. "Subject Matters of the Arts," in *The SAGE Guide to Curriculum in Education*, eds. Ming Feng He, Brian D. Schultz, and William H. Schubert (New York: Sage, 2015): pp. 45-53.

- Cotton, Phil; Duignan, Jim; Lucero, Jorge; and Sikkema, Scott. "Engaged Education and the Schools," in *Institutions and Imaginaries: Chicago Social Practice History Series*, ed. Stephanie Smith. (Chicago: University of Chicago Press, 2015): pp.101-109.
- Lucero, Jorge. "Panning the Field, A, B, C, D, E, and F," in *Disney, Culture, and Curriculum*, eds. Jennifer A. Sandlin and Julie Garlen Maudlin. (New York: Routledge, 2016): pp. xi, xxvii, xxix, 28, 102, 176, 250.
- Lucero, Jorge. "Conceptualist as Educator/Educator as Conceptualist," in *Artist-Teachers in Context: International Dialogues*, ed. Raphael Vella. (Rotterdam, Netherlands: Sense Publishers, in press, due 2016).
- Lucero, Jorge. "For arts' sake, stop making art," in *Arts-Based Research in Education: Foundations for Practice*, 2nd Edition, eds. Melisa Cahnmann-Taylor and Richard Siegesmund. (New York: Routledge, 2018): pp. 200-211.
- Lucero, Jorge and Morales, Julio Cesar. "Ad-hoc means necessity: An assemblage machine infused with paranoia for generativity's sake," in *Paranoid Pedagogies: Education, Culture, and Paranoia*, Eds. Jennifer A. Sandlin and Jason J. Wallin. (Cham, Switzerland: Palgrave Macmillan, 2018): pp. 189-206.
- Lucero, Jorge. "La plasticidad de las cosas: Reimaginando ser maestro/a como material artistico atraves del coneptualismo," in *Artistas que enseñan*, Eds. F. Manuel Moreno Gomez. (Granada, Spain: Universidad de Granada, 2019).
- Bremmer, Melissa; Heijnen, Emiel; and Lucero, Jorge. "School as material: Modes of operation for teachers as conceptual artists," in *Researching the arts*, Eds. Stella Blom, Maartje Hermesen, Fokke Uiterwaal, and Bert Verveld. (Amsterdam, Holland: Amsterdamse Hogeschool voor de Kunsten, 2018): pp. 38-49.
- Lucero, Jorge and Estrada, William. "The impossible task of community art practice: A methodological micro-guide for seven young Chicagoans," in *The Oxford Handbook of Methods for Public Scholarship*, ed. Patricia Leavy. (New York: Oxford University Press, accepted, due 2019).
- Lucero, Jorge. "Living beyond reality," in *Lobby Activism: Feminism[s] + art education*, Eds. Karen Keifer-Boyd, Linda Hoeptner Poling, Sheri R. Klein, Wanda B. Knight, and Adetty Pérez de Miles. (Reston, VA: National Art Education Association Press, accepted, due 2019).
- Lucero, Jorge. "The BARACKOBAMAPRESIDENTIALLIBRARY: A means to a collective story," in *The Black Presidential Imaginary*, Ed. Rosss Stanton Jordan. (Chicago, IL: Candor Press, accepted, due 2019).
- Lucero, Maribel and Lucero, Jorge. "Retrospective: Selections from the Lucero-Sánchez family archive," in *Visual Arts with Young Children: Practice, Pedagogy, and Learning*, Ed. Christopher Schulte and Hayon Park. (New York: Routledge, accepted, due 2020).

★★★★ //// **Conference Presentations (Selected).....**

- Lucero, Jorge R. "(Pr)Essence Training: Learning to Learn Through the Becoming of Performance Art Group Goat Island," Graduate Research in Art Education Conference, Teachers College, Columbia University, New York (November 7, 2008).
- Lucero, Jorge R. "The Applicable Aesthetic of Live Art for a Pedagogy of Nearness, or the Other Way Around," American Education Research Association Conference, San Diego, CA (April 14, 2009).
- Lucero, Jorge R. "Monument: On Grading the Arts," National Art Education Association Conference, Baltimore, MD (April 13, 2010).
- Lucero, Jorge R. "Durational Performance: A Proposition for Curriculum and Pedagogy," The Curriculum and Pedagogy Conference, Akron, OH (October 21, 2010).

- Lucero, Jorge R., et al. "Sustaining Delay: Improvisation as an Emergent Space in Curriculum," National Art Education Association Conference, Seattle, WA (March 19, 2011).
- Lucero, Jorge R., et al. "Culture as commons: Contemporary Arts and Social Justice Issues in the Classroom," National Art Education Conference, Seattle, WA (March 18, 2011).
- Lucero, Jorge. "Contemporary Art Practice as Pedagogy," National Art Education Association Conference, New York (March 4, 2012).
- Lucero, Jorge. "Conceptual Art Practice as Pedagogy," National Art Education Association Conference, New York (March 2, 2012).
- Lucero, Jorge, et al. "Drawing Connections Between Community Arts and Higher Education," National Art Education Association Conference, Fort Worth, TX (March 8, 2013).
- Lucero, Jorge R. "Invisible Works: Conceptual Art Pedagogy for Engagement with the Everyday," National Art Education Association Conference, Fort Worth, TX (March 8, 2013).
- Lucero, Jorge R. "Conceptual Foundations: From Art to Philosophy," Foundations in Art, Theory, and Education Conference, Savannah College of Art and Design, Savannah, GA (April 4, 2013).
- Lucero, Jorge R., et al. "The Evolving Landscape of Art Education," Illinois Art Education Association, Lisle, IL (October 24, 2013).
- Lucero, Jorge R. "Conceptual Art and Curricular Practice as/for Each Other: Modes of Operation and Institutions as Material," Bergamo Conference on Curriculum Theory and Classroom Practice, Dayton, OH (October 18, 2013).
- Lucero, Jorge R., et al. "Curriculum Diaspora," American Education Research Association Conference, Chicago, IL (April 17, 2015).
- Lucero, Jorge R. and Shy, Daviel. "Conditions That Make Possible: Unearthing the Latent Pedagogy in Every House Has A Door," The 2<sup>nd</sup> Biennial Performance Philosophy Conference: What can performance philosophy do?. The School of the Art Institute of Chicago, Chicago, IL (April 11, 2015).
- Lucero, Jorge R. "Chicago Style: The Artist/Teacher city," National Art Education Association Conference, Chicago, IL (March 17, 2016).
- Lucero, Jorge R., et al. "Reimagining Teacher Evaluation Through Motherhood as a Performative Practice," National Art Education Association Conference, Chicago, IL (March 19, 2016).
- Lucero, Jorge R., et al. "Doing fake work is very taxing on the nerves," National Art Education Association Conference, New York City (March 3, 2017).
- Cahnmann-Taylor, Melisa, Lucero, Jorge, et al. "Arts-based research in education: Foundations for practice," International Congress of Qualitative Inquiry, University of Illinois, Urbana-Champaign (May 19, 2018).
- Vasconcellos, Sonia Tramujas, . . . and Lucero, Jorge. "On the relationship between images and art: A transdisciplinary dialogue," International Congress of Qualitative Inquiry, University of Illinois, Urbana-Champaign (May 19, 2018).
- Hanawalt, Christina, Garoian, Charles R., Lucero, Jorge. "Then and Now: Collage as a critical practice in art and pedagogy," National Art Education Association conference, Boston, MA (March 14, 2019).
- Lucero, Jorge. "Things which are not seen: The permissions of conceptual art for your right and—more importantly—your left hand," Christians in the Visual Arts, St. Paul, MN (June 15, 2019).
- Kalin, Nadine, Lucero, Jorge, et al. "Art education curriculum as gift," International Society for Education in the Arts, Vancouver, British Columbia, Canada (July 10, 2019).

- \*\*\*\*\* // Press (Selected).....
- Stabler, A. (2012, August 1). Review: Yo Solo/Collaboration. New City, retrieved on January 6, 2016 from <http://art.newcity.com/2012/08/01/review-yo-solocollaboration/>
- Foumberg, Jason. "Chicago: Burn the Pedestal." Sculpture (October 2012): 24-5.
- Stabler, Albert. "On Making Things Matter: Strategies for Preservation @ SHoP." Gapers Block May 29, 2012. Accessed April 9, 2013. <http://gapersblock.com/ac/2012/05/29/on-making-things-matter-strategies-for-preservation-shop/>
- Foumberg, Jason. "Eye exam: Trends of the art season opening weekend." New City, September 3, 2013. Accessed February 16, 2016. <http://art.newcity.com/2013/09/03/eye-exam-trends-for-arts-season-opener-this-weekend/>
- Lane, S. Nicole. "Call for artists and artifacts: Submit to the Barack Obama Presidential Library." Gapers Block, May 12, 2015. Accessed January 6, 2016. <http://gapersblock.com/ac/2015/05/12/2call-for-art-and-artifacts-submit-to-the-barack-obama-presidential-library/>
- Cholke, Sam. "The unofficial Barack Obama Library has a fancy blackboard for a sign." DNAINfo Chicago, June 8, 2015. Accessed January 6, 2016. <http://www.dnainfo.com/chicago/20150608/hyde-park/this-unofficial-barack-obama-library-has-fancy-blackboard-for-sign>
- Merda, Chad. "'Barack Obama Presidential Library' Opens in Chicago." National Sun-Times, June 8, 2015. Accessed January 6, 2016. <http://national.suntimes.com/national-world-news/7/72/1255473/barack-obama-presidential-library-opens-chicago/>
- Blumberg, Nicholas. "The Other Obama Library." WTTW's Chicago Tonight, June 11, 2015. Accessed January 6, 2016. <http://chicagotonight.wttw.com/2015/06/11/other-obama-library>
- Camp, Alex. "Exhibit in President's Chicago Neighborhood strives to honor Obama." Illinois Issues, August 1, 2015. Accessed January 6, 2016. <http://wuis.org/post/exhibit-president-s-chicago-neighborhood-strives-honor-obama#stream/0>
- Waxman, Lori. "Jorge Lucero." WGLT.org, March 25, 2016. Accessed April 1, 2016. <http://wgl.t.org/post/jorge-lucero#stream/0>
- Schmutz, Trevor. "'Present Standard' preview at the Chicago Cultural Center." Third Coast Review, January 27, 2016. Accessed February 16, 2016. <http://thirdcoastreview.com/2016/01/27/present-standard-preview-at-the-chicago-cultural-center/>
- Urchick, Stephen. "Gripping art: Present Standard and Libreria Donceles make the Cultural Center all touchy and feely." South Side Weekly, February 9, 2016. Accessed February 16, 2016. <http://southsideweekly.com/gripping-art/>
- Waxman, Lori. "Good Looking: A Survey of Contemporary Latino Art." Chicago Tribune, February 24, 2016. Accessed March 28, 2016. <http://www.chicagotribune.com/ct-present-standard-review-ent-0225-20160223-column.html>
- Hanna, Noah. "Review: Present Standard/Chicago Cultural Center." New City, February 29, 2016. Accessed March 28, 2016. <http://art.newcity.com/2016/02/29/review-present-standardchicago-cultural-center/>
- Quiles, Daniel. "Present Standard," Artforum, March, 2016. Accessed March 28, 2016. <http://artforum.com/picks/section=us#picks58692>
- PBS Digital Studios. "Art Trip: Chicago," The Art Assignment video, 9:29. March 28, 2016. <https://www.youtube.com/watch?v=NHLxFPQmLuY>
- Arruza, Eddie. "Chicago's Latino Artists in Spotlight as Biennial Conference Kicks Off," - Chicago Tonight, April 6, 2016. Accessed April 28, 2016.

