

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 # S351A210099

Grants.gov Tracking#: GRANT13347902

OMB No. 1894-0006 , Expiration Date:

Closing Date: Apr 15, 2021

PR/Award # S351A210099

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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:

Cleveland Play House

5a. Federal Entity Identifier:

5b. Federal Award Identifier:

NA

State Use Only:

6. Date Received by State:

7. State Application Identifier:

8. APPLICANT INFORMATION:

* a. Legal Name:

Cleveland Play House

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

* c. Organizational DUNS:

d. Address:

* Street1:

1901 E. 13th Street

Street2:

Suite 200

* City:

Cleveland

County/Parish:

Cuyahoga County

* State:

OH: Ohio

Province:

* Country:

USA: UNITED STATES

* Zip / Postal Code:

441143542

e. Organizational Unit:

Department Name:

Division Name:

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

Prefix:

Ms.

* First Name:

Pamela

Middle Name:

* Last Name:

DiPasquale

Suffix:

Title:

Director of Education & Artistic Strategies

Organizational Affiliation:

Cleveland Play House

* Telephone Number:

Fax Number:

* Email:

PR/Award # S351A210099

Page e3

Application for Federal Assistance SF-424

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

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

Type of Applicant 2: Select Applicant Type:

Type of Applicant 3: Select Applicant Type:

* Other (specify):

* 10. Name of Federal Agency:

Department of Education

11. Catalog of Federal Domestic Assistance Number:

84.351

CFDA Title:

Arts in Education

* 12. Funding Opportunity Number:

ED-GRANTS-011521-003

* Title:

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

13. Competition Identification Number:

84-351A2021-1

Title:

Assistance for Arts Education (AAE) Program 84.351A

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

1235-Project Locations.pdf

Add Attachment

Delete Attachment

View Attachment

* 15. Descriptive Title of Applicant's Project:

CARE-ing Communities, Theatre and Resilience

Attach supporting documents as specified in agency instructions.

Add Attachments

Delete Attachments

View Attachments

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

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

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

* a. Federal

* b. Applicant

* c. State

* d. Local

* e. Other

* f. Program Income

* g. TOTAL

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

If "Yes", provide explanation and attach

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

☒ ** I AGREE

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

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

Cleveland, Ohio

Cleveland Metropolitan School District

Kenneth W. Clement Boys' Leadership Academy (OH-011)

Robert H. Jamison School (OH-011)

Wilbur Wright Elementary School (OH-009)

Las Vegas, Nevada

Clark County School District

Mary & Zel Lowman Elementary (NV-001)

Jerome Mack Middle School (NV-001)

J E Manch Elementary School (NV-004)

Western New York

Cheektowaga Schools

Woodrow Wilson Elementary School (NY-026)

Theodore Roosevelt Elementary (NY-026)

John F. Kennedy Middle School (NY-026)

Cleveland Hill School District

Cleveland Hill Schools (NY-026)

Maryvale School District

Maryvale Primary School (NY-026)

Maryvale Intermediate School (NY-026)

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John F. Kennedy Middle School (NY-026)

Cleveland Hill School District

Cleveland Hill Schools (NY-026)

Maryvale School District

Maryvale Primary School (NY-026)

Maryvale Intermediate School (NY-026)

NOTICE TO ALL APPLICANTS

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

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

To Whom Does This Provision Apply?

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

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

What Does This Provision Require?

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

be discussed in connection with related topics in the application.

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

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

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

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

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

Estimated Burden Statement for GEPA Requirements

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

Optional - You may attach 1 file to this page.

1237-Section 427 Statement.pdf

Add Attachment

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Section 427 Statement

Cleveland Play Houses (CPH) recognizes the value of diversity and the benefits of fostering an inclusive learning and work environment. All employees should strive to create and support a work environment representative of the families and children we serve. Diversity represents those human qualities that are different from our own and outside the groups to which we personally belong. Diversity incorporates the primary characteristics of age, ethnicity, gender, gender identity, physical abilities and challenges, race, and sexual orientation. Diversity dimensions also include educational background, geographic location, parental status, military experience, religious beliefs, socioeconomic status, and political affiliation, among others.

As a partner to Cleveland Metropolitan School District (CMSD), CPH follows all access and inclusion guidelines for students set forth by the school district, which are outlined below. CPH will work with new school district partners in this project to assure that similar protocols are in place to ensure all students have equal access to programming.

Special Education is a continuum of services and supports designed for children with disabilities. Our success as educators is measured against the achievement of all children entrusted to our care. The mission of Special Education in the Cleveland Metropolitan School District is to ensure the provision of appropriate services and supports to all children with special needs and their families, in every school, so that all students graduate from high school prepared for college, careers, and fulfilling independent lives.

Research confirms that the most effective schools are those that design a system of integrated service delivery models that provide targeted interventions, access to rigorous curriculum, social-emotional learning, and positive behavioral supports for both general and special populations.

Through teamwork, collaborative problem-solving, a focus on student learning, and a belief that all children have a right to quality education, we will ensure educational opportunity for all.

What does Special Education look like in CMSD?

All Students Receive specialized instruction in their Least Restrictive Environment.

Every CMSD school provides special education and related services.

CMSD provides programming for all students regardless of need.

For students with mild to moderate learning or behavioral needs, all CMSD schools provide a full continuum of services. Depending on the child's needs and his/her Least Restrictive Environment (LRE), he or she may receive services in the regular education classroom with accommodations and supports, or in a small-group resource room setting for some subjects, or in a single classroom environment for all core subjects.

All CMSD schools have access to speech and language pathology, occupational therapy, physical therapy, audiology, and orientation & mobility services. CMSD also offers specialized classes within schools in every region of the city for specific and/or significant needs, including emotional/behavioral disorders, orthopedic impairments, autism, deafness/hearing impairment, visual impairment, and multiple disabilities.

All CMSD schools provide a full continuum of services for students with mild to moderate learning and behavioral issues. Depending on the child's needs, he or she may receive instruction in the regular education classroom with accommodations and supports, or in a small-group resource room setting for some subjects, or in a single classroom environment for all core subjects. The goal is to provide students with disabilities with access to the general education

curriculum and to prepare them for college and careers. All CMSD schools have access to speech/language pathology, occupational therapy, physical therapy, audiology, and orientation/mobility services.

CMSD also offers specialized classes within schools in every region of the city for specific and/or significant needs.

If an IEP team determines that a student with special needs is eligible for transportation as a related service, the District will transport the student to the school nearest to his/her home that can provide the appropriate services as outlined in his/her IEP. A family may choose a program in a school other than the one that is nearest to their home; however, the District may not be able to provide transportation services. If high school students live more than a half-mile from school, CMSD helps by paying for transportation through the Greater Cleveland Regional Transit Authority for all students, including those with disabilities who may not have transportation as a related service in their IEPs.

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

Cleveland Play House

* PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE

Prefix: Mr. * First Name: Jeff Middle Name:
* Last Name: Ryder Suffix:
* Title: Associate Managing Director

* SIGNATURE: Jeff Ryder

* DATE: 04/15/2021

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

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

1. Project Director:

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

Address:

Street1:	<input type="text" value="1901 E. 13th Street"/>
Street2:	<input type="text" value="Suite 200"/>
City:	<input type="text" value="Cleveland"/>
County:	<input type="text" value="Cuyahoga"/>
State:	<input type="text" value="OH: Ohio"/>
Zip Code:	<input type="text" value="441143507"/>
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:

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

Add Attachment

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For Data Collected from Educators, Parents, and Adult Audience Members

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

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

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

For Data Collected from Students

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

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

Abstract

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

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

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

You may now Close the Form

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

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[View Attachment](#)

ABSTRACT: Cleveland Play House (CPH) in partnership with Cleveland Metropolitan School District (CMSD)- OH; Cheektowaga-Sloan UFSD- NY; Cleveland Hill Union Free Schools- NY; Maryvale School District- NY; and Clark County School District-NV, will develop a web of interlocking program components designed to wrap communities with creative-based support systems. *CARE-ing Communities, Theatre and Resilience* will strengthen and expand community and national outreach; support comprehensive professional development; infuse art therapy practices into the development and dissemination of all curricula, family events, professional development, and art works; and **reduce and mitigate the lasting, detrimental effects of Adverse Childhood Experiences prevalent in communities across the country through an empower action model that can be sustained and replicated.**

CPH, Baldwin Wallace University, MetroHealth Institute of H.O.P.E., and five school districts will work in collaboration to create materials that utilize Universal Design for Learning principles, provide English to Spanish Translation, and can be accessed remotely, in-person, or streamed. Expected outcomes include building student resilience; creating positive environments for student well-being; teaching skills that help families handle stress, manage emotions, and tackle everyday challenges; connecting youth to caring adults and mentors; promote social norms that protect against violence and adversity; and reduce the stigma of trauma. The evaluation will take a developmental approach and will build a comparative case study of systems change in five communities over the course of the funding. Goals include (1) creating automated systems for sharing rapid feedback; (2) facilitating timely conversations about progress toward goals and objectives; (3) capturing progress in implementation and outcomes for dissemination within local communities and the field of arts education; (4) produce more generalizable knowledge about how and why particular aspects of the program work or fail to work.

Project Narrative File(s)

* **Mandatory Project Narrative File Filename:**

[Add Mandatory Project Narrative File](#)

[Delete Mandatory Project Narrative File](#)

[View Mandatory Project Narrative File](#)

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

[Add Optional Project Narrative File](#)

[Delete Optional Project Narrative File](#)

[View Optional Project Narrative File](#)

Grantee Name: Cleveland Play House

Grantee Project Name: CARE-ing Communities, Theatre and Resilience

Funding Amount (Proposed five-year total): \$ [REDACTED]

Year One Funding: \$ [REDACTED]

Contact Person: Pamela DiPasquale

Telephone No. [REDACTED]

Email: [REDACTED]

Number of Schools Served: 14 Title One Schools (K-8 grades)

Number of Students Served: 8,765

Number of Teachers Served: 294

Number of Families Served: 10,000

CARE-ing Communities, Theatre and Resilience

Cleveland Play House: CARE-ing Communities, Theatre and Resilience

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Application Narrative

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- v. Quality of Management Plan, page 36
- vi. Quality of Evaluation Plan, page 42

INTRODUCTION AND PRIORITY MATCH: Cleveland Play House (CPH) in partnership with Cleveland Metropolitan School District (CMSD)- OH; Cheektowaga-Sloan UFSD- NY; Cleveland Hill Union Free Schools- NY; Maryvale School District- NY; and Clark County School District-NV, is applying for the Assistance for Arts Education Program to support *CARE-ing Communities, Theatre and Resilience*. Community partnerships with Baldwin Wallace University and MetroHealth Cleveland's Institute for H.O.P.E. will strengthen and expand community and national outreach; support comprehensive professional development for artists and educators; infuse art therapy practices into the development and dissemination of all curricula, family events, professional development and art works; and **reduce and mitigate the lasting, detrimental effects of Adverse Childhood Experiences prevalent in communities across the country through an empower action model that can be sustained and replicated**. The Smith Center will serve as an anchor institution in Las Vegas and St. Luke's Mission of Mercy and Villa Maria College will serve as anchor institutions in Buffalo. Anchor institutions will work in partnership with CPH to advocate, support, disseminate and sustain of *CARE-ing Communities* in their respective regions.

This program will serve 8,765 children and their families. In both CMSD and Clark County School District, 99% of children identify as children disadvantaged by low socio-economic status with 50.65% of children across the three NY communities identifying similarly. Across all five communities, 16.91% of all students identify as children with a disability. 294 educators and 14 teaching artists will have opportunity to earn a graduate certificate in Theatre and Resilience, from Baldwin Wallace University in partnership with CPH.

CARE-ing Communities, Theatre and Resilience meets **Competitive Priority 2** and is an eligible national nonprofit organization. (a) CPH is supported by staff in Ohio, New York and

Nevada and will conduct this program in Cleveland, Greater Buffalo and Las Vegas. (b) CPH has previously demonstrated effectiveness for addressing arts replicable education activities for students disadvantaged by low socio-economic status and students who are children with disabilities through our CARE and CARE-Emotional and Behavioral Disorders (EBD) programs, initially funded through an Arts Education Model Development and Dissemination grant and subsequently expanded through an Assistance for Arts Education Development and Dissemination grant, both funded by the US Department of Education. CARE was evaluated through a randomized control study using multivariate analysis to compare the program and control groups on the outcomes of interest while controlling for any differences at baseline over the course of three years by an independent research and evaluation firm, Philliber Research & Evaluation (Philliber, 2018). The social emotional benefits of CARE were highly valued by program school administrators, and in a year-by-year analysis, there were large improvements in school climate, from an average of 18 percent of students rating school climate highly in the year before the program started, to 41 percent in Year 3. Ratings also improved on personal safety (from 63 to 76 percent) and in self-regulation (from 51 to 84 percent).

CPH also meets **Invitational Priority 1** and will include principles of art therapy across all program activities. As part of the Institute of H.O.P.E., Metro Health Cleveland's Art in Health program embeds visual, performing and therapeutic arts to promote healing, wellness, and increased engagement among patients, families, caregivers and the greater community. Our partnership will capitalize on MetroHealth's expertise in applying therapeutic arts across all aspects of our programming. In addition, CPH will actively recruit and prioritize drama therapists for all open positions associated with this project.

Lead grantee CPH is a nonprofit, Tony-Award winning theatre organization with more than a century of success in providing arts-in-education programming to students and preparing educators to integrate theatre with core school-day curricula to improve achievement among high-need youth. Over the last decade, we have developed a web of programming designed to wrap communities with creative-based support systems by developing inter-locking programs led by artists, educators, community organizers, social workers, and community members.

QUALITY OF PROGRAM DESIGN: The Goals, Objectives, and Outcomes to be Achieved by the Project. The proposed five-year project has five goals: 1) Deepen and strengthen theatre education programs that intentionally *build student resilience through learning skills needed to manage stress*. 2) In partnership with Baldwin Wallace University develop and implement a graduate certificate program, *Theatre and Resilience*, designed to empower and train *educators to create positive environments for student Social and Emotional well-being*. 3) Develop and produce theatrical events and surround programs designed and paired to *teach skills that help parents and youth handle stress, manage emotions, and tackle everyday challenges*. 4) Develop and implement hybrid theatre curriculums to be delivered in an Out-of-School Time learning (OST) setting in order to *connect youth to caring adults and mentors*. 5) Create livestreaming events, public service campaigns and accompanying multi-generational instructional materials and resources that *promote social norms that protect against violence and adversity and reduce the stigma of trauma*.

“Adverse childhood experiences (ACEs) can have lasting, negative effects on health, well-being, and opportunity.” (Center for Disease Control, 2019) ACEs, are potentially traumatic events that occur in childhood (0-17 years) such as experiencing violence, abuse, or neglect;

witnessing violence in the home; and having a family member attempt or die by suicide. (Fellitti et al, 1998) Also included are aspects of the child's environment that can undermine their sense of safety, stability, and bonding such as growing up in a household with substance misuse, mental health problems, or instability due to parental separation or incarceration of a parent, sibling or other member of the household. (National Traumatic Stress Network, 2019)

Trauma changes the architecture of a developing child's brain and physiology. **These changes impair academic efforts. They affect children's memory systems, their ability to think, to organize multiple priorities (executive function)—in other words their ability to learn, particularly literacy skills.** Furthermore, changes in a child's neurobiology often result in a student having difficulty in regulating his/her emotions and reading social cues, which in turn compromise their ability to pay attention, follow directions, work with teachers and make friends with other students. (Kauffman, 2016) ACEs are often the root cause of serious learning disabilities, health problems, social challenges and behavioral problems that impact a child's ability to learn.

Concerns about the COVID-19 pandemic, anxiety and fear of contracting the virus, public health instructions, and measures for confinement and social and physical distancing may be traumatic events. (Pappa et al, 2020) More importantly, they are also likely to increase the risk of multiple traumatic experiences and complex trauma among children and adolescents. (Collin-Vezina et al, 2020) In April 2020, schools were closed in 188 countries. As of June 5, 2020, school closures still affected 134 countries and more than 1.7 billion students around the world. (UNESCO, 2020) Although staying home can be beneficial for a group of children, many of them are at greater risk of experiencing multiple traumas such as physical, sexual and psychological violence, physical and emotional neglect, exposure to inter-parental violence,

social isolation, household stressors and difficulties (e.g., alcoholism, drug addiction, and mental illness of a parent), as well as increased social and financial precarity. (Cenat et al, 2018) Two recent surveys have shown that more than 20% of all-aged children and more than 40% of children under 12 in the United States experienced food insecurity since the beginning of the COVID-19 pandemic. (Bauer, 2020) With weak social security and the loss of hundreds of thousands of jobs in the United States, the pandemic has exacerbated the precariousness of already vulnerable populations and puts thousands of families, children, and adolescents at greater risk of experiencing various forms of interpersonal trauma.

There is nothing new about the presence of children affected by trauma in schools. What is new is our knowledge of the problem's pervasiveness and its effect on school performances. Studies funded by the Center for Disease Control (Feletti et al 1998) and the United States Justice Department (Snyder et al 2006) indicated significant percentages of American students and their families who live in a culture of isolating familial and societal violence including, but not limited to, domestic abuse, rape, homicide, gang violence, drug and alcohol abuse and related violence, physical, emotional, and sexual abuse, mental health issues, and loss due to suicide.

In Cleveland 65.3% of children have experienced one or more ACEs, more than 18% higher than the national average. (Childhood Health and Management Initiative, 2018) Cleveland's children are 5% more likely to witness domestic violence, 10% more likely to face extreme economic hardship or have a family member in jail, and 15% more likely to be the witness of neighborhood violence. Nevada ranks 47th in child well-being, with 62% of Clark County children experiencing one or more Adverse Childhood Experiences. Recent data indicates that 32% of children in Clark County experience substance abuse in the home and 30% have a family member with mental illness. (Clements-Nolle, 2017) In Buffalo, a third of children have seen

someone shot, stabbed or assaulted and suffer post-traumatic stress disorder at a rate three times higher than troops returning from Iraq. (Houseknecht, 2017)

Mitigating ACEs requires addressing factors at all levels of the social ecology- the individual, relational, community and societal levels. According to the research framed by “The Empower Action Mode: A Framework for Preventing Adverse Childhood Experiences by Promoting Health, Equity, and Well-Being Across the Life Span” (Srivastav, 2019), there are cross-cutting factors around the socio-ecological model that buffer the effects of childhood adversity. *CARE-ing Communities, Theatre and Resilience* will utilize the empower action model and focus on the following: (1) Build resilience through learning skills needed to manage stress and nurture children (2) Create positive environments for social and emotional well-being (3) Teach skills to help parents and youth handle stress, manage emotions, and tackle everyday challenges (4) Promote social norms that protect against violence and adversity (5) Connect youth to caring adults and activities.

CARE-ing Communities, Theatre and Resilience will utilize and develop a series of interlocking program components that will work in harmony to address the needs of children and families across our five communities, while equipping each community with teachers, parents, partners and strategies that can continue past the end of the grant date and well into the future. In addition, digital programming, public service campaigns and asynchronous learning materials will be available to stream nationally for years to come.

Component One- CPH teaching artists will implement CARE and CARE-Emotional Behavioral Disorder during the school day to all children in grades K-8 at partner schools across all communities. CARE and CARE-EBD programs were designed to foster social emotional learning (SEL) skills in a trauma-informed environment and reduce the adverse effects of

chronic trauma in all students, while mitigating the disruptive social behavior for students diagnosed with EBD. For districts, schools, teachers and students, CARE and CARE-EBD improve school culture and safety through the use of high-quality digital tools, teacher and teaching artist training and instruction that integrates Theatre, English Language Arts and SEL in trauma-informed classrooms. CARE’s drama-based, differentiated SEL curriculum intentionally incorporates evidence-based literacy activities such as instructional conversations, oral reading, interactive shared reading and culturally relevant literature for students experiencing multiple adverse childhood experiences or chronic trauma leading to EBD. All students are assigned a personal workbook that accompanies and deepens lessons throughout the school year, and are embedded with assessments that aide teachers in tracking student progress. Both programs will be installed in each participating school, with Teaching Artists leading the implementation of curriculum while classroom teachers participating as part of their practicum required for their graduate certificate. At the conclusion of the grant, participating classroom teachers will have all the tools necessary to continue the CARE program without CPH teaching artists present. CARE and CARE-EBD programming will start in January of year one and continue throughout the length of the grant. Students meet once a week for 50-minutes throughout the school year to meet the goals, objectives and outcomes as outlined in table one:

TABLE ONE

Goal: Students will build resilience through learning skills needed to manage stress			
Objectives	Activities	Outputs	Outcomes
Enhance Social Emotional Learning	Ten Unit exemplars that each include four, 50-minute lessons, across three grade levels K-2;3- 5;6-8	At least 80% of students will complete (30) or more CARE classroom sessions annually	Outcomes Specific to Trauma (all evidenced by embedded assessment in CARE classroom work and teacher assessment)–
Foster Self-esteem and self-awareness	(10) Unit exemplars designed specifically for students in self-contained special education classrooms.	At least 80% of students with disabilities will	Improved ability to process verbal/nonverbal communication

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Improve cognitive function	<p>High quality digital tools, such as gaming applications designed and developed to improve student self-regulation and coping skills, theatre and ELA skills;</p> <p>Digital recordings of age-appropriate culturally specific monologues, scenes and vignettes.</p> <p>High quality, on-line tools to assess student achievement in performing, responding, connecting and creating.</p> <p>In classroom CARE centers including student centered digital learning and behavior modification practices</p> <p>Specialized trauma-informed training for teaching artists running the intervention</p> <p>Differentiated learning components for students with disabilities</p>	complete an additional (20) or more CARE self-contained classroom sessions annually	<p>Improved ability to make independent choices</p> <p>Improved ability to set goals, anticipate outcomes and carry out goals</p> <p>Improved ability to transition from one situation to another</p> <p>Reduced behavioral adaptations such as aggression, defiance, withdrawal and hyperactivity</p> <p>Increased student skills related to relating, performing, responding and connecting to artistic work as evidenced by embedded assessment in CARE workbook and teaching artist evaluation</p> <p>Improved perception of peer social emotional competence as evidenced by student survey</p> <p>Fewer school discipline incidents as evidenced by local school data</p> <p>Improved School attendance as evidenced by local school data</p>
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Component Two- In partnership with Baldwin Wallace University, CPH will develop a graduate certificate program for artists and educators in **Theatre and Resilience**. This twelve-credit hybrid program (remote and in-person learning) will include courses in Principles in Trauma Informed Care, Theatre as a Therapeutic Tool and Principals of Drama Therapy, School and Community Resilience and a Teaching Practicum in our established CARE classrooms. Over the course of four years, 294 teachers and 15 teaching artists will participate in the program and receive a graduate certificate. This program will be developed in year one, then implemented in a

continuous improvement model over years 2-5. The program will be offered at Baldwin Wallace after the conclusion of the grant cycle, and will continue to be available to interested teachers and artists.

There are emerging interventions within communities to address these root causes of ACEs including: schools with trauma-informed curriculums; communities synthesizing solutions across agencies and even whole community-oriented strategies. Although these interventions are beginning to show effects on child development and well-being, they are not yet fully articulated, funded, or evaluated and are thus not ready for spread and scale across communities as best practices. **In addition, “there are no postgraduate programs for the systematic education and development of a cadre of trained, skilled professionals to build such ‘whole communities of well-being,’ which will be needed as a precursor to large-scale national implementation to address this social-disease epidemic, or ‘syndemic’ of ACEs.”** (Ford, 2017) This graduate certificate will be among the first in the country to focus on whole communities of well-being, and will become one way to bring this strategy to scale. Educators and Teaching Artists from five different communities will have up to four years to meet the goals, objectives and outcomes as outlined in table two:

TABLE TWO

Goal: Educators will create positive environments for Social and Emotional Well Being			
Objectives	Activities	Outputs	Outcomes
Train educators in cultural awareness in the classroom	Create and offer a 3-credit course as part of a graduate certificate program	At least 75% of enrolled educators complete a course in cultural awareness in the classroom	Educators will be able to incorporate cultural awareness in the classroom as evidenced by supervisor observations during practicum and course portfolio of work.
Train educators to apply trauma-informed care to daily classroom practices	Create and offer a 3-credit course as part of a	At least 75% of enrolled educators complete a course in trauma-	Educators will be able to apply trauma-informed care in the classroom as

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	graduate certificate program	informed care in the classroom.	evidenced by supervisor observations during practicum and course portfolio of work.
Train educators to utilize therapeutic theatre practices in an Out-of-School time setting	Create and offer a 3-credit course as part of a graduate certificate program	At least 75% of enrolled educators complete a course in Therapeutic theatre practices in an Out-of-school time setting	Educators will be able to utilize therapeutic theatre practices in the classroom as evidenced by supervisor observations during practicum and course portfolio of work.
Train educators to strengthen student social emotional learning by delivering the CARE program with fidelity	Create and offer a 3-credit practicum and on-going mentorship with CARE teaching artist as part of a graduate certificate program	At least 75% of enrolled educators complete a comprehensive teaching practicum in their school's CARE classroom	Educators will be able to teach the CARE program with fidelity as evidenced by supervisor observations during practicum.

Component Three- In partnership with MetroHealth's Institute of H.O.P.E. and our five local educational agencies and family participants, CPH will develop a total of eight live or streamed theatrical events with accompanying support and learning groups. In year 2-5, each participating community will be annually invited to two live or live-streamed events, where entire families can attend together and have access to support groups, counseling services and information on how to apply for on-going services.

In addition, a total of 32 "TAKE CARE" educational events and community fairs will be developed and implemented over the course of the grant, with eight being implemented in each community annually in years 2-5. TAKE CARE events will place an emphasis in strategizing self-care activities and resources and provide resources such as family workbooks and tools to manage stress at home. Accompanying Community Fairs, include a wide-variety of health and human services community partners, such as free produce from local foodbanks and free health screenings from local clinics. Included will also be a variety of wellness activities from local business and community arts institutions such yoga classes or cooking demos. Complementary asynchronous learning opportunities will be developed, organized and implemented. "Family-

based programs focus on providing education to families, improving the quality of family relationships, and teaching key family management skills.... These programs view the family as the most influential and malleable context from which to promotes long-lasting behavioral and emotional adjustment among children and youth. These evidence-based programs have such effects because they promote a wide range of effective parent behaviors and diminish child maltreatment and harsh and inconsistent discipline.” (Ford, 2017)

In the commissioning and development of the theatrical events, CPH recognizes that “when families are integrated into the development process as essential and authentic partners, they are far more likely to buy into the outcomes, and as a result, they can be key in disseminating and evaluating the approaches.” (Clark-Vickers et al, 2017) Therefore, for each commissioned theatrical event we will skillfully incorporate voices from each of our communities through in-person and remote interviews and gatherings lead by local staff, anchor institutions and playwrights. In-person and remote workshops at key moments in the theatrical event’s development will be open to community members to provide feedback and insight. At least one play will be fully developed, produced and performed live in Clark County NV and another in Erie County, NY. At least one play will be commissioned for a Spanish speaking audience with English subtitles.

Educational surround programs TAKE CARE and COMMUNITY FAIRS will be developed in partnership with MetroHealth and local educational agencies with the understanding that “viable approaches must be relevant to a given family, and must be perceived as doable, and the family must have the resources to put the recommendations into practice.” (Clark-Vickers et al, 2017) Community Fairs featuring local organizations and resources will accompany all live TAKE CARE events. Asynchronous learning opportunities and family

workbooks with stress management tools will be available. CPH will employ a full-time Community Organizer in each community who will partner with an identified administrative staff person at each participating school and anchor institution, examining community resources and creating all fairs and TAKE CARE surround programming in tandem, so the activities can be sustained and replicated past the end of the grant term. TAKE CARE and COMMUNITY FAIRS will work in concert to meet the goals as outline in table three.

TABLE THREE

Goal: Teaching skills to help parents and youth handle stress, manage emotions, and tackle everyday challenges			
Objectives	Activities	Outputs	Outcomes
Create opportunities for parents to build social connections	Offer two public screenings and/or live performances accompanied by support groups and at each school building annually.	At least 50% of parents and guardians will attend one screening or more annually	Parents can identify their needs and name family members, friend or groups they utilize for support as evidenced by live, anonymous surveys taking in real time, designed to prompt understanding and discussion.
Create educational experiences for parents to increase knowledge of parenting and child development	Eight 90-minute TAKE CARE events annually at each school. Events are multigeneration theatre integrated activities and lessons designed to deepen conversations around mitigating the long-term effects of ACEs	At least 50% of parents and guardians will attend Three family events or more annually	Parents will be able to create space at home for children to openly express emotion as evidenced by live, anonymous surveys taking in real time, designed to prompt understanding and discussion.
Increased concrete support in times of need for parents and families	Eight Community fairs that run concurrent with family events annually. Fairs offer access to community resources in conjunction with local partners who specialize in preventing Adverse Childhood Experiences	At least 50% of parents and guardians will attend three community fairs or more annually	Families is more open to accessing and utilizing services as evidenced by event attendance, parent survey and after-event reports provided by local resource organizations.
Provide at home educational tools designed to build parental resilience	Eight family guides or workbooks, providing at home activities that include self-care diaries	At least 50% of parents and guardians will report utilizing at least two family guides annually	Parents report proactively meeting personal challenges and those in relation to their child as

	and tips for managing stress		evidenced by parent and child surveys.
Provide digital learning tools designed to increase parent's participation in the positive social and emotional development of children	Eight 60-minute asynchronous family activities, envisioned as a self-directed experience that families can participate in remotely, at their convenience	At least 50% of parents and guardians will report participating in at least two asynchronous activities annually	Parents are able to respond and manage their child's behavior as reported by parent and child surveys

Component Four-Public Campaign in partnership with MetroHealth and Local

Educational Agencies featuring live and streamed performances, educational family events and pertinent resources. CPH and MetroHealth's Institute for H.O.P.E believe that "drama opens up new spaces to explore the lived experiences, imaginations, emotions, and possible solutions around global change required for transformative action." (Brym, 2006) By creating family-friendly theatrical events that gently open a dialogue between children and their parents, we hope to reduce the stigma associated with family trauma while shifting the burden from individual solutions to community solutions.