<http://chicagotonight.wttw.com/2016/04/06/chicagos-latino-artists-spotlight-biennial-conference-kicks>.

★★★★ ///// **Residencies**.....

1. Invited to enact a project as part of The Pedagogical Impulse House at University of Toronto; operated by Dr. Stephanie Springgay. As part of my participation, I conducted one of my classes as an art work. In Fall of 2017 I enacted Class Not A Class in collaboration with students from my Art and Cultural Theory course. <https://thepedagogicalimpulse.com/class-not-a-class/>
2. The University of North Texas invited me to bring THEJORGELUCEROSTUDYCOLLECTION project to their campus (January-April 2018). The project was installed as a participatory installation and was worked with by Dr. Nadine Kalin's graduate Curriculum Theory class. The residency involved two visits to UNT and continuous exchange during the 4 months between UNT Curriculum Theory students and myself. During the second half of the artist residency I delivered an artist's talk.
3. The Amsterdam University of the Arts (AMK) invited me for artist residency from February-May 2018 called Teacher as Conceptual Artist. The residency involved me holding performance and methods workshops for 15 Dutch artists-teachers during my first visit in February, followed by continuous SKYPE conversation with all of these Artist-Teachers, March-May. Symposium: <https://framerframed.nl/en/projecten/ahk-symposium-en-expositie-teacher-as-conceptual-artist/> delivered on May 26, followed by curating an exhibition at Framer Framed opening on June 3, 2018. This exhibition consisted of the work done with the artists-teachers participants. AMK commissioned poster, designed by design firm Meeusontwerpt: <https://www.meeusontwerpt.nl>

★★★★ ///// **Visiting Artist Workshops**.....

- The Odyssey School, Denver CO. Worked with 25 middle-schoolers and 17 teachers to create living sculptures. Discussed performance pedagogy and curriculum in a breakout session with teachers after the student/teacher joint session. (March 22, 2012).
- Columbia College Chicago, Teaching Artist Development Studio (TAD Studio). Collaborating with members of Chicago Arts Partnership and Education and Columbia College's Center for Community Art Partnerships (CCAP) to provide professional development over an eleven week stretch to teaching artists throughout Chicago. (February 7- March 30, 2012).
- Ragdale Foundation, Lake Forest, IL. Teaching Artists Residency, invited lecturer and workshop facilitator. (August 13-14, 2012).
- The Chicago Public Schools (CPS) hired me to work on a time-based performance art work with a group of CPS students. This work was shown under the moniker Alt-City Art at Gallery 37 during the district's city-wide end of the year exhibition. Collaborating artist, Maria Gaspar. (April 26, 2013).



**Julia Marshall**

School of Art, San Francisco State University  
San Francisco, CA

**Professor Emeritus Art Education****Selected Publications****Books**

- 2019 *Integrating Visual Art Across the Curriculum: An Elementary and Middle School Guide*. New York: Teachers College Press.
- 2014 *Art Centered Inquiry Across the Curriculum: Integrating Contemporary Art in the Secondary School Classroom*. Teachers College Press. Co-authored with David M. Donahue.

**Selected Peer Reviewed Articles**

- 2018 Art Studio as Thinking Lab: Fostering Metacognition in the Art Classroom. *Art Education Journal*. (71)6 9-16. Co-author: Kimberley D'Adamo.
- 2016 Art as Inquiry: Contemporary Visual Arts in Education. Featured Article in Arts in Education Newsletter. Issue 4, Vol 2. US Department of Education. arts.grads360.org.
- 2016 Systems Thinking: The Role of Art in Education. *Art Education* (63)3, 12-19.
- 2014 Transforming education through art-centered integrated learning. *Visual Enquiry Learning and Teaching Art*. 3(3), 363-378.
- 2014 Transdisciplinarity and Art Integration: Toward a New Understanding of Art-Based Learning Across the Curriculum. *Studies in Art Education*. 55(2),104-127.
- 2014 Art-Based Research in the Classroom: Creative Research for Understanding Oneself and the World. *International Journal of Arts Education*. Vol 8. 13-24.
- 2011 Art Practice as Research in the Classroom: A New Paradigm for Art Education. *Art Education* (64)4. 12-18. Co-author: Kimberley D'Adamo.
- 2010 Five Ways to Integrate: Using Strategies from Contemporary Art. *Art Education*, 63(3) 13-19.

**Selected Book Chapters**

- 2019 Art Inquiry: Creative Inquiry for Integration and Metacognition. In P. Onishi (ED.). *Artistic Thinking in the Schools*. Singapore: Springer. In print.
- 2017 SLANT: Professional Development in Science and Arts. In Mckenna & Diaz (Eds.). *Preparing Educators for Arts Integration*. NY: Teachers College Press.
- 2014 Creativity for Understanding. In Bastos & Zimmerman (Eds.) *Creativity and Art Education*. National Art Education Association, Reston, VA.
- 2011 Objects and Creative Inquiry: Material Culture Studies in the Art Classroom. In Blandy, D. & Bolin, P. (Eds) *Matter Matters: Art Education and Material Culture Studies*. National Art Education Association, Reston, VA.
- 2010 Contemporary Art and Globalization. In Arnold, Kuo, Delacruz, Parsons, (Eds) *Globalization: Art and Art Education*. NAEA, Reston, VA.

### **Selected Local (CA), National (US) and International Presentations:**

- 2019 *Art Integration Through Creative Inquiry*. University of New Mexico & The New Mexico Art Association, Albuquerque and Taos, New Mexico.
- 2019 *Metaphor and Research; Updating Art History Workshops*. University of Northern Colorado, Greeley, CO
- 2018-2020 *Creative Integrated Inquiry-based Art*. Annual Professional Development Workshops. Lincoln Public Schools, Lincoln, Nebraska.
- 2018 *Seeds of understanding*. Arts Core Annual Professional Development Workshop, University of Wisconsin, Oshkosh, WI.
- 2017 *Art-centered Creative Inquiry*. Keynote address. New York State Teachers Association annual conference, Binghamton, NY,
- 2017 *Creative Inquiry and Making Meaning*. InSEA Conference. Daegu, South Korea.
- 2017 *Follow the Metaphor: Art Based Research*. Lowenfeld Award lecture: NAEA Annual Convention, New York, NY
- 2016 *Follow the Metaphor: Strategies for Art Based Research in Art Education*. Maryland Institute College of Art, Baltimore, MD.
- 2016 *Contemporary Art and Art Education*. Keynote Address: MUSES Museum Education Symposium, National Gallery of Singapore, Singapore.
- 2015 *Contemporary Art and Art-Centered Learning*. Keynote Address: PEM Teacher Institute. Peabody-Essex Museum, Salem, MA.
- 2015 *What is Contemporary Art?* Contemporary Jewish Museum, San Francisco, CA.
- 2014 *Integrated Learning Through Creative Inquiry*. Keynote Address: Modern Connections Symposium, Museum of Modern Art, Fort Worth, TX.

### **Selected Consultancies/Projects/Professional Development**

- 2020—Curriculum Development Consultant, Palo Alto Art Center, Palo Alto CA.
- 2016 Consultant. Stars Program for Professional Development, Ministry of Education and Singapore Museum, Singapore.
- 2015-18 Co-Principal Investigator. STAArts Project. US Department of Education Arts Education Model Development and Dissemination Grant, (AEMMD) Alameda County Office of Education (ACOE) Hayward, CA.
- 2013—2019 Program Design and Development Consultant. Integrated Learning Specialist Program, Department of Integrated Learning, ACOE.

### **Selected Panels/Boards**

- 2016—2020 Research Commission, National Art Education Association
- 2015—2019 Editorial Board, *Studies in Art Education*, NAEA
- 2012—2013 Blueprint for Creative Schools Taskforce. CCSEA Statewide Arts Initiative, California Arts Council, California Board of Education.
- 2012—2015 Editorial Board, *Art Education*. NAEA.
- 2010—Advisory Board, Alameda County Alliance for Arts Learning Leadership, Arts Integrated Learning Specialist Program, Alameda County Office of Education.
- 2010—Advisory Board, Arts Education Master Plan, San Francisco Unified School District, San Francisco, CA

### **International Art Education Projects**

1999-2007 Colima Community Arts Project. Colima, El Salvador. San Francisco State University.

2012 Seoul Art Education Project. Seoul South Korea. San Francisco State University.

### **Awards**

2017 Lowenfeld Award. National Art Education Association

2017 Educator of the Year, Pacific Region, National Art Education Association

### **Education**

1998 Doctor of Education, University of San Francisco, San Francisco, CA

1973 Master of Fine Arts in Sculpture, University of Wisconsin, Madison, WI

1969 Bachelor of Arts, Major in Art, George Washington University, Washington, DC



### **Appendix C: Letters of Support**

- C1. Diana Cornejo-Sanchez, Director, Intern & Induction Programs. High Tech High (HTH)
- C2. Jorge Lucero, Ph.D., Associate Professor and Chair of Art Education, University of Illinois
- C3. Julia Marshall, Ed.D., Professor Emeritus, San Francisco State University
- C4. Takako Olson, Ed.D., Director of Curriculum & Instruction, Lincoln Public Schools



March 30, 2021

5770 Midwick Street  
San Diego, CA 92139

Dear Dr. Trainin,

It is with great enthusiasm that I confirm my participation as a consultant for your project entitled “**Art TEAMS: Nurturing educators who integrate art, core subjects and culturally responsive teaching to support students in becoming makers of change**” that you are submitting to the U.S. Department of Education.

I am excited to assist you with carefully designing professional learning for educators where the students will become self-directed creative learners, participatory citizens, and culture-creators. As discussed in your grant application, education is at a pivotal moment of change and supporting educators in professional development to create integrated learning through art-centered inquiry can support a more culturally responsive classroom. I understand the Arts TEAMS project will support teacher mastery in three core themes: Aligning Emerging Media Arts Teaching, Scaffolding Critical and Metacognitive Thinking and Building Culturally Relevant Classroom Communities. There is a need to create sustainable professional development programming in contemporary art practices and emerging media arts and integrated learning that can be replicable nationwide. Emerging media arts is one of the best and most flexible ways to answer the challenges of learning in the information age and building culturally relevant learning experiences. To make this vision of education a reality your team will develop professional development for teachers to create scaffolded learning experiences in which students have growing ownership of the process, voice, and cultural understanding that foster learning, self-regulation and self-awareness, cultivate emotional resilience, promote insight, enhance social skills and reduce or resolve conflicts and distress. I am excited to assist you with carefully designing professional learning for educators where the students will become self-directed creative learners, participatory citizens, and culture-creators.

Thank you for inviting me to be a consultant on this project and serve as a member of the advisory board. I understand that the advisory board will meet two times each year via online video conferencing for the five year study. During these meetings I, along with other experts, will provide input on all program and research related components of the project.

Diana Cornejo-Sanchez  
Director, High Tech High Teacher Center


**College of Fine & Applied Arts**

School of Art & Design  
143 Art & Design Building, MC-590  
408 E. Peabody Dr.  
Champaign, IL 61820-6924

March 30, 2021

Dear Dr. Trainin,

It is with great enthusiasm that I confirm my participation as a consultant for your project entitled “**Art TEAMS: Nurturing educators who integrate art, core subjects and culturally responsive teaching to support students in becoming makers of change**” that you are submitting to the U.S. Department of Education.

I am excited to assist you with carefully designing professional learning for educators where the students will become self-directed creative learners, participatory citizens, and culture-creators. As discussed in your grant application, education is at a pivotal moment of change and supporting educators in professional development to create integrated learning through art-centered inquiry can support a more culturally responsive classroom.

I understand the Arts TEAMS project will support teacher mastery in three core themes: *Aligning Emerging Media Arts Teaching, Scaffolding Critical and Metacognitive Thinking* and *Building Culturally Relevant Classroom Communities*. There is a need to create sustainable professional development programming in contemporary art practices and emerging media arts and integrated learning that can be replicable nationwide. Emerging media arts is one of the best and most flexible ways to answer the challenges of learning in the information age and building culturally relevant learning experiences. To make this vision of education a reality your team will develop professional development for teachers to create scaffolded learning experiences in which students have growing ownership of the process, voice, and cultural understanding that foster learning, self-regulation and self-awareness, cultivate emotional resilience, promote insight, enhance social skills and reduce or resolve conflicts and distress. I am excited to assist you with carefully designing professional learning for educators where the students will become self-directed creative learners, participatory citizens, and culture-creators.

Thank you for inviting me to be a consultant on this project and serve as a member of the advisory board. I understand that the advisory board will meet two times each year via online video conferencing for the five-year study. During these meetings I, along with other experts, will provide input on all program and research related components of the project.

Finally, as these are the very areas that I am also working on in my teaching, creative practice, and scholarship, I’m looking forward to seeing the outcomes of your study and hopefully mapping your findings over some of the same concerns that have emerged in arts education projects that I’m involved with.

Take care

Jorge Lu  
Associate  
University of Illinois, Urbana-Champaign  
Inaugural Jean L. Schuremann Scholar, 2020-25  
Co-Editor, *Visual Arts Research*



**SAN FRANCISCO  
STATE UNIVERSITY**

COLLEGE OF EDUCATION  
1600 Holloway Avenue  
San Francisco, CA 94132

sfsu.edu

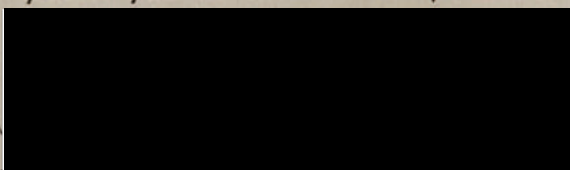
April 2, 2021

Dear Dr. Trainin,

It is with great enthusiasm that I confirm Lincoln Public Schools participation in your project entitled **"Art TEAMS: Nurturing educators who integrate art, core subjects and culturally responsive teaching to support students in becoming makers of change"** that you are submitting to the U.S. Department of Education.

As Professor Emeritus of Art Education at San Francisco State University, I am excited to participate in the advisory committee for this professional development program. Teacher training that includes scaffolded integrated learning experiences in which students have growing ownership of the learning process, voice, cultivate emotional resilience, and cultural awareness is an area I have focused on as a teacher of teachers and as a writer for decades. I am happy to provide my expertise in any ways possible to support this project.

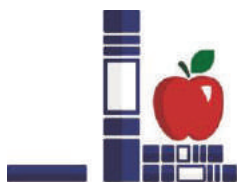
Thank you for your invitation to be a partner in the project.



Julia Marshall, EdD

Professor Emeritus, San Francisco State University





# Lincoln Public Schools

Curriculum & Instruction Department • 5905 O Street • Lincoln, NE 68510 • [REDACTED]

April 13, 2021

Dear Dr. Trainin,

I am excited for the potential collaboration between UNL and art educators in Lincoln Public Schools (LPS), and I am happy to write a letter of support for the project: Art TEAMS: Nurturing educators who integrate art, core subjects and culturally responsive teaching to support students in becoming makers of change. Pending on IRB approvals and assurance that there would not be any financial obligations from LPS, I wholeheartedly support this work. It is my understanding that you are seeking the funds from the U.S. Department of Education.

I know Mrs. Lorinda Rice and Mrs. Kimberley D'Adamo are excited about the project, and firmly believe that the professional development through this grant will take the art education to the next level where students will be learning and flourishing alongside educators who are advocating for equitable teaching practices and outcomes. This very much aligns with our school district equity work.

Please let me know if you have any questions.

Sincerely,

[REDACTED]

Takako N. Olson, Ed.D.  
Director of Curriculum & Instruction



Accounting Period Ending:  
Purpose:

Gentlemen:

Based on information supplied, and assuming your operations will be as stated in your application for recognition of exemption, we have determined you are exempt from Federal income tax under section 501(c)(3) of the Internal Revenue Code.

We have further determined you are not a private foundation within the meaning of section 509(a) of the Code, because you are an organization described in section 170(b)(1)(A)(ii).

You are not liable for social security (FICA) taxes unless you file a waiver of exemption certificate as provided in the Federal Insurance Contributions Act. You are not liable for the taxes imposed under the Federal Unemployment Tax Act (FUTA).

Since you are not a private foundation, you are not subject to the excise taxes under Chapter 42 of the Code. However, you are not automatically exempt from other Federal excise taxes.

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 under sections 2055, 2106, and 2522 of the Code.

If your purposes, character, or method of operation is changed, you must let us know so we can consider the effect of the change on your exempt status. Also, you must inform us of all changes in your name or address.

If your gross receipts each year are normally more than \$5,000, you are required to file Form 990, Return of Organization Exempt From Income Tax, by the 15th day of the fifth month after the end of your annual accounting period. The law imposes a penalty of \$10 a day, up to a maximum of \$5,000, for failure to file a return on time.

You are not required to file Federal income tax returns unless you are subject to the tax on unrelated business income under section 511 of the Code. If you are subject to this tax, you must file an income tax return on Form 990-T. In this letter we are not determining whether any of your present or proposed activities are unrelated trade or business as defined in section 513 of the Code.

You need an employer identification number even if you have no employees. If an employer identification number was not entered on your application, a number will be assigned to you and you will be advised of it. Please use that number on all returns you file and in all correspondence with the Internal Revenue Service.

Please keep this determination letter in your permanent records.

Sincerely yours,

District Director

## COLLEGES AND UNIVERSITIES RATE AGREEMENT

EIN: [REDACTED]

ORGANIZATION:

University of Nebraska-Lincoln  
 401 Canfield Administration Bldg.  
 P.O. Box 880439  
 Lincoln, NE 68588-0425

The rates approved in this agreement are for use on grants, contracts and other agreements with the Federal Government, subject to the conditions in Section III.

**SECTION I: Facilities And Administrative Cost Rates**

RATE TYPES:      FIXED                  FINAL                  PROV. (PROVISIONAL)      PRED. (PREDETERMINED)

EFFECTIVE PERIOD

<u>TYPE</u>	<u>FROM</u>	<u>TO</u>	<u>RATE (%)</u>	<u>LOCATION</u>	<u>APPLICABLE TO</u>
PRED.	[REDACTED]				Organized Research
PRED.					Ag Research Div.
PRED.					Instruction
PRED.					Other Sponsored Activities
PRED.					Coop Exten Services
PRED.					All Programs
PRED.					Organized Research
PRED.					Ag Research Div.
PRED.					Instruction
PRED.					Other Sponsored Activities
PRED.					Coop Exten Services
PRED.					All Programs

ORGANIZATION: University of Nebraska-Lincoln

AGREEMENT DATE: 12/17/2020

---

<u>TYPE</u>	<u>FROM</u>	<u>TO</u>	<u>RATE (%)</u>	<u>LOCATION</u>	<u>APPLICABLE TO</u>
PROV.					Use same rates and conditions as those cited for fiscal year ending June 30, 2024.

\*BASE

Modified total direct costs, consisting of all direct salaries and wages, applicable fringe benefits, materials and supplies, services, travel and up to the first \$25,000 of each subaward (regardless of the period of performance of the subawards under the award). Modified total direct costs shall exclude equipment, capital expenditures, charges for patient care, rental costs, tuition remission, scholarships and fellowships, participant support costs and the portion of each subaward in excess of \$25,000. Other items may only be excluded when necessary to avoid a serious inequity in the distribution of indirect costs, and with the approval of the cognizant agency for indirect costs.