Research suggests that public education campaigns to help parents understand the cycle of abuse and campaigns specifically targeting child physical abuse positively impact parenting practices, reduce children's exposure to parental anger and conflict, reduce child behavior problems, and improve parental self-efficacy and knowledge of actions to prevent child abuse. (Craig, 2011) "Public education campaigns are one way to shift social norms and reframe the way people think and talk about ACEs, and who is responsible for preventing them." (National Center on Afterschool and Summer Enrichment, 2019) In addition, by working closely with our local educational agencies and anchor institutions to plan effective and newsworthy activities, we can create community-centered strategies that help promote healthy parenting practices, child safety skills, and protocols for reporting suspected maltreatment. CPH will work with a national

publishing company to create an anthology of the plays produced. We will also partner with a national streaming service to create a digital anthology. The plays, public service campaign and surround educational components are designed to replicate across interested communities and will meet the goal, objectives and outcomes in table four:

TABLE FOUR

Goal: Promoting social norms that protect against violence and adversity			
Objectives	Activities	Outputs	Outcomes
<p>Reduce stigma around help-seeking</p> <p>Enhance connectedness to build resiliency in the face of adversity</p> <p>Shift the narrative away from individual responsibility to one that engages the community and draws upon multiple solutions to promote safe, stable, nurturing relationships and environments for all children</p>	<p>Eight plays available community-wide for livestreaming. Each play focused on one of the following Adverse Childhood Experiences:</p> <ul style="list-style-type: none"> • Drug addiction • Loss of family member • Racial Discrimination • Witness to Violence • Separation from family • Abuse • Mental Health • Suicide <p>Public education campaign in partnership with MetroHealth's Institute of Hope to accompany all live streamed viewings</p> <p>Asynchronous educational materials available to down load for all viewers</p>	<p>20% of live stream viewers are from outside of the immediate school communities.</p>	<p>Participating viewers understand the cycle of abuse as evidenced by live, anonymous surveys taking in real time, designed to prompt understanding and discussion.</p> <p>Participating viewers increase knowledge of actions to prevent child abuse.</p>

Component 5- OST Complementary curriculum in partnership with MetroHealth and LEAs. According to the Massachusetts Advocates for Children resource, “The Impact of Trauma on Learning” (pp.14-41), there is significant impact of trauma on learning such as difficulty

forming relationships; unable to use language to articulate emotional needs and feelings; poor ability to organize, remember and store new information; poor executive function; difficulty making classroom transitions; behavioral adaptations that include aggression, defiance, withdrawal, impulsiveness and unexpected mood swings. Research demonstrates how activities and pedagogy associated with theatre education are capable of meeting students' needs for belongingness, esteem, cognition, aesthetics and self-actualization. For example, students who are part of a theatre class or club often feel a sense of belonging because they have shared experiences with other participants. (American Psychological Association, 2019) Theatre can also meet students' needs for stability. Some students who have challenges at home and school feel a sense of stability and consistency through their involvement in theatre. (Hawkins et al, 2015)

OST programs specifically are able to promote positive youth development and protect school age children in large part due to structured activities as well as high-quality interactions, both adult to youth and youth to youth. Organized activities, such as theatre education, afford critical opportunities for enrichment and challenge, supportive relationships with adult leaders, positive peer networks, and a chance for choice and voice. (Poole et al, 2014) In addition, both trauma-informed practices and healing-centered arts engagement aim for resilience as an end result. Resilience is the ability to adapt to and/or overcome life-changing, traumatic situations. OST programs, as well as school-based programs and other supports, can foster a child's or youth's resiliency by building the individual's capacity and reasonable expectations, positive self-image, problem-solving and communication skills, and management of strong feelings/impulses. (Fortson et al, 2016)

OST time complementary curriculum will be developed in partnership with Metro Health Cleveland’s Institute for H.O.P.E. with input from classroom teachers across our LEAs and will align to commissioned and digitally recorded theatrical events that speak directly to Adverse Childhood Experiences. Implementation with a continuous improvement process in place will begin in the fall of 2022 and continue through the end of the grant cycle. OST programs will be implemented two days a week at school by assigned classroom teachers under the mentorship of the CARE teaching artist, and one day a week at home under the supervision and cooperation of a family member or guardian. CPH and MetroHealth have both been leaders in creating arts-based, trauma informed primary prevention models that were designed to address mental health and well-being in urban youth exposed to trauma and toxic stress. Classroom teachers will be able to fully implement the program without assistance at the conclusion of the grant term. The OST program will meet the goals, objectives and outcomes as outlines in table five:

TABLE FIVE

Goal: Connecting Youth to caring adults and mentors			
Objectives	Activities	Outputs	Outcomes
Provide greater access to quality enrichment programs through OST opportunities	Eight OST Unit exemplars per grade band K-2; 3-5;6-8	At least 80% of students will complete twenty or more OST classroom sessions annually	Students will have an increased perception of self as evidenced by youth surveys and staff assessments.
Provide opportunities for students to build a meaningful bond with a drama coach, tutor, teacher, or OST staff	Each Unit exemplar will begin with a viewing of a 60-minute digitally recorded, age-appropriate performance with one of the following themes: addiction, abuse, loss of a loved one, racial discrimination, witness to violence, separation from family, abuse, mental health, suicide.	At least 80% of students will complete eight or more OST asynchronous lesson annually	Students will have an increased positive racial identity as evidenced by youth surveys and staff assessment.
Provide opportunity for youth to encounter sustained positive youth role-models with several adults in an OST setting	Each Unit exemplar will have four 60-minute,		Youth will have an increased perception of emotional well-being of youth as evidenced by youth surveys and staff assessment.

	<p>theatre-based lessons, intentionally designed to build community and foster resilience in a relaxed out-of-school time setting.</p> <p>Each Unit exemplar will have two 60-minute, theatre-based asynchronous lessons, intentionally designed to build positive family relationships in a remote learning setting to be accessed in the home.</p> <p>Differentiated learning components for students with disabilities</p> <p>Hiring policies that prioritize reflecting the racial make-up of the community</p>		<p>Students will have overall positive academic outcomes as evidenced by teacher and parent surveys scores.</p>
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QUALITY OF PROJECT: CPH actively recognizes recent research on Youth Trauma and Education that demonstrated “race must be considered when examining equity issues in educational contexts and trauma is no exception. **Trauma may be one of the most underexplored racial equity issues in education.**” (Alvarez, 2020) However, to move these trauma discussions forward in the most equitable way, CPH alongside its partners, researchers and school-based staff have all taken note of how structurally racist and White supremacist social systems shape the construct of trauma, the contexts in which children experience trauma and the institutional approaches to addressing trauma. For example, “exposure to racism could be further complicated for students of color whose first language is not English. Through life histories, five Latinx teachers revealed their memories of psychological and emotional trauma from their racist schooling experiences. “(Saldana, 2013) To be clear, this evidence does not suggest a relationship between linguistic practices and experiencing trauma; rather, Saldaña’s argument is

that schools and teachers may be responsible for some Latinx students' experiences of extreme isolation and forced disconnectedness. In addition, we know that "economic restrictions influence where families live, what families eat, and what schools their children can attend. In other words, macroeconomic policies can shape students' realities and exposure to trauma. Therefore, one cannot rule out that trauma associated with economic hardship is the result of White supremacist policies meant to intentionally isolate racially marginalized people in areas with concentrated levels of poverty. Not only does this research on poverty, violence, and trauma leave little room for alternative explanations (other than structural racism) as to why trauma exposure for Black and Brown children tends to be higher than it is for White children, but it is evidence of how the historical and contemporary roles of White supremacy shape the conditions in which youth live, learn, and experience trauma." (Alvarez, 2020)

To address the issues above, CPH acknowledges the impact our own White supremacist systems have had across our Black, Indigenous, and People of Color (BIPOC) communities and have dismantled policies and procedures that could lead to harm. For example, over the last decade CPH actively addressed recruitment, hiring, development and promotional practices for staff and teaching artists, with such anti-racist policies currently reflected in a thriving, diverse education department comprised of 77% BIPOC with 50% of our manager and director roles filled by BIPOC staff. We seek to pair communities with artists who identify as a member of the majority within that community. We actively seek out bi-lingual artists and conduct programs in Spanish with materials printed and recorded in Spanish and English. We acknowledge that community work should be done with the community, not for them, and create avenues for authentic engagement by connecting and empowering the strengths and resources that already exist, not replacing them.

The American Federation of Teachers recently urged its membership that, “schools should focus on promoting the kinds of caring, supportive relationships and social-emotional skills that underlie positive development for all children. And, for those children who have experienced trauma, schools should focus on fostering the kinds of positive relationships that can help these students recover and respond resiliently to future adversities.” (Murphey, 2019) Research recognizes that this approach is not about singling out students who have experienced adversity, but about shifting the culture, norms, and practices of an entire school to create a safe and supportive learning environment for all students.

The partnership between Baldwin Wallace University and CPH will provide a 12-credit, four course graduate certificate program, *Theatre and Resilience*, with educators and teaching artists completing forty-two hours in hybrid learning per course with the inclusion of an in-person practicum completed in a CARE classroom at each participant’s school during the school day. MetroHealth will partner as both advisor and creator in the development of therapeutic course work. Course-work will be evidence-based and provide participants with the tools to implement several protective factors that can prevent or ameliorate the negative effects of childhood adversities (Murphey, 2019) including but not limited to 1) **Strengthening interpersonal relationships and social emotional skills**. A positive, supportive relationship with one or more adults is of primary importance. (Sege et al, 2017) In addition to supportive relationships, a child’s own intrapersonal skills can be a buffer to the effects of adverse experiences. Children who have experienced adversities but demonstrate adaptive behaviors, such as the ability to manage their emotions, are more likely to have positive outcomes. (Bethell et al, 2014) Children and adults alike can cultivate resilience—for example, through practicing

self-care routines and strengthening key social and emotional skills such as empathy, self-regulation, and self-efficacy. (American Psychological Association, 2019) 2) **Support students' physical and mental health needs.** There is a critical need in schools for more staff. Including teachers, paraprofessionals and teaching artists, with the training to serve the needs of students. In many communities, these services are lacking or inadequate, underscoring the importance of schools as a frontline setting for addressing trauma and other mental health concerns, (U.S. Department of Education, 2019) making this course work essential to a trauma-informed culture. 3) **Reduce practices that may cause traumatic stress or retraumatize students.** A key principle of trauma-informed care is to avoid practices that have the potential to cause, or reactivate, trauma. Without this coursework, schools and districts continue this risk: “policies that allow or encourage exclusionary or punitive practices may restrict students’ access to services and cause further trauma. Educators should examine current policies for such provisions and consider how to support their school communities and classrooms in transitioning away from such practices.” (Harper et al, 2019)

In addition, certificate participants will also study the principles and practices of culturally relevant teaching and curriculum development. Culturally relevant teaching centers students’ culture in teaching practice through three primary approaches: *high expectations*, promoting *cultural competence*, and promoting *critical consciousness*. (Byrd, 2016) Certificate participants will learn that they must get to know students, including their cultural backgrounds, and personalize instruction, (McLeskey et al, 2019) teach about cultural diversity even when the class is not diverse, encourage appreciation for diversity but acknowledge current inequities. Teachers often feel that students are too young to learn about racism, but studies show that even

preschool children respond positively to teaching about bias (Bigler et al, 2014) Even more importantly, secondary students have greater cognitive ability to understand and greater interest in social issues and real-world challenges, and perform better when the curriculum is meaningful. (Eccles et al, 2009)

Each participant will complete forty-two hours or three credits toward their graduate certificate annually. Coursework will be available remotely and in-person with practicums being held during the school day and within the teacher's regular school schedule. Upon completion of the certificate program, participants will be able to deliver both in-school and OST programs with fidelity.

CPH has previously designed, researched, implemented, and evaluated large-scale replicable projects including CARE: an AEMDD program and CARE-EBD: an AAEDD program, both granted by the US Department of Education in 2014 and in 2018. Replicable materials included but were not limited to eight unit exemplars and comprehensive student work books across three grade levels, teacher instructional materials, digital labs, applications and instructional materials, professional development sessions and teacher artist trainings and 32 written and performed monologues. CARE EBD included professional development in trauma-informed care and the development and differentiation of companion curriculum for students with chronic trauma and emotional/behavioral disorders. All materials are currently licensed and used in more than 35 schools and districts across the country with consistent positive academic results.

***CARE-ing Communities, Theatre and Resilience* socio-ecological action model is designed specifically to mitigate and prevent the lasting effects of trauma with a clear understanding of how trauma directly impacts students' academic success.** “Learning to read, write, take part in a discussion, and solve mathematical problems rest on many underlying foundations- organization, comprehension, memory, the ability to produce work, engagement in learning, and trust. Another prerequisite for achieving classroom competency is the ability to self-regulate attention, emotions, and behavior. Not surprisingly trauma resulting from overwhelming experiences has the power to disturb student’s development of these foundations for learning. It can undermine the development of language and communication skills, thwart the establishment of coherent sense of self, compromise the ability to attend to classroom tasks and instructions, interfere with the ability to organize and remember new information, and hinder the grasping of cause-and-effect relationships- all of which are necessary to process information effectively. Trauma can also interfere with the capacity for creative play, which is one of the ways children learn how to cope with the problems of everyday life.” (Massachusetts Advocates for Children)

Educator Outcomes: By the end of the grant period, classroom teachers, OST educators and teaching artists will be able to incorporate cultural awareness in the classroom; apply trauma-informed care in the classroom; utilize therapeutic theatre practices in the classroom; use consistent and positive language to build a collaborative and academically challenging classroom and teach the CARE program with fidelity. In addition, they will be able to integrate and link theatre knowledge and understanding into ELA. They will demonstrate their command of

exemplary pedagogical practice in theatre as evidenced by both internal and external assessments as well as successful completion of the graduate certificate program.

Student Outcomes: By the end of the grant term, students will achieve statistically significant increases in performance on standardized literacy assessments; demonstrate related theatre learning as evidenced by portfolios; conference and observation; demonstrated improved SEL skills and increased feelings of safety in their school and community; as demonstrated by student and parent surveys.

Parent and Family Outcomes: By the end of the grant term, parents and families will be able to identify their needs and name family members, friends or groups they utilize for support; create space at home for children to openly express emotion; feel more open to accessing and utilizing support services; meet personal challenges and those in relation to their child; respond and manage their child's behavior as evidenced by event attendance and parent surveys.

School and Community Outcomes: By the end of the grant term, students, teachers and parents will articulate the importance of theatre in the improvement of School culture and safety. Overall attendance will increase; suspensions and behavioral disruptions will decrease; parent participation will grow; parents will be more involved in the school. School leaders will assume more responsibility for maintaining a positive school culture. Anchor Institutions will be prepared to sustain the program within their communities. In addition, there will be a community wide increase in the collective understanding of the cycle of abuse and an increased knowledge of actions to prevent child abuse as evidenced by parent surveys, attendance, interactive conversations. There will be a reduction and mitigation of Adverse Childhood Experiences.

Inter-related Research Outcomes: Researchers will examine the relationships among theatre education with surround programs and arts works and academic achievement as well as theatre education with teacher development and improved SEL Skills. With project implementation across five different communities, researchers will be able to make observations regarding the community-level opportunities and challenges that influence the efficacy of the program.

Organizational Outcomes: CPH will have quantified results to inform and influence education stakeholders, decision makers, and the field at large. Staff members will have increased and essential knowledge that will directly inform CPH's work in schools. CARE-ing Communities will be a replicable model for urban K-8 schools nationwide. In collaboration with REVA group, CPH will conduct research on the impact of theatre education on academic achievement and gains in SEL skills, to test casual links among multivariate factors among teacher professional development and student art, academic outcome, SEL skills and school safety and culture. At the conclusion of the five-year grant period, CPH will have quantified results to inform and influence education stakeholders, decision makers, and the field at large: validated research will demonstrate the significant benefits for students, educators and schools where theatre is fully integrated into the school's academic and social community. Staff members will have increased and essential knowledge, informed by action research, that will directly inform CPH's work in schools.

QUALITY OF PROJECT PERSONNEL: The individuals and organizations responsible for *CARE-ing Communities, Theatre and Resilience* have regional and national reputations in the field of theatre, theatre education, educational technology and education research. Members of

the team have experience in creating and managing school arts partnerships, professional development programs for teachers, and teaching artist training at the regional, state and national level. They have presented at conferences, created innovative software and executed two successful arts education research, development and dissemination programs with the US Department of Education.

It is the policy and practice of CPH to provide equal employment opportunity to ALL persons, regardless of one's race, color, creed, religion, sex, age, national origin, citizenship, mental or physical disability, military status, veteran status, sexual orientation, political beliefs, or any other irrelevant factor. We will continually endeavor, individually and collectively, to ensure that all applicants and employees enjoy equal consideration and treatment with respect to employment, training, promotion, compensation, transfer, layoff, recall, discipline, dismissal, and other conditions and terms of employment. Individual project roles and responsibilities are detailed in the Management Plan. Key project members bios and organizational partners are below with resumes of all team members included in the appendix.

Bios of Key Personnel:

PAMELA DIPASQUALE, Director of Education and Artistic Strategy (Project Director.) Pamela is in her tenth season at CPH, where she substantially grew the scope and scale of the department. Under her guidance and leadership, the department currently serves more than 45,000 children and adults annually with a suite of ten innovative education programs including CARE and CARE-EBD, both funded through grants from the US Department of Education. Coming to Cleveland from the Kentucky Shakespeare Festival in Louisville, KY, where she served as Education Director. Pamela worked in partnership with the National and State Department of Juvenile Justice and Delinquency Prevention Program to provide a theatre in-

education program for incarcerated youth, and successfully developed a training institute for rural theatre artists. In her career, Pamela has developed the artistic and educational vision of Children's Theatre of Maine, where she served as Artistic Director; founded City Shakespeare, a theatre company that provides free programming for low-income urban children and teens; served as an Adjunct Professor in the School of Education at Bellarmine University in Louisville; and presented at both state and national conferences on topics related to theatre education and community building. Pamela is a Certified Trauma Professional and she holds a certificate in Diversity and Inclusion from Cornell University. She received her undergraduate degree from Boston College and her MA from Emerson College in Boston.

COLLEEN LONGSHAW JACKSON, *Director of Community Partnerships and Programming*. Colleen is a Cleveland, Ohio native and holds a BFA and an MFA in acting from Kent State University. At Cleveland Play House Colleen was part of the team to develop and implement the CARE program (Compassionate Arts Remaking Education). CARE was funded by a grant from the US Department of Education and uses theatre education to teach Social Emotional competencies and to increase English Language Arts scores in the K-12 student population. She is currently the Director of Community Partnerships and Programming at Cleveland Play House where she leads the charge for several other grants to assist scholars both in the Greater Cleveland community and nationally including the United Way Wrap Around Strategy, the 21st Century Community Learning Centers, Say Yes to Education, and MyCom. Colleen is a Certified Trauma Professional and she holds a certificate in Diversity and Inclusion from Cornell University. She centers her IDEA and Trauma Informed work around helping arts organizations and educational institutions. Colleen became a member of the Actor's Equity Association in 2003 and continues to work as a professional actress. Her work as an

actress and commitment to youth make dismantling oppressive systems within the field of theatre and institutions of learning a top career priority.

THOMAS T. KAZMIERCZAK III, Director of the CARE Project. Thomas is a certified Trauma Professional and is in his sixth season at CPH, where he oversees the highly acclaimed CARE Project that serves thousands of youth in North East Ohio and California. He earned his MA in Theatre Education from Emerson College of Boston and holds BA's in Theatre and Psychology from SUNY Buffalo. Additionally, he studied at Queen Margaret's College in Edinburgh Scotland. Thomas served as Executive Director of The Lancaster Opera House, Sandusky State Theatre and Landmark Theatre. He has created many award-winning theatre education opportunities, led theatre restorations and directed and produced over 60 musicals and plays including: *Annie*, *Hats!*, *Miracle On 34th Street*, *Gilligan's Island The Musical*, *Peter Pan*, *Oklahoma!* to name a few. Currently, Thomas manages the implementation of several federal, state and local grants such as the AAEDD U.S. D.O.E. Grant, Teach Arts Ohio Grant, CMSD CARE Project to name a few. In addition, Thomas managed the AEMDD U.S. D.O.E. Grant for CPH and various state and local grants in Western New York and Sandusky Ohio. Thomas has received the NY Governors Award for Employer of the Year, Americanism Award from the American Legion, Citizen of the Year from the Sandusky Register, Citizenship Award from the Village of Lancaster, Outstanding Citizens Award from the Lions Club of WNY and the Arts Council of Buffalo honored him for his outstanding theatre achievements in the WNY community.

MARCELA RODRIGUEZ-GONZALEZ, *Director of Out-of-School Time Programs*. With a passion for education, Marcela Rodriguez-Gonzalez became the Associate Director of Community Partnerships and Programming at Cleveland Play House (CPH) in November of

2019. Marcela joined CPH in 2017 as the 21st Century Community Learning Center Coordinator at Almira and Walton schools. Marcela earned her master's degree in Theatre at the University of Central Missouri. She was the recipient of the President's Diversity Scholarship. Marcela discovered her passion for developing communities through arts and education at a young age and has focused her research on Applied Theatre and Theatre for Change. Some of her research titles include *Theatre in Prison: The Use of Drama in the Rehabilitation of Inmates*, *Theatre for Change: A Method to Empower Mexican Youth*, and *Unheard Voices: Giving a Voice to Female Minorities in the US*, which she directed as a performance. Currently, Marcela manages the implementation and compliance of several state and local grants such as the Nita M. Lowey 21st Century Community Learning Centers, Say Yes to Education, United Way, and MyCom, to mention a few.

STACIE POWERS, PHD, *Project Senior Research Evaluator*. The CARE-ing Communities Project will be evaluated by Stacie Powers, PhD, who is CEO and Founder of REVA Group. Dr. Powers also evaluates CPH's current AAEDD grant for CARE-EBD and from 2014-2020 she led evaluations of CARE programs as a senior research associate at Philliber Research & Evaluation. Since 2018 she has also evaluated programs for Dramatic Results, another AAEDD grantee. For that work, which is based on a social-ecological model similar to the one proposed here, she has developed several research strategies that help tie together findings across the ecosystem of students, families, schools, and communities (Powers, 2019). To date, Dr. Powers has added to AAE dissemination efforts by giving six national presentations on evaluations of AIE funded projects, as well as participating in three panels organized by AAE program administrators.

BRIAN BOWSER (BWU partnership liaison) is an Assistant Professor and Director of the Arts Management & Entrepreneurship Program at Baldwin Wallace University. As Program Director, Bowser recruits, teaches, and mentors students through the first undergraduate major of its kind in the country. He has been with Baldwin Wallace University for over twenty years and has presented his work at numerous national and local conferences. Bowser has a strong record of leadership in the Cleveland arts and non-profit community and is a passionate advocate for arts education and inclusion.

LINDA JACKSON (MetroHealth partnership liaison) As Director of Arts in Health, Linda Jackson oversees the integration of visual, performing and therapeutic arts throughout The MetroHealth System in Cleveland, Ohio. She is responsible for the expansion of the Creative Arts Therapies, the visual art program and the development of impactful arts-based activities and programming for the benefit of patients, families, caregivers and the greater Cleveland community. Jackson has established collaborations and partnerships with individual artists and organizations such as the Cleveland Orchestra, Inlet Dance Theatre, the Cleveland Print Room, The Dancing Wheels Company, Kulture Kids, Cleveland Public Theatre, Cleveland Play House and LAND studio. Through her leadership art and music therapy patient visits have increased from 1,500 to 5,500 annually; over 500 new works have been added to the art collection, 80% of which were created by local artists; and professional musicians provide approximately 700 hours of live music each year. Along with two colleagues from MetroHealth's School Health Program, she is the cofounder of the SAFE (Students Are Free to Express) Project, an award winning urban, arts-based, psychologically informed primary prevention curriculum. She joined MetroHealth in 2014 and brings almost 40 years of experience as a performing artist and arts

administrator to her role. She served as Assistant Director of Community Engagement and Education at Playhouse Square, the nation's second largest performing arts center. She was responsible for the selection and execution of the annual Children's Theater Series, International Children's Festival and the Center's dance programming. Additionally, Jackson led the day-to-day management of the department, which presented more than 300 programs annually that reached approximately 250,000 children and adults throughout the community. As an artist she was a member of Cleveland Ballet for 17 years, dancing principal roles with company and eventually serving as a member of the artistic staff and the faculty of its school. She previously danced with Eglevsky Ballet.

Key Organizational Descriptions:

CLEVELAND PLAY HOUSE: Lead grantee CPH is a nonprofit, Tony-Award winning theatre organization with more than a century of success in providing arts-in-education programming to students and preparing educators to integrate theatre with core school-day curricula to improve achievement among high-need youth. Over the last decade, we have developed a web of programming designed to wrap communities with creative-based support systems by developing inter-locking programs led by artists, educators, community organizers and social workers. CPH's mission is to inspire, stimulate and entertain diverse audiences by producing plays and theatre education programs of the highest professional standards.

BALDWIN WALLACE UNIVERSITY: Baldwin Wallace University is an independent, liberal arts & sciences university located in Berea, Ohio, offering bachelor's and master's degrees, certificates and professional education programs. It is an academic community committed to the liberal arts and sciences as the foundation for lifelong learning and fulfills its

mission through a rigorous academic program that is characterized by excellence in teaching and learning within a challenging, supportive environment that enhances students' intellectual and spiritual growth. Baldwin Wallace assists students in their preparation to become contributing, compassionate citizens of an increasingly global society and encourages their pursuit of personal and professional excellence. In 1845, more than 15 years before the Civil War, Baldwin Wallace was founded as one of the first colleges in the nation to admit students without regard to race or gender. Today, that spirit of inclusiveness has flourished and evolved into a personalized approach to education: one that fosters your individual growth as you learn to learn, experience new ideas and prepare for the certainty of change.

METROHEALTH INSTITUTE FOR H.O.P.E: The MetroHealth System is redefining health care by going beyond medical treatment to improve the foundations of community health and well-being: affordable housing, a cleaner environment, economic opportunity and access to fresh food, convenient transportation, legal help and other services. The system strives to become as good at preventing disease as it is at treating it. The system's more than 600 doctors, 1,700 nurses and 7,800 employees go to work each day with a mission of service, to their patients and to the community. As Cuyahoga County's safety-net health system, MetroHealth plays an essential role in the region, caring for anyone and everyone, regardless of an ability to pay.

Founded in 1837, MetroHealth operates four hospitals, four emergency departments and more than 20 health centers and 40 additional sites throughout Cuyahoga County. The system serves more than 300,000 patients, two-thirds of whom are uninsured or covered by Medicare or Medicaid. As an academic medical center, MetroHealth is committed to research and to teaching and training tomorrow's caregivers. Each active staff physician holds a faculty appointment at

Case Western Reserve University School of Medicine. Its main campus hospital houses the Cleveland Metropolitan School District's Lincoln-West School of Science & Health, the only high school in America located inside a hospital.

Knowing that good health is about much more than good medical care, MetroHealth has launched the **Institute for H.O.P.E.TM** (Health, Opportunity, Partnership, Empowerment), which uses a coordinated, collaborative and strategic approach to help patients with non-medical needs such as healthy food, stable housing and job training. They act as a national model in this type of strategy.

REVA GROUP: REVA stands for Research + Evaluation + Visualization for All. It is an independent research and evaluation located in upstate New York. Current clients include AAE grantees Cleveland Play House and Dramatic Results, as well as Girls Inc. of New York City and the Women's Sports Foundation. REVA Group states, "We take a social justice perspective-- meaning that they believe all people should have the same rights, opportunity, and treatment. We recognize that society's economic, political, and education systems have not traditionally treated all people as equal, and this has resulted in trauma, disadvantage, and underrepresentation of many different groups. High quality research and evaluation practices will take care not to perpetuate these inequalities and will equitably include the perspectives of those who are most affected by them. The theory of change that guides our evaluations is that through evidence-based research, participatory research practices, and human-centered design, evaluation will strengthen programs and organizations seeking to address societal injustices by helping them gather and use data needed to have a greater impact."

The Smith Center: When The Smith Center for the Performing Arts opened in March 2012, it marked the culmination of a nearly 20-year endeavor to provide Southern Nevada with a world-class performing arts center. Presenting the very best of music, theater and dance, The Smith Center has placed arts and culture in Southern Nevada on an international stage, wholly separate from the entertainment of the Las Vegas Strip. As a nonprofit, The Smith Center further serves as a community hub, where Southern Nevadans from all walks of life gather to create memories and experience the joy of the performing arts side by side.

When The Smith Center opened its doors, it was hailed as the realization of a dream in the desert. Although Las Vegas was already known as the Entertainment Capital of the World, it had never offered a leading performing arts center that could serve as a cultural foundation and connect the community by presenting music, dance and theater performances outside of the Strip. In fact, prior to the opening of The Smith Center, Las Vegas remained the largest community in North America without a performing arts center, an element that defines most of the great cities in the world. Its mission is to inspire artists, audiences, and our diverse community through great performances, enriching experiences, and engaging educational programming.

Villa Maria College: Villa Maria College is a private, co-educational, Catholic college providing students with the premier student-centered experience in Western New York. Students learn and grow with a culturally diverse population that lives its ideals of truth, charity, and unity. With a variety of academic programs, our real strength lies in our studio-based education, a 9:1 student to faculty ratio, and educators who bring their real-world experience into the classroom. Our faculty consists of working artists, animators, musicians, writers and designers who all place a heavy emphasis on teaching students how to use their talents in real world experiences.

St Luke's Mission of Mercy: St. Luke's Mission Of Mercy is an independent Mission in the Roman Catholic Tradition in the inner city of Buffalo, New York. Their mission is to work toward bringing the fullness of life, for all people, of all ages, of all cultures, of all social status, and of all faiths. St. Luke's provides social service, educational, artistic, recreational, faith-based and basic need programs to WNY residents. Their tools are unconditional acceptance, peaceful understanding and loving forgiveness in order to restore human dignity to the lonely, the broken-hearted, and the mentally and physically oppressed. This service is carried out through living the Corporal and Spiritual works of mercy that assist with modern day ACES, that include feeding the hungry, housing the homeless, clothing the naked, helping the addicted and assist the grieving. The St. Luke's site includes a K-8 school, food pantry, furniture and clothing store, social hall, church, cafeteria and various residences. They have recently completed the Gospa Village Community that includes 6 homes and community center where mothers and their children live for free with a missionary to help them. In addition, they are building a new residence for men called Build Promise Inc. This residence and community center will house 120 men and unify all the mission's partners.