ORGANIZATION: University of Nebraska-Lincoln

AGREEMENT DATE: 12/17/2020

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## **SECTION II: SPECIAL REMARKS**

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### TREATMENT OF FRINGE BENEFITS:

The fringe benefits are specifically identified to each employee and are charged individually as direct costs. The directly claimed fringe benefits are listed below.

### TREATMENT OF PAID ABSENCES

Vacation, holiday, sick leave pay and other paid absences are included in salaries and wages and are claimed on grants, contracts and other agreements as part of the normal cost for salaries and wages. Separate claims are not made for the cost of these paid absences.

OFF-CAMPUS DEFINITION: For all activities performed in facilities not owned by the institution and to which rent is directly allocated to the project(s) the off-campus rate will apply. Grants or contracts will not be subject to more than one F&A cost rate. If more than 50% of a project is performed off-campus, the off-campus rate will apply to the entire project.

### FRINGE BENEFITS:

FICA

Retirement

Unemployment Insurance

Health Insurance

Life Insurance

Worker's Compensation

Per 2 CFR 200.414(g) - A rate extension has been granted.

### NEXT PROPOSAL DUE

Your next indirect cost proposal based on actual costs for the fiscal year ending 06/30/2023 is due in this office on 12/31/2023.

Equipment means tangible personal property (including information technology systems) having a useful life of more than one year and a per-unit acquisition cost which equals or exceeds the lesser of the capitalization level established by the non-Federal entity for financial statement purposes, or \$5,000.

ORGANIZATION: University of Nebraska-Lincoln  
 AGREEMENT DATE: 12/17/2020

### SECTION III: GENERAL

#### A. LIMITATIONS:

The rates in this Agreement are subject to any statutory or administrative limitations and apply to a given grant, contract or other agreement only to the extent that funds are available. Acceptance of the rates is subject to the following conditions: (1) Only costs incurred by the organization were included in its facilities and administrative cost pools as finally accepted; such costs are legal obligations of the organization and are allowable under the governing cost principles; (2) The same costs that have been treated as facilities and administrative costs are not claimed as direct costs; (3) Similar types of costs have been accorded consistent accounting treatment; and (4) The information provided by the organization which was used to establish the rates is not later found to be materially incomplete or inaccurate by the Federal Government. In such situations the rate(s) would be subject to renegotiation at the discretion of the Federal Government.

#### B. ACCOUNTING CHANGES:

This Agreement is based on the accounting system purported by the organization to be in effect during the Agreement period. Changes to the method of accounting for costs which affect the amount of reimbursement resulting from the use of this Agreement require prior approval of the authorized representative of the cognizant agency. Such changes include, but are not limited to, changes in the charging of a particular type of cost from facilities and administrative to direct. Failure to obtain approval may result in cost disallowances.

#### C. FIXED RATES:

If a fixed rate is in this Agreement, it is based on an estimate of the costs for the period covered by the rate. When the actual costs for this period are determined, an adjustment will be made to a rate of a future year(s) to compensate for the difference between the costs used to establish the fixed rate and actual costs.

#### D. USE BY OTHER FEDERAL AGENCIES:

The rates in this Agreement were approved in accordance with the authority in Title 2 of the Code of Federal Regulations, Part 200 (2 CFR 200), and should be applied to grants, contracts and other agreements covered by 2 CFR 200, subject to any limitations in A above. The organization may provide copies of the Agreement to other Federal Agencies to give them early notification of the Agreement.

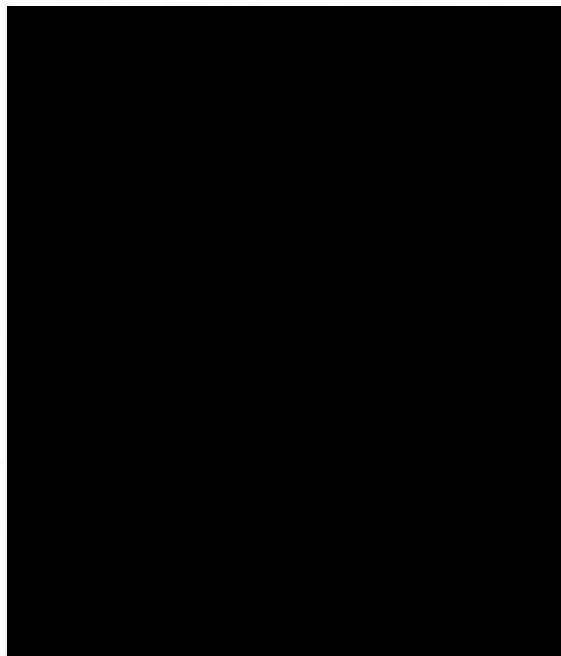
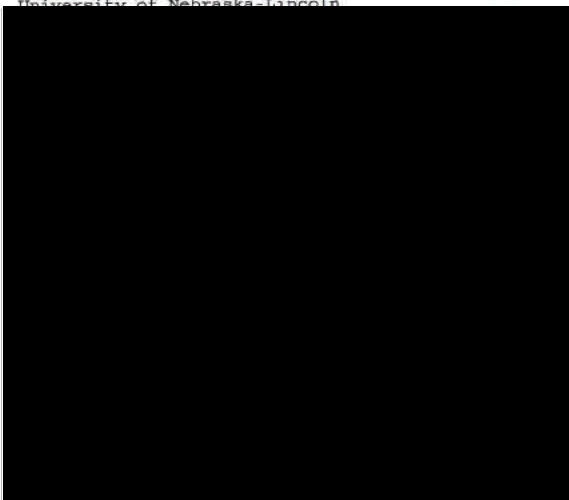
#### E. OTHER:

If any Federal contract, grant or other agreement is reimbursing facilities and administrative costs by a means other than the approved rate(s) in this Agreement, the organization should (1) credit such costs to the affected programs, and (2) apply the approved rate(s) to the appropriate base to identify the proper amount of facilities and administrative costs allocable to these programs.

BY THE INSTITUTION:

ON BEHALF OF THE FEDERAL GOVERNMENT:

University of Nebraska-Lincoln



# COMPONENTS OF PUBLISHED F&A COST RATE

INSTITUTION: **University of Nebraska - Lincoln**

FY COVERED BY RATE: **July 1, 2021 through June 30, 2024**

APPLICABLE TO: **ORGANIZED RESEARCH**

<u>RATE COMPONENT:</u>	<u>FY 22 - FY 24 ON CAMPUS</u>	<u>FY 22 - FY 24 OFF CAMPUS</u>
Building Depreciation	5.1	
Equipment Depreciation	4.7	
Interest	1.1	
Operation & Maintenance	17.8	
Library	0.8	
Administration*	26.0	26.0
TOTAL	<u>55.5</u>	<u>26.0</u>

\* Reflects provisions of Appendix III to Part 200 of Uniform Guidance—Indirect (F&A) Costs Identification and Assignment, and Rate Determination for Institutions of Higher Education (IHEs), C.8. dated December 26, 2013.

## Budget Narrative File(s)

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\* **Mandatory Budget Narrative Filename:**

Add Mandatory Budget Narrative

Delete Mandatory Budget Narrative

View Mandatory Budget Narrative

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

Add Optional Budget Narrative

Delete Optional Budget Narrative

View Optional Budget Narrative

## Budget Justification Year 1

### Personnel - \$ [REDACTED]

Dr. Guy Trainin, PI, (effort = 20% in years 1-5; \$ [REDACTED] salary in year 1) will oversee all project activities, develop materials, lead recruitment, work with the Advisory Board, manage the relationship with schools, conduct observations, contribute to data analysis, and lead publication/dissemination efforts. As the PI, Dr. Trainin will be responsible for overall project management, implementation, timelines, and meeting milestones.

Kimberly D'Adamo, Co-PI, (effort = 16.67% in years 1-5; \$ [REDACTED] salary in year 1) will develop professional development materials, work with the Advisory Board, conduct observations, provide teacher feedback, and collaborate with publication/dissemination efforts.

HyeonJin Yoon, Co-PI, (effort = 15% in years 1-5; \$ [REDACTED] salary in year 1) see Other Direct Costs below for justification and Dr. Yoon's time on the project) will be the MAP Academy personnel and will assist in the design and evaluation of the proposal and in evaluating outcomes of the project.

TBD, Project Coordinator, (effort = 50% in years 1-5; \$ [REDACTED] salary in year 1) will support professional learning development, manage iterations, lead data collection, contribute to data analysis, and assist with publication/dissemination efforts. The project coordinator will supervise the graduate assistants.

TBD, GRA, (effort = 49% in years 1-5; \$ [REDACTED] salary in year 1) will assist in developing professional learning materials and assessments, assisting with day-to-day grant management, assisting with data collection, and assisting with preliminary data analysis.

TBD, GRA, (effort = 49% in years 1-5; \$ [REDACTED] salary in year 1) will assist in developing professional learning materials and assessments, assisting with day-to-day grant management, assisting with data collection, and assisting with preliminary data analysis.

TBD, GRA, (effort = 49% in years 1-5; \$ [REDACTED] salary in year 1) will work Co-PI Yoon who will serve as the evaluation lead, assist in creating and monitoring assessments, assisting with data collection and management, and participate in preliminary data analysis and data reporting.

### Benefits - \$ [REDACTED]

Personnel benefits are estimated at the rates shown below. The actual cost of benefits for each person will be charged to the project.

Fringe Benefit Estimates			
Base Salary	[REDACTED]		See Below
Base Salary			

\*GRA benefits include tuition remission and health insurance. Health insurance is estimated at \$ [REDACTED] per GRA in year 1, with a 12% increase in subsequent years. Tuition remission is estimated at \$ [REDACTED] per GRA in year 1, with a 2% increase in subsequent years.

**Travel - \$ [REDACTED]**

***Domestic***

\$ [REDACTED] is estimated for travel each year to cover costs of the PI and three Co-PIs to travel to New York City, New York to share project findings and products developed.

**Travel expenses to New York estimated at [REDACTED]**

Airfare: Lincoln, NE to New York, NY  
Hotel (3 nights)  
Meal Allowance  
Ground Transportation

[REDACTED]

\$ [REDACTED] is estimated for travel each year to cover costs of the PI visiting school sites across Nebraska.

**Travel expenses to local school sites estimated at [REDACTED]**

Mileage Reimbursement  
Meal Allowance

[REDACTED]

**Supplies**

Costs are estimated at \$ [REDACTED] for year 1 to cover basic supplies needed to complete the project including art supplies, printing of manuals, materials for the advisory group. \$ [REDACTED] is also budgeted in year 1 to buy laptops for GRA's to use for their work on the project.

**Other Direct Costs**

**Consultants/Contracts**

\$ [REDACTED] is estimated for consultants in year 1 to cover the costs of an advisory panel. The panel will contain 4 arts education experts and will receive \$ [REDACTED] for their effort on the project. The advisory board will meet twice annually to review professional development, curriculum materials, and the evaluation results. The board will produce a short report after each meeting to help guide the project. The \$ [REDACTED] cost combines pay for two full days of engagement and a \$ [REDACTED] allowance for travel.

Lorinda Rice (effort = 16.67% in years 1-5) from Lincoln Public Schools (LPS) will be hired under a professional service contract to provide essential services to the project. Her salary will be \$ [REDACTED] in year 1. Her responsibilities will be to develop professional development materials, work with the Advisory Board, conduct observations, provide teacher feedback, and collaborate with publication/dissemination efforts.

UNL has/will follow the procedures for procurement under 2 CFR 200.317-200.326.

**Videography**

\$ [REDACTED] is estimated in year 1 to cover costs of videography. 100 hours annually at \$ [REDACTED] per hour. The team will use videos to document classroom practices. Videos will be shared as part of



the dissemination activities and will support replication. The project website will make monthly video podcasts sharing ongoing progress, best practices, and project evaluation results.

### **Server Space**

\$[REDACTED] is estimated per year to cover costs of digital server storage for the project.

### **MAP Academy**

\$[REDACTED] is requested in year 1 to support the Nebraska Academy for Methodology, Analytics & Psychometrics (MAP Academy). The MAP Academy is a Service Center at the University of Nebraska–Lincoln, housed within the Nebraska Center for Research on Children, Youth, Families and Schools (CYFS). Dr. HyeonJin Yoon is MAP Academy personnel and will be the primary contact for the project. MAP Academy emphasizes applied, field-relevant research, and supports statistics and methodology associated with generating and translating knowledge. MAP Academy provide methodological guidance on how to set up and execute accountability projects.

### **Facilities & Administrative Cost**

The sponsor limits F&A costs to 8% for this proposal.

**Sum of direct costs (Y**

**Sum of indirect costs**

**Total cost of Year 1:**

### **Budget Justification**

#### **Year 2**

#### **Personnel - \$[REDACTED]**

Dr. Guy Trainin, PI, (effort = 20% in years 1-5; \$[REDACTED] salary in year 1) will oversee all project activities, develop materials, lead recruitment, work with the Advisory Board, manage the relationship with schools, conduct observations, contribute to data analysis, and lead publication/dissemination efforts. As the PI, Dr. Trainin will be responsible for overall project management, implementation, timelines, and meeting milestones.

Kimberly D'Adamo, Co-PI, (effort = 16.67% in years 1-5; \$[REDACTED] salary in year 2) will develop professional development materials, work with the Advisory Board, conduct observations, provide teacher feedback, and collaborate with publication/dissemination efforts.

HyeonJin Yoon, Co-PI, (effort = 15% in years 1-5; \$[REDACTED] salary in year 2; see Other Direct Costs below for justification and Dr. Yoon's time on the project) will be the MAP Academy personnel and will assist in the design and evaluation of the proposal and in evaluating outcomes of the project.

TBD, Project Coordinator, (effort = 50% in years 1-5; \$[REDACTED] salary in year 2) will support professional learning development, manage iterations, lead data collection, contribute to data analysis, and assist with publication/dissemination efforts. The project coordinator will supervise the graduate assistants.

TBD, GRA, (effort = 49% in years 1-5; \$[REDACTED] salary in year 2) will assist in developing professional learning materials and assessments, assisting with day-to-day grant management, assisting with data collection, and assisting with preliminary data analysis.

TBD, GRA, (effort = 49% in years 1-5; \$[REDACTED] salary in year 2) will assist in developing professional learning materials and assessments, assisting with day-to-day grant management, assisting with data collection, and assisting with preliminary data analysis.

TBD, GRA, (effort = 49% in years 1-5; \$[REDACTED] salary in year 2) will work Co-PI Yoon who will serve as the evaluation lead, assist in creating and monitoring assessments, assisting with data collection and management, and participate in preliminary data analysis and data reporting.

A 2% cost of living increase has been applied to all salaries in years 2.

### Benefits - \$[REDACTED]

Personnel benefits are estimated at the rates shown below. The actual cost of benefits for each person will be charged to the project.

Fringe Benefit Estimates			
Base Salary	[REDACTED]	Graduate Students*	See below
Base Salary			

\*GRA benefits include tuition remission and health insurance. Health insurance is estimated at \$[REDACTED] per GRA in year 2, with a 12% increase in subsequent years. Tuition remission is estimated at \$[REDACTED] per GRA in year 2, with a 2% increase in subsequent years.

### Travel - \$[REDACTED]

#### *Domestic*

\$[REDACTED] is estimated for travel each year to cover costs of the PI and three Co-PIs to travel to New York City, New York to share project findings and products developed.

#### **Travel expenses to New York estimated at \$[REDACTED] per person (4 people total)**

Airfare: Lincoln, NE to New York, NY  
Hotel (3 nights)  
Meal Allowance  
Ground Transportation

[REDACTED]

\$[REDACTED] is estimated for travel each year to cover costs of the PI visiting school sites across Nebraska.

#### **Travel expenses to local school sites estimated a**

Mileage Reimbursement  
Meal Allowance

[REDACTED]



### Supplies

Costs are estimated at \$[REDACTED] for year 2 to cover basic supplies needed to complete the project including art supplies, printing of manuals, materials for the advisory group.

### Other Direct Costs

#### Participant Support Costs

A total of \$[REDACTED] is requested to cover participant support costs in year 2 for teachers, museum educators, teaching artists, administrators, teacher training supplies for classrooms, all participants NAEA membership costs, and university fees.

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Other:

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Estimates of t

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Estimates of

Stipends:

### Consultants/Contracts

\$[REDACTED] is estimated for consultants in year 2 to cover the costs of an advisory panel. The panel will contain 4 arts education experts and will receive \$[REDACTED] for their effort on the project. The advisory board will meet twice annually to review professional development, curriculum materials, and the evaluation results. The board will produce a short report after each meeting to help guide the project. The \$[REDACTED] cost combines pay for two full days of engagement and a \$[REDACTED] allowance for travel.

Lorinda Rice (effort = 16.67% in years 1-5) from Lincoln Public Schools (LPS) will be hired under a professional service contract to provide essential services to the project. Her salary will be \$[REDACTED] in year 2. Her responsibilities will be to develop professional development materials, work with the Advisory Board, conduct observations, provide teacher feedback, and collaborate with publication/dissemination efforts.

UNL has/will follow the procedures for procurement under 2 CFR 200.317-200.326.

### **Videography**

\$[REDACTED] is estimated in year 1 to cover costs of videography. 100 hours annually at \$[REDACTED] per hour. The team will use videos to document classroom practices. Videos will be shared as part of the dissemination activities and will support replication. The project website will make monthly video podcasts sharing ongoing progress, best practices, and project evaluation results.

### **Server Space**

\$[REDACTED] is estimated per year to cover costs of digital server storage for the project.

### **MAP Academy**

\$[REDACTED] is requested in year 2 to support the Nebraska Academy for Methodology, Analytics & Psychometrics (MAP Academy). The MAP Academy is a Service Center at the University of Nebraska–Lincoln, housed within the Nebraska Center for Research on Children, Youth, Families and Schools (CYFS). Dr. HyeonJin Yoon is MAP Academy personnel and will be the primary contact for the project. MAP Academy emphasizes applied, field-relevant research, and supports statistics and methodology associated with generating and translating knowledge. MAP Academy provide methodological guidance on how to set up and execute accountability projects.

### **Facilities & Administrative Cost**

The sponsor limits F&A costs to 8% for this proposal.

**Sum of direct costs (Year 2):** \$[REDACTED]

**Sum of indirect costs (Year 2):** \$[REDACTED]

**Total cost of Year 2:** \$[REDACTED]

### **Budget Justification Year 3**

#### **Personnel - \$[REDACTED]**

Dr. Guy Trainin, PI, (effort = 20% in years 1-5; \$[REDACTED] salary in year 3) will oversee all project activities, develop materials, lead recruitment, work with the Advisory Board, manage the relationship with schools, conduct observations, contribute to data analysis, and lead publication/dissemination efforts. As the PI, Dr. Trainin will be responsible for overall project management, implementation, timelines, and meeting milestones.

Kimberly D'Adamo, Co-PI, (effort = 16.67% in years 1-5; \$[REDACTED] salary in year 3) will develop professional development materials, work with the Advisory Board, conduct observations, provide teacher feedback, and collaborate with publication/dissemination efforts.

HyeonJin Yoon, Co-PI, (effort = 15% in years 1-5; \$[REDACTED] salary in year 3) see Other Direct Costs below for justification and Dr. Yoon's time on the project) will be the MAP Academy personnel and will assist in the design and evaluation of the proposal and in evaluating outcomes of the project.

TBD, Project Coordinator, (effort = 50% in years 1-5; \$[REDACTED] salary in year 3) will support professional learning development, manage iterations, lead data collection, contribute to data analysis, and assist with publication/dissemination efforts. The project coordinator will supervise the graduate assistants.

TBD, GRA, (effort = 49% in years 1-5; \$[REDACTED] salary in year 3) will assist in developing professional learning materials and assessments, assisting with day-to-day grant management, assisting with data collection, and assisting with preliminary data analysis.

TBD, GRA, (effort = 49% in years 1-5; \$[REDACTED] salary in year 3) will assist in developing professional learning materials and assessments, assisting with day-to-day grant management, assisting with data collection, and assisting with preliminary data analysis.

TBD, GRA, (effort = 49% in years 1-5; \$[REDACTED] salary in year 3) will work Co-PI Yoon who will serve as the evaluation lead, assist in creating and monitoring assessments, assisting with data collection and management, and participate in preliminary data analysis and data reporting.

A 2% cost of living increase has been applied to all salaries in years 3.

#### Benefits - \$[REDACTED]

Personnel benefits are estimated at the rates shown below. The actual cost of benefits for each person will be charged to the project.