QUALITY OF THE MANAGEMENT PLAN: CPH has served more than one million students over more than a century, and trained thousands of educators to implement theatre and theatre integrated practices within their classroom. *Using a continuous improvement process, we have developed, tested, and effectively implemented a variety of theatre and theatre integrated teaching tools in a variety of settings, such as public and charter schools, community settings such as school and community based after-school programs, universities and libraries.* We have disseminated our work via direct training, curriculum guides, conference presentations, and postsecondary educational settings and industry gatherings (National Theatre

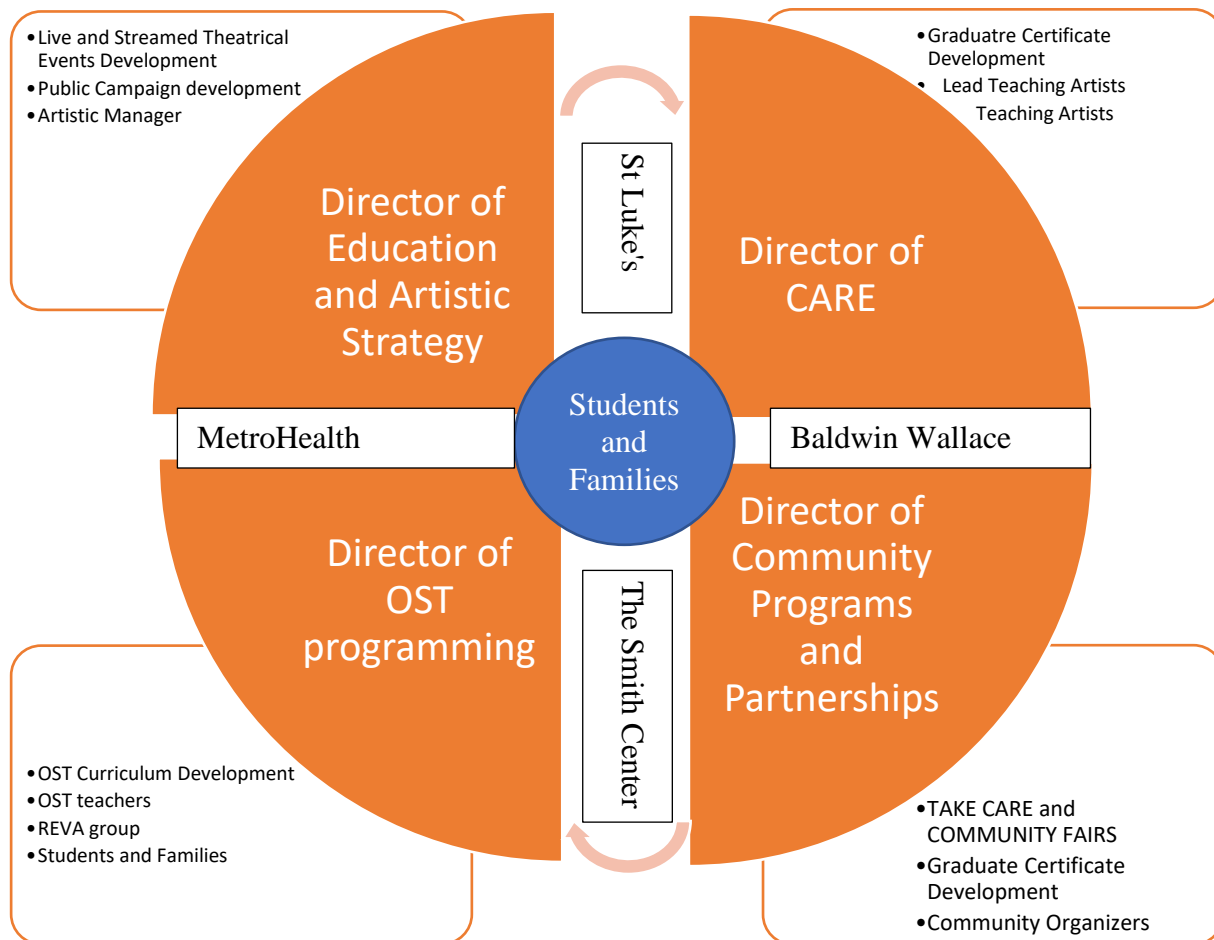
Guild, Theatre Communications Group, Kennedy Center and American Alliance for Theatre Education.) In addition, our digital technology tools have been shaped in a National Innovation Lab and presented to regional and local cohorts hosted by EMCArts. The CPH project team will lead management efforts, holding public convenings thrice-yearly with Board of Director's Education Committee, advisory council, community partners, school building leadership teams, community organizers, teaching artists, parents and other project personnel in order to assess the project's effectiveness in meeting objectives, timelines and milestones.

CPH has successfully completed two U.S. Department of Education on time, and on budget. Under the guidance of our Chief Financial Officer, we conduct annual budget planning and approvals that include an audit, monthly estimates, forecasts and financial reporting to our Board of Directors. There are clear policies, processes and procedures in place with several financial controls embedded throughout.

Lead Agency CPH will be responsible for the coordination of the partnerships with all participating school districts, anchor institutions, Baldwin Wallace University, MetroHealth Institute for H.O.P.E. and project, fiscal management and reporting, interfacing with the US DOE, project reporting, overseeing continuous improvement and making changes to project design, software, evaluation logistics (with REVA group), and coordination of sustainability planning and dissemination. Weekly meetings will be held for teaching artists to review fidelity reports designed to improve delivery of program. Monthly team meetings will be held in each individual school building to review student progress and improve delivery of services. Post-mortems will be held at the conclusion of TAKE CARE and live stream events to review survey data and collect feedback about event logistics in order to improve delivery of service. Open, Bi-Annual meetings with all program partners, key team members and community members will be

conducted to review all available data and set a course for continuous improvement of all products, services and materials.

Project Director Pamela DiPasquale will be responsible for the project hiring, structure, and oversight, including documentation and assessment. Project Managers Thomas Kazmierczak, Colleen Longshaw Jackson and Marcela Rodriguez-Gonzales will work together in order to manage the project's day-to-day logistics and evaluation, supervise all project staff and coordinate the training and coaching of all project staff. An Artistic Manager will report to Ms. DiPasquale and will coordinate all theatrical events program development and implementation. Three Community Organizers assigned to Cleveland, Las Vegas and Buffalo will report to Ms. Longshaw Jackson and will coordinate TAKE CARE and COMMUNITY FAIR programming in their respective communities. Community Organizers will also lead efforts to include parents, families, students and teacher input and feedback at all levels of all program development. A Curriculum Manager will co-report to Ms. Rodriguez-Gonzales and Mr. Kazmierczak and will coordinate curriculum development across all programming efforts in conjunction with all teaching artists. In addition, the Curriculum Manager will coordinate with a CPH Lead Teaching artist assigned to each community to test, review and improve new curriculums. Lead Teaching Artist will also be responsible for the day-to-day classroom support of the cadre of CPH Teaching Artists assigned to their community. Staffing and program development structure and supervision is defined in model one:



Partner K-8 Schools within CMSD; Clark County School District; Maryvale School District; Cheektowaga-Sloan UFSD; Cleveland Hills Union Free SD will be responsible for committing to full participation in the project; aligning the project with the whole-school reform efforts; freeing teacher time for professional development; supporting the evaluation, assessment and quality improvement processes; providing input on curriculum and assessment design; supporting the implementation logistics; managing learning lab equipment at the school; and

engaging in sustainability planning. One point of contact at each school, a teacher or administrator who will receive a yearly stipend, will partner with CPH to coordinate the school efforts listed above. They will receive individual training from the CPH Community Organizer on goals and procedures. Project Director (DiPasquale) and Project Managers (Kazmierczak, Longshaw Jackson, Rodriguez-Gonzales) will lead a team of derived of CMSD staff and key personal, CPH staff and board members as well as select advisory committee members to lead a sustainability committee in years 2-5 of the project. Project Director will also engage in and coordinate sustainability planning, training and expansion activities with project evaluator REVA group.

In coordination with CPH, **REVA group** will be responsible for design of evaluation instruments and data collection procedures of data collection; analyzing and reporting on data; and disseminating evaluation results. CPH's experienced Project Team will gather multiple forms of data to ensure feedback and continuous improvement, with formal review occurring multiple times a year, with action research methodology occurring continuously. External data evaluation, which will include summative reports with formative feedback, will be gathered at least once each year using varied methods, including student test data, student and teacher surveys, and principal interviews. Internal Assessment Tools will include action research methods, qualitative internal and student assessments, teacher, administrator and consultant feedback, internal staff observations will all be gathered for analysis multiple times each year. Partner and School inputs, which will include district strategic plan and school site plans, will be gathered and reviewed at the beginning of each year.

Project partner Baldwin Wallace University has identified Bryan Bowser, Assistant Professor & Program Director of Arts Manager, as the program coordinator responsible for the

administration of the certificate program. Rene Copeland, Assistant Professor in Director and Kiera Lea McDonald, Associate Professor in Theatre and Dance will act as Co-Program Directors. In partnership with CPH, they will outline admission requirements, outline curriculum requirements and submit course actions to create new courses, complete University methods and approval for faculty, create learning outcomes and outcome assessment plans and apply for and complete accreditation process with the State.

Project partner MetroHealth Institute of H.O.P.E. has assigned Linda Jackson as program coordinator. With assistance from Katie Davis (Director of Outreach, Access & Prevention) and Lisa Ramirez (Clinical Psychologist, Department of Child and Adolescent Psychiatry and Psychology), MetroHealth will act as the project's community advisor and therapeutic art therapy contributor, keeping the health and wellness of children and families at the top of all artistic and instructional development. In addition, MetroHealth will act to disseminate public service announcements, streamed and live theatrical events and family instructional resources to its 8,000 employees and 300,000 patients residing in Cuyahoga County, Ohio.

Participating students and families will be responsible for sharing their thoughts, opinions and needs in relation to project components by participating in open discussions, surveys, workshops and a parent and youth advisory councils as led by their local Community Organizer.

Product Completion Time Line

Year One	Year Two	Year Three	Year Four	Year Five
Live Event #1, PSA #1, Community Support Group #1	Live Event #3, PSA #3, Community Support Group #3	Live Event #5, PSA #5, Community Support Group #5	Live Event #7, PSA #7, Community Support Group #7	OST Unit Exemplar #7&8

Live Event #2, PSA #2, Community Support Group #2	Live Event #4, PSA #4, Community Support Group #4	Live Event #6, PSA #6, Community Support Group #6	Live Event #8, PSA #8, Community Support Group #8	Eight TAKE CARE events with family workbooks
Graduate Certificate Course	OST Unit Exemplar #1&2	OST Unit Exemplar #3&4	OST Unit Exemplar #5&6	Eight COMMUNITY FAIR events
	Eight TAKE CARE events with family workbooks	Eight TAKE CARE events with family workbooks	Eight TAKE CARE events with family workbooks	Eight Asynchronous Family Learning Activities
	Eight COMMUNITY FAIR events	Eight COMMUNITY FAIR events	Eight COMMUNITY FAIR events	
	Eight Asynchronous Family Learning Activities	Eight Asynchronous Family Learning Activities	Eight Asynchronous Family Learning Activities	

QUALITY OF PROJECT EVALUATION: Approach. This evaluation is guided by a Diversity Equity and Inclusion Framework for Practitioner-Led Evidence Building adapted from Project Evident (2020) as well as principles laid out in D’Ignazio and Klein’s Data Feminism (2020) and a general approach to evaluating innovative program models found in Developmental Evaluation (Patton, 2011), which emphasizes situational responsiveness and adaptability. There are seven key components which shape this evaluation plan: (1) support a learning culture that engages key stakeholders in generating insights for improvement; (2) develop a theory of change and measurement strategy in collaboration with key stakeholders; (3) collect data in ways that are respectful and responsive to the needs of different groups and represent different perspectives, including voices of students and other stakeholders; (4) disaggregate data to understand participation and outcomes by different groups (race, ethnicity, etc.) and examine disparities; (5) describe the context in which the data are collected and the position of the

evaluator in interpreting them; (6) share data in ways that help frontline staff extract lessons that inform their work; (7) report data in ways that are accessible to diverse audiences and culturally responsive to the communities they involve.

Evaluation Questions. The CARE-ing Communities Project is based in Srivastav et al.'s Empowerment Action Model (2020) for preventing adverse childhood experiences. As such, it is a systems-level model of change, targeting improvements in children's classroom environments, home environments, out-of-school time activities, teacher preparation, and public awareness of childhood trauma and related issues. Systems-level evaluation questions will examine these changes, including: What is the evidence that the CARE-ing Communities Project is influencing how Adverse Childhood Experiences are addressed across children's environments? To what extent? In what ways and for whom? With what consequences, intended and unintended?

Aligning Evaluation Design and Methods to Project Goals and Objectives. The evaluation will take a developmental approach and will build a comparative case study (c.f. Goodrick, 2014) of systems change in five communities over the course of the funding. The goals of the evaluation will be to (1) create automated systems for sharing rapid feedback on performance measures among program staff and administrators (i.e. Tableau dashboards capturing program logs, attendance, and data collection progress); (2) facilitate timely conversations about progress toward goals and objectives during annual site visits (some will be virtual); (3) capture progress in implementation and outcomes over time for federal reporting and dissemination within local communities and the field of arts education; (4) through comparing results across the five communities, produce more generalizable knowledge about how and why particular aspects of the program work or fail to work.

Performance Measures and Methodology. The evaluation will be designed to answer all three performance measures (PMs) for the AAE program. The first PM is the number of grantees that attain or exceed the targets for a majority of the outcome indicators for their projects. The outcome indicators, as represented in the program's logic model, are represented as the Shorter-Term Outcomes regarding increases in capacity to bolster student resilience, increase social-emotional well-being through positive environments, meet student needs for individual development, meet families' basic needs, and foster healthy relationships. Progress toward these outcomes will be captured using teaching artist daily fidelity logs, student surveys in grades 6-8 and workbook exercises in lower grades, parent surveys, audience polls during livestream events, and observations during teacher professional development.

The second PM is the percentage of AAE participants (e.g., arts educators, teachers, principals, and other support staff) who complete 75 percent or more of the total hours of professional development offered. This will be reflected by the percentage of educators receiving credit toward their graduate certificate in theatre education. The third PM is the number of accessible, arts-based instructional materials that are developed. This will be defined as the number of lessons developed for the professional development program, the in-school and OST programs, the plays and educational materials developed for family programs, and materials related to the public awareness campaign. To capture the relationship among performance measures, as well as potential longer-term outcomes, REVA Group will conduct community focus groups each year. These focus groups will utilize a participatory research technique called Ripple Effect Mapping (c.f. Chazdon et al., 2017) with a representative cross section of program stakeholders in each community. Themes emerging from these sessions will be used to interpret quantitative results and refine ongoing data collection efforts. Lastly, REVA Group will request

student data from each district. This request will include a set of identified data including student ID and demographic information so that survey data can be disaggregated by race, ethnicity, income status, and gender. Districts will also be asked to provide annual data on student attendance, academic performance, and district-wide disciplinary actions--if possible, providing data for all partner schools as well as similar comparison schools within the district. REVA Group will submit a multi-site application for Institutional Review Board approval as well as establish data sharing agreements and community-level review with each of the five school districts.

Validity and Reliability of Performance Measures. The evaluation draws on several types of quantitative and qualitative measures, each of which will have its own set of criteria for establishing validity and reliability of the measurement. In general, surveys will use Likert type scales and these will be assessed for internal consistency using Cronbach's alpha. For district-level academic data we will examine the instrumentation and operational definitions used by each district to establish areas where measures do not align and need to be adjusted for comparison purposes. The overall comparative case study approach utilizes triangulation across data sources as the primary test of convergent validity. For example, if there is consistent evidence of growth in student social emotional well-being from student surveys, parent surveys, and focus group discussions we can be more confident in our results. While quantitative multivariate regression will be used to analyze community-level surveys and academic data, the overarching analytic approach will utilize qualitative analysis techniques to describe the relationships among the various program strategies and outcomes.

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Resumes for Key Project Personnel

Cleveland Play House

1. Artistic Director of Cleveland Play House: Laura Kepley
2. Interim Managing Director of Cleveland Play House: Collette Laisure
3. Project Director: Pamela DiPasquale
4. Director of Community Partnerships and Programs: Colleen Longshaw Jackson
5. Director of CARE: Thomas Kazmierczak
6. Director of Out of School Time Learning: Marcela Rodriguez-Gonzalez
7. Curriculum Manager: Cassey Fye
8. Community Organizer, Cleveland: Eugene Sumlin
9. Community Organizer, Buffalo: Sydney Aria Perkins
10. Lead Teaching Artist, Buffalo: Joyce C. Butler
11. Teaching Artist, Buffalo: Robert Pomerhn
12. Lead Teaching Artist, Las Vegas: Jason Nious
13. Lead Teaching Artist, Cleveland: Ines Joris
14. Teaching Artist, Cleveland: Andrew Valdez
15. Teaching Artist, Cleveland: Gary Galbreath

Baldwin Wallace University

16. BWU Partnership Liaison: Bryan Bowser, Assistant Professor and Director of the Arts
Management & Entrepreneurship Program
17. BWU Curriculum Development: Rene D. Copeland, Assistant Professor of Directing
18. BWU Curriculum Development: Kiera Lea MacDonald, Associate Professor of Theatre
and Dance

MetroHealth Institute of H.O.P.E.

- 19. MetroHealth Partnership Liaison: Linda Jackson, Director of Arts in Health
- 20. MetroHealth Curriculum Development: Lisa Ramirez, MetroHealth Medical Center
Division of Child and Adolescent Psychiatry
- 21. Metro Health Curriculum Development: Katie Davis, Director for the Center for Health
Outreach, Access, and Prevention at The MetroHealth System

REVA group

- 22. Lead Researcher, Dr. Stacie Powers

LAURA KEPLEY

THEATRE DIRECTOR

Member SDC

DIRECTING

<i>The Diary of Anne Frank</i>	Wendy Kesselman	Cleveland Play House	2017
<i>Shakespeare in Love</i>	Lee Hall	Cleveland Play House	2017
<i>How I Learned to Drive</i>	Paula Vogel	Cleveland Play House/Syracuse Stage	2017
<i>Steel Magnolias</i>	Robert Harling	Cleveland Play House/Playhouse Square	2016
<i>The Good Peaches</i> (world premiere)	Quiara Alegria Hudes	Cleveland Play House/ The Cleveland Orchestra	2016
<i>The Crucible</i>	Arthur Miller	Cleveland Play House	2015
<i>Marie and Rosetta</i> (workshop)	George Brant	New Harmony Project	2015
<i>Fairfield</i> (world premiere)	Eric Coble	Cleveland Play House	2015
<i>The Little Foxes</i>	Lillian Hellman	Cleveland Play House	2014
<i>In Love and Warcraft</i> (world premiere)	Madhuri Shekar	Alliance Theatre	2014
<i>Venus in Fur</i>	David Ives	Cleveland Play House	2013
<i>Good People</i>	David Lindsay-Abaire	Cleveland Play House/Syracuse Stage	2013
<i>The Heidi Chronicles</i>	Wendy Wasserstein	Asolo Rep	2013
<i>A Carol for Cleveland</i> (world premiere)	Eric Coble	Cleveland Play House	2012
<i>In the Next Room, or the vibrator play</i>	Sarah Ruhl	Cleveland Play House	2012
<i>Grounded</i> (workshop)	George Brant	New Harmony Project	2012
<i>Grizzly Mama</i> (world premiere)	George Brant	Dobama Theatre	2011
<i>My Name is Asher Lev</i>	Aaron Posner	Cleveland Play House	2011
<i>Breadcrumbs</i> (world premiere)	Jennifer Haley	Contemporary American Theatre Festival	2010
<i>The Syringa Tree</i>	Pamela Gien	Trinity Repertory Company	2010
<i>Shapeshifter</i>	Laura Schellhardt	Trinity Repertory Company	2009
<i>Shop Talk</i> (world premiere)	George Brant	Drama League DIRECTORFEST	2009
<i>Some Things Are Private</i> (world premiere)	Deborah Salem Smith & Laura Kepley	Trinity Repertory Company	2008
<i>Another Man's Son</i>	Silva Semerciyan	Play Penn- Philadelphia	2008
<i>Any Other Name</i>	George Brant	Word Bridge- South Carolina	2008
<i>The Clean House</i>	Sarah Ruhl	Trinity Repertory Company	2007
<i>Elephant's Graveyard</i> (world premiere)	George Brant	University of Texas-Austin	2007
<i>Boots on the Ground</i> (world premiere)	Laura Kepley & D. Salem Smith	Trinity Repertory Company	2006
<i>The K of D</i>	Laura Schellhardt	Kennedy Center (New Visions/New Voices Festival)	2006
<i>Falling Up</i> (world premiere)	Trista Baldwin	UCF/Orlando Shakespeare Festival, Perishable Theatre, RI (Women's Playwriting Festival)	2006
<i>Those Who Can, Do</i>	Brighde Mullins	Brown/Trinity Playwrights Repertory	2005
<i>On the Threshold: Selections of New Work</i>	Quiara Hudes, Molly Rice	Public Theater, NY	2005

RELATED EXPERIENCE

Artistic Director	Cleveland Play House	May 2013-present
Teaching Faculty	Case Western Reserve University/CPH	September 2010-present
Associate Artistic Director	Cleveland Play House	September 2010-May 2013
Interim Head of the MFA Directing Program	Brown University/Trinity Rep	August 2009-June 2010
Resident Director	Trinity Repertory Company	August 2005-June 2010
Artistic Associate	Trinity Repertory Company	August 2005-August 2009

LAURA KEPLEY

DIRECTOR
SDC

RELATED EXPERIENCE (Con.'t)

Teaching Faculty	Brown University/Trinity Rep	2004-2010
Company Member	WordBRIDGE Playwrights Lab	2008-2011

EDUCATION

Brown University/Trinity Repertory Company, MFA, Directing, May 2005.

Northwestern University, Bachelor of Speech, Theatre Major.

AWARDS AND RECOGNITION

American Theatre Wing	Tony Award for Regional Theatre – Cleveland Play House	2015
Crain's Magazine Cleveland	Woman of Note	2015
Cleveland Magazine	One of the Most Interesting People of the Year	2014
National Endowment for the Arts/TCG	Career Development Program Recipient	2009-10
Directing Fellow	Drama League Directors Project	2008
Peter Kaplan Fellow	Trinity Repertory Company	2005-2007
Medal of Excellence	Rhode Island National Guard	2006

SUMMARY

Fifteen, plus years of senior management experience encompassing a steady progression of increasing responsibilities and accomplishments in the areas of community and government relations, contract management, economic development and grant administration. Highly regarded for leadership effectiveness and strong business acumen. Skilled in the areas of fund development, organizational governance, resource allocation and driving high-level contributions in complex settings. Hands-on commitment to the community via Board of Directors involvement for several nonprofit enterprises.

RELEVANT SKILLSETS

- Strong Verbal & Written Communication Skills
- Client Development and Relationship Building
- High Level Budget Administration
- Business Plan Development & Execution
- Business Development
- Community/Government Relations
- Funding & Revenue Generation
- Project Management
- Organizational Governance
- Nonprofit Management

PROFESSIONAL EXPERIENCE

PNC Fairfax Connection

2012 – 2017

Vice President/Executive Director

- Leads a team of six who deliver/facilitate either directly or with partners, community resources, such as; technology, health and wellness and financial education.
- Responsible for strategic and operational direction of the unique free Community Resource Center.
- Collaborates with senior management, PNC Foundation, other departments and partners.

FirstEnergy Solutions Corp.

2010 – 2012

Senior Government Aggregation Representative

- Achieved 99% close rate in FirstEnergy Ohio territory.
- Created and implemented a Business/Campaign Plan for new and competitive market territory in Cincinnati (Duke Energy).
- Developed relationships with elected officials and Area Managers within the FirstEnergy service territory to successfully sign communities with FirstEnergy Solutions.
- Coordinated efforts with marketing staff for communications related to the electric aggregation opt-out/opt-in programs.

Cleveland State University

January 2010 - May 2010

Office of Engagement

- Worked with faculty and staff to prepare first time college students for jobs and connecting those students with corporate opportunities, i.e. internships and full-time positions.
- Corporate engagement for development opportunities.

- City of Cleveland 1998 - 2005
Director, Office of Equal Opportunity 2004 - 2005

- Project Coordinator, Department of Economic Development 1998-2004

- SpringHouse ManorCare Health Services 1997-1998
Director, Marketing - Cleveland, Ohio

- ### SIGNIFICANT PRIOR EXPERIENCE/ACCOMPLISHMENTS

- ## COMMUNITY INVOLVEMENT

- Rainbow Babies & Children's Foundation, President and past Advocacy Committee Chair
- Cleveland State University Alumni Association Board
- Cleveland Neighborhood Progress – Economic Advisory Committee
- Cleveland Public Theatre – President, Board of Directors
- Alzheimer's Association Cleveland Area Chapter – Board of Directors, Vice President and Co-chair Board Development Committee
- Fairfax Renaissance Development Corporation – Board of Directors

- Civic Innovation Lab - Mentor

EDUCATION

B.A., Business Administration & Finance, Cleveland State University

PAMELA DIPASQUALE

EDUCATION DIRECTOR

Twenty-two years bringing award-winning theatre and theatre education to young audiences. Accomplished visionary with proven performance in developing, implementing and assessing theatre education program, with cross-functional successes in budget development, marketing, and fundraising.

PROFESSIONAL EXPERIENCE

CLEVELAND PLAY HOUSE, Present

Education Director. Oversees all educational programming for the TONY award recipient, Cleveland Play House. Supervises a department of fourteen full-time staff, manage a budget of 1.5 million, serve more than 35,000 students annually across a suite of nine programs.

NOTABLE ACCOMPLISHMENTS

Awarded a two million dollar Arts Education Model Development and Dissemination grant from the US Department of Education to develop a comprehensive theatre integration program for urban students in grades K-8. Conducted as part of a randomized control study, available data show significant improvement in students' social emotional competencies, English Language arts skills and theatre abilities.

Work in partnership with the United Way of Greater Cleveland and Cleveland Metropolitan school district to provide comprehensive Wraparound Services to children and families at four elementary schools.

KENTUCKY SHAKESPEARE FESTIVAL, 2006 TO 2010

Education Director. Serve as Education Director of Kentucky Shakespeare Festival's award winning educational outreach programs serving over 65,000 students annually in the South East Region and beyond (KY,WV,TN,IN,OH,IL).

NOTABLE ACCOMPLISHMENT

Work in partnership with the National and State Department of Juvenile Justice and Delinquency Prevention Program to provide a theatre-in-education program for incarcerated youth. This unique program uses the works of William Shakespeare and drama therapy as a means to rehabilitation for participating youth.

CHILDREN'S THEATRE OF MAINE PORTLAND, ME 1998 TO 2006

Artistic Director. Serve as Artistic Director of an 80 year old professional theatre and the Maine Dramatic Institute annually serving 40,000 children and families through out the State of Maine. Full responsibility for the theatre's artistic and educational vision. Full responsibility for long-

range strategic planning and programming. Work with a strong artistic and education team to produce a full season of plays, including six Main Stage productions, two touring productions and a month long educational showcase for students enrolled in the Maine Dramatic Institute. Lead collaborative efforts within the community to maximize accessibility of and participation in theatre to children. Supervise a permanent staff of fourteen, including seven members of CTM's resident acting company. Create and oversee yearly budget in conjunction with Managing Director.

NOTABLE ACCOMPLISHMENT

Created the Maine Dramatic Institute: theatre school that works in conjunction with the Children's Theatre of Maine to provide a complete range of programming for students ages 4-18. The Maine Dramatic Institute served 500 students per year.

CITY SHAKESPEARE. CAMBRIDGE, MA 1994 TO 1998

Founder and Artistic Director. Served as Artistic Director for a nascent professional theatre serving at-risk children and teens. Lead all aspects of City Shakespeare's artistic, educational and financial development, including a full season of plays, workshops and educational outreach. City Shakespeare is a non-profit company that provides free programming for low-income children and teens in an urban environment.

NOTABLE ACCOMPLISHMENT

Founded a theatre company that successfully served at-risk youth by nurturing their self esteem through theatrical excellence. The company served 7,500 audience members and 150 participants.

R E L A T E D E X P E R I E N C E

Adjunct Professor, Bellarmine University

National Speaking Engagements:

- Theatre Communications Group, National Conference- Philadelphia, PA 2013
- American Alliance for Theatre Education- Chicago, IL 2012
- Summer Changes Everything, National Conference- Chicago, IL 2009

Regional Speaking Engagements:

- American Alliance for Theatre for Theatre Education- Cleveland, OH 2013
- American Alliance for Theatre for Theatre Education- Cleveland, OH 2012
- 21st Century Community Learning Centers, Tri-State Conference- Louisville, KY 2009

E D U C A T I O N

Emerson College – Boston, MA
Masters in Theatre Education

John Hopkins University – Baltimore, MD
Graduate Certificate in Out-of-School Time Learning

Boston College- Boston, MA
Bachelors in English

COLLEEN LONGSHAW



EDUCATION

Master of Fine Arts – Kent State University, Kent, OH May 2015

Major: Acting

Bachelor of Fine Arts – Kent State University, Kent, OH December 2001

Major: Acting

Magna Cum Laude

EXPERIENCE

10/2018 – Present: **Associate Director of CARE**, *Cleveland Play House (Cleveland, OH)*

- Helps manage Department of Education Grant for the CARE program.
- Responsible for hiring and training of CARE Teaching Artists.
- Manages, mentors and advises CARE Teaching Artists.
- Oversees and contributes to continuation of curriculum creation and adaptation.
- Conducts weekly observations and evaluations of CARE Teaching Artists and provides constructive feedback and one on one coaching.
- Liaison between Cleveland Play House and Cleveland Metropolitan School District
- Responsible for dissemination of CARE Project at local and national level.
- Budgeting
- Leads professional development workshops for teachers and community members.
- Works to develop new and maintain existing relationships with community partners and assist the Cleveland Play House in extending its' reach in to the Cleveland community.