Fringe Benefit Estimates			
Base Salary	[REDACTED]	Graduate Students*	See below
Base Salary	[REDACTED]		

\*GRA benefits include tuition remission and health insurance. Health insurance is estimated at \$10,452 per GRA in year 3, with a 12% increase in subsequent years. Tuition remission is estimated at \$22,810 per GRA in year 3, with a 2% increase in subsequent years.

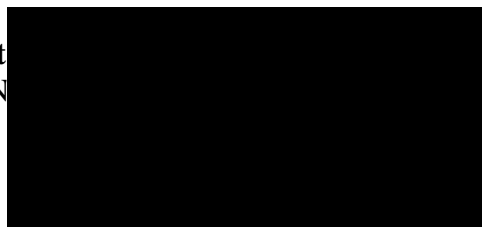
#### Travel - \$[REDACTED]

##### *Domestic*

\$[REDACTED] is estimated for travel each year to cover costs of the PI and three Co-PIs to travel to New York City, New York to share project findings and products developed.

##### **Travel expenses to New York estimated at**

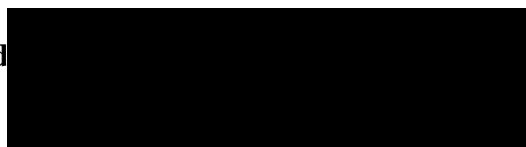
Airfare: Lincoln, NE to New York, NY  
 Hotel (3 nights)  
 Meal Allowance  
 Ground Transportation



\$[REDACTED] is estimated for travel each year to cover costs of the PI visiting school sites across Nebraska.

##### **Travel expenses to local school sites estimated**

Mileage Reimbursement



Meal Allowance

\$21

### **Supplies**

Costs are estimated at \$[REDACTED] for year 3 to cover basic supplies needed to complete the project including art supplies, printing of manuals, materials for the advisory group.

### **Other Direct Costs**

### **Participant Support Costs**

A total of \$[REDACTED] is requested to cover participant support costs in year 3 for teachers, museum educators, teaching artists, administrators, teacher training supplies for classrooms, all participants NAEA membership costs, and university fees.

**Estimates of**  
Other:

**Estimates of**  
Stipends:

**Estimates of**  
Stipends:

**Estimates of**  
Other:

**Estimates of**  
Other:

**Estimates of**  
Stipends:

**Estimates of**  
Stipends:

### **Consultants/Contracts**

\$[REDACTED] is estimated for consultants in year 3 to cover the costs of an advisory panel. The panel will contain 4 arts education experts and will receive \$[REDACTED] for their effort on the project. The advisory board will meet twice annually to review professional development, curriculum materials, and the evaluation results. The board will produce a short report after each meeting to help guide the project. The \$[REDACTED] cost combines pay for two full days of engagement and a \$[REDACTED] allowance for travel.

Lorinda Rice (effort = 16.67% in years 1-5) from Lincoln Public Schools (LPS) will be hired under a professional service contract to provide essential services to the project. Her salary will

be \$ [REDACTED] in year 3. Her responsibilities will be to develop professional development materials, work with the Advisory Board, conduct observations, provide teacher feedback, and collaborate with publication/dissemination efforts.

UNL has/will follow the procedures for procurement under 2 CFR 200.317-200.326.

### **Videography**

\$ [REDACTED] is estimated in year 1 to cover costs of videography. 100 hours annually at \$ [REDACTED] per hour. The team will use videos to document classroom practices. Videos will be shared as part of the dissemination activities and will support replication. The project website will make monthly video podcasts sharing ongoing progress, best practices, and project evaluation results.

### **Server Space**

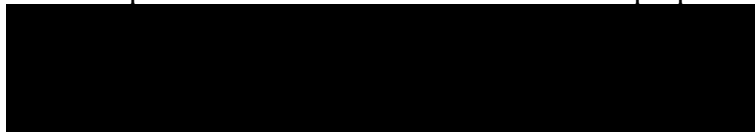
\$ [REDACTED] is estimated per year to cover costs of digital server storage for the project.

### **MAP Academy**

\$ [REDACTED] is requested in year 3 to support the Nebraska Academy for Methodology, Analytics & Psychometrics (MAP Academy). The MAP Academy is a Service Center at the University of Nebraska–Lincoln, housed within the Nebraska Center for Research on Children, Youth, Families and Schools (CYFS). Dr. HyeonJin Yoon is MAP Academy personnel and will be the primary contact for the project. MAP Academy emphasizes applied, field-relevant research, and supports statistics and methodology associated with generating and translating knowledge. MAP Academy provide methodological guidance on how to set up and execute accountability projects.

### **Facilities & Administrative Cost**

The sponsor limits F&A costs to 8% for this proposal.



## **Budget Justification Year 4**

### **Personnel - \$ [REDACTED]**

Dr. Guy Trainin, PI, (effort = 20% in years 1-5; \$ [REDACTED] salary in year 4) will oversee all project activities, develop materials, lead recruitment, work with the Advisory Board, manage the relationship with schools, conduct observations, contribute to data analysis, and lead publication/dissemination efforts. As the PI, Dr. Trainin will be responsible for overall project management, implementation, timelines, and meeting milestones.

Kimberly D'Adamo, Co-PI, (effort = 16.67% in years 1-5; \$ [REDACTED] salary in year 4) will develop professional development materials, work with the Advisory Board, conduct observations, provide teacher feedback, and collaborate with publication/dissemination efforts.

HyeonJin Yoon, Co-PI, (effort = 15% in years 1-5; \$ [REDACTED] salary in year 4) see Other Direct Costs below for justification and Dr. Yoon's time on the project) will be the MAP Academy

personnel and will assist in the design and evaluation of the proposal and in evaluating outcomes of the project.

TBD, Project Coordinator, (effort = 50% in years 1-5; \$[REDACTED] salary in year 4) will support professional learning development, manage iterations, lead data collection, contribute to data analysis, and assist with publication/dissemination efforts. The project coordinator will supervise the graduate assistants.

TBD, GRA, (effort = 49% in years 1-5; \$[REDACTED] salary in year 4) will assist in developing professional learning materials and assessments, assisting with day-to-day grant management, assisting with data collection, and assisting with preliminary data analysis.

TBD, GRA, (effort = 49% in years 1-5; \$[REDACTED] salary in year 4) will assist in developing professional learning materials and assessments, assisting with day-to-day grant management, assisting with data collection, and assisting with preliminary data analysis.

TBD, GRA, (effort = 49% in years 1-5; \$[REDACTED] salary in year 4) will work Co-PI Yoon who will serve as the evaluation lead, assist in creating and monitoring assessments, assisting with data collection and management, and participate in preliminary data analysis and data reporting.

A 2% cost of living increase has been applied to all salaries in year 4.

#### **Benefits - \$[REDACTED]**

Personnel benefits are estimated at the rates shown below. The actual cost of benefits for each person will be charged to the project.

Fringe Benefit Estimates			
Base Salary	[REDACTED]	Graduate Students*	See below
Base Salary			

\*GRA benefits include tuition remission and health insurance. Health insurance is estimated at \$11,706 per GRA in year 4, with a 12% increase in subsequent years. Tuition remission is estimated at \$23,266 per GRA in year 4, with a 2% increase in subsequent years.

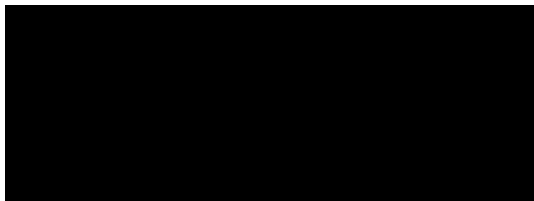
#### **Travel - \$[REDACTED]**

##### ***Domestic***

\$[REDACTED] is estimated for travel each year to cover costs of the PI and three Co-PIs to travel to New York City, New York to share project findings and products developed.

##### **Travel expenses to New York estimated**

Airfare: Lincoln, NE to New York,  
Hotel (3 nights)  
Meal Allowance  
Ground Transportation



\$[REDACTED] is estimated for travel each year to cover costs of the PI visiting school sites across Nebraska.

**Travel expenses to local school sites estimate**

Mileage Reimbursement

Meal Allowance



**Supplies**

Costs are estimated at \$[REDACTED] for year 4 to cover basic supplies needed to complete the project including art supplies, printing of manuals, materials for the advisory group.

**Other Direct Costs**

**Participant Support Costs**

A total of \$[REDACTED] is requested to cover participant support costs in year 3 for teachers, museum educators, teaching artists, administrators, teacher training supplies for classrooms, all participants NAEA membership costs, and university fees.

**Estimates o**

Other:

**Estimates o**

Stipends:

**Estimates o**

Stipends:

**Estimates o**

Other:

**Estimates o**

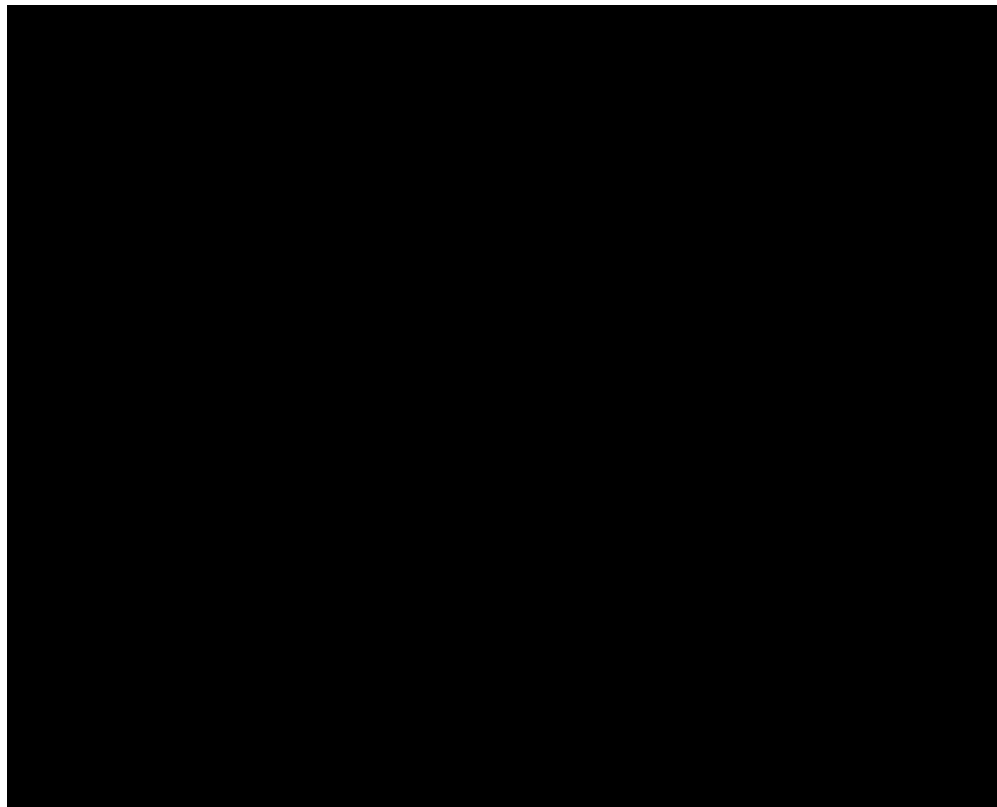
Other:

**Estimates o**

Stipends:

**Estimates o**

Stipends:



**Consultants/Contracts**

\$[REDACTED] is estimated for consultants in year 4 to cover the costs of an advisory panel. The panel will contain 4 arts education experts and will receive \$[REDACTED] for their effort on the project. The advisory board will meet twice annually to review professional development, curriculum materials, and the evaluation results. The board will produce a short report after each meeting to

help guide the project. The \$[REDACTED] cost combines pay for two full days of engagement and a \$[REDACTED] allowance for travel.

Lorinda Rice (effort = 16.67% in years 1-5) from Lincoln Public Schools (LPS) will be hired under a professional service contract to provide essential services to the project. Her salary will be \$[REDACTED] in year 4. Her responsibilities will be to develop professional development materials, work with the Advisory Board, conduct observations, provide teacher feedback, and collaborate with publication/dissemination efforts.

UNL has/will follow the procedures for procurement under 2 CFR 200.317-200.326.

### **Videography**

\$[REDACTED] is estimated in year 1 to cover costs of videography. 100 hours annually at \$[REDACTED] per hour. The team will use videos to document classroom practices. Videos will be shared as part of the dissemination activities and will support replication. The project website will make monthly video podcasts sharing ongoing progress, best practices, and project evaluation results.

### **Server Space**

\$[REDACTED] is estimated per year to cover costs of digital server storage for the project.

### **MAP Academy**

\$[REDACTED] is requested in year 4 to support the Nebraska Academy for Methodology, Analytics & Psychometrics (MAP Academy). The MAP Academy is a Service Center at the University of Nebraska–Lincoln, housed within the Nebraska Center for Research on Children, Youth, Families and Schools (CYFS). Dr. HyeonJin Yoon is MAP Academy personnel and will be the primary contact for the project. MAP Academy emphasizes applied, field-relevant research, and supports statistics and methodology associated with generating and translating knowledge. MAP Academy provide methodological guidance on how to set up and execute accountability projects.

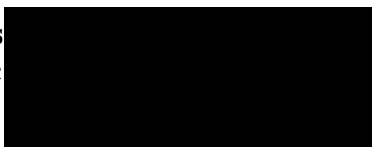
### **Facilities & Administrative Cost**

The sponsor limits F&A costs to 8% for this proposal.

Sum of direct cos

Sum of indirect c

Total cost of Yea



## **Budget Justification Year 5**

### **Personnel - \$[REDACTED]**

Dr. Guy Trainin, PI, (effort = 20% in years 1-5; \$[REDACTED] salary in year 5) will oversee all project activities, develop materials, lead recruitment, work with the Advisory Board, manage the relationship with schools, conduct observations, contribute to data analysis, and lead publication/dissemination efforts. As the PI, Dr. Trainin will be responsible for overall project management, implementation, timelines, and meeting milestones.



Kimberly D'Adamo, Co-PI, (effort = 16.67% in years 1-5; [REDACTED] salary in year 5) will develop professional development materials, work with the Advisory Board, conduct observations, provide teacher feedback, and collaborate with publication/dissemination efforts.

HyeonJin Yoon, Co-PI, (effort = 15% in years 1-5; \$[REDACTED] salary in year 5; see Other Direct Costs below for justification and Dr. Yoon's time on the project) will be the MAP Academy personnel and will assist in the design and evaluation of the proposal and in evaluating outcomes of the project.

TBD, Project Coordinator, (effort = 50% in years 1-5; \$[REDACTED] salary in year 5) will support professional learning development, manage iterations, lead data collection, contribute to data analysis, and assist with publication/dissemination efforts. The project coordinator will supervise the graduate assistants.

TBD, GRA, (effort = 49% in years 1-5; \$[REDACTED] salary in year 5) will assist in developing professional learning materials and assessments, assisting with day-to-day grant management, assisting with data collection, and assisting with preliminary data analysis.

TBD, GRA, (effort = 49% in years 1-5; \$[REDACTED] salary in year 5) will assist in developing professional learning materials and assessments, assisting with day-to-day grant management, assisting with data collection, and assisting with preliminary data analysis.

TBD, GRA, (effort = 49% in years 1-5; \$[REDACTED] salary in year 5) will work Co-PI Yoon who will serve as the evaluation lead, assist in creating and monitoring assessments, assisting with data collection and management, and participate in preliminary data analysis and data reporting.

A 2% cost of living increase has been applied to all salaries in year 5.

#### **Benefits - \$[REDACTED]**

Personnel benefits are estimated at the rates shown below. The actual cost of benefits for each person will be charged to the project.

Fringe Benefit Estimates			
Base Salary	[REDACTED]	Graduate Students*	See below
Base Salary	[REDACTED]		

\*GRA benefits include tuition remission and health insurance. Health insurance is estimated at \$13,110 per GRA in year 5. Tuition remission is estimated at \$23,731 per GRA in year 5.

#### **Travel - \$[REDACTED]**

##### ***Domestic***

\$[REDACTED] is estimated for travel each year to cover costs of the PI and three Co-PIs to travel to New York City, New York to share project findings and products developed.

**Travel expenses to New York estimated at \$[REDACTED]**

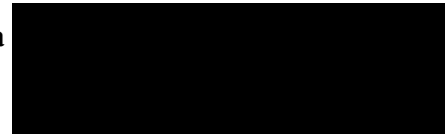
Airfare: Lincoln, NE to New York, NY

Hotel (3 nights)  
Meal Allowance  
Ground Transportation



\$[REDACTED] is estimated for travel each year to cover costs of the PI visiting school sites across Nebraska.

**Travel expenses to local school sites estimated a**  
Mileage Reimbursement  
Meal Allowance



### **Supplies**

Costs are estimated at \$[REDACTED] for year 5 to cover basic supplies needed to complete the project including art supplies, printing of manuals, materials for the advisory group.

### **Other Direct Costs**

#### **Consultants/Contracts**

\$[REDACTED] is estimated for consultants in year 5 to cover the costs of an advisory panel. The panel will contain 4 arts education experts and will receive \$[REDACTED] for their effort on the project. The advisory board will meet twice annually to review professional development, curriculum materials, and the evaluation results. The board will produce a short report after each meeting to help guide the project. The \$[REDACTED] cost combines pay for two full days of engagement and a \$[REDACTED] allowance for travel.

Lorinda Rice (effort = 16.67% in years 1-5) from Lincoln Public Schools (LPS) will be hired under a professional service contract to provide essential services to the project. Her salary will be \$[REDACTED] in year 5. Her responsibilities will be to develop professional development materials, work with the Advisory Board, conduct observations, provide teacher feedback, and collaborate with publication/dissemination efforts.

UNL has/will follow the procedures for procurement under 2 CFR 200.317-200.326.

#### **Videography**

\$[REDACTED] is estimated in year 1 to cover costs of videography. 100 hours annually at \$[REDACTED] per hour. The team will use videos to document classroom practices. Videos will be shared as part of the dissemination activities and will support replication. The project website will make monthly video podcasts sharing ongoing progress, best practices, and project evaluation results.

#### **Server Space**

\$[REDACTED] is estimated per year to cover costs of digital server storage for the project.

#### **Conference**

\$[REDACTED] is budgeted in year 5 for all senior personnel members to attend a national conference. Location is TBD.

**MAP Academy**

\$[REDACTED] is requested in year 5 to support the Nebraska Academy for Methodology, Analytics & Psychometrics (MAP Academy). The MAP Academy is a Service Center at the University of Nebraska–Lincoln, housed within the Nebraska Center for Research on Children, Youth, Families and Schools (CYFS). Dr. HyeonJin Yoon is MAP Academy personnel and will be the primary contact for the project. MAP Academy emphasizes applied, field-relevant research, and supports statistics and methodology associated with generating and translating knowledge. MAP Academy provide methodological guidance on how to set up and execute accountability projects.

**Facilities & Administrative Cost**

The sponsor limits F&A costs to 8% for this proposal.

**Sum of direct costs (**

**Sum of indirect costs**

**Total cost of Year 5:**

**Total cost of project: \$**



**U.S. Department of Education**  
**Grant Application Form for Project Objectives and Performance Measures Information**  
See Instructions.

OMB Number: 1894-0017  
Expiration Date: 07/31/2023

**Applicant Information**

**Legal Name:**

Board of Regents, Univ of Nebraska, Univ Nebraska-Lincoln

**1. Project Objective:**

Prepare teacher teams to teach inquiry using the three core themes.

1.a. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
Participation in PD (Completing 75% activities.	GPRA		150 /	200	75.00
1.b. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
Development of all emergent arts integration material/modules (3 in year 1 and 2 in years 2+).	GPRA	5	/		
1.c. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
Increase teacher efficacy in teaching Inquiry with emergent media arts (years 2-5).	PROJECT		30 /	40	75.00
1.d. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
Teacher Mastery of arts-based inquiry through emerging media arts. Lesson plans years 2-4.	PROJECT		16 /	20	80.00
1.e. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
Fidelity to integrated arts teaching using the observation CREDE rubric and teacher logs meeting high quality implementation standards years 2-5.	PROJECT		25 /	40	62.50

PR/Award # S351A210096

**U.S. Department of Education**  
**Grant Application Form for Project Objectives and Performance Measures Information**

**2. Project Objective:**

Increase student engagement and learning through the inquiry process leveraging emerging media arts and contemporary arts practices to organize knowledge and experiences through educator scaffolding and studio thinking.