05/2015 – 10/2018: **CARE Teaching Artist**, *Cleveland Play House (Cleveland, OH)*

- Creates and implements K-8 CARE curriculum using theatre practices to increase Social Emotional Learning competencies and English Language Arts scores for students in the Cleveland Metropolitan School District.
- Works daily with CMSD teachers and administrators to measurably improve school climate and culture.
- Facilitates pre-show conversations for various productions throughout the CPH season.
- Maintains daily fidelity reports for research component of the CARE Program.

10/07–9/11: **Customer Service Representative**, *Progressive Direct (Cleveland, OH)*

- Resolved problems and addressed concerns from policyholders, lien holders and others regarding coverage, rates and billing issues.
- Quoted rates for policy changed.
- Used computerized systems to track, gather information and answer inquiries.
- Processed cancellations, renewals, reinstatements, endorsements, payments and state/federal filings on Progressive computerized systems.
- Resolved issues regarding multiple lines of business (i.e., Auto, Special Lines, and Commercial Auto).
- Provided computer/technical support to customers.
- Handled escalated calls, as necessary.

2010–2014 (summers): **Acting and Dance Instructor**, *West Side Community House (Cleveland, Ohio)*

- Taught acting and dance to girls ages 10-18
- Assisted students in writing, recording and performing music.
- Directed, staged and choreographed the final production performed by the students for friends, family and community members.
- Taught audition techniques and preparation.
- Taught musical theatre performance.
- Supervised children during daily activities.

2000–2007 (summers): **Acting & Creative Writing Instructor**, *Cain Park School for the Arts, (Cleveland Heights, Ohio)*

- Taught creative writing techniques to second through sixth graders.
- Helped the students to write plays to be performed at the end of the course.
- Taught acting, improvisation and dance to second through eighth graders.
- Directed plays and choreographed dances for session ending performances.
- Instructed youth in audition techniques.
- Coached monologues and scenes for performances and auditions.
- Supervised the extracurricular activities of the children.
- Prepared weekly performance evaluations of students and classes.
- Communicated to parents both the failures and successes of their children as necessary.
- Prepared weekly course lesson plans to be followed by instructors.
- Taught Shakespeare monologue and scene study to selected students.

11/05–05/07: **Building Secretary** *Fisher Park Lane (NY, New York)*

- Responsible for facility administration with duties including clerical, billing, tenant relations, purchasing, scheduling and various other administrative duties.

- Composition and preparation of letters, memorandums and other correspondence.
- Handling of multiple line phones.
- Worked directly with clients and building manager to maintain client confidentiality and satisfaction.
- Received and directed visitors.

1/02-6/03: **Substitute Teacher (K-12)**, *East Cleveland City Schools (East Cleveland, Ohio)*

- Fulfilled classroom duties in the absence of regular teacher.
- Supervised children through regularly scheduled activities.
- Tutored and instructed students with assigned class work.
- Administered corrective disciplinary action as necessary.

I have attached my performance resume to this document (below), to account for any gaps in employment and to communicate my continued and consistent artistic involvement in the field.

COLLEEN LONGSHAW

THEATRE

<i>The Groove Factory</i>	Melody McPlanet U/S (performed)	NY Music Theatre Festival (NYMF)
<i>Kiss me, Kate</i>	Hattie	NETworks National Tour
<i>Fences</i>	Rose	Karamu House Theatre
<i>Sister Act</i>	Deloris/Sis. Mary Clarence	Karamu House Theatre
<i>Sister Act</i>	Deloris/Sis. Mary Clarence	Porthouse Theatre
<i>The Color Purple</i>	Celie	Karamu Theatre
<i>Hairspray</i>	Dynamite/Lorraine	North Shore Music Theatre
<i>The Piano Lesson</i>	Grace	Cleveland Play House
<i>The Full Monty</i>	Joanie Lish	North Shore Music Theatre
<i>Caroline, or Change</i>	Dotty Moffett/Radio 3	Tantrum Theatre
<i>Starmites</i>	Diva	Porthouse Theatre
<i>Hairspray</i>	Motormouth Maybelle	Porthouse Theatre
<i>South Pacific</i>	Bloody Mary	Porthouse Theatre
<i>The Family Claxon</i>	Evette Claxon	Cleveland Public Theatre
<i>Made in America</i>	Esther	Dobama Theatre
<i>Caroline, or Change</i>	Dotty Moffett	Karamu/Dobama Theatre
<i>A Christmas Carol</i>	Mrs. Fezziwig, Cynthia	Great Lakes Theater
<i>Dreamgirls</i>	Lorrell Robinson	Cain Park
<i>The Hot Mikado</i>	Katisha	Stump Theatre
<i>The Buddy Holly Story</i>	Apollo Performer	Carousel Dinner Theatre
<i>A Raisin in the Sun</i>	Ruth Younger	Truenorth Cultural Arts
<i>Twelfth Night</i>	Maria	Ohio Shakespeare Festival
<i>The Wiz</i>	Aunt Em/Glinda	Cain Park Theatre
<i>Aida</i>	Aida	Beck Center for the Arts
<i>Godspell</i>	Lindsay	Cain Park
<i>Godspell</i>	Robin	Porthouse Theatre
<i>Avenue X</i>	Julia	Cain Park
<i>Once On This Island</i>	Asaka	Porthouse Theatre
<i>Big River</i>	Alice's Daughter	Porthouse Theatre
<i>Violet</i>	Lula Buffington	Cain Park
<i>My Heart is the Drum</i>	Nana	Stump Theatre

TELEVISION/FILM

Cleveland Cavaliers	
Signet	(Employee Training Video - 2016)
B.E.T./B.E.T. Jazz	"Bid 'em in"/Kim Fields dir
Nick @ Nite	C2 Creative
Sterling	(Industrial)
NAS Recruitment Communications	Gemini Productions
Post-Divorce Decree	Summit County Courthouse

TRAINING: MFA in Acting – Kent State University

PROFESSIONAL EXPERIENCE

- Cleveland Play House, Cleveland, OH – CARE Project Director* Mar '15-present
 Manages all facets of a social emotional learning project called CARE (Compassionate Arts Remaking Education). Responsible for project operations including: staff supervision, teacher supervision, professional development, contract negotiation, budgeting, fundraising, strategic planning, program development publicity, advisory board development, grants and on-site classroom management. Represents CARE to U.S. Department of Education, school districts, local municipalities, community partners, media and public. Hosts outreach discussions at national conferences and webinars.
- Landmark Theatre, Syracuse, NY – Executive Director* Mar '13-Mar '15
 Managed theatre operations including: staff management, contract negotiation, educational programming, budgeting, and program development. Partnered with Board and committee members on long term strategic plans and goal achievement. Created seasons which include theatrical productions, special events, concerts and educational programs. Represented organization and partners with promoters, media, local municipalities, community agencies and public. Managed capital and sponsorship campaigns.
- Sandusky State Theatre, Sandusky, OH - Executive Director* Jan '08-Mar '13
 Managed theatre operations including: staff management, contract negotiation, budgeting, presenting, producing, fund-raising, restoration projects, volunteer programming, planning, program development, publicity, and grant writing. Partnered with board members on long-term strategic plans to achieve goals. Created, produced and booked season which included special events, concerts, and theatrical productions. Coordinated high school work-study programs with local agencies. Represented organization and partners to the community.
- Lancaster Opera House, Lancaster, NY- Executive Director* Nov '97-Jan '08
 Managed all facets of Opera House operations including: staff supervision, contract negotiation, budgeting, presenting, producing, fund-raising, restoration projects, volunteer programming, planning, program development, publicity, grant writing and board development. Created and booked season which includes special events, concerts, and theatrical productions. Directed youth productions and created youth recreational and educational programming. Established student internship program. Represented the organization to the community, partners, media and public.
- Department of Youth & Recreational Services, Cheektowaga, NY - Recreational Supervisor* June '86-Nov '97
 Managed recreational programs, performing arts center, concerts series and special events for the town. Founded several programs for seniors and youth. Created workshops, special events and community activities for four recreation centers.

EDUCATION

- Certified Trauma Professional *Certificate, IATP, April '19*
- Emerson College, Boston, MA *M.A. Theatre Education & Performing Arts, May '95*
- Queen Margaret's College, Edinburgh, Scotland *Advanced Study & Fringe Festival, Summer, '94*
 Studied creative artistic programming in educational & recreational settings.
- State University of New York at Buffalo, Amherst, NY *B.A. Theatre, '91 & Psychology, '90*

SELECTED HONORS

- Keynote Speaker at The Kennedy Center's Partners in Education Conference and other national conferences 2019
- Inaugural Past Chairman's Economic Development Award – Erie County Chamber Of Commerce 2012
- Outstanding Restoration – Sandusky Old House Guild 2012
- Outstanding Business Achievement – Erie County Chamber Of Commerce 2011
- Outstanding Achievement - Buffalo Arts Council 2008
- Outstanding Individual - Sandusky Register 2008
- Citizenship Award - Village of Lancaster 2007
- Outstanding WNY Citizen Award - Lions Clubs of WNY 2007
- New York State Governor's Award - Employer of the Year 2006
- Outstanding Service Top Community Award – Lancaster Chamber Of Commerce 2006
- Americanism Award – American Legion, Buffalo, NY 2005
- 40 Under 40 Award – Business First, Buffalo, NY 2004
- City of Buffalo Mayor's Award for Outstanding Youth Programs 2004
- Honored by City of Buffalo for Outstanding Theatrical Accomplishment 1997
- Dorothy Mullen Arts and Humanities Award (Outstanding Program in National Parks and Recreation) 1995 & 1996

THOMAS T. KAZMIERCZAK III

Thomas has directed and produced over 60 musicals and plays including: *Hats! The Musical*, *Gilligan's Island the Musical*, *Miracle on 34th Street*, *Annie*, *Peter Pan*, *Finnegan's Farewell*, and *Rudolph the Red Nosed Reindeer* to name a few. He was owner and artistic producing director of TNT Productions, a professional theatre company.

OTHER DIRECTING CREDITS

CARE Monologue's, Cleveland Play House

THEATRE DIRECTING/PRODUCING CREDIT

Annie, Fiddlehead Theatre Company, Norwood, MA

Annie, Lancaster Opera House, Sandusky State Theatre, Theatre at Villa (TNT)

Anything Goes, Fiddlehead Theatre Co., Young and Young at Heart & Lancaster Opera House

The Best Christmas Pageant Ever, Young and Young at Heart, Lancaster Theatre, Sandusky State Theatre

Charlie Brown, Theatre at Villa with TNT

Cinderella, Lancaster Opera House

Cinderella, Theatre at Villa with TNT

Finnegan's Farewell, Sandusky State Theatre

Gilligan's Island the Musical, Sandusky State Theatre

Godspell!, *Curtain Up!*, Buffalo, NY

The Good Doctor, SUNY at Buffalo Workshop, Buffalo, NY

The Great American Backstage Musical (touring and dinner/theatre), Western New York

Guys and Dolls, Fiddlehead Theatre Company, Norwood, MA

Hello Dolly, Lancaster Opera House

It's a Wonderful Life, Lancaster Opera House & Sandusky State Theatre

Joseph & The Amazing Technicolor Dreamcoat, Theatre at Villa with TNT

The Loveliest Afternoon of the Year, Boston, MA

Miracle on 34th Street, Sandusky State Theatre, Sandusky, OH & Lancaster Opera House

Oklahoma!, Lancaster Opera House

Once Upon a Mattress, Young & Young at Heart Players

Peter Pan, Lancaster Opera House

The Sound Of Music, Lancaster Opera House

Story of RockBoy, Edinburgh, Scotland

Thriller, East Hampton Playwrights Festival (asst. Director), East Hampton, NY

The Wizard of Oz, Lancaster Opera House

YOUTH DIRECTING CREDITS

Babes in Arms, Amherst Youth Board

The Best Christmas Pageant Ever, Sandusky State Theatre

Bye, Bye Birdie, Depew High School

Crazy for You, Amherst Youth Board

Fame, Amherst Youth Board

Grease, East Aurora High School

Guys and Dolls, East Aurora High School

High School Musical, Sandusky State Theatre

Oklahoma!, (co-director) St. Mary's High School

THOMAS T. KAZMIERCZAK III

Once Upon Mattress, East Aurora High School

Rudolph the Red Nosed Reindeer, Sandusky State Theatre and Lancaster Opera House

The Sound of Music, East Aurora High School

The Wizard of Oz, St. Mary's High School & East Aurora High School

MUSIC

Board President, Cheektowaga Community Symphony Orchestra

Orchestra member, Cheektowaga Community Symphony Orchestra

Christmas Through the Years (show choir), Woodlawn, NY

La Cage Aux Folles in Concert, TNT Productions, Buffalo, NY

Made in the U.S.A. (show choir), Cheektowaga, NY

Sentimental Journey (musical revue), Cheektowaga, NY

MARCELA A. RODRIGUEZ GONZALEZ



EDUCATION

- M.A. 2017 Theatre, University of Central Missouri, Warrensburg, MO
President's Diversity Scholarship recipient
Multilingual: Spanish, English, and Portuguese
- B.A. 2014 Communication & Digital Media, Tecnologico de Monterrey, Mexico

EMPLOYMENT

Associate Director of Community Partnerships & Programming, Cleveland Play House, November 2019- Present

- Supervise the implementation and compliance of educational programs such as the Ohio Department of Education's 21st Century Community Learning Centers, Say Yes to Education Cleveland, Cleveland Metropolitan School District, United Way Wraparound Strategy, and MyCom.
- Develop and maintain relationships with over 40 Community Organizations.
- Research and create funding opportunities to grow and sustain community and school programs in Cleveland Play House's (CPH) partner schools.
- Review and update the Community and Schools team budget, create contracts, and assist with purchasing services and resources.
- Assign tasks and co-supervise a team of 11 full-time coordinators.
- Assist CPH with English to Spanish interpretation services during communications with students, parents, and patrons.
- Act in an advisory capacity to CPH creative services in layout of all Spanish media documents.

21st Century Community Learning Center Coordinator, Cleveland Play House, October 2017- November 2019

- Develop strategies to provide out-of-school resources and programs to children, youth, families, and communities through the 21st Century Community Learning Center (21st CCLC) Ohio Department of Education (ODE) grant.
- Supervise and manage the daily operations of the 21st CCLC grant at Cleveland Play House, including staff administration, partnerships, budgeting, and grant reporting.
- Research, develop, and create funding opportunities to grow and sustain the programs in Almira and Walton Elementary Schools.

Inside CPH Education Apprentice, Cleveland Play House, August 2017- October 2017.

- Executed strategies to connect and engage Cleveland Play House with the community and patrons who attend performances.
- Produced and edited videos for the preshow conversations for the *Inside CPH* educational program.
- Implemented interactive experiences for patrons to use in the lobbies of Cleveland Play House.

Teaching Assistant, Theatre, University of Central Missouri, August 2016- May 2017.

- Developed tools and curriculum to teach the course THEA 2400 Discovering Theatre in the Department of Theatre and Dance.
- Researched and directed the performance *Unheard Voices* to raise awareness on female minorities on campus.

Graduate Assistant, Communication and Modern Languages, University of Central Missouri, August 2015- May 2016.

- Coordinated the first film series *Feeling War: Experiencing International Reality*.
- Organized and administered databases for the *Show Me Justice Film Festival* and the *Modern Languages Film Festival*.

Digital Content Editor, Univision, Mexico City, September 2013- July 2015.

- Innovated and reorganized the digital content produced for Galavision.com
- Produced, recorded, and edited videos for the Entertainment Area of uvideos.com

GRANTS

RemotEDx Subgrant (\$150,000), Ohio Department of Education, Spring 2021.

Academic Learning Pods (\$90,000), United Way Cleveland, Fall, 2020.

21st Century Community Learning Centers, Kenneth W. Clement Boys' Leadership Academy (\$200,000), Ohio Department of Education, Fall 2020.

21st Century Community Learning Centers, Adlai E. Stevenson (\$200,000), Ohio Department of Education, Fall 2018.

21st Century Community Learning Centers Almira and Walton (\$200,000), Ohio Department of Education, Fall 2017.

RESEARCH

"Theatre in Prison: The Use of Drama in the Rehabilitation of Inmates." Library Paper: University of Central Missouri, Warrensburg, Missouri. May 2017.

"Theatre for Social Change as a Method to Empower Mexican Youth." Library Paper: University of Central Missouri, Warrensburg, Missouri. December 2015.

TEACHING

Creative Drama- Cleveland Play House's Theatre Academy, March 2020.

Clue Pre-Show Conversation- Cleveland Play House, January 2020.

Pipeline Pre-Show Conversation- Cleveland Play House, October 2019.

Little Genius After-school Program- 21st CCLC, Walton Elementary, January- December 2019.

Crafty Readers After-school Program- 21st CCLC, Walton Elementary, January- May 2019.

Tiny Houses Pre-Show Conversation- Cleveland Play House, March 2019.

An Iliad Pre-Show Conversation- Cleveland Play House, January 2019.

Girls Who Code- 21st CCLC, Almira Elementary School, January 2018- December 2019.

The Woman in Black Pre-Show Conversation- Cleveland Play House, August 2018.

The Royale Pre-Show Conversation- Cleveland Play House, May 2018.

Marie and Rosetta Pre-Show Conversation- Cleveland Play House, January 2018.

The Diary of Anne Frank Pre-Show Conversation- Cleveland Play House, October 2017.

Drama for Mamas and Papas- Teaching Artist Assistant- Cleveland Play House, September 2017.

Shakespeare in Love Pre-Show Conversation- Cleveland Play House, September 2017.

Discovering Theatre- Teaching Assistant, University of Central Missouri, August 2016- May 2017.

Conversation Leader, Modern Languages, University of Central Missouri, January- May 2013

Electric Bass- Cultural Leadership Program, Tecnológico de Monterrey, January 2011- December 2012.

THEATRICAL ACTIVITY

ARTISTIC

Education Apprentice- *The Diary of Anne Frank*, Cleveland Play House, Cleveland, Ohio, September- October 2017.
 Education Apprentice- *Shakespeare in Love*, Cleveland Play House, Cleveland, Ohio, August- September 2017.
 Director- *Nah'Zee*, KCACTF, Des Moines, Iowa, January 2017.
 Assistant Director- *9 Circles*, University of Central Missouri, January- February 2017.
 Assistant Director- *The Secret Garden*, University of Central Missouri, August- October 2016.
 Assistant Director- *Once in the time of the Rainbow Crow*, Central Missouri Repertory, April- June 2016.
 Musician- *Legally Blond*, Orchestra, Tecnologico de Monterrey, August- October 2013.
 Musician- *A Fiddler on the Roof*, Orchestra, Tecnologico de Monterrey, January- September 2012.
 Director- *The Vagina Monologues*, Tecnologico de Monterrey, January- February 2012.
 Assistant Director- *A Midsummer Night's Dream*, Tecnologico de Monterrey, March 2011- February 2012.
 Ensemble- *The Vagina Monologues*, Tecnologico de Monterrey, January- February 2011.
 Musician- *Raíces Bicentenario*, Orchestra, Tecnologico de Monterrey, May- November 2010.
 Musician- *Annie*, Orchestra, Tecnologico de Monterrey, January- September 2010.
 Queen Gertrude- *Hamlet*, Tecnologico de Monterrey, January- May 2009.

BUSINESS

Box Office Manager- *The Toxic Avenger*, University of Central Missouri, April 2017.
 Publicity Assistant- *A Raisin in the Sun*, University of Central Missouri, August- November 2016.
 Publicity Video Designer- *Boundless*, Dance Concert, University of Central Missouri, April 2016.
 Publicity Video Designer- *The Taming of the Shrew*, University of Central Missouri, February 2016.
 House Manager- *The Little Foxes*, University of Central Missouri, January- February 2016.
 Administrative Director- *Buena Causa*, Tecnologico de Monterrey, January 2010- December 2012.

PRODUCTION

Light Board Operator- *A Raisin in the Sun*, University of Central Missouri, November 2016.
 Assistant Company Manager- *Once in the time of the Rainbow Crow*, Central Missouri Repertory, April- June 2016.
 Run Crew- *Gustave the Goose Who Wouldn't Fly*, University of Central Missouri, August- September 2015.
 Sound Board Operator- *Street Scene*, University of Central Missouri, March 2013.

Cassey Fye, LISW, CCTP



Education:

Master of Science in Social Administration (MSSA)
Case Western Reserve University, Cleveland, Ohio

May 17, 2015

Bachelor of Arts, Theatre – Minor in Writing, Psychology
University of Mount Union, Alliance, Ohio

May 2012

Professional Work Experience:

9/5/2017-Current Interim Associate Director, CARE Program, Cleveland Play House- Cleveland, OH

- ❖ CARE- Compassionate Arts Remaking Education is a trauma-informed, social emotional, evidenced-based program created by a grant from the Department of Education. CARE is currently operating in the Cleveland Metropolitan School District in 13 schools, and a juvenile detention center.
- ❖ Create and implement curriculum for grades K-8th with a goal of teaching social-emotional learning skills, theatre skills, and helping to improve ELA skills. Responsible for teaching all grade K-8 classes once weekly throughout the school year.
- ❖ Hire, Train, and Mentor a team of 13 CARE Teaching Artists as they implement the CARE program into local Cleveland schools.
- ❖ Provide training on trauma, trauma-informed care, restorative justice practices, and theatre integration to school staff, CPH teaching artists, and local/national conferences.
- ❖ Support staff through our Equity, Diversity, and Inclusion training.
- ❖ Manage and maintain fidelity reports for every class taught.
- ❖ Create and implement theatre assessments to document program outcomes.
- ❖ Market the program to interested school districts.

1/2/2017-8/30/2017 Student Support Supervisor, Spectrum School- Lorain, OH

- ❖ Supervise Middle School and High School students at charter school for youth with Autism
- ❖ Supervise a graduate student intern
- ❖ Develop program curriculum and social skills lesson plans for various student groups
- ❖ Create and facilitate social skills groups to educate Middle School and High School Students on social skills like starting conversations, responded to bullies, coping skills, and building friendships.
- ❖ Collaborate with teachers during after school sessions to help develop goals and plans for individual students and family engagement strategies.

11/2015-12/31/2016 Program Coordinator, Youth Services, Adoption Network Cleveland-Cleveland, OH

- ❖ Coordinate the “Digital Me” planning process and filming for youth recruitment tool.
- ❖ Collaborate with Development Department in identifying recruitment strategies to increase community participation in Mentoring Program and present Mentoring Program to community groups.
- ❖ Conduct assessments and interviews of youth and mentors. Monitors and evaluates mentor and youth relationships and provides support and advocacy.
- ❖ Lead the implementation of Mentor Training & Support and Mentor Orientation.
- ❖ Organize and maintain accurate and timely paperwork, records and files of the program to ensure full and proper reporting, and computer records of all calls and interactions with mentors/mentees.
- ❖ Coordinate and facilitate “Get Real” Teen Groups twice per month for youth in care, and Post Adoption Teen Group once a month.

06/2015-11/2015 Early Childhood Mental Health Therapist, Ohio Guidestone -Cleveland, OH

- ❖ Provide counseling for stress, developmental adjustment, behavioral, emotional, and social difficulties to children birth-5yrs, and their families. Caseload of 22-26 children.
- ❖ Collaborates with caregivers to problem solve, train caregivers on behavioral management techniques, provide one-on-one modeling and coaching, educate caregivers on child's mental health issues, design services and interventions that are culturally appropriate, advocate for parents and conduct home visits.
- ❖ Conduct in-home therapy; provide therapeutic interventions while maintaining accurate and timely documentation and client files.
- ❖ Provide direct service (Counseling, Case Management), complete required paperwork and Mental Health Assessments, as well as maintaining ongoing contact and linkage to services with other community resources as necessary.

8/2010-4/2014 Director, Teaching Artist, Outreach Instructor- Players Guild Theatre- Canton, OH

- ❖ Taught theatre classes and private lessons for ages 2-adult.
- ❖ Prepared games and activities to teach the basics of theatre and promote team work.
- ❖ Directed multiple productions for the theatre, and schools, and managed set, costumes, and marketing for shows.
- ❖ Organized summer camps for ages 6-18, groups of 25-50 students. Collaborating in the creation of rehearsal schedules, lesson plans, and performances.
- ❖ Created class lesson plans and objectives, rehearsal schedules, and new plays for children's events, and organized showcases and performances, and led production meetings.

10/2013-8/2014 Teaching Artist, Theatre- New Directions Performing Arts Academy -Canton, OH

- ❖ Organized summer camps for ages 6-18, groups of 25-50 students. Collaborating in the creation of rehearsal schedules, lesson plans, and performances.
- ❖ Outreached to several local elementary schools in Stark County to lead weekly after school theatre classes, which culminated in a showcase.
- ❖ Communicated and collaborated with students, parents, and production staff daily.
- ❖ Created class lesson plans and objectives, rehearsal schedules, and new plays for children's events, and organized showcases and performances, and led production meetings.

Certifications:

- ❖ Certified Clinical Trauma Professional (Present-April 2022)

Trainings:

- ❖ Psychodrama training (15 hours) April 2018- Center for Creative Arts, Chicago
- ❖ Certified Clinical Trauma Professional Training (16 Hours) Cleveland, Ohio
- ❖ EDI (12 hours) training from Equius Group and Teaching While White
- ❖ Safe Zone Training – LGBT Center of Greater Cleveland
- ❖ Restorative Justice training (6 hours) from the Social Justice Institute at CWRU
- ❖ CMSD Humanware Keynote Dr. Fraina Davis J.D, PH.D. on Restorative and Social Justice

Presentations & Conferences:

- ❖ Presented at Cleveland Arts Education Consortium (Cleveland, OH)
- ❖ Presented at Cleveland Leadership Breakfast October 2019 (Cleveland, OH)
- ❖ Presented at TCG Conference June 2019 (Miami, FL)
- ❖ Presented at Data Days Cle at Case Western Reserve University April 2019 (Cleveland, OH)
- ❖ Presented at Kennedy Center Partners in Education Conference February 2019 (Washington DC)
- ❖ Presented at American Theatre Education Conference August 2018 (Minneapolis, MN)

Cassey Fye

Acting Experience:

Josie (US)	A Moon for the Misbegotten	Ensemble Theatre	Mar 2019
Mrs. Davis	Marilyn Bianchi Kids Festival	Dobama Theatre	June 2018
Woman 1	The Vagina Monologues	Brecksville Theatre	Feb 2018
Essie	You Can't Take it With You	The Cassidy Theatre	Aug 2017
Charlotte	Charlotte's Web	Players Guild Theatre	April 2014
Belle	<i>Beauty & the Beast</i>	Players Guild Theatre	Mar 2013
The Little Mermaid	<i>Little Mermaid</i>	Players Guild Theatre	Sept 2012
Evelyn	<i>The Shape of Things</i>	North Canton Playhouse	Sept 2012
Suzie	<i>Many Worlds</i>	North Canton Playhouse	June 2012
Cinderella	<i>R&H Cinderella</i>	Stardust Dinner Theatre	Feb 2012
Mrs. Crachit	<i>A Christmas Carol</i>	Players Guild Theatre	Dec 2011
Anna	<i>Blue Moon Musical</i>	Players Guild Theatre	Aug 2011
Cinderella	<i>Cinderella</i>	Players Guild Theatre	Jan 2011
Mrs. Alving	<i>Ghosts</i>	University of Mount Union	Nov 2010

Directing Experience:

<i>IVY+BEAN: The Musical</i>	The Brecksville Theatre	April 2019
<i>A Moon for the Misbegotten (AD)</i>	Ensemble Theatre	Feb 2019
<i>Little Shop of Horrors (AD)</i>	Cleveland Heights Youth Theatre	Jan 2019
<i>Elf the Musical (AD)</i>	The Brecksville Theatre	Dec 2018
<i>Charlotte's Web</i>	Players Guild Theatre	April 2014
<i>Sleeping Beauty</i>	Players Guild Theatre	Jan 2014
<i>Little Mermaid Jr.</i>	Players Guild Theatre	July 2013
<i>Dream of the Perfect Sleep</i>	Players Guild Theatre	Sept 2012
<i>Suessical Jr.</i>	Players Guild Theatre	July 2012
<i>Many Worlds</i>	North Canton Playhouse	July 2012
<i>Hollywood Confidential</i>	North Canton Playhouse	July 2012
<i>Waiting</i>	University of Mount Union	Mar 2012
<i>Snow White: A Musical</i>	Rockhill Elementary School	Sept 2011
<i>Three Hour Difference</i>	North Canton Playhouse	May 2011
<i>Smoke Screen</i>	North Canton Playhouse	May 2011
<i>Clown Therapy</i>	North Canton Playhouse	May 2011
<i>The Lover</i>	University of Mount Union	April 2011
<i>All I Really Need to Know I Learned in Kindergarten</i>	University of Mount Union	April 2010

Internship:

Assistant Director	You Never Can Tell	Remy Bumpopo Theatre, Chicago	Oct 2012
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Job Experience:

Teaching Artist, CARE Program	Cleveland Play House	Sept 2017-Current
Teaching Artist	Acting Out (Ages 7-14-Max DancePro)	2015- 2016
Teaching Artist	Tiny Tot Theatre/Kinderdrama (Ages 2-5)	Oct2012-Mar 2014
Teaching Artist	Children at Play (PG Theatre-Ages 6-8)	Oct2012-Mar 2014
Private Lessons Instructor	Players Guild Theatre (Ages 6-Adult)	Mar2012-July 2014
Outreach Instructor	St. Paul's School (Ages 6-10)	Oct-Jan 2013
Playwright	<i>Adaptation: Beauty & The Beast</i>	Feb 2013
Playwright	<i>Adaptation: Little Mermaid</i>	Aug 2012
Producing Artistic Associate	New Play Festival (North Canton Playhouse)	June-July 2012
Stage Manager/Teaching Artist	<i>Wishes Jr</i> (PG Theatre-Summer Camp)	June-July 2012
Outreach Instructor	St. Paul's School (Ages 6-10)	Jan-Feb 2012
Teaching Artist	Fun with Fundamentals (ages 9-12)	Jan-Feb 2013
Teaching Artist	Tiny Tot Theatre Class (ages 2-5)	Oct-Nov 2001
Playwright	<i>GLEE: The Workshop</i> (PG Theatre- Ages 12-17)	Oct 2011
Playwright/Stage Manager	<i>There's No Place like OZ</i> (PG Theatre-Summer Camp)	July-Aug 2011
Producing Artistic Associate	New Play Festival (North Canton Playhouse)	Jan-May 2011

Technical Experience:

Sound/Lights	Pinkalicious	Brecksville Theatre	May 2017
Stage Manager	Snow White	Players Guild Theatre	Feb 2013
Stage Manager	Seussical Jr. (Ages 8-15)	Summit Arts Academy	Jan 2012
Stage Manager	The Light in the Piazza	University of Mount Union	Feb 2011
Stage Manager	Then Waves	Players Guild Theatre	July 2010
Stage Manager	Pills	Players Guild Theatre	June 2010
Prop-master	Light in the Piazza	University of Mount Union	May 2011

Other Experience:

Psychodrama Workshop	Center for Creative Arts Therapy	April 2018
Musical Theatre Workshop	University of Mount Union	Feb-May 2012
Private Vocal Lessons- Mount Union	University of Mount Union	2008-2011
Mount Union College Choir	University of Mount Union	2008-2010

EUGENE L. SUMLIN

OBJECTIVE

EXPERIENCE

Dec 2015-present Cleveland Play House
Cleveland, Ohio

*Interim Associate Director/Teaching Artist- Marion Sterling Elementary School
(Compassionate Arts Remaking Education)*

- Serves as a full-time artist in residence program for pre-K through eighth grade scholars to improve social emotional learning (SEL) skills and increase literacy learning through the use of real-time professional, high-quality digital tools and Common Core standards-based instruction integrating Drama, English Language Arts and SEL.
- Creates and teaches curriculum to over 300 scholars
- Facilitate pre show conversation before theatrical presentations at Cleveland Play House
- Assists creating and facilitating professional development on self care, restorative practice and trauma-informed care
- Train new teaching artist the curriculum and classroom management skills
- Manages and mentor teaching artist in daily duties, class procedures, and other protocol
- Assists creating pre and post conversation for the Cleveland Play House Education touring presentation.

June 2009- Aug 2015 Beachwood Theatre Camp/ Community Thearte
Beachwood, Ohio

Dance Instructor/Choreographer

- Served as an Instructor over five class levels (ages 7 to 15)
- Served as the Choreographer over two musical productions which involved the entire camp
- Created and taught curriculum that included the study of musical theatre productions and dance from the 1940's to present day
- Served as the Choreographer over two community musical productions throughout the school year
- Created curriculum for a dance class for the youth in Beachwood Community

Theatre productions, meeting once weekly

June 2008-June 2009 Cleveland Public Theatre
Cleveland, Ohio

Education Associate

- Developed and taught curriculum covering the basics of acting, dance, and performing to children, teens and adults in four different education programs: STEP-Student Theatre Enrichment Program, Brick City Theatre Project, Y-Haven Theatre Project and Creative Diversion Project.
- Created and helped develop material for original theatre performance pieces to be performed throughout the community
- Managed, booked tours and balanced budget for two education programs--Y-Haven Theatre Project, Womens' Voices Project
- Managed the Education office and storage area and all education program evaluations
- Led participant recruitment for two education programs-- Brick City Theatre Project and STEP
- Networked and developed relations with program partners and the community
- Collaborated with Education Director and other professional artists on all Education Department programs

Aug. 2006-June 2008 Step By Step Learning Center/Before and After
Aug.2009-June2010 School Program
Lyndhurst, Ohio

Music Specialist/Instructor

- Created and taught curriculum about various basic elements of music including intonation and rhythm with movement
- Served as Instructor for classes with ages ranging from Toddlers (age 2 years) to School Ageds (age 12 years)
- Created and taught curriculum presenting many genres of music and musical artists
- Encouraged appreciation for adults and peers through a respect-based classroom management system
- Created a warm comfortable learning environment where school core subject concepts, comprehension and homework completion were encouraged

June 2006- May 2008 Beachwood Theatre Camp/ Community Theatre
Beachwood, Ohio

Dance Instructor/ Choreographer

Sept. 2004- May 2006 Trinity Lutheran Christian Child Care and
After School Program
Ashland, Ohio

Instructor

- Served as an Instructor over two class levels—Preschool (ages 3 to 5) and School Ageds (ages 6 to 12)
- Served as an Assistant Instructor over Toddlers (ages 2 and 3)

- Created and taught curriculum that included fine arts, physical activities and a daily Bible study
- Encouraged appreciation for adults and peers through respect-based classroom management system
- Created a warm comfortable learning environment where concept comprehension and homework completion are encouraged
- Connected students with members of the community through presentations and other activities
- Helped organize field trips throughout the area

Jan. 2003- June 2004 My Gym Children's' Fitness Center
Wheaton, Illinois

Assistant Director/Instructor

- Served as an Instructor to over 150 children (ages 3 mo. to 13 yrs.), teaching early development and basic gymnastic skills
- Managed 7 staff members in daily duties, class procedures, and other protocol
- Trained new staff members in My Gym procedures
- Collected and processed fees for membership and various My Gym services
- Scheduled make-up and guest classes, parties, and other community events for visitors and members of the facility
- Led birthday party activities for members, non-members, and their families
- Created, developed, and taught a new program, Hip-hop dance, for children and adults
- Networked and partnered with area businesses and organizations to enhance enrollment

Aug. 2000- Dec. 2002 Barter Theatre
Abingdon, Virginia

Intern/Resident Actor

- Performed in theatrical presentations from many theatrical genres, eight times a week
- Served as a member of the Barter Player Company and toured regional schools with theatre productions
- Built and painted set pieces for performances

- Led tours of Barter Theater grounds for visitors and guests
- Created curriculum for and taught acting classes to children ages 5 to 7 years in the Barter Education Wing
- Facilitated and taught theatre workshops for children and senior citizens
- Created, organized, choreographed and performed in two dance recitals for the theatre company and community
- Taught and organized dance workshops for the Barter Resident Acting Company
- Served on the technical and backstage crews for several shows, duties including construction, lighting, and set work

EDUCATION

- 1995-2000 Ashland University
Ashland, OH
- B.A in Theatre
 - Vice Pres. of Footlighters (Theatre organization) '98
 - Vice Pres. of Alpha Psi Omega (Theatre Honorary Society) '98
 - Choreographer of Drop of the Hat Players (Vocal Music revue group) '99-00
 - Co-Company Manager of Drop of the Hat Players '00

INTERESTS

Singing, Dance/Choreography, Acting, Reading, Working with children

REFERENCES:

Pastor. Gregory E. Jordan, Calvary Church Of God In Christ

[REDACTED]

Katy Brown- Artistic Director, Barter Theatre

[REDACTED]

Robin Pease-Artistic Director, Kulture Kids

[REDACTED]

[REDACTED]

SYDNIE PERKINS

EDUCATION

Canisius College , Buffalo, New York	May, 2020
M.S. of Communication & Leadership concentration in Organizational Leadership & Integrated Marketing Communication	
GPA: 3.66 / 4.0	
B.A. Communication & Psychology concentration in Organizational & Interpersonal Communication	May 2016
<u>Certifications:</u>	
Google: Google Ad Search Certification	December, 2019
Hubspot: Social Media Certified	December, 2019
Stukent: Stukent Certified	December, 2019

RELEVANT EXPERIENCE

Canisius College, Buffalo, New York

Assistant Director of Communication, Virtual Engagement and Data, *Alumni Engagement* May 2019 - Present

- Develop implement and monitor social media marketing calendar and strategic marketing plans
- Enhance, update, and monitor performance and usage of alumni website, networking forum, webinar platform, and social media channels including Facebook, Instagram, Twitter, and LinkedIn
- Compose emails, web stories, newsletters, and social media content for all virtual channels
- Oversee digital marketing communication plans for email, social media, website, and events
- Coordinate with the creative team to conceptualize marketing materials for more several campaigns

On-Campus Recruitment, Career Counselor, *Griff Center for Student Support* March 2017 - April 2019

- Developed and implemented marketing strategies for the department of career services that increased student awareness by 18%
- Planned employer event such as on-campus recruitment, Griff Fair, and WNYACCC's Jobsapalooza
- Managed relationships with local and national recruitment managers while specializing in accounting recruitment seasons and Big 4 accounting firms
- Developed plans and collaborated with employer partners, faculty, and consortium members to increase Canisius student placement

Maasai Consignment Boutique

Marketing Director March 2018 - Present

- Develop implement and monitor marketing campaigns on print, social, and public relations
- Stay informed on marketing trends to increase profits during specific selling seasons and based on community need
- Manage ongoing updates and development of social media pages and PR opportunities
- Identify opportunities to partner with the community organizations that ensure Maasai is known as a community cornerstone
- Create, schedule and monitor performance of social posts and online conversations

Subway Franchise Development of Western New York West Seneca, New York

Marketing Specialist

April 2016 - March 2017

- Planned and implemented a marketing strategy for over 115 Subway restaurants in WNY
- Partnered with corporate leadership to increase sales and brand awareness
- Provided accurate and seasonal marketing information and materials to managers for their various branches
- Scheduled, marketed, and partnered with restaurant managers to promote sales events to increase profit

WBFO 88.7 Buffalo, New York

Journalist Intern

January 2016 - May 2016

- Corresponded and interviewed various community leaders on current news events
- Wrote, edited, and performed 2 long feature stories for weekend broadcasts, and wrote and edited 3 news stories daily
- Represented WBFO for yearly Buffalo Broadcasters Association Award Dinner

LEADERSHIP

St. Luke's Mission of Mercy Buffalo, New York

St. Luke's is a 2 Million dollar non-profit organization in Buffalo that serves over 500 people a day through the spiritual and corporal works of mercy.

Vice President, *Directors Board*

June 2019 - Present

- Cultivate Giving Strategy plans with the advancement team that are designed to increase current and prospective client engagement
- Provide high-level service to each individual associated with us establishing realistic and understanding expectations with clients and prospective clients
- Attend events and fundraisers while representing St. Luke's and our mission
- Create public awareness initiatives and ensures the organization is visible to the community and those interested in assisting the non-profit
- Be gracious to all and relate effectively with a wide spectrum of people in the community, including the Board of Directors, clients, grantees, and the general public

Member, *Directors Board*

January 2018 - June 2019

- Consult with fellow leadership on current engagement and yearly budget
- Promote upcoming fundraisers via social media and email and establish a marketing budget

Marketing Director

April 2017- Present

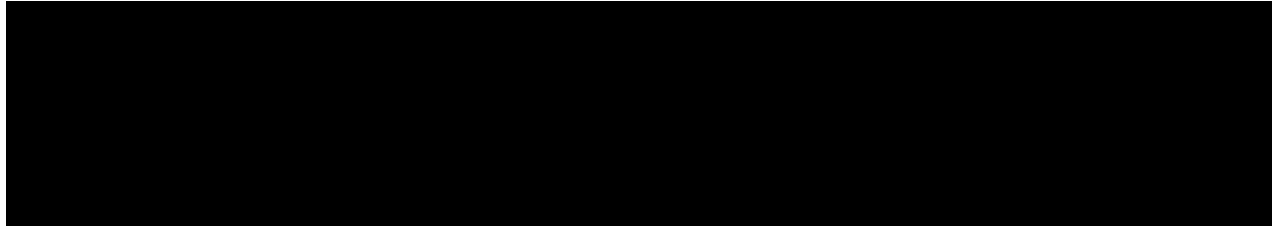
- Correspond with community partners and stakeholders to promote and create informational materials
- Create and disseminate marketing materials through various channels, social media, email, newsletter, PR, etc.

Associate Missionary

April 2012 - Present

- Represent St. Luke's to community partners and returning and potential donors
- Practice the spiritual and corporal works of mercy to those in need

Sydney Aria Perkins



<u>EXPERIENCE</u>	<u>ROLE</u>	<u>DATE</u>
<i>Acting and Stage</i>		
Sr. Robert Anne's Cabaret Class - Nunsense	Sr. Robert Anne	2019
The Odyssey,	Calliope	2019
Online Commercial - Canisius College	Featured Customer	2019
TV Commercial - Airport Plaza Jewelers	Featured Customer	2018
The Elephant in the Room	Narrator	2017
TV Commercial - Kay Jewelers	Featured Customer	2016
Nunset Boulevard - Nunsense	Sr. Hubert	2014
Anything Goes	Reno Sweeny	2012
<i>Vocal Experience</i>		
Robin Mark International Tour	Opener	2019
International Mass - Vatican City, Rome	Lead Vocalist	2015
<i>Debut Cabaret</i>		
Sydney's Cabaret	Director, Producer, and Lead Vocalist	2015

RECORDING EXPERIENCE

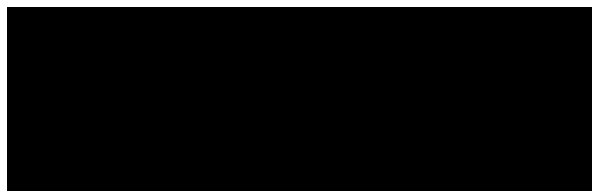
<i>Debut Christmas Album</i>		
"A Gift is Given"	Producer and Lead Vocalist	2019
<i>Debut Christian Album</i>		
"I Love You Lord"	Producer and Lead Vocalist	2018
<i>Debut Jazz Album</i>		
"Sugar Katty Cool"	Producer and Lead Vocalist	2016

PROFESSIONAL TRAINING

<u>TRAINING</u>	<u>EDUCATOR</u>	<u>DATE</u>
Vocal Performance, Improv, Auditioning	ARTS International	
	Ruby Santiago, Beth Starman	2019
Vocal Performance	James Deiotte	2012 - Present
Intro to Mime	Gregg Goldston	2019
Acting 102	Eileen Dugan	2019
Acting 101	Eileen Dugan	2018
Tap, Jazz, Ballet, Hip Hop	Uptown Dance Studio	2006 - 2012

SPECIAL SKILLS

Trained Vocalist, Mover Dance, Communication, Project Management



PROFILE

Extensive acting, singing, directing, composition, teaching, dancing, choreography, commercials and voice over experience. Education in theater, music, dance and voice. Member of American Federation of Music and Television Artists, California. Screen Actors Guild (SAG) eligible.

- Acting – stage, street and dinner theatre and television and radio performance
- Dancing – performance of Ballet, Jazz, Modern, and African
- Directing- wide variety of contemporary and classical plays
- Singing – Gospel, Jazz, Show Band and R & B
- Teaching – street players and professional companies

HIGHLIGHTS OF PERFORMANCE EXPERIENCE

Theater

- Performed a variety of roles in musicals, dramas and comedies.
- Starred as Lady Day in “*LADY DAY AT EMERSON’S BAR AND GRILLE*” by Lanie Robertson. The longest running play for 29 years in Buffalo, NY, 89 sold out houses, awarded five stars by The Buffalo News.
- Karamu House Theater, Cleveland, OH, directed plays, taught acting.
- Member of First Professional Theater Company
- Conceived and directed a production entitled “*BESSIE’S AND BILLIE’S PLACE*”, presented at the Black Theater Conference in South Carolina, placed #72 out of 3,000 entries.

Television

- Guest Star, “What’s Happening Now”, recurring role on TV sitcom for Columbia Pictures Television, Burbank, CA
- Actress, Housing Discrimination Commercial, Cleveland, OH

Music

- Reviewed in trade publication, “The Gavin” by John Mariucci, December 1993
- Performed at Apollo Theater, New York City, NY
- Member Voice Incorporated, New York City, NY
- Locally released singles, “Let Me Down Easy” and “Spend Some Time with Me”, October 1993

Dance

Member, Gemini Dance Company, toured Europe (Spain, France), Canada

OBJECTIVE

Seeking a position in Human Services that utilizes my skills and experience.

HIGHLIGHTS OF QUALIFICATIONS

- Over 15 years’ experience working with people in a variety of settings.
- Special skills include advocating, counseling, teaching, advising, and program coordination.
- Able to develop rapport, motivate and support others.
- Warm, trustworthy, and creative
- Hard working, dependable, and positive attitude

EXPIEREINCE

Counseling/Advising.

- Advocated for families of the disabled and others in need.
- Counseled and advised youth and adults in groups.
- Represented students and other youth at committee meetings to determine educational plans.
- Informed community of resources available
- Acted as a liaison between students/parents and administration at schools and other agencies.
- Taught and encouraged sensitivity in dealing with other's needs, race and culture.

Teaching

- Experience with populations: Pre-K through 12th grade, adults, elderly, disabled, autistic and developmentally disabled.
- Knowledge of conflict resolution, public speaking, confidence, self-esteem, interviewing techniques, life skills, job readiness, sensitivity in the workplace and parenting skills.
- Worked with Niagara County Department of Social Services to provide training to staff.
- Raised awareness of cultural differences through drama.
- Teaching tools include hands-on, demonstration and lecture through performing arts.
- Used music, dance, and drama in teaching and therapy.

Program Coordination

- Managed events from beginning to end.
- Sought out venue, marketed and advertised event to community, found and contracted with performers, coordinated food and beverage, and performed all scheduling.
- Well-organized, able to manage details, and strong follow through abilities.

WORK HISTORY

Association for the Blind	Teacher
Studio Arena Theater	Teacher/Performer
Just Buffalo Literary Center	Interdisciplinary Program Coordinator
Arts in Education	Teaching Artist
Parent Network Center	Advocate

VOLUNTEER EXPERIENCE

Board of Education	Committee for Education for People with Special Needs
Buffalo Youth Detention Center	Educational Committee for People with Special Needs
Heritage Centers	Special Review Committee

EDUCATION

Bryant & Stratton, Buffalo, NY	A.O.S., Business Administration
SUNY Empire State College	Bachelor of Arts
Currently employed as a teaching/ Artist in the Cleveland, Ohio Metropolitan School System for the Cleveland Playhouses CARE Program.	



PURPOSE AND LIFE PHILOSOPHY

I believe that poetry should be taken out of the Academy and Awards ceremonies, and that the experience of Poetry gives people the opportunity to communicate freely, tolerate others, and understand their opinions and beliefs.

Helping children and young adults not only by producing art, but by giving them a way to gain empowerment, build morale, increase self-worth, and face the problems of the day by channeling their experiences

CONTACT

HOBBIES

Basektball
Writing
Creating
Reading

ROBERT POMERHN

EDUCATION

SUNY Buffalo State College

1986-1991

B.A. in English Literature

American Fitness Aerobic Association

2008-Present

WORK EXPERIENCE

Co-Editor of Letterhead Magazine Highest Hurdle Press

Publisher of 5 Spoken Word Poetry and Visual Art Books, most recently "Hand me downs of Hannah Hoch" and "Till Death Glue Us Art" 2020

Life and Fitness Coach

2008 - Present

Training a full gamut of individuals with unique and extraordinary abilities, including: Professional Athletes, Junior Athletes, individuals with Down Syndrome, and weight loss goals

ACHIEVEMENTS AND ACCOMPLISHMENTS

Artist of the Week – Artvoice Magazine January 16, 2006

Keynote Speaker at Cleveland Hill High School Honor Roll Assembly
2013

Dignified representative at "D Day" (Developmentally Disabled Day),
Niagara Falls Convention Center 2016

Directed one day Poetry Workshop and Critical discussion in the
classroom of Professor Mark Full 2019

In conjunction with the Lancaster Opera House, headed "Art In Action"
a program based on enhancement of language art, conflict resolution
and the use of positive communicative skills

Jason Nious



Jason Nious is an actor, body percussionist, and creative director who's performed globally with Cirque du Soleil, STOMP, Step Afrika!, and dozens of films and theatrical productions.

Career highlights including performing at Radio City Music Hall, The Kennedy Center, the Kremlin Palace, the Olympic Stadium in Azerbaijan. Tours across 13 African countries, Europe, Asia, and North, South and Central America have enhanced his perspective on culture and storytelling around the world.

On screen he's served as assistant choreographer, stunt double, and Mu Gamma Xi stepper in the film Stomp The Yard: Homecoming and has acted in films including "Bubblegum & Broken Fingers", "Finding My Precious Basquiat", and "Dying To Tell You".

Jason is the founder and director of MOLODI, an experimental body percussion ensemble based in Las Vegas that tours its original rhythmic productions and reaches over 20,000 students annually through its arts education program, Molodi Unplugged. He currently serves as the education chair on the board of The LAB LV theatre company and is a member of Producers Alliance of Southern Nevada. Jason received his B.A. in Theatre from the University of New Mexico.

ARTIST STATEMENT

As a performing and teaching artist, my intention is to help usher body percussion into the theatrical realm as a tool for storytelling, to show and share the awesomeness of our human bodies as instruments, and to inspire a sense of unity among all people through rhythm, collaboration, and personal expression.

Experience

CARE Teaching Artist

Jan 2021 - Present

Cleveland Play House, Cleveland, Virtual

Virtually (zoom) facilitated Cleveland Playhouse's CARE program curriculum to CMSD K-8th grade students.

Artist In Residence

Sep 2015 - Present

The Smith Center, Las Vegas, NV (US)

Present arts education assemblies to K-12 schools and arts integration workshops to teachers in the Clark County School District.

Founder and Creative Director

Jan 2007 - Present

Molodi, Las Vegas, NV (US)

Director of creation and operations for Las Vegas based performance ensemble. Design and facilitate arts education program materials and events. Write project and residency grants. Manage business and community relations. Perform in shows and train new artists.

Teaching Artist

Aug 2017 - Mar 2020

Cirque du Soleil Entertainment Group, Las Vegas, NV (US)

Conducted weekly arts integration workshops for teachers in the Clark County School District in partnership with the Public Education Foundation.

Performing Artist

Jan 2009 - Aug 2018

Cirque du Soleil Entertainment Group, Las Vegas, New York, Moscow, Madrid

Perform nightly as an acrobat, actor, and dancer in 6 Cirque productions. Collaborated with creative teams of international artists, designers and technicians. Maintained high level physical abilities and conditioning.

Percussive Performer

Oct 2006 - Jan 2009

STOMP, Las Vegas, NV (US)

Performed nightly as a percussive dancer and physical theatre performer. Ensemble performer during shows and special events. Rehearsed and maintained high level abilities and physical conditioning.

Artistic Director / Dancer

Aug 2002 - Oct 2006

Step Afrika!, Washington, DC (US)

Worked closely with the executive director to structure goals for the season. Performed on stage as a percussive dancer in national and world tours. Served as rehearsal director and tour manager. Represented the US at embassy sponsored events. Created choreography. Conducted arts education assemblies and workshops.

Skills & Specialization

Creative direction,, workshop facilitation, workshop leader, curriculum design, curriculum development, speaker, instructor, performing artist, writing, acting, event production, creative consulting, storytelling, theater, theatre

Education

University of New Mexico

Aug 1996 - Dec 2001

Bachelor's Degree, Theater Arts
Albuquerque

Licenses & Certifications

Trauma Informed Resilient Schools

Jan 2021 - Feb 2022

Starr Commonwealth

Successfully completed the self-study online course Trauma-Informed Resilient Schools

Creating A Connection Culture

Dec 2020 - Present

LinkedIn

LinkedIn Learning - course completion

Creating a Connection Culture

Southern Nevada Wolf Trap - Teaching artist training

Feb 2018 - Present

The Smith Center

Celebrity Engagement - sharing examples of puppetry, imaginary travel, dance and other forms of performing arts as tools in the classroom;

Websites

[REDACTED]

JASON NIOUS

Founder, Director | Molodi - An Experiment in Body Percussion |

MOLODI

Molodi tours its theatrical productions Molodi LIVE and PAATI and facilitates its Molodi Unplugged arts education program throughout the U.S. More info @ www.molodilive.com

PRODUCTIONS / CIRQUE

Juste Une P'tite Nuite - Les Colocs 2018
Capezio Dance Awards 2018
One Night for One Drop 2017
Baku European Games 2015
Zarkana 2010-2015
One Night for One Drop 2015
One Night for One Drop 2014
KA
Stomp Out Loud
Step Afrika!

Body percussionist / musician
Body percussionist
Shaman
Rhythm dancer
Mardi Gras character / acrobat
Dancer
Dancer
Acrobat
Percussionist
Artistic Director/dancer

Cirque 45 Degrees / Jean-Guy Legault
Capezio / The Smith Center / Ann Marie DeAngelo
Cirque du Soleil / Hassan El Hajjami
Five Currents / Chris Scott
Cirque du Soleil / Francois Girard
Cirque du Soleil / Mukhtar OS Mukhtar
Cirque du Soleil / Krista Monson
Cirque du Soleil
Stomp / Luke Cresswell, Steve McNicholas
Step Afrika!

THEATRE (partial list)

Pass Over
Paati
An Octoroon
Cinderella
Phoenician Women
Miss Evers' Boys
The Emperor Jones
Peter Pan
Native Son
The Making of the Black Man
The Hip Hop Prophets
The Piano Lesson
Romeo and Juliet

Moses
Griot
BJJ, George, M'Closky
Thickeesha (Ugly Step-sister)
Eteokles
Caleb Humphries
Ensemble
Ensemble/acrobat
Jack
Choreographer, US-Red/Braun
Chris
Boy Willie
Balthasar, Abram

The LAB LV (NV)
Molodi / Majestic Rep (NV)
Majestic Rep Theatre (NV)
BNTA (NV)
Natural Theatricals (VA)
Hard Bargain Players (MD)
American Century Theatre (VA)
Trinity Rep (RI)
Classical Theatre of Harlem (NY)
Uni Aum Fringe NYC (NY)
Tricklock Company (NM)
OmniRootz (NM)
Southwest Rep (NM)

FILM & TV

Stomp The Yard 2
Bubblegum and Broken Fingers
Finding My Precious Basquiat
Dying To Tell You
Sweet Ninja Brown
American Alien
The Human Hambone
America's Got Talent
America's Got Talent
106TH & Park
Globe Trekker
The District

Asst. choreographer/dancer/stunts
Lead - Dominic
Lead - Jean-Michel Basquiat
Lead - Kevin
Supporting - Leon's dad
Supporting - M.I.B
Self
Zarkana - Mardi Gras character
Stomp Out Loud - percussionist
Step Afrika - stepper
Step Afrika - stepper
Police Officer

Rainforest Films / Rob Hardy
Somnium Prod / Sean Jackson
Judas Tree Pics / Johnalynn Holland
Somnium Prod / Sean Jackson
Somnium Prod / Alberto Triana
Lance Mauer
Open Road Media - Mark Morgan
NBC / Cirque du Soleil
NBC / Stomp
BET
PBS
CBS

TRAINING

B.A. Theatre
Physical Theatre Masterclass
On-Screen / Scene study
Shakespeare Beyond Basics
Improv Intensive Workshop
African Dance

University of New Mexico
Frantic Assembly (UK)
Gerald Gordon (NV), Vera Katz (DC)
The Shakespeare Theatre (DC) - Ed Gero
Groundlings - Randy Bennett
Rujeko Dumbutshena (NM, NY), Soweto Dance Theatre (S. Africa)

SPECIAL SKILLS

Teaching artist, workshop facilitator, curriculum design, stepping, body percussion, African dance, tumbling, Cyr wheel, bungee & harness, stage combat, juggling, Intermediate French

Inés Joris

Theater (Europe & US)

THE PENELOPIAD
WATER BY THE SPOONFUL
ANGELS IN AMERICA, PART II
VAGINA MONOLOGUES
ANGELS IN AMERICA, PART I
BONNIE & CLYDE
CITY OF ANGELS
THE PILLOWMAN
LEND ME A TENOR.
LOVE, SEX AND THE I.R.S.
HARVEY
THE MAIDS
OLEANNA
TWELFTH NIGHT
THE SEAGULL
BLOOD WEDDING
DRACULA
LA CASA DE QUIRÓS (+ 12 Rep.Plays)
LORCA'S DREAMS

Klytie
Odessa
Angel/Emily/Mother
My V was my Village
Angel/Emily/Ella
Governor Ferguson
Margie
Ariel
Maria
Vivian
Nurse Kelly
Claire
Carol
Olivia
Nina
Supporting
Supporting
Lead
Supporting

Celeste Consentino, Ensemble Theatre, Clev,OH
Celeste Consentino, Ensemble Theatre, Clev,OH
Celeste Consentino, Ensemble Theatre,Clev,OH
Brittni Shambaugh, Brecksville Theatre,Clev,OH
Celeste Consentino, Ensemble Theatre, Clev,OH
Brittni Shambaugh, French Creek, Cleveland,OH
Scott Spence, Beck Center, Cleveland,OH
David Hanson, Theatre Oxford,MS
Christopher Schager, Theatre Oxford,MS
Jim Shollenberger, Theatre Oxford,MS
Andrew Douglas, Theatre Oxford,MS
Jose Pedro Carrión, Madrid, Spain
T. Margarita Xirgú, Alcalá, Spain
Diane West, Grange Court, London,UK
Illona Linthwaite, Grange Court, London,UK
Antonio Cantos, TELON, London,UK
Regent's Park Open Air Theatre, London,UK
4 year Repertory Theater Tour,Spain
UK, Spain and Poland Tour

Film (Europe and US)

THE CONNECTED WEB SERIES
THE VAPOUR TRAIL
RIVALS
THE NAKED YEARS
BLACK SHOES
THE PROMISE
THE CLIENT'S ALWAYS RIGHT
GABRIEL 6.07.
EAST OF EALING

Gina Ortega
Lead
Supporting
Supporting
Lead
Lead
Lead
Lead
Lead

Brandon X Bell, G1NBC, Cleveland
John Erasmus, Light Source, UK
Fernando Colomo, Colomo P.C.
Felix Sabroso & Dunia Ayaso
César G. Moreno, Spain
Antonio Trujillo, Spain
Visual Arts School, Madrid, Spain
Inserto P. C., Spain
Parveen Betab, London, UK

Television (Spain & US)

THE CONNECTED WEB SERIES
A VER SI LLEGO
MATRIMONIO CON HIJOS
AMAR ES PARA SIEMPRE
AQUÍ NO HAY QUIEN VIVA
ARRAYÁN

Gina Ortega
Guest Star
Guest Star
Guest Star
Guest Star
Guest Star

Brandon X Bell, G1NBC, OH
Tele 5
La Cuatro, Sony TV Spain
TV1, Diagonal, Zeppelin
Antena 3, Miramonmendi
Canal Sur, Lince TV

Training:

DRAMA STUDIO LONDON, London, UK
THE CITY LITERARY INSTITUTE, London, UK

One Year Acting Post-graduate
3 Year Acting Program

Skills:

Dance - Modern Jazz (basic). **Singing** - Soprano. **Stage combat** (basic). **Voice Over Artist** for industrial videos, film and commercials. **Others** - Experience in Commercials, Children's Theatre, Events and Role Play.

INÉS JORIS

EDUCATION

- 1995 **Degree in Post-graduate Acting,**
Drama Studio London, London, U.K.
(Drama UK Accredited School).
- 1991 **First Year Dramatic Art,**
Escuela Superior de Arte Dramático, Málaga, Spain.
(Official School of Dramatic Art)

LANGUAGES:

Spanish: Native language. **Portuguese:** Upper Intermediate **French:** Advanced
English: Bilingual. **German:** Basic

DIRECTING EXPERIENCE:

- 2019 **"The Unusual Case of Miss Piña Colada"** for LatinUs Theatre Company. Acting Coach and Assistant Director. Tri-Ci and The Helen at Playhouse Square. Cleveland, OH.
- "A World Built by Mitzvot"** for Summer Camp Gan Israel of Beachwood, OH. Ages 7 – 11.
- 2018 **"La Cueva de Salamanca"** for LatinUs Theatre Company. Cleveland State University and Kent State University.
- "Aladdin (in Egypt)"** for Chabad Jewish Center of Solon's Summer Camp Gan Izzy. 20 minute adaptation with a "Jewish twist". Children 5 to 10.
- "Frozen (and the Shabat Candles)"** for Chabad Jewish Center of Solon's Summer Camp.
- 2017 **"America Yo Soy"** for Station Hope. Teatro Público de Cleveland/Cleveland Public Theatre.
- 2016 **"Shabati"** Short Film. Director, Producer and Casting Director. **The University of Mississippi,** Oxford, MS.
- 2015 **"Mash Potatoes and Davy"** Theatre Oxford. Casting Director, Acting Coach and Directing Advisor. Oxford, MS.
- 2013 **"A Tuna Christmas"** Theatre Oxford. **The Powerhouse,** Oxford, MS. Involved teaching non-professional actors basic acting, comedy and stage concepts.
- 2002 **"The Traveler"**, tragicomic monologue by Elisa Ramírez. **LEVE's** Monologue contest and touring Madrid's Coffee Theaters. **Madrid, Spain.** Teaching basic acting and tragicomedy.
- 2001 **"Your Life's Business"**, University Short Play Contest. **Círculo de Bellas Artes,** Madrid, Spain. Involved teaching non-professional actors basic acting, comedy and stage concepts.
- 1998 **"The Color of August"** for **Queen Mary University of London,** London, UK. Involved teaching non-professional actors basic acting and stage concepts.
- 1997 - 1998 **"Lorca's Dreams"** Producer, Assistant Director and Founding Member of **LOMVRIZ TC.** Touring UK, Spain and Poland.
- 1998 - 1999 **"Astuta Bohemia"** Producer and Assistant Director. **LOMVRIZ TC. Teatro Technis** London, U.K. and **Teatro Las Aguas,** Madrid, Spain.

ACTING EXPERIENCE

THEATER

2020	Coyote (Entry Point)	Priestess-Ma	Julia Sosa	Cleveland Public Theatre, Clev, OH
2019	The Penelopiad	Klytie	Celeste Consentino	Ensemble Theatre, Cleveland, OH
	Water by the Spoonful	Odessa	Celeste Consentino	Ensemble Theatre, Cleveland, OH
2018	Angels in America, Part II	Angel, Emily	Celeste Consentino	Ensemble Theatre, Cleveland, OH
	Fairy Godmother-ish, MBKPF	Godmother	Lynna Metrisin	Dobama Theatre, Cleveland, OH
	Vagina Monologues	Ensemble	Brittni Shambaugh	Brecksville Theatre, Cleveland, OH
	Angels in America, Part I	Angel, Emily	Celeste Consentino	Ensemble Theatre, Cleveland, OH
2017	Bonnie & Clyde	Governor	Brittni Shambaugh	Frenchcreek Theatre, Cleveland, OH
	City of Angels	Margie	Scott Spence	Beck Center, Cleveland, OH
2016	Lend me a Tenor	Maria	Christopher Schager	Theatre Oxford, MS, USA
2015	Sex, Lies and the IRS	Vivianne	Jim Shollenberger	Theatre Oxford, MS, USA
2014	Harvey	Nurse Kelly	Andrew Douglas	Theatre Oxford, MS, USA
	The Pillowman	Ariel	David Hanson	Theatre Oxford, MS, USA
2013	The Maids	Claire	Jose Pedro Carrión	Garaje Lumière, Madrid, Spain
2005 - 2007	Living Together (Stand Up)	Lead	Touring	Madrid's Open Mikes, Spain
2005	Programa Imperfecto	Lead	Touring Spain	La Badana
2004	El ladrón	Lead	Jose Luis Romero	Producciones Candilejas S.L.
	Anda que no te quiero...	Lead	Sandra Marchena	Sandra Marchena Producciones
2003 - 2004	Loco Montaje de un clásico	Supporting	Touring, Repertory	Producciones Candilejas S.L.
	14P (One Woman Show)	Lead		Touring Madrid's Coffee Theaters
2002 - 2004	La Tía de Carlos	Supporting	Touring, Repertory	Producciones Candilejas S.L.
2001 - 2004	En un burro tres baturros	Supporting	Touring, Repertory	Producciones Candilejas S.L.
	Vamos a contar mentiras			Producciones Candilejas S.L.
	Muy alto, muy rubio ...	Lead		Producciones Candilejas S.L.
2000 - 2004	La Casa de Quirós	Lead		Producciones Candilejas S.L.
	Cuñada viene de Cuña	Lead		Producciones Candilejas S.L.
	Marino tiene que ser	Lead		Producciones Candilejas S.L.
	Los Marqueses de Matute	Lead		Producciones Candilejas S.L.
	Eran tres un gitano y	Supporting		Producciones Candilejas S.L.
	Dos paletos en Madrid	Supporting		Producciones Candilejas S.L.
	Anacleto se divorcia	Supporting		Producciones Candilejas S.L.
2000	Oleanna	Carol		T. Margarita Xirgú, Alcalá
1999	Astuta Bohemia	Lead		Lomvriiz Teatro, London, Madrid
1998	Sueños de Lorca	Supporting	European Tour	Lomvriiz Teatro, London
1997	House of Bernarda Alba	Supporting	Antonio Cantos	Teatro Español de Londres, London
	Blood Wedding	Supporting	Antonio Cantos	Teatro Español de Londres, London
1996	Dracula	Supporting	Phil Wilmott	Regent's Park open air & BAC, London

FILM (Spain and UK)

2008	Rivals (feature length)	Supporting	Fernando Colomo, Colomo P.C.
2008	The Naked Years (feature length)	Supporting	Felix Sabroso & Dunia Ayaso
2005	Black Shoes	Lead	César G. Moreno, Spain
2004	The Promise	Lead	Antonio Trujillo, Spain
2000	The Client's Always Right	Lead	Visual Arts School, Madrid, Spain
2000	Gabriel 6.07.	Lead	Inserto P.C. Spain
1998	The Vapour Trail (feature length)	Lead	John Erasmus, Light Source, UK
1997	East of Ealing	Lead	Parveen Betab, London, UK

TELEVISION (Spain)

2017-21	The Connected Web Series	Gina Ortega	Brandon X Bell, G1NBC, OH
2009	¡A ver si llego!	Supporting	Tele 5, Alba Adriática
2006	Matrimonio con hijos	Supporting	La Cuatro, Sony TV, Spain
2005	Love in difficult times	Supporting	TV1, Diagonal, Zeppelin
2005	Aquí no hay quien viva	Supporting	Antena 3, Miramonmendi
2004	Sinceros	Guest Star	Canal Sur, Andalucía
2002	Arrayán	Supporting	Canal Sur, Lince TV

TV COMMERCIALS (Spain)

2013	Vivesoy (Spain and Portugal)	Lead	Ricardo Albiñana Films S.A.
2012	Ikea	Lead	Toma 78 S.L.

2011	Junta de Andalucía	Lead	Marzo Producciones Artísticas
2008	La Gula del Norte	Supporting	Visor Spot Internacional S.L.
	Telefónica	Supporting	Producciones Lee Films S.L.
	El Corte Inglés Promo	Supporting	Tele 5
2007	Hemoal	Lead	Ovideo Pub S.L.
	Coca-Cola Treinta y tantos	Supporting	Producciones Lee Films S.L.
	Peugeot	Supporting	The Lift Producciones S.L.
2006	Hoy no me puedo levantar	Lead	Cuatro Cabezas
	Kinder Sorpresa Promo	Supporting	Publiespaña S.A.
	Movistar	Supporting	Mihail Producciones S.L.
	Coca-Cola Promo	Supporting	Publiespaña S.A.
2005	Direct Seguros	Lead	Sesión Continua Producciones
	Ministerio de Trabajo	Lead	Albiñana Producciones S.L.
	Carrefour	Lead	Ricardo Albiñana Films S.A.
	ING	Supporting	Videomedia
	Fairy (Greece, Sweden, Belgium)	Supporting	La Cosa de las Películas S.A.
	Canal Satélite (France)	Lead	The Gang Films
2004	Fairy	Supporting	Lee Films
2003	Movistar, Corazón	Supporting	Isasi Management
2002	Audi A4	Supporting	Isasi Management

INDUSTRIAL VIDEO and OTHER VIDEOS

2020	Alzheimer's Awareness for UH.	Lead	CWRU/Media Vision
2019	CARE program Education Videos	Lead & Supporting	Cleveland Play House
2015	FDex	Lead	Inferno Productions
	The Navy. Positive Feedback Training	Lead	U.S. Navy
2012	Assertiveness Training	Lead	Lunatic Visual Studio
	Beefeater London Gin College Viral	Lead	Pelonio, Madrid
	Assertive Communication for Roca	Supporting	Bizz Pills, Madrid
2010	I have Hollanditis Viral	Lead	Dutch Turism Office
2008	Heineken Portugal	Lead	Voracine, Madrid
2007	Blind People's "Ezwalk" Device	Lead	La Borla Producciones
	Gender Violence Awareness	Supporting	Goma 2, Madrid
	Women on the Verge of a Little Balcony	Supporting	Sandra Marchena
2006	Pharmaceutical Product	Lead	Multimedia Resources
	Multimedia Resources Products	Supporting	Multimedia Resources
	Castilla-León Promotion	Lead	Goma 2, Madrid
1999	"Leap Year" Pilot	Lead	Light Source, London

EVENTS

2013	Ken Follet's "Winter of the World" Book Presentation, Madrid	VSP
2012	Beefeater London Gin College	Spain's Tour
2011	Cluedo - "Who done it"	Madrid, Spain
2008	Medieval Market	Córdoba, Spain
2005	LM Light Cigarettes Party	Spain's Tour
2003	Mock Psiquiatry Conference	Madrid, Spain
2000 - 2013	Historical Gymkhana	Spain's Tour
		VSP

ROLE PLAY

2017 - 2018	CCSASC Standardized Patient Program. Cleveland Clinic Lerner Research Institute.	
2009	Asthma detection course for Primary Care Doctors	VSP
2005 - 2009	Training courses for banking with CAJA MADRID	Multimedia Resources S.L.

VOICE OVER & DUBBING

2013	Older People's Help Device	Lead	Oakes Copy & Creative Services
2007	Blind People's "Ezwalk" Device	Lead	La Borla Producciones
2004	Cause Toujours - French Film	Supporting	Stephen Hughes
2000	El Lazarillo de Tormes - Spanish Film	Supporting	Auditécnica
1999	Spanish Children's Cartoon	Supporting	Jose Belinchón

PR/Award # S351A210099

1996 - 1999	Spanish as Foreign Language Courses	Supporting	Pro-Lingua, Martin Williamson
1998	English as a Foreign Language Courses	Supporting	Oxford University Press
1997 - 1998	English as a Foreign Language Courses	Supporting	Cambridge
	English as a Foreign Language Courses	Supporting	Longman, Alaric
1997	Battery Chicken Documentary	Lead	Speak
1996	Contact Lenses	Lead	Bausch & Lomb
	Children's Video Game Promotion	Lead	Hobson's

DRAMATIC AND STAGED READINGS

2017	"One Crazy Day"	Toni	DS Magid	Cleveland Play House, OH
	"Mira la Mer"	Mother	Maura Krause	Cleveland Public Theatre, OH
2015	"Jacksonian"	Eva	Greg Earnest	Cups, Theatre Oxford, MS
2014	"No Exit"	Inez	Leyla Modirzadeh	Oxford Public Library, MS
	"Birth"	Natalie	Jennifer Mizenko	Oxford Public Library, MS

COLLEGE THEATER

1995	Twelfth Night	Olivia	Diane West	Grange Court Theatre, London
	Romeo & Juliet	Juliet	Peter Craze	Grange Court Theatre, London
	Lady Windermere's Fan	Supporting	Chris Day	Grange Court Theatre, London
	Fings Aint wot...	Supporting	Chris Pickles	Grange Court Theatre, London
1994	The Seagull	Nina	Illona Linthwaite	Drama Studio London, London
	The Rose Tattoo	Rosa	Marcia Leyton	Drama Studio London, London
1994	Camino Real	Supporting		The City Literary Institute
	A Winter's Tale	Perdita	Valerie Doulton	The City Literary Institute
	Twelfth Night	Viola	Valerie Doulton	The City Literary Institute
	Measure for Measure	Isabella	Valerie Doulton	The City Literary Institute
1993	A Midsummer Night's	Puck	Judith	Webber Douglas
	The Enchanted	Supporting	Judith	Webber Douglas
	Glass Menagerie	Laura	Rodney Archer	The City Literary Institute
	A View from the Bridge	Catherine	Rodney Archer	The City Literary Institute
	The Maids	Claire	Rodney Archer	The City Literary Institute
1990	Alles Lüge	Supporting	Rafael Torán	Universidad Popular, Marbella
1989	Céfiro Agreste de ...	Supporting	Rafael Torán	Universidad Popular, Marbella
	The Time Machine	Lead	Trini	Universidad Popular, Marbella
1988	Circunstancias Oscuras	Lead	Rafael Torán	Universidad Popular, Marbella
1987	The Little Prince	Supporting	Pablo Zalduondo	Casa de la Cultura, Fuengirola
1986	The Lesson	Lead	Pablo Zalduondo	Casa de la Cultura, Fuengirola
	Arthur, the horse...	Lead	Pablo Zalduondo	Casa de la Cultura, Fuengirola

TIE (Theater in Education) & CHILDREN'S THEATER

2011 - 12	How to chase a Dragon, ENGLISH FESTIVAL, Touring Schools around the Madrid Area. Madrid, Spain. TIE- Educational Theater for Children in English.		
2009	Rock and Roll History, POP PRODUCCIONES, Touring Spain. TIE- Educational Theater for Children and Teenagers.		
2006 - 07	Buccaneers, CLAP, Touring Schools around the Madrid Area. Madrid, Spain. TIE- Educational Theater for Children in English.		
2005 - 06	Don Quijote in Love, INTERACTING, Touring Schools around Spain. TIE.		
	Dr. Dolittle		
	Here comes Mr. Bear		
	Mr. Bear's Birthday party		
	Sleeping Beauty		
	Magic Forest		
2000 - 04	Historia de la Conciencia Buena,	Producciones Candilejas S.L., Touring Spain	
	El Enano Saltarín	Producciones Candilejas, S.L., Touring Spain	
	La Máquina del Tiempo,	Producciones Candilejas S.L., Touring Spain	
1999 - 00	Mundo de Fantasía,	Gascat Producciones, Touring the Madrid Area	

TEACHING EXPERIENCE

- 2019 – 2021** **Cleveland Play House CARE Program Teaching Artist** for CMSD at Almira Academy. Grades K-8.
- 2020** **Cleveland Play House Theatre Academy on line.**
Scene Study on line instructor and coordinator.
Spanish Language on line teacher and coordinator, ages 3 – 5.
Improv for Adults on line instructor and coordinator.
- 2018 – 2020** **Cleveland Play House Academy.** Acting Instructor for Adult Students, Step Right Up: Intro to acting and Scene Work.
- 2018 – 2019** **Beck Center for the Performing Arts,** Early Education Theatre Instructor. Acting Adventure and Little Folks. Ages 4 to 7.
- 2019** **Summer Camp Gan Israel of Beachwood.** Acting Instructor and Director. Ages 7 – 11.
- 2018** **Cleveland Play House CARE Lite Program.** Teaching Artist at CMSD in Schools such as Almira, Luis Muñoz Marín School, Anton GrDina, Alfred A. Benesch, Marion Sterling Elementary and Robert H. Jamison. Grades K-8.
- Cleveland Play House Theatre Academy,** Acting Instructor for Adult Students, Step Right Up: Intro to acting and Scene Work.
- Cleveland Play House Summer Academy.** Improv class “Who needs a script” at Walton Elementary. Bilingual Spanish/English for Latinx Students. K-8.
- CHABAD Solon Jewish Preschool, Solon, OH,** Preschool Drama Teacher.
- CHABAD Jewish Center of Solon, OH,** Drama Instructor and Theatre Director for Summer Camp Gan Izzy. Ages 5 to 10.
- 2013 – 2021** **E-learning:** On line **ESL** one on one tuition and **British Accent Coaching** for non-native speakers of English, including actors, CEO’s, engineers, computer programmers, teachers, doctors, tourist guides, etc.
- Translation:** web pages and all sorts of documents from Spanish into English and from English into Spanish, including translating lesson plans, scripts and monologues for **CPH CARE** program.
- Presentations, Public Speaking and Interviews Coach:** One on One prep.
- Acting Coach:** One on One work with actors to prepare for castings, auditions or specific work.
- 2015** **Oxford Acting Studio,** Substitute teacher. Involved teaching acting to children 4 to 16.
- University of Mississippi.** Invited Lecturer at Rhona Justice Malloy’s Theatre History Class: Lecture on *The Spanish Golden Century*.
- 2013** **Effective English Pronunciation,** Intensive Course for Teachers.
CTIF OESTE (*Madrid’s Regional Government Teacher’s Training Territorial Center*) *Villalba, Madrid, Spain.* Involved teaching the International Phonetic Alphabet (IPA) and its sounds in British English to non-native teachers in order to improve their pronunciation in English.
- Weak Forms through Phonetics and English Intonation,** Intensive Course for Teachers. **CDL** (*Association of Doctors and Graduates*) *Madrid, Spain.* Involved teaching the concept of Weak Forms and Intonation through the IPA and practical lessons to non-native teachers in order to improve their pronunciation in English.

English Pronunciation through Phonetics, Intensive Course for Teachers. *CDL (Association of Doctors and Graduates) Madrid, Spain*. Involved teaching the International Phonetic Alphabet (IPA) and its sounds in British English to non-native teachers in order to improve their pronunciation in English.

2012

Practical Intensive Course on English Pronunciation, Intensive Course for Teachers. *CRIF "Las Acacias" (Madrid's Regional Government Teacher's Training Regional Center) Madrid, Spain*. Involved teaching the International Phonetic Alphabet (IPA) and its sounds in British English to non-native teachers in order to improve their pronunciation in English.

English Pronunciation Through Phonetics: A Powerful Tool, Intensive Course for Teachers. *CTIF ESTE (Madrid's Regional Government Teacher's Training Territorial Center) San Fernando de Henares, Madrid, Spain*. Involved teaching the International Phonetic Alphabet (IPA) and its sounds in British English to non-native teachers in order to improve their pronunciation in English.

Communication Techniques. Level 2. Intensive Course for Executives. *Artelia Spain, Madrid, through E-lingua and Grupo Éxito, Madrid, Spain*. Involved teaching upper intermediate English to non-native executives through Direct and Communicative Method, interviewing techniques and a crash course in basic phonetics and pronunciation.

Communication Techniques. Level 1. Intensive Course for Teachers. *Divina Pastora School, Getafe, Madrid, through E-lingua and Grupo Éxito, Madrid, Spain*. Involved teaching basic English to non-native teachers through Direct and Communicative Method and a crash course in basic phonetics and pronunciation.

Communication Techniques. Level 2. Intensive Course for Teachers. *Divina Pastora School, Getafe, Madrid, through E-lingua and Grupo Éxito, Madrid, Spain*. Involved an advanced revision of English as a Second Language to non-native teachers of English as Foreign language through Direct and Communicative Method, interviewing techniques and a crash course in basic phonetics and pronunciation.

English Pronunciation and Phonetics Intensive Course. *AroundArt, Travel Agency, Madrid, Spain*. Involved teaching the International Phonetic Alphabet (IPA) and its sounds in British English to non-native totally fluent in English travel agents specialized in Art in order to improve their pronunciation in English.

English Pronunciation and Phonetics Intensive Course for Tourist Guides. *APIT Madrid (Professional Tourist Guides National Association) Madrid, Spain*. Involved teaching the International Phonetic Alphabet (IPA) and its sounds in British English to non-native totally fluent in English tourist guides in order to improve their pronunciation in English.

2011 - 13

British Accent for actors and Audition Techniques Acting Coach. *Private Tuition. Madrid. Spain*. Involved preparing actors for castings and auditions in English, perfecting their accent and giving them the freedom and confidence to be able to perform in a foreign language.

British Accent Coach for techno-pop singers in Studio Recordings. *Jesús Yanes Recording Studio, Madrid, Spain*. Involved teaching non-native singers the basic sounds of English phonetics in order to perfect their accent and give them the freedom and confidence to be able to perform and record in studio.

British Accent Coach for Executives, Comedians, Actors and Teachers. *Private Tuition. Madrid. Spain*.

English as a Second Language Teacher. *Private Tuition. Madrid. Spain*.

- 2011** **Study Skills, Speed Reading and Memorizing Techniques**, for National Heritage. *Through Advanced Learning Systems, Royal Palace, Madrid, Spain.* Working with multiple intelligences, learning styles and different types of personal memory.
- 2010 - 11** **Body Language and Presentation Techniques**, for Madrid and Castilla-León Regional Governments. *Through Advanced Learning Systems, IMAP Madrid and El Espinar's Training Center, (Segovia), Spain.* Involved a brief introduction to morphopsychology, basic concepts of Body Language and its meaning, role-playing and a final presentation with individual feedback.
- Introduction to English with Super Learning Techniques Intensive Course**, for The Ministry of Work of Spain. *Through Advanced Learning Systems, El Espinar's Training Center, (Segovia), Spain.* Involved teaching basic English to non-native government employees through Direct and Communicative Method, role-play, relaxation and self-suggestion exercises, and a crash course in basic phonetics and pronunciation.
- 2009** **Public Speaking in Spanish, French and English Coaching for Diplomacy Competitive Exam Students.** *Private Tuition. Madrid. Spain.* Involved teaching basic body language techniques, as well as accent correcting in English, voice production, presentation techniques, and giving the examinees the confidence to be able to confront such a demanding exam.
- 2008** **Effective Presentations for Business**, Euro-building, Madrid, Spain. *Through Campo Base, Madrid, Spain.* Involved explaining basic body language concepts with individual feedback after presentations.
- Effective Presentations**, for Supermarkets El Árbol, *Valladolid and Oviedo, Spain.* *Through Campo Base, Madrid, Spain.* Involved explaining basic body language concepts with individual feedback after presentations.
- 2007** **English Pronunciation and Phonetics Intensive Course for Tourist Guides.** *APIT Burgos (Professional Tourist Guides National Association) Burgos, Spain.* Involved teaching the International Phonetic Alphabet (IPA) and its sounds in British English to non-native totally fluent in English tourist guides in order to improve their pronunciation in English.
- 2004 - 10** **British Accent for actors and Audition Techniques Acting Coach.** *Private Tuition. Madrid. Spain.* Involved preparing actors for castings and auditions in English, perfecting their accent and giving them the freedom and confidence to be able to perform in a second language.
- English as a Second Language Teacher** *Private Tuition. Madrid. Spain.*
- 2004** **English and Spanish as a Second Language Teacher and School Director.** *Spanish School, Fuengirola, (Málaga), Spain.* Involved group and one to one teaching with direct method techniques as well as organizing schedules, teachers, course programs and training.
- 1999 - 2004** **Business English and Spanish as a Second Language Teacher.** *Enterprise English Services, Madrid, Spain.* Involved teaching English or Spanish to executives and CEOs from some of the most important corporations from Spain and abroad such as Philips, Faurecia, Cemex, Gesinca, Vitalicio Seguros and Ahorro Corporación.
- 1997 - 98** **British Accent for Actors and Auditions Techniques Coach.** *Private Tuition. London. UK.* Involved preparing actors for castings and auditions in English, perfecting their accent and giving them the freedom and confidence to be able to perform in a second language.

- 1992 - 98 **Spanish as a Second Language Teacher.**
Private Tuition, London, UK.
- 1992 - 98 **Spanish and English as a Second Language Teacher. Summer School.**
Spanish School of Languages, Fuengirola (Málaga), Spain.
- 1990 - 91 **Spanish and English as a Second Language Teacher.**
Spanish School of Languages, Fuengirola (Málaga), Spain.

TRAINING

- 1991 - 1994 **3-Year Acting Course, *The City Literary Institute, London, UK.*** Included improvisation, acting, voice production and diction, mime and mask work, Shakespeare, contemporary dance, singing, scene studies and text analysis.
- 1994 **Intensive Summer Acting Course. *London Centre for Theatre Studies, London, UK.***
Included in depth work on sense memory, relaxation and concentration techniques.
- 1992 - 1993 **Cambridge Diploma in English Studies, *Hammersmith & West London College, London, U.K.*** English Literature Course, covering Shakespeare, 18th C. Poetry, 19th C. Novel, 20thC. Novel and Drama.
- 1993 **Intensive Summer Acting Course, *Webber Douglas Academy of Dramatic Art, London, U.K.*** (One of Drama UK Accredited Schools, now part of Drama Centre)
Included improvisation, acting, voice production and diction, movement, and Shakespeare.
- 1992 **English Proficiency Cambridge Certificate, *Westminster College, London, U.K.***
Highest Level of English as a Second Language.
- 1991 **Advanced Cambridge Certificate, *Westminster College, London, U.K.***
Advanced Level of English as a Second Language.
- 1989 **Intensive Summer Acting Course, *Teatro Estudio de Madrid, Madrid, Spain.***
Included improvisation, acting, voice production and diction, movement, scene studies and text analysis.
- 1986 - 1990 **High School - Humanities, *Instituto de Bachillerato Fuengirola (Málaga), Spain.***
Included Literature, Philosophy, Greek, Latin, History, Math and Physics.
- 1987 - 1991 **4-Year Acting Course, *Universidad Popular de Marbella, (Málaga), Spain.***
Included improvisation, acting techniques and text analysis.
- 1986 - 1987 **Theatre Workshop, *Casa de Cultura, Fuengirola, (Málaga), Spain.***

ADDITIONAL TRAINING

- 2018 **Playwriting with Greg Vovos. Case Western Reserve University. Cleveland, OH.**
- 2015 - 2016 **Dramatic Literature I and II, and Theater History II with Rhona Justice Malloy.**
University of Mississippi. Oxford, MS, USA.
- Rendering for the Theater and Graphic Design for the Theatre with Jared Spears.** University of Mississippi. Oxford, MS, USA.
- Film Directing with Alan Arrivee.** University of Mississippi. Oxford, MS, USA.

- 2015** ***Creatively Independent***, One-Week Intensive Master Class in Devising Theatre Techniques with Christopher Beaulieu. UM. Oxford, MS.
- Pilobolus***, Master class in Physical Theatre and Devising Techniques. UM. Oxford, MS.
- Master Class in Stage Fight with Mark Guinn**, SAFD Certified Fight Master. University of Mississippi. Oxford, MS, USA.
- 2012-2013** **Actor's training for professionals with José Pedro Carrión**, *Vivero, Madrid, Spain*. Included in depth text analysis, looking for emotional truth through words and scene study.
- 2012** **Kundalini Dance Intensive Course with Ana Otero**, Level 1, *Madrid, Spain*. Exploring expressive and emotional release through Krias, Mantras and Free Dance.
- Kundalini Dance Intensive Course with Ana Otero**, Level 2, *Madrid, Spain*. Exploring expressive and emotional release through Krias, Mantras and Free Dance.
- 2011** **Intensive 3-week Master Class with José Pedro Carrión**, *Aisge, Madrid, Spain*. Included in depth text analysis, looking for emotional truth through words and scene study.
- 2012** **Kundalini Dance Fall Term with Ana Otero**, *Madrid, Spain*.
- 2013** **Carla Hool Master Class**, Casting for Film and TV in USA, *InXtremis, Madrid, Spain*. Exploring casting possibilities for film and TV, comedy and drama.
- 2013** **Kundalini Dance Intensive Course with Ana Otero**, Level 3, *Madrid, Spain*. Exploring expressive and emotional release through Krias, Mantras and Free Dance.
- 2011** **Intensive Portuguese Language Course**, *School House, Aveiro, Portugal*. Medium Intermediate Level.
- 2010** **Intensive Portuguese Language Course**, *School House, Aveiro, Portugal*. Beginners Course.
- 2010 - 2011** **Tai Chi Chen with Master Xie**, *Official School of Tai Chi Chen, Aveiro, Portugal*. Exploring concentration, meditation through movement and physical and mental flexibility.
- 2004 - 2005** **Afro-Cuban Dance with Gladis**, *Centro de Ocio El Horno, Madrid, Spain*.
- Oriental Dance with Ana Otero**, *Centro de Ocio El Horno, Madrid, Spain*.
- Oriental Dance with Dorisha**, *Clave 53, Madrid, Spain*.
- Tai-Chi Yang with Miguel**, *Centro de Ocio El Horno, Madrid, Spain*.
- Introduction to Tango with Carmen de la Rosa**, *Clave 53, Madrid, Spain*.
- 2000 - 2009** **Lyrical Singing with Julio Pardo**, *(Teatro de La Zarzuela's Choir Director, Madrid)*.
- 1999 - 2006** **Modern Jazz with Nuria Muñiz**, *Centro de Ocio El Horno, Madrid, Spain*. Upper Intermediate Course, fusion with classical Jazz, funky, tribal and contemporary movement.
- 1999 - 2004** **Hatha Yoga**, *Centro de Yoga Sivananda, Madrid, Spain*. Basic to Upper Intermediate.
- 1999 - 2000** **Afro-Cuban Dance with Roberto Gasca**. *Centro de Ocio El Horno, Madrid, Spain*. Exploring African and Cuban dance movements, and learning about the afrocuban religion pantheon of gods and "orishas" and their legends present in this type of dance.

- Introduction to Hatha Yoga with Ana Otero, *Madrid, Spain*.** Basic level of Yoga.
- 1999** **Screen Acting Intensive Course with Jose Carlos Piñeiro, *Unión de Actores, Madrid. (Spanish Equity)*** Exploring the different screen acting fields such as film, TV, commercials and castings.
- 1997** **Working with Strong Emotions for Professional Actors, *The Actor's Centre, London*.**
- 1996 - 1998** **Singing for Actors with Chuck, *The City Literary Institute, London, UK*.** Exploring the expressive possibilities of lyrics and text in songs and its use in performance and auditions situations.
- Voice Production and Audition Techniques for Professional Actors with Valerie Colgan, *The City Literary Institute, London, UK*.** Exploring the importance of voice warm up and constant vocal training, working with Shakespeare's Sonnets and other Poems and audition monologues.
- 1995 - 1998** **Tai Chi Chuan Yang Style with Glynn Williams, *The City Lite, London*.** Chen short form
- 1992 - 1993** **R.P. English Pronunciation through Phonetics with Eileen Benskin, *The City Literary Institute, London, UK*.** Learning the International Phonetic Alphabet (IPA) and its everyday use in the actor's work.
- 1993** **Speech and Diction with James Dodding, *The City Literary Institute, London, UK*.**

PROFESSIONAL DEVELOPMENT WITH CLEVELAND PLAY HOUSE

- 2019 – 2020** **Trauma Basics for Youth Workers** with Dr. Sam Himmelstein. Center for Adolescence Studies Online (CAS).
- Resilience and Self-Care Basics for Helping Professionals** with Dr. Sam Himmelstein. Center for Adolescence Studies Online (CAS).
- Children of Trauma & Resilience** with Dr. Caelan Soma. Starr Commonwealth.
- Engaging in Difficult Conversations. EDI training** with Liza Talusan.
- Enhancing the Social & Emotional Footprint.** A Social and Emotional Learning (SEL) MINI-CONFERENCE. Humanware Department of the Cleveland Metropolitan School District.
- Building Positive Relationships Through Restorative Justice.** Cleveland Play House.
- Effective School Leadership During a Global Pandemic and Beyond** with Baruti Kafele. ASCD (Association for Supervision and Curriculum Development).
- The ABC's of Trauma-Informed Care.** National Council for Behavioral Health.
- ACES and The Deepest Well.** A Presentation with Nadine Burke Harris.
- Mandated Reporter Training.** Cuyahoga County Family Services.
- QPR.** Suicide Prevention Training.

Trauma Informed Care Webinar with Alex Venet.

PR/Award # S351A210099

ELA Integration PD sessions. Cleveland Play House.

Arts Administrators Conference at St. John's Episcopal Church.

Theatre Forward Sessions P.D.

ABA Caregiver training with Malia Wolverton. ABA Outreach.

CLA (Citizens Leadership Academy) **Trauma Informed Care** PD sessions.


Center for Arts-Inspired Learning's, Teaching Artist Professional Development.
Module 3: A Guide to Creative Chaos.


Teacher's Training with Rebecca Rumsey and Jane M. Harris. Link Education Project.

REFERENCES

Bill Dabney
Theatre Oxford Board Member
Producer and actor of Theatre Oxford's "A Tuna Christmas"
University of Mississippi
Foundation Communications Manager



Christopher Schager
Theatre Director
Director of Theatre of Theatre Oxford's "Lend me a Tenor".
Northeast Mississippi Community College


Joe Turner Cantu
Professor of Theatre Arts
Head of Acting
110 Isom Hall, Theatre
The University of Mississippi
University, MS 38677


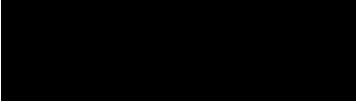
David Hanson
Theater Director
Director of Theatre of Theatre Oxford's "The Pillowman".
Theater Instructor Cordova High, Memphis.
120 Hillside Drive,
Oxford Ms 38655


Dr. Anne M. Klingen
PR/Award # S351A210099

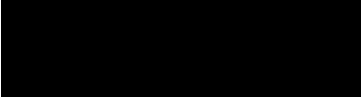
Theatre Oxford Board Member
Producer and actress of Theatre Oxford's "A Tuna Christmas".
Director, Online Design & eLearning
The University of Mississippi
Kinard Hall, Room 370F




Peter Craze
Theatre Director and Teacher
Associate at Drama Studio London
17 RUTHIN ROAD
LONDON SE3 7SJ. UK.




John Erasmus
Director and Owner at
Lightsource Prioductions
213 Petersham Road
Richmond
Surrey
TW9 1Q 7AW. UK



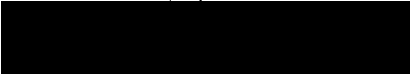
Jo-Anne Cardinal
Head of sales department
Elingua
C/ Julian Camarillo 47, C 306
28037 Madrid. Spain




Roberto Salmerón Sanz
Decano del Colegio Oficial de Doctores y Licenciados en Filosofía y
Letras y en Ciencias de Madrid. CDL.
(Dean of the Official College of Doctors and Graduates in
Philosophy and Science in Madrid).
C/ Fuencarral 101, 3º.
28004 Madrid. Spain




Mª Luisa Ariza Brigidano (Totally Fluent in English)
Departamento de Lenguas Extranjeras
Centro Regional de Innovación y Formación (CRIF) 'Las Acacias'
(Foreign Languages Department of Madrid's Regional Government
Teacher's Training Regional Center)
C/General Ricardos, 179.
28025 Madrid, Spain




Cristina Muñiz Viña (Totally Fluent in English)
Asesora de Lenguas Extranjeras del CTIF Madrid-Oeste
(Foreign Languages Department Adviser Madrid's Regional
Government Teacher's Training Territorial Center)
C/ Gabriel García Márquez, nº 10,
28400 COLLADO VILLALBA (MADRID) Spain




Coral Manzanal Mata (Totally Fluent in English)
Asesora de Formación en Lenguas Extranjeras
Dirección General de Mejora de la Calidad de la Enseñanza
Centro Territorial de Innovación y Formación Madrid-Este
(Foreign Languages Department Training Adviser Madrid's
Regional Government Teacher's Training Territorial Center)
C/Luis Vives,17
28803 - Alcalá de Henares, Spain




Thais Pujol Acosta.
Director of Intelligo³ and Sistemas Avanzados de Aprendizaje
(Advanced Learning Systems)
C/ Álamos 24, 47151, Valladolid, Spain




Belén Hernangómez de Mateo
Jefa de Servicio de Personal
S.G Recursos Humanos
Ministerio de Empleo y Seguridad Social
(Head of Personnel Service
S.G Human Resources
Ministry of Employment and Social Security)
C/ Agustín de Betancourt 4



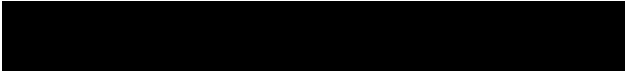
Luis Pilarte Villanueva (Totally Fluent in English)
Director Técnico (Manager)
Very Special Projects - VSP
C/ Del Hierro, 33, 3º, Nave 9
28045 Madrid, Spain



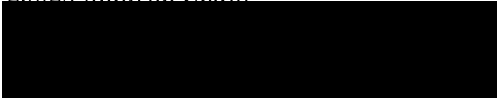
José Bernal - Agent
Director of Wanted (Actors' Agency)
C/ Carretas, 14,
28018 Madrid, Spain



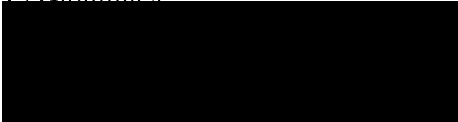
María Isabel Ferrari (Totally Fluent in English)
Director of Enterprise Language Services SL
C/Santa Engracia 72
28010- Madrid, Spain



Rafael Sánchez Ortega (Totally Fluent in English)
Casting Director
Av. Abrantes 66,
29025 Madrid, Spain



Angela Torres Valero
Director and Founder Member
Producciones Candilejas S.L.
C/ Citanilla 4



EDUCATION**The University of Texas At Austin**

Bachelor of Fine Arts in Theatre Education

ARTS ADMINISTRATION EXPERIENCE

ZACH Theatre – *Education Administrative Assistant*; Austin, TX

- Maintained a database of ZACH's education series and created analytical reports for our Summer Program Series
- Utilized Tessitura software for production ticketing, and education class reservations
- Aided Director of Education with creating front facing educational materials i.e.; educational study guides and curriculum

Cleveland Public Theatre – *New Play Associate*; Cleveland, OH

- Line produced and assisted in producing CPT's New Play Development programs and organizing over a hundred affiliated artists into production
- Maintained a database of new play submissions
- Aided Marketing department with creating lobby experiences and communication pertaining to events
- Led a team of volunteers in set up, ticketing, and landscaping for large scale festival preparation

Cleveland Play House – *C.A.R.E. (Compassionate Arts Remaking Education) Teaching Artist*; Cleveland, OH

- Teaching (training, planning, implementation and direct instruction) in all aspects of CARE programming
- Utilize Social Emotional Learning practices, English Language Arts and Theatre Arts Integration to improve student's emotional well-being and state test scores
- Maintain communication with community schools and partners
- Developing and implementing EDI and Anti-Racist trainings and protocol for company and partners

ARTS EDUCATION EXPERIENCE

Indigenous Cultures Institute – *Lead Drama Instructor (ongoing)*

- Curated and taught drama based curriculum for students in *Coahuiletecan* culture of the *Miakan-Garza Band*

SAFE PLACE: Expect Respect – *Teaching Artist*

- Lead facilitator in a social justice theatre piece promoting healthy relationships for Austin ISD students

Texas School for the Blind and Visually Impaired (TSBVI)– *Teaching Artist*

- Coordinated with TSBVI and *Teatro Vivo* to create a new play that debuted at the Austin Latino New Play Festival

LUPE - United Farm Workers– *Education Assistant*

- Aided migrant farm workers with English Language Learning development through Drama Based Instruction

AWARDS/RECOGNITION

- 2019/2020 Cleveland Public Theatre Premiere Fellow
- 2019/2020 Americans for the Arts, Arts & Culture Leaders of Color Fellowship
- 2019/2020 Artist in Residence at the Julia De Burgos Cultural Arts Center
- 2020/2021 Baldwin House Urban Writing Resident at Twelve Literary Arts

ADDITIONAL INFORMATION

Special Skills: Curriculum design, Mac/Windows OS, Microsoft Office Suite, G Suite, Hootsuite, Canva, Zoom**Languages:** Spanish, Minimum Professional Proficiency**Interests:** Directing, Dramaturgy, Editing, Immersive Theatre, Playwriting, Slam Poetry, Site-Specific Theatre**Affiliations:** Latinx Theatre Commons Steering Committee Member

PR/Award # S351A210099

Gary V. Galbreath Jr.

Education

Bowling Green State University (BGSU), Bowling Green, OH
Bachelor of Arts: Telecommunications, May 2015
Concentration: Media Business

Cleveland School of the Arts (CSA), Cleveland, OH
Concentration: Vocal Music and Piano, June 2010

Teaching Artist

- Visionary artist with over 15 years of experience in arts programming. Music teacher with a focus on piano including vocal direction and vocal performance. Very effective urban leader and student mentor.

Work Experience

The Cleveland Play house, Cleveland, OH
Piano Teacher/Independent Contractor..... September 2018 – Present

- Facilitated piano lessons with scholars.
- Prepared individual lesson plans for each student according to their ability.
- Direct and positive communication and on-going relationships with school partner.

Dude'la, Cleveland, OH
Program Assistant.....October 2018 – Present

- Assistant to the founder of the Dude'la program, a grassroots, community-driven, peer-to-peer support group for expectant and new fathers which is founded by the Robert Wood Johnson Foundation, The Cleveland Foundation and First Year Cleveland.

Clunk, Hoose Co., LPA, Cleveland, OH
Legal Secretary.....October 2015 – July 2018

- Satisfy client needs, enhance client service and solidify client relationships.

Marcus Graham Project, Cleveland, OH
Sports Marketing Workshop Participant.....Seasonal

- Worked in a fast paced environment amongst a diverse group of professionals crafting a marketing campaign that enhances the Cleveland Cavaliers partnership with McDonald's using innovative strategies.
- Created solutions to both Cavaliers and McDonald's by using various marketing channels.
- Interacted in a panel of Corporate Executives, such as, Nike, Beats by Dre, Cleveland Cavaliers and Hennessy.

TV20, Cleveland, OH
We Are Cleveland
Intern/Freelance May 2015 - August 2015

- Sports/News assignment intern. Prepared and delivered on-air stories.
- Presented and covered sports stories.

Volunteer Experience

Volunteer, Werner Group Home, Portage, OH..... March - April 2015

- Assisted with patient transportation within nursing home facility.
- Aided patients in daily activities.
- Interacted with residents such as playing sports with a disabled person.

Extracurricular Activities

Sports.....August 2013 - Present

- BGSU ClubBaseball and Akron Wood Bat League

Bryan L. Bowser

PROFESSIONAL SKILLS

- Educational leadership and teaching
- Curriculum development
- Student mentoring and advising
- Team building
- Development and fundraising
- Project management
- Strategic planning
- Financial management
- Marketing and public relations
- Contracting and negotiation

LEADERSHIP EXPERIENCE

BALDWIN WALLACE UNIVERSITY Berea, Ohio

Assistant Professor & Program Director, Arts Management & Entrepreneurship

August 2015 – current

Direct BW's undergraduate major in Arts Management & Entrepreneurship, the first major in the country to combine these two parallel fields.

- Develop and teach courses in arts management, entrepreneurship and advocacy
- Lead Conservatory efforts and curriculum design in arts entrepreneurship and advocacy.
- Establish and maintain external partnerships with area arts organizations.
- Guide development and implementation of Conservatory strategic planning.
- Serve as Conservatory Interdisciplinary Studies Department Chair including the BW Music Theatre and Arts Management & Entrepreneurship programs including management of departmental productions and budgets.
- Mentor students as academic advisor and faculty internship advisor.
- Serve as faculty advisor to the BW Arts Management Association student organization and BW Arts Management Alumni Network.
- Participate in student recruitment.
- Search for, interview, hire, orient and mentor faculty in music theatre and arts management & entrepreneurship.
- Provide counsel on Conservatory marketing and public relations.

Selected accomplishments include:

- Developed new academic majors in: Arts Management & Entrepreneurship (serving over 70 majors and 30 minors); Music Theatre Music Direction (launched fall 2019); and Music Industry (launching fall 2020)
- Achieved listing in Billboard Magazine's list of "Top Schools for Music Business" (April 2020 issue).
- Formed and maintained partnerships with area arts organizations / businesses including: Lambda Productions, Playhouse Square, The Cleveland Orchestra, Cuyahoga Arts & Culture, Brite Winter festival, Bop Stop at the Music Settlement, Beck Center for the Arts, AEG, Ingenuity Festival, Alternative Press, and Beachland Ballroom.
- Produced with students multiple regional and academic premiere music theatre productions including: KINKY BOOTS, BE MORE CHILL and LIZZIE.

Associate Director of the Conservatory, External Affairs

Director, Arts Management Program

July 2004 – June 2015

Served the academic music division of Baldwin Wallace, including 320 music majors, over 140 faculty members, 35 staff members, and 3,000 community member.

- Directed the Arts Management Program including student recruitment, advising and retention and faculty hiring, orientation and assessment
- Developed and taught courses in arts management, entrepreneurship and advocacy
- Provided leadership for conservatory marketing, public relations and fundraising
- Served as chair of the committee tasked with implementing the Conservatory Design 2020 strategic plan
- Projected, created and managed departmental budgets totaling over \$1M
- Determined staffing needs and managed faculty and staff searches
- Developed and maintained relationships with arts organizations, schools, foundations, corporations, arts leaders and educators
- Produced all opera productions
- Consulted on matters of conservatory student recruitment and alumni relations
- Served as faculty advisor to the Arts Management Association student organization
- Served as liaison to BW Arts Management Alumni Network
- Managed the Conservatory Outreach Department (see details following)

Selected accomplishments include:

- Created new academic program in arts management and implemented recruitment strategies facilitating its growth to include over 50 degree-seeking students
- Formed partnerships with area organizations including: The Cleveland Orchestra, Cleveland Metropolitan School District, Martha Holden Jennings Foundation, NORD Family Foundation and Cuyahoga Arts & Culture
- Managed the \$18M renovation and expansion of the BW Conservatory of Music facility
- Produced first-ever in-repertory productions of *Rent* and *La Boheme* with Director Victoria Bussert and Conductor Constantine Kitsopoulos
- Formed new relationships with government and foundation funding partners to involve underserved students in Conservatory Outreach programming.

Director of Conservatory Outreach

July 2000 – June 2004 (duties continued as part of Associate Director position above)

Directed all aspects of a comprehensive, year-round, community-based, multi-disciplinary arts education program including development of community partnerships and funding, marketing, programming and audience development strategies.

- Provided executive leadership to Community Arts and Summer Music programs reaching over 3,000 student participants, infants to retirees, and over 10,000 audience members each year
- Hired, supervised, and evaluated more than 60 adjunct faculty members and 30 college students who teach in the Conservatory Outreach Department
- Visioned and created new community arts education and summer offerings
- Formed and maintained partnerships with local schools and community orgs
- Created, designed and implemented marketing and public relations strategies for all outreach programming

Selected accomplishments include:

- Designed and implemented a comprehensive organizational evaluation and strategic planning process to lead a 25-year-old community music program through a period of extensive change (first leadership change since its founding) resulting in new administrative structure, standardized office procedures and increased efficiency in daily operations
- Spearheaded a 300% increase in contributed funding dollars

- Founded twelve new school-year arts education programs
- Managed income and expenses to make a revenue-draining department become an income-enhancing program with an increasing margin in each subsequent year
- Partnered with The Cleveland Orchestra to provide beginning instrument instruction in the Cleveland Metropolitan School District
- Founded eight summer music programs that are each income-enhancing as well as providing a high yield of matriculated university music majors to BW

LYRIC OPERA CLEVELAND Cleveland, Ohio

Director of Development and Operations, 1998 – 2000

Managed the fundraising, production, technical and front-of-house operations of a professional opera and music theatre company

- Managed grant proposal writing, prospect research, cultivation and stewardship (including government, foundation and corporate donors)
- Led annual fund campaign
- Negotiated outside contracts (including set building, Musicians' Union, space rental)
- Hired all seasonal production staff (including over 40 staff members each season)
- Coordinated rehearsal, technical and performance schedules and meetings
- Created and managed production budgets
- Served as staff liaison to FRIENDS of Lyric Opera Cleveland (volunteer organization)

Selected accomplishments include:

- Negotiated relocation to a superior performance venue (Cleveland Play House)
- Increased production budgets while maintaining a balanced organizational budget and eliminating an accumulated deficit
- Attained 30% increase in contributed funding dollars

EDUCATION **BALDWIN-WALLACE COLLEGE** Berea, Ohio

Master of Business Administration in Entrepreneurship, May 2008

GPA: 4.0/4.0

Bachelor of Music Education, November 1997

Voice Major, Piano Minor

GPA: 3.8/4.0 *Summa Cum Laude*

**PROFESSIONAL &
HONORARY
MEMBERSHIPS**

Americans for the Arts
Association of Arts Administration Educators
Society for Arts Entrepreneurship Education
National Guild for Community Arts Education
Cleveland Arts Education Consortium
Baldwin Wallace Business Honor Society – Business Honorary
Mu Phi Epsilon – Music Honorary
Kappa Delta Pi – Education Honorary
Alpha Lambda – Academic Honorary

**CONFERENCE/
WORKSHOP
PRESENTATIONS**

Deshpande Symposium on Innovation and Entrepreneurship in Higher Education, Artists as Entrepreneurs: Strategies for expanding entrepreneurship and cross-campus collaboration, pre-conference workshop planning team and presenter, hosted by Burton D. Morgan Foundation, Cleveland, OH, 2020 (rescheduled for June 2021 due to Corona Virus)

Mu Phi Epsilon Eastern Great Lakes District Conference, Networking 101, Berea, 2019

Deshpande Symposium on Innovation and Entrepreneurship in Higher Education, *Creative Intersections: Different Approaches to Entrepreneurial Learning for University Arts Students*, University of Massachusetts, Lowell, MA, 2017

Playhouse Square, *Careers in the Performing Arts Workshops*, Cleveland, 2013 -current

Hawken School, *Music Creation and Entrepreneurship Workshop*, Berea, 2016

NEOintern.net Arts & Culture Career Day, *Linking Talent to Opportunity in Arts & Culture Panel Discussion*, Cleveland, 2013

College Music Society National Conference, *Building Successful Partnerships: Community Schools Under Parent Organizations*, San Diego, CA, 2012

National Conference for Community Arts Education, *Successful Summer Music Program Models*, Dallas, TX, 2012

Northern Ohio Council on Higher Education Arts & Culture Career Day, *Building Successful Internship Programs*, Cleveland, 2012

National Association of Schools of Music Annual Meeting, *Serving Your Mission and Your Community*, Boston, MA, 2010

National Guild of Community Schools of the Arts Regional Meeting, *Building Scholarship Programs for Underserved Students*, Detroit, MI, 2009

Foundation Center, *Community Arts Education Panel Discussion*, Cleveland, 2009

National Conference for Community Arts Education, *Connecting the Academy with the Community: Partnering with Higher Ed*, Philadelphia, PA, 2008

Cleveland Music Therapy Consortium Spring Conference, *Non-Profit Funding*, Berea, 2008

Conference for Community Arts Education, *Adult Programming: Opportunities and Challenges*, Chicago, IL, 2007

Music Teachers National Association Regional Meeting, *Grant-writing for Music Teachers*, Strongsville, 2006

BW Buckhorn Endowed Chair in Economics Guest Speaker Series, *Arts and the Community: What are the Benefits? (An Economic, Social, and Cultural Perspective)*, Berea, 2005

Arts and Aging Conference, *New Horizons Programs*, Pittsburgh, PA 2005

- RESEARCH** **Cuyahoga Arts & Culture,** Support for Artists Planning Team (2017 – 2018) including:
- review of prior CAC support of individual artists
 - diversity, inclusion, and equity training
 - significant research of national models and benchmarks
 - community information gathering through public forums, surveys and interviews with artists and arts leaders
 - evaluation of multiple funding and support options and proposals
 - consensus building with the team to determine proposals

- public presentation of proposals to community for input and review
- update and edit of proposal following public input
- presentation of final proposal to the board of Cuyahoga Arts & Culture

Beck Center for the Arts, Market Research Study (2017 – 2018) through the BW Community Research Institute including:

- reviewed current Beck Center marketing and branding strategies, activities and campaigns
- developed an online survey for current Beck Center patrons, donors and participants
- developed an online regional survey for target market utilizing Qualtrics
- held three focus groups
- analyzed and compared research results
- researched national data, trends and benchmarks
- determined branding and marketing recommendations based on new research findings
- presented findings to Beck Center staff, marketing committee and board of directors

**PROFESSIONAL
SERVICE**

National Guild for Community Arts Education

- Members' Council Representative (2008 – 2015)
- Central Great Lakes Region Chapter Chair (2008 – 2011)
- Regional Meeting Chair and Host (2008 & 2005)
- Central Great Lakes Region Chapter Vice Chair (2003 – 2008)

Americans for the Arts

- Arts Advocacy Day Lead Advocate for Ohio (2006, 2007, 2010 & 2018)

Association of Arts Administration Educators

- Undergraduate Academic Standards Committee (2008 – present)

**ACADEMIC
SERVICE**

Faculty Salary & Budget Committee, Co-Chair (2019 – current)

Arts Management Association, *Faculty Advisor* (2004 – current)

Conservatory Department Chairs (2004 – current) parliamentarian (2018 – current)

Conservatory Strategic Planning Design Team (2013 – current); *Chair* (2014 – current)

Conservatory strategic plan Facilities Task Force, *Chair* (2014 – current)

Conservatory “NET arts” team, Navigating Entrepreneurship & Technology in the Arts, *Chair* (2015 – present)

Center for Academic and Career Success Advisory Council (2015 – current)

Arts Innovation Summit, *Founder and Producer* (2015 – current)

Community Partners Breakfast planning team (2017 – current)

Innovation and Entrepreneurship Advisory Group (2016 – current)

LGBTQ Taskforce member (2019 – current)

Conservatory lead team for the 2020 National Association of School of Music re-accreditation (2018 – 2020)

Conservatory Communications Manager Search Committee (2019)

Arts Management & Entrepreneurship Faculty Search Committee, *Chair* (2016 – 2018)

Barnaby Bright Residency, *Producer* (Fall 2017)

Conservatory Communications Team, *Chair* (2014 – 2017)

Undergraduate Research and Creative Studies Advisory Council (2015 – 2017)

School of Education Associate Dean Search Committee (2016 – 2017)

Center for Innovation & Growth Launch Net Program Manager Search Committee (2017)

Conservatory Associate Dean Search Committee, *Chair* (2015 – 2016)

Director of Opera Studies Search Committee (2014 – 2016)

Conservatory Interdisciplinary Studies, *Interim Department Chair* (Spring 2016)

University Union Planning Taskforce (2014 – 2015)
University Diversity, Integration and Inclusion Committee (2012 – 2015)
University Community Engagement Committee (2009 – 2015)
Arts Management Faculty Advisory Committee, *Chair* (2004 – 2015)
Conservatory Facility Planning Committee (2002 – 2011)
Conservatory Women's Committee Liaison (2000 – 2010)
Non-Credit Adult Offerings Strategic Planning Taskforce (2008)
Lifelong Learning Strategic Planning Taskforce (2003)
Mu Phi Epsilon Music Honorary Fraternity, *Faculty Advisor* (2000 – 2004)

COMMUNITY SERVICE **LGBT Community Center of Greater Cleveland**

- Facility Committee Chair (2013 – current) – *led the research, property search, design, and implementation for new facility, 2017 - 2019*
- President (2014 – 2016) – *secured \$2.3M in new funding including \$1.8M from an anonymous individual donor and \$500K from the Maltz Family Foundation, the largest gifts in the organization's 40+ year history*
- First Vice President (2013)
- Development Committee Chair (2012 – 2013)
- Board Member (2012 – 2018)

Brecksville Theater on the Square

- Advisory Board Member (2006 – 2017)
- Benefit Co-Chair (2003 & 2006)
- Development Committee Chair (2000 – 2005)
- Board Member (1999 – 2006)

COURSE DESIGN **AMG 102: Introduction to Arts Management**

This course explores: the intersection of arts and business; mission and program development; planning; assessment; staffing; and other management topics as they relate to the management of an arts business or organization. The course includes weekly visits of arts management professionals from the Cleveland-area (and occasionally from elsewhere when the opportunity arises). The course also includes building a "Strategic Plan for Graduation" meant to marshal all resources available to BW students to build a portfolio of experiences and skills appropriate to their career and life goals.

AMG 301: Fundraising, Marketing and Public Relations in the Arts

This course introduces students to three outstanding arts management professionals that share their real-world experience, expertise and passion with BW arts management students. AMG 301 is offered as an evening course. Each of the three guest faculty members teach a consecutive, five-week, mini-intensive course in his/her area of expertise. The course also includes a semester-long service project with Playhouse Square; AMG 301 students are tasked with helping to produce Playhouse Square's International Children's Theater Festival which brings artists from across the globe to present a week-long festival of performances and activities. BW arts management students spend the semester helping to prepare for the festival and are on-site as staff during the festival.

AMG 401: Senior Capstone

This class includes two distinct components. The first is professional development focused as students update their resumes, compile professional portfolios, diagram and activate their professional networks, apply for mock positions, and participate in mock interviews.

The second component of the course allows students to move from the intern/assistant role to one as manager /decision maker. In a partnership that began in 2008 between Playhouse Square and BW, students expand their understanding of multiple disciplines within the performing arts industry. In this multi-tiered collaboration, BW music theatre students stage a production at Playhouse Square, while BW arts management students in the AMG 401 course administer the business and arts education aspects of the engagement. Real world experience is gained by the arts management students in the areas of fiscal management, marketing, publicity, ticketing and arts education. The project allows arts management students to work under the aegis of Playhouse Square to promote and run the day-to-day operations of producing at a professional company.

Due to the increased student enrollment in the AMG & ENT major, one external partnership project was no longer sufficient. Beginning in 2018, the course was redesigned to include three external partner projects which have included:

- Produce Playhouse Square / Baldwin Wallace partnership production of TICK, TICK...BOOM! at Playhouse Square;;
- Research, pitch, contract, market, produce and host an event at the Bop Stop, a professional concert venue in Cleveland;
- Produce and market a series of concerts at the Agora concert venue in partnership with AEG Worldwide, one of the nation's largest sports and live entertainment companies; and
- Plan, produce, market and host SPACES Gallery's 40th anniversary exhibit as well as compile, design and help to produce the accompanying 40th anniversary printed commemorative catalog.

MUC 309: Arts Entrepreneurship and Advocacy

A cornerstone in the Conservatory's new core curriculum, which was launched in 2011, this new course in arts entrepreneurship and advocacy is tasked with helping students to think strategically about how they will build a fulfilling and successful life in the arts including developing necessary skills in self-awareness, entrepreneurship, networking and advocacy. Course materials, experiences and assignments culminate in each student preparing and presenting a plan for an entrepreneurial arts event, project, festival, organization or business.

AMG 270, 370 & 470: Arts Management Internships

New online internship course launched summer 2016 to accompany summer arts management internships providing opportunity for internship students to reflect on their experiences and hear about and learn from their colleagues' experiences.

ECN 101: Principles of Microeconomics (Fall 2008) and AMG 102: Introduction to Arts Management (Spring 2009)

BW Carmel Living Learning Center partnered courses

During the 2008-2009 school year, I partnered with Dr. Robert Ebert (BW Buckhorn Chair in Economics, since retired) to team teach a year-long study of the BW Bach Festival through the lens of Microeconomics and Arts Management. During the fall semester, students completed a market analysis of the BW Bach Festival attendees from 2002 to 2008 and provided recommended strategies to increase outreach and expand the audience of the Festival. Second semester students evaluated their recommended strategies, determined those with greatest opportunity for immediate impact and implemented the strategies in support of the 2009 Bach Festival. Following the Festival, students analyzed the impact of the implemented strategies.



René D. Copeland

Assistant Professor of Directing

EDUCATION

MFA in Acting/Directing, University of North Carolina at Greensboro
BFA in Acting, University of Montevallo (Alabama)

TEACHING & EDUCATIONAL OUTREACH EXPERIENCE

University and College

Assistant Professor, Directing, Baldwin University	2020 to present
Directing Program Coordinator	
Teaching <i>Directing, Script Analysis, Advanced Scene Study</i>	
Play Selection Committee for 2021-2022	
Lecturer, Theatre, Vanderbilt University	2019-2020
Teaching <i>Fundamentals of Theatre</i> and <i>Acting I</i> .	
Instructor, Theatre, Middle Tennessee State University	Spring 2020
Teaching <i>Staging American Realism</i> and <i>Introduction to Theatre</i> .	
Director, Theatre Program, Middle Tennessee State University	Summer 2006
Governor's School for the Arts, Designed curriculum and taught performance classes.	
Director of Education, Austin Peay State University	Summer 1994
For Center Stage Program: Designed curriculum, taught performance classes and directed culminating production.	
Guest Teacher, Austin Peay State University	Summer 1993
Taught <i>Acting I</i> and <i>Dialects</i> for Master Class series of the Center Stage Program.	
Resident Teaching Artist, Austin Peay State University	Summer 1990
For Center Stage Program: Taught acting classes for Master Class series, performed with students in culminating production.	
Graduate Teaching Assistant, UNC at Greensboro	1982-1984
Taught <i>Speech Performance</i> for majors and non-majors, administered speech screening tests for Education Majors, private tutor.	

Professional

Studio Tenn Theatre, Nashville TN	2019-2020
Workshop Instructor: <i>Monologue Coaching, Scene Study</i> .	
Nashville Repertory Theatre, Nashville TN	2004-2019
Ingram New Works Lab, worked with professional playwrights on development of new plays.	
Workshop Instructor: <i>Scene Study, Auditioning, Producing Theatre</i> .	
Launched and mentored post-graduate Professional Internship Program.	

TEACHING/Professional—Nashville Rep

Led panels, adult learning events, post-show talkbacks, and high school/university classroom visits connected to multiple productions each season.
Directed partnership with Tennessee State University on Nashville Rep production of *A RAISIN IN THE SUN* (2017).
Directed partnership with Lipscomb University on Nashville Rep production of *INHERIT THE WIND* (2018).
Private Tutor 1994-present
Coach for actors and public speakers on individual basis.
Mockingbird Public Theatre, Nashville TN 1994-2004
Studio Instructor: *Scene Study I, Scene Study II, Monologues, Dialects*.
Created, mentored and taught the Young Professionals Company (post-graduate apprentice company.)
Coordinated and taught workshop content with Tennessee Performing Arts Center's Education Dept.
The Acting Studio, Nashville, TN 1991
Studio Instructor: *Audition Techniques and Scene Study*.
Prince George's Children's Theatre, Washington DC 1979-1982
Taught workshops in schools and developed creative drama program for summer playground activities for the Maryland-National Capital Parks and Planning Commission.

Additional Outreach

Selected seminars/panels/theatre workshops 1988-2019
Vanderbilt University, Belmont University, Austin Peay State University, Lipscomb University, Middle Tennessee State University, Tennessee Performing Arts Center Education Department, Harpeth Hall School, Circle Players, Humanities Outreach of Tennessee, Tennessee Theatre Association, University School, The Renaissance Center, Nashville Children's Theatre, Owen Graduate School of Management, Leadership Nashville.

PROFESSIONAL ARTISTIC LEADERSHIP/MANAGEMENT

Nashville Repertory Theatre (formerly Tennessee Repertory Theatre)

Artistic Director 2017-2019
Producing Artistic Director 2007-2017
Producing Director 2006-2007
Associate Artistic Director 2004-2006

- Responsible for artistic vision of the company.
- Acted as chief spokesperson for the company.
- Selected a diverse, mission-based repertoire each season.
- Developed relationships with and hired artists for all productions.
- Supervised the work of all artistic and administrative personnel.

ARTISTIC LEADERSHIP/*Nashville Rep*

- Supported audience development and marketing goals, including community outreach events and efforts.
- Managed partnership with venue, the Tennessee Performing Arts Center.
- Managed partnership with Actors' Equity Association and all artist contracts.
- Spearheaded budget creation and implementation.
- Created the Ingram New Works Project, a nationally recognized new play development program.
- Led artistic programming execution. (*See DIRECTING EXPERIENCE.*)
- Spearheaded the rebranding campaign changing the name of the company to Nashville Repertory Theatre in 2014.
- Launched the Professional Internship Program.
- Managed relationships/partnerships with theatre educators in Nashville area.
- Worked with Board Development Task Force.
- Served as an ex-officio member on the Board of Trustees.
- Advocated at the city, state and national level for Nashville Repertory Theatre.

Mockingbird Public Theatre

Co-Producing Artistic Director	2002-2004
Producing Director	1996-2002
Associate Artistic Director	1994-1996

- Worked with Co-founder to launch new company.
- Assisted with season selection.
- Assisted with strategic planning and board development.
- Led artistic programming execution. (*See DIRECTING EXPERIENCE.*)
- Assisted in all audience development and marketing efforts, including grant writing, press releases and marketing content development.
- Managed business office, including setting up books and financials.
- Managed relationship and contracts with venues.
- Managed artists and artist contracts.
- Co-founded the New Southern Theatre Festival (NeST).
- Co-founded SPIRIT: THE BELL WITCH in Adams TN, a community-based production, produced annually since 2002.

NEW PLAY DEVELOPMENT EXPERIENCE

- Developed and implemented the Ingram New Works Project 2009-2019
An annual season-long, three-pronged project at Nashville Rep made up of:
- o The Ingram Fellowship, awarded to a playwright of national reputation.
 - o The Ingram Lab, a nationally competitive program for early-career professional playwrights.
 - o The Ingram New Works Festival, a presentation of plays born in the Lab and the first public reading of a new play by the Ingram Fellow.

NEW PLAY DEVELOPMENT*/Ingram New Works*

Directed, in collaboration with Ingram Fellow playwrights, the first public staged reading of their fellowship-supported plays:

Sarah Ruhl (BECKY NURSE OF SALEM, 2019)
Christopher Durang (HARRIET AND OTHER HORRIBLE PEOPLE, 2018)
Rebecca Gilman (ROCKET, 2016)
Donald Margulies (LONG LOST, 2015)
Doug Wright (POSTERITY, 2014)
Theresa Rebeck (THE NEST, 2013)
Steven Dietz (RANCHO MIRAGE, 2012)
John Patrick Shanley (STOREFRONT CHURCH, 2011)
David Auburn (THE COLUMNIST, 2010)

Directed/Produced World Premieres, Nashville Rep:

GOOD MONSTERS by Nate Eppler (2016)
LARRIES by Nate Eppler (2014)

Directed/Produced Regional Premieres, Nashville Rep (playwrights in attendance):

POSTERITY by Doug Wright (Director, 2017)
THE COLUMNIST by David Auburn (Director, 2013)

Produced the New Southern Theatre Festival (NeST Fest) 1999-2003

An annual festival for Mockingbird Public Theatre

- o A presentation of staged readings of new plays submitted competitively for consideration by southern playwrights.
- o Cash prizes awarded by audience vote.

Directed/Produced World Premieres, Mockingbird Theatre:

GHOSTLIGHT by David Alford (2004)
SPIRIT: THE BELL WITCH by David Alford (Co-Director, 2002)

Produced World Premieres, Mockingbird Theatre:

THE WIDOW'S BEST FRIEND by Randy Hall (1998)
THE CAMELLIA BALL by Randy Hall (1999)

DIRECTING EXPERIENCE

Baldwin Wallace University

2020 STUPID FUCKING BIRD

PROFESSIONAL DIRECTING EXPERIENCE

Studio Tenn Theatre

2020 LITTLE WOMEN (Hamill)

Nashville Repertory Theatre

2018-19 SHAKESPEARE IN LOVE
A DOLL'S HOUSE PART 2
A CHRISTMAS STORY (10th annual production)
THE CLEAN HOUSE (staged reading, Sarah Ruhl present)
THIS RED PLANET (workshop production)

2017-18 INHERIT THE WIND
SENSE AND SENSIBILITY (Hamill)
CITIZEN: AN AMERICAN LYRIC (staged reading)

2016-17 A RAISIN IN THE SUN
POSTERITY (Regional Premiere, Doug Wright attended)
NOISES OFF
BEYOND THERAPY (staged reading, Christopher Durang present)

2015-16 CHICAGO
GOOD MONSTERS (World Premiere)
ROSENCRANTZ AND GUILDENSTERN ARE DEAD
LUNA GALE (staged reading, Rebecca Gilman present)

2014-15 DEATH OF A SALESMAN
THE WHIPPING MAN
SWEENEY TODD
DINNER WITH FRIENDS (staged reading, Donald Margulies present)
GOOD MONSTERS (workshop production)

2013-14 COMPANY
RED
THE IMPORTANCE OF BEING EARNEST
LARRIES (World Premiere)
GREY GARDENS (staged reading, Doug Wright present)

2012-13 THE COLUMNIST (Regional Premiere, David Auburn attended)
CABARET
CLYBOURNE PARK
A RAISIN IN THE SUN (staged reading)
A BEHANDING IN SPOKANE (staged reading)
MR. AND MRS. FITCH (staged reading)
LARRIES (workshop production)

2011-12 LITTLE SHOP OF HORRORS
GOD OF CARNAGE
THE SANTALAND DIARIES
ALL MY SONS
CAT ON A HOT TIN ROOF (staged reading)
IN THE NEXT ROOM OR, THE VIBRATOR PLAY (staged reading)
RED (staged reading)

DIRECTING/Nashville Rep

- 2010-11 THE 39 STEPS
YANKEE TAVERN
TO KILL A MOCKINGBIRD
TAKE ME OUT (staged reading)
RUINED (stage reading)
AUGUST OSAGE COUNTY (staged reading)
- 2009-10 BIG RIVER
PROOF
STEEL MAGNOLIAS
A CHRISTMAS STORY (first of 10 productions)
DIVIDING THE ESTATE (staged reading)
THE LITTLE DOG LAUGHED (staged reading)
- 2008-09 DARWIN IN MALIBU
GLENGARRY GLEN ROSS
SWEENEY TODD
RICH GIRL (staged reading, new play)
- 2007-08 DOUBT
THE GOAT OR, WHO IS SYLVIA?
THE CRUCIBLE
CLARA'S HANDS (staged reading, new play)
- 2006-07 I HATE HAMLET
INTIMATE APPAREL
SPEED-THE-PLOW
THREE DAYS OF RAIN
- 2005-06 OLEANNA
RECENT TRAGIC EVENTS
1776
- 2004-05 HOLIDAY MEMORIES
NOISES OFF

Mockingbird Public Theatre

- 2003-04 GHOSTLIGHT (World Premiere)
THE WRESTLING SEASON (in partnership with Nashville Children's Theatre)
- 2002-03 THE GLASS MENAGERIE
SPIRIT: THE BELL WITCH (in partnership with the city of Adams, TN)
NEST FEST (staged readings, new plays)
- 2001-02 A TRU HOLIDAY (original)
OF MICE AND MEN
NEST FEST (staged readings, new plays)

DIRECTING/Mockingbird Theatre

- 2000-01 THREE DAYS OF RAIN
CHRISTMAS WITH MOCKINGBIRD (original)
NEST FEST (staged readings, new plays)
- 1999-2000 GROSS INDECENCY: THE THREE TRIALS OF OSCAR WILDE
A SOUTHERN CHRISTMAS SAMPLER (original)
LONE STAR
NEST FEST (staged readings, new plays)
- 1998-99 HAMLET
MISMATCHED
A SOUTHERN CHRISTMAS SAMPLER (original)
NEST FEST (staged readings, new plays)
- 1997-98 SPEED-THE-PLOW
HAMLET
A SOUTHERN CHRISTMAS SAMPLER (original)
- 1996-97 NIGHT OF THE IGUANA
THE IMPORTANCE OF BEING EARNEST
JULIUS CAESAR (in partnership with Nashville Shakespeare Festival)
A SOUTHERN CHRISTMAS SAMPLER (original)
- 1995-96 DEARLY DEPARTED
LOVE AND PRIVILEGE
A SOUTHERN CHRISTMAS SAMPLER (original)
- 1994-95 FISH OR CUT BAIT
THE GLASS MENAGERIE
BECKET

Selected Other Directing

MUCH ADO ABOUT NOTHING	Nashville Shakespeare Festival
LITTLE WOMEN	Nashville Children's Theatre
CHARLOTTE'S WEB	Nashville Children's Theatre
ANNE OF GREEN GABLES	Nashville Children's Theatre
THE WIND IN THE WILLOWS	Nashville Children's Theatre
FIDDLER ON THE ROOF	Austin Peay State University
OKLAHOMA!	Chaffin's Barn Theatre
THE ROBBER BRIDEGROOM	Chaffin's Barn Theatre
THE FOREIGNER	Chaffin's Barn Theatre
THE MUSIC MAN	Chaffin's Barn Theatre
ARSENIC AND OLD LACE	Chaffin's Barn Theatre
BAREFOOT IN THE PARK	Chaffin's Barn Theatre
KISS ME KATE	Chaffin's Barn Theatre
TOMFOOLERY	Chaffin's Barn Theatre

DIRECTING/Selected Other

MOVE OVER MRS. MARKHAM	Chaffin's Barn Theatre
SOCIAL SECURITY	Chaffin's Barn Theatre
HERE LIES JEREMY TROY	Chaffin's Barn Theatre
PUMPBOYS AND DINETTES	Chaffin's Barn Theatre
TWO BY TWO	Chaffin's Barn Theatre
ME AND MY GIRL	Chaffin's Barn Theatre
RUMORS	Chaffin's Barn Theatre
LIGHT ALONG THE CUMBERLAND	Montgomery Bell State Park
THE DINING ROOM	Circle Players
LITTLE SHOP OF HORRORS	Circle Players
CHOCOLATE CAKE	UNC-G
THE GREAT AMERICAN CHEESE SANDWICH	UNC-G
THE PRISONER OF SECOND AVENUE	University of Montevallo

REPRESENTATIVE ACTING EXPERIENCE

Film REUBEN, REUBEN with Tom Conti and Kelly McGillis 1984

Stage Representative Theatres:

Cumberland County Playhouse, The Lost Colony, Prince George's Children's Theatre, Chaffin's Barn Dinner Theatre, Actors Playhouse, Nashville Children's Theatre, Celebrity Dinner Theatre, Greensboro Summer Rep, Parkway Playhouse, University of North Carolina at Greensboro, Alabama Drama Institute, University of Montevallo, APSU Center Stage.

Representative roles:

1979-1994

Arkadina (THE SEAGULL)
Conjur Woman (DARK OF THE MOON)
Nerissa (THE MERCHANT OF VENICE)
Eleanor Dare (THE LOST COLONY)
Kitty (THE TIME OF YOUR LIFE)
Kathy (VANITIES)
Truvey (STEEL MAGNOLIAS)
Philia (A FUNNY THING HAPPENED....)
Belle (AH, WILDERNESS!)
Golde (FIDDLER ON THE ROOF)
Haughtense (BEAUTY AND THE BEAST)
Rose (GOD'S FAVORITE)
Lurene (A GIRL'S GUIDE TO CHAOS)
Hannah Mae (A COUPLE WHITE CHICKS...)
Eurydice (ANTIGONE)
Estelle (NO EXIT)
Madam Xenia (THE KILLING OF SISTER GEORGE).

LEADERSHIP/AWARDS

Arts Representative, Leadership Nashville class of 2016.

NASHVILLE POST, listed on "In Charge: The Arts" list 2014 through 2019.

First Night Theatre Award, Best Director, 2016.

LEADERSHIP/AWARDS

Member Professional Theatre Advisory Board for Lipscomb University's College of Entertainment and the Arts. 2015-2019

Member of Racial Equity in Arts Leadership (REAL) cohort, a program of Metro Arts and the Curb Center for Arts, Enterprise, and Public Policy at Vanderbilt University. 2017.

Tennessee Shakespeare Festival, served as board member and artistic consultant.

NASHVILLE LIFESTYLES magazine, featured as one of "100 Reasons to Love Nashville". March 2011.

NASHVILLE SCENE, Best Stage Director, 2007.

NASHVILLE SCENE, "Best of the Best in Nashville" and Best Director, 2005.

THE TENNESSEAN, Multiple "Tennie" Awards for Best Director, 1999-2003.

First Night Theatre Awards, *Query* Publications, Best Director, 1991-1994.

Circle Players Awards, Best Director.

Tennessee Theatre Association, served as Professional Division Chairperson.

Southeastern Theatre Conference, served as Professional Division Adjudicator.

President, Psi Epsilon Chapter, Alpha Psi Omega, national honorary dramatics fraternity.

American College Theatre Festival, regional level, Best Actress Award.

SELECTED MEDIA

AMERICAN THEATRE, "Sarah Ruhl Named 2018-19 Ingram New Works Playwriting Fellow." September 18, 2018.

AMERICAN THEATRE, "Nashville Rep's 'Good Monsters' Explores Humanity Beyond the Headlines." February 11, 2016.

AMERICAN THEATRE, "Turning Nashville's Moment into New-Play Momentum." June 5, 2015.

AMERICAN THEATRE, "Ingram New Works Project". Oct. 13, 2015.

AMERICAN THEATRE, Quoted in "What's in the Mix?" column. October 2011.

AMERICAN THEATRE, News in Brief column, "Shanley Goes South" re: Ingram New Works Fellowship. May/June 2011.

AMERICAN THEATRE, Featured in article "Take Me Home, Country Road: Theatre Carves a Niche For Itself in the Hometown of the Grand Ole Opry". July/August 2002.

Keira Lea McDonald

EDUCATION:

- 2005 M.F.A. Naropa University in cooperation with
London International School of Performing Arts (LISPA) London, U.K.**
October 2003 to July 2005
Major: Lecoq-Based Actor Created Theatre
- 1992 B.F.A. Texas Tech University, Lubbock, TX.**
September 1987 to May 1992
Major: Theatre Arts
- 2017 Chandra Yoga International, Rishikesh, India**
200 Hour Yoga Teacher Training Certification
- 2018 Yoga Vida Mandiram, Rishikesh, India**
10 day Yoga Intensive Training

WORK EXPERIENCE:

Educational:

- 2019-2020 Associate Professor of Theatre and Dance
Baldwin Wallace University, Berea, Ohio**
Teach Acting 1, Acting 2, Acting 3, Movement for the Actor, and Musical Theatre Workshop for B.A and B.F.A. and Musical Theatre Students. Participate in the season selection process, advise students, serve on the committee to conduct a national search for Professor of Directing/Acting/Script Analysis. Direct one show per season. Participate in recruiting events and audition incoming B.F.A. students. Develop and teach the new 4-semester curriculum for the newly developed B.F.A. program.
- 2017-2019 Assistant Professor of Theatre: Physical Technique/Movement Area Head
Cornish College of the Arts, Seattle, WA.**
Design and teach classes in The Original Works Track. Teach Clown and curate the clown show for the original works festival. Design and teach the Physical Technique Curriculum to the 2nd year students. Design and co-teach Autocours, a generative/devised theatre course to the 2nd year students. Design and teach the Solo Performance curriculum and direct and curate the annual Solo Performance Festival. Design and teach Fundamentals of Acting for Non-Majors for the Performance Production Department. Committee work/Service to the college: Work with facilities to better utilize equipment and storage space, Serve on the committee to conduct a national

search for the new core professor of playwriting, chair the new sub-committee to adopt intimacy protocol in scene work and productions. Serve on the college-wide curriculum committee. Participate in recruiting events and audition incoming B.F.A. students.

Affiliated Adjunct Instructor of Movement

Cornish College of the Arts, Seattle, WA.

2006-2017 Design and teach Physical Technique classes: Lecoq-based physical acting/movement classes. Including core strength, conditioning for injury prevention, animal transformation, balance, the mask progression: neutral, larval, expressive, character, buffoon, the elements, materials and substances, chemical reactions, Lecoq's 20 moves. Design and teach Solo Performance. Direct/curate/produce the Solo Performance Showcase annually. Teach workshops in devised theatre and character creation to the students in the Original Works discipline. Direct ensemble-based devised generative projects and scripted works for the season of plays: *Smile. Flash, The Piper, Kittens in a Cage*. Team teach and teach tutorials with the 2nd year team to support the capstone projects. Act as a mentor for Junior and Senior students. Organize The Move-a-Thon: an annual movement celebration and competition. Host "Word Of Mouth": a bi-annual "Moth-style" story slam open to the entire college.

Theatre and Act-Creation Lead Teacher/Director of devised capstone show

School of Acrobatics and New Circus Arts (SANCA), Seattle, WA.

2013-2017 Design and Teach theatre and act creation curriculum for the pre-professional program in circus arts including acting, act creation, improvisation, physical transformation, transpositional physical storytelling, the Lecoq mask progression, and clown. Lead students to devise an original story-based show involving: aerial hoop, aerial silk, rope, single-point trapeze, partner acro-balancing, contortion, Cyr wheel, hula hoop, juggling, clown and dance, and physical theatre. Coach student auditions so that they can successfully audition for the big circus schools worldwide.

Teaching Artist

Zach Scott Theatre Drama School, Austin, TX.

2012-2014 Teach summer intensive creative drama and theatre arts classes to pre-K through high school students. All classes culminate in a performance.

Director/Teaching Artist

Perseverance Theatre, Juneau, AK.

2011 Direct Disney Junior's *Beauty and The Beast*. Teach creative drama, movement, and acting workshops.

2015 Devise /Direct/Choreograph *Shakespeare's Stars*: a collection of monologues, scenes, and fights.

2015 Guide Alaskan teenagers at a residential drama/survival camp that culminated in a site-specific devised promenade theatrical happening and spaghetti feed for the parents and local townsfolk.

Director/Adjunct Professor

Seattle University, Seattle, WA.

2014 Teach Physical Comedy and Mask and Clown.

2010,2018 Develop and Direct original solos show for The Honors Project, a showcase for new work.

Teaching Artist

Inland Northwest Theatre Arts Festival, Mt. Spokane High School, Spokane, WA.

2010 Teach movement workshops to high school students.

Teaching Artist

Freehold Studio, Seattle, WA.

2010 Design and Teach Solo Performance classes. Produce, curate, direct the solo showcase.

2008 Teach Personal Clown.

Drama School Faculty Member / Dramashop Program Teaching Artist

Seattle Children's Theatre, Seattle, WA.

1997-2013 Teach creative drama, movement, and theatre technique classes including C.A.S.T. (Creative Arts for Small Thespians), Acting, Acting from a Script, Treasure Trunk Theatre, Theatrical Time Machine, Voyages, Dramatic Imagination, Wild Moves, Theatre Arts Splash, Fairy Tale Players, Original Works, Theatre Process, Theatre Exploration, Character Creation, Advanced Acting Lab, The American West and Discovery Day Camps. Develop movement-based summer camp sessions with The Pacific Science Center with oceanography and chemistry themes. Develop new plays *R&J* and *The Uglies* for the Summer Stage Series. Develop curriculum for workshops relevant to main stage productions and areas of special interest including Acting, Story Drama, Mime, Movement/Poetry, and Seattle Art Museum exhibits (*Leonardo Now!* and *Egypt: Gift of the Nile*).

Guest Teaching Artist

Harrison School for the Performing Arts, Lakeland, FL.

2008,2009 Teach Physical Theatre/Movement classes to high school students.

Director/Teaching Artist

Youth Theatre Northwest, Mercer Island, WA.

2007 Direct *The Masque of Beauty* and *The Beast* using masks and half masks.

2006 Teach Physical approaches to acting and Commedia Half Masks to young actors.

Teaching Artist

Saskatchewan Native Theatre, Saskatoon, SK, Canada.

2007 Design and lead creative drama workshops for young children with First Nation Storytellers in a teepee at the Metis Fiddle Festival.

Workshop Instructor

The University of Texas, Austin, TX.

2003 Teach Lecoq-based physical theatre/movement workshop to M.F.A. students.

Theatre Teacher

The Northwest School, Seattle, WA.

2000-2003 Design, teach, direct and evaluate middle school students in theatre classes including improvisation, physical theatre, clown, mime, puppetry, original works. All classes culminate in a performance.

Drama Director/Aftercare Drama Director

St. Joseph's School, Seattle, WA.

1999-2003 Design and lead exploratory drama program. Write, adapt, and direct scenes involving the entire student body for a winter show and a spring show. Direct the annual Christmas pageant in collaboration with the music department. Write or adapt and direct plays with actors in the after-school drama program and summer camp intensives.

Teaching Artist

Seattle Country Day School, Seattle, WA.

2000,2003 Write or adapt and/or devise and direct plays for and with elementary and middle school actors.

Drama Teacher

The Community School, Seattle, WA.

2002 Teach drama classes that culminate in a public performance.

Teaching Artist

2 Roads Ensemble, Seattle, WA.

2001 Conduct and co-create a residency that resulted in a devised theatre piece in cooperation with The Wing Luke Asian Museum involving the themes of Asian immigration.

Teaching Artist

Coyote Junior High, Seattle, WA.

2000-2001 Teach drama classes to middle school students.

Teaching Artist/Girl Speak! Facilitator

Seattle Repertory Theatre, Seattle, WA.

1998-2000 Design and lead residencies in middle schools and high schools including script analysis, writing, improvisations around the themes of the seasons of plays. Conduct and direct residencies resulting in devised theatre pieces incorporating themes of empowerment, identity, and self-esteem with at-risk female high school students.

Coordinator, Writer, Actor, Director

ACTEEN! Lubbock, TX.

1990-1992 Bring together diverse populations of teenagers and devise original shows that toured Lubbock County. Other duties included: auditioning students, teach acting, direct shows, and tour shows as an actor, advocate, and advisor. The mission was to combat teen pregnancy and teen suicide.

Teaching Artist

1992-1994 **North Atlantic Girl Scout Council Camp Lachenwald, Himmertshausen, Germany**
Create and operate a creative drama/arts program at a resident camp.

Camp Counselor and C.I.T. (Counselor In Training) Director

1990 **Circle T-Girl Scout Council Camp Stevens Ranch on the Brazos, Nemo, TX.**
Teach camp craft and outdoor skills to girls ages 6-18 in a resident camp setting.

Waterfront Co-Director

1989 **Circle T-Girl Scouts/Camp Timberlake, Azle, TX.**
Manage, design, and teach the waterfront program at a resident camp on Eagle Mountain Lake.

Creative:

2019 Curator
12 minutes max at BASE arts
Audition and then Curate an evening of original works in dance and performance arts.

2018 Director
Come to me my Leopards, Live Girls Theatre CupCake Series!
Cast and Direct a staged reading of a new play by Alaskan playwright Arlita Jones.

2018,2019 Director
Alien/Angel Cafe Nordo, Seattle, WA.
Workshop and Direct a new musical about the performance artist Klaus Nomi. Opened February 2019.

2017,2018 Actor
It's a Wonderful Life Theatre Anonymous, Seattle, WA.
Featured Actor in a production where no one knows who the cast of the play, not even the cast. Rehearse one on one with the director and enter from the house on your cue.

2017 Director
Last Stop on Lilac at Annex Theatre
Workshop and direct a new Kelleen Conway Blanchard play.

2017 Co-Curator
18th and Union: an arts space
Co-Curate the winter season.

Writer/Actor/Curator

Happy Hour at 18th and Union: an arts space

2017 Write and perform original political feminist sketch comedy show/showcase.

Casting Director

18th and Union: an arts space

2016 Cast *White Rabbit Red Rabbit*: a solo show with a new cast member every night.

Actor

Infinity Box Theatre Project's Thought Experiments on the Question of Being Human at the University of Washington Ethnic Cultural Center.

2016 Originate a role in a collaboration between a scientist and a playwright on memory loss.

Actor

The Umbrella Project

2016 Workshop original play with Alaskan playwright Arlita Jones.

Actor/Creator

City Arts Magazine's Genre Bender

2016 Commissioned to devise a collaborative theatrical happening with Jody Kuehner a.k.a. Cherdonna Shinatra that culminates in public performances.

Dancer

W.E.T.'s (Washington Ensemble Theatre) ReSet

2016 Perform an original dance piece choreographed by Marc Kenison a.k.a. Waxie Moon on the set of *The Motherfucker with the Hat*.

Director/Fight Choreographer/Collaborator

To Savor Tomorrow at Nordo's Culinarium

2016 Direct immersive show set on an imagined plane ride from Hong Kong To Seattle in 1962.

Director

Dragon Lady: I'm Gonna Kill You at Seattle Fringe Theatre Festival

2016 Direct Sara Porkalob's original solo show sequel about her Gangster Filipino Grandmother and family. (*Won audience favorite award.*)

Director

Harlequin Productions, Olympia, WA.

2014 Direct a production of *The Search for Signs of Intelligent Life in The Universe*.

Actor/Co-Producer

Forty Wonderful by Jayson McDonald

2013 Post 5 Theatre, Portland, OR.

2013 Edmonton International Fringe Theatre Festival, Edmonton, AB. Canada.

Actor

Café Nordo

- 2015 *Don Nordo Del Midwest*, The Culinarium, Seattle, WA.
2012 *Somethin' Burning*, Theatre Off Jackson, Seattle, WA.
2012 *Cabinet of Curiosities*, Washington Hall, Seattle, WA.

Writer