2.a. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
Student engagement and self-directedness in inquiry projects - Final project completion (per year in years 2-4)	PROJECT		400	/	500 80.00

2.b. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
Student engagement with school - attendance 90% of days or better in spring semesters years 2-5	PROJECT		400	/	500 80.00

2.c. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
Achievement in State test ELA improves years 4-5 (summative evaluation per year)	PROJECT		350	/	500 70.00

2.d. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
Representation of inquiry in Exhibitions of Learning (journals, etc.), scoring at least 3 on Tech EDGE rubric summative in years 4-5	PROJECT		350	/	500 70.00

**3. Project Objective:**

Support students' and teachers' sense of belonging and relevance through culturally responsive Emerging Media Arts pedagogy.

3.a. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
Student Sense of Belonging Anderman, L. H. (2003) will grow by at least .4 SD year 2-4 (numbers per year).	PROJECT		350	/	500 70.00

**U.S. Department of Education**  
**Grant Application Form for Project Objectives and Performance Measures Information**

3.b. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio		%	
Teacher Sense of Belonging Skaalvik, E. M., & Skaalvik, S. (2011) will go up .4 SD.	PROJECT		30	/	40	75.00

**4. Project Objective:**

Create infrastructure to support and sustain arts-based inquiry across the curriculum.

4.a. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
School sites with experience with arts based inquiry through emerging media arts. Interview and focus group	PROJECT	20		/	

4.b. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
Principals supporting arts based inquiry through emerging media arts determined via interviews, focus groups and surveys	PROJECT	10		/	

## INSTRUCTIONS GRANT APPLICATION FORM FOR PROJECT OBJECTIVES AND PERFORMANCE MEASURES INFORMATION

### PURPOSE

Applicants must submit a **GRANT APPLICATION FORM FOR PROJECT OBJECTIVES AND PERFORMANCE MEASURES INFORMATION** via Grants.gov or in G5 when instructed to submit applications in G5. This form collects project objectives and quantitative and/or qualitative performance measures at the time of application submission for the purpose of automatically prepopulating this information into the U.S. Department of Education's (ED) automated Grant Performance Report form (ED 524B), which is completed by ED grantees prior to the awarding of continuation grants. Additionally, this information will prepopulate into ED's automated ED 524B that may be required by program offices of grant recipients that are awarded front loaded grants for their entire multi-year project up-front in a single grant award, and will also be prepopulated into ED's automated ED 524B for those grant recipients that are required to use the ED 524B to submit their final performance reports.

### GENERAL INSTRUCTIONS

#### Applicant Information

- **Legal Name:** The legal name of the applicant that will undertake the assistance activity will prepopulate from the Application Form for Federal Assistance (SF 424 Form). This is the organization that has registered with the System for Award Management (SAM). Information on registering with SAM may be obtained by visiting [www.Grants.gov](http://www.Grants.gov).

#### Project Objectives Information and Related Performance Measures Data

Your grant application establishes project objectives stating what you hope to achieve with your funded grant project. Generally, one or more performance measures are also established for each project objective that will serve to demonstrate whether you have met or are making progress towards meeting each project objective.

- **Project Objective:** Enter each project objective that is included in your grant application. When completing this form in Grants.gov, a maximum of 26 project objectives may be entered. Only one project objective should be entered per row. Project objectives should be numbered sequentially, i.e., 1., 2., 3., etc. If applicable, project objectives may be entered for each project year; however, the year to which the project objective applies must be clearly identified as is presented in the following examples:
  1. **Year 1.** Provide two hour training to teachers in the Boston school district that focuses on improving test scores.
  2. **Year 2.** Provide two hour training to teachers in the Washington D.C. school district that focuses on improving test scores.
- **Performance Measure:** For each project objective, enter each associated quantitative and/or qualitative performance measure. When completing this form in Grants.gov, a maximum of 26 quantitative and/or qualitative performance measures may be entered. There may be multiple quantitative and/or qualitative performance measures associated with each project objective. Enter only one quantitative or qualitative performance measure per row. Each quantitative or qualitative performance measure that is associated with a particular project objective should be labeled using an alpha indicator. Example: The first quantitative or qualitative performance measure associated with project objective "1" should be labeled "1.a.," the second quantitative or qualitative performance measure for project objective "1" should be labeled "1.b.," etc. If applicable, quantitative and/or qualitative performance measures may be entered for each project year; however, the year to which the quantitative and/or qualitative performance measures apply must be clearly identified as is presented in the following examples:

- 1.a. **Year 1.** By the end of year one, 125 teachers in the Boston school district will receive a two hour training program that focuses on improving test scores.
- 2.a. **Year 2.** By the end of year two, 125 teachers in the Washington D.C. school district will receive a two hour training program that focuses on improving test scores.

- **Measure Type:** For each performance measure, select the appropriate type of performance measure from the drop down menu. There are two types of measures that **ED** may have established for the grant program:

1. **GPRA:** Measures established for reporting to Congress under the Government Performance and Results Act; and

2. **PROGRAM:** Measures established by the program office for the particular grant competition.

In addition, you will be required to report on any project-specific performance measures (**PROJECT**) that you established in your grant application to meet your project objectives.

In the **Measure Type** field, select one (1) of the following measure types: **GPRA; PROGRAM; or PROJECT.**

- **Quantitative Target Data:** For quantitative performance measures with established quantitative targets, provide the target you established for meeting each performance measure. Only quantitative (numeric) data should be entered in the Target boxes. If the collection of quantitative data is not appropriate for a particular performance measure (i.e., for **qualitative** performance measures), please leave the target data boxes blank.

The Target Data boxes are divided into three columns: **Raw Number; Ratio, and Percentage (%)**.

For performance measures that are stated in terms of a single number (e.g., the number of workshops that will be conducted or the number of students that will be served), the target data should be entered as a single number in the **Raw Number column** (e.g., **10** workshops or **80** students). Please leave the **Ratio and Percentage (%) columns** blank.

For performance measures that are stated in terms of a percentage (e.g., percentage of students that attain proficiency), complete the **Ratio column**, and leave the **Raw Number and Percentage (%) columns** blank. The **Percentage (%)** will automatically calculate based on the entered ratio. In the **Ratio column** (e.g., **80/100**), the numerator represents the numerical target (e.g., the number of students that are expected to attain proficiency), and the denominator represents the universe (e.g., all students served).





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

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

Name of Institution/Organization

Board of Regents, Univ of Nebraska, Univ Nebraska-Lincoln

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 approved indirect cost rate agreement? ☒ Yes ☐ No

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

Period Covered by the Indirect Cost Rate Agreement: From: 07/01/2018 To: 06/30/2021 (mm/dd/yyyy)

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

The Indirect Cost Rate is 8.00%.

(3) If this is your first Federal grant, and you do not have an approved indirect cost rate agreement, are not a State, Local government or Indian Tribe, and are not funded under a training rate program or a restricted rate program, do you want to use the de minimis rate of 10% of MTDC? ☐ Yes ☐ No If yes, you must comply with the requirements of 2 CFR § 200.414(f).

(4) If you do not have an approved indirect cost rate agreement, do you want to use the temporary rate of 10% of budgeted salaries and wages? ☐ Yes ☐ No If yes, you must submit a proposed indirect cost rate agreement within 90 days after the date your grant is awarded, as required by 34 CFR § 75.560.

(5) For Restricted Rate Programs (check one) -- Are you using a restricted indirect cost rate that:

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

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

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

PR/Award # S351A210006

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Name of Institution/Organization	Applicants requesting funding for only one year should complete the column under "Project Year 1." Applicants requesting funding for multi-year grants should complete all applicable columns. Please read all instructions before completing form.	
Board of Regents, Univ of Nebraska, Univ Nebraska-Lincoln		

**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)**

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Name of Institution/Organization <div style="border: 1px solid black; padding: 2px;">Board of Regents, Univ of Nebraska, Univ Nebraska-Lincoln</div>	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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# DISCLOSURE OF LOBBYING ACTIVITIES

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

OMB Number: 4040-0013

Expiration Date: 02/28/2022

<b>1. * Type of Federal Action:</b> <input type="checkbox"/> a. contract <input checked="" type="checkbox"/> b. grant <input type="checkbox"/> c. cooperative agreement <input type="checkbox"/> d. loan <input type="checkbox"/> e. loan guarantee <input type="checkbox"/> f. loan insurance	<b>2. * Status of Federal Action:</b> <input type="checkbox"/> a. bid/offer/application <input checked="" type="checkbox"/> b. initial award <input type="checkbox"/> c. post-award	<b>3. * Report Type:</b> <input checked="" type="checkbox"/> a. initial filing <input type="checkbox"/> b. material change
<b>4. Name and Address of Reporting Entity:</b> <input checked="" type="checkbox"/> Prime <input type="checkbox"/> SubAwardee * Name: Board of Regents, Univ of Nebraska, Univ of Nebraska-Lincoln * Street 1: 151 Prem S. Paul Research Center    Street 2: 2200 Vine Street * City: Lincoln    State: NE: Nebraska    Zip: 68583-0861 Congressional District, if known: NE-001		
<b>5. If Reporting Entity in No.4 is Subawardee, Enter Name and Address of Prime:</b>		
<b>6. * Federal Department/Agency:</b> Department of Justice		<b>7. * Federal Program Name/Description:</b> Arts in Education CFDA Number, if applicable: 84.351
<b>8. Federal Action Number, if known:</b> 		<b>9. Award Amount, if known:</b> \$
<b>10. a. Name and Address of Lobbying Registrant:</b> Prefix:    * First Name: n/a    Middle Name: * Last Name: n/a    Suffix: * Street 1: n/a    Street 2: * City: n/a    State:    Zip:		
<b>b. Individual Performing Services</b> (including address if different from No. 10a) Prefix:    * First Name: n/a    Middle Name: * Last Name: n/a    Suffix: * Street 1: n/a    Street 2: * City: n/a    State:    Zip:		
<b>11.</b> Information requested through this form is authorized by title 31 U.S.C. section 1352. This disclosure of lobbying activities is a material representation of fact upon which reliance was placed by the tier above when the transaction was made or entered into. This disclosure is required pursuant to 31 U.S.C. 1352. This information will be reported to the Congress semi-annually and will be available for public inspection. Any person who fails to file the required disclosure shall be subject to a civil penalty of not less than \$10,000 and not more than \$100,000 for each such failure.  * Signature: Suzan G Lund * Name: Prefix:    * First Name: Suzan    Middle Name: G. * Last Name: Lund    Suffix: Title: Associate Director, Sponsored Programs    Telephone No.:    Date: 04/15/2021		
<b>Federal Use Only:</b>		Authorized for Local Reproduction Standard Form - LLL (Rev. 7-97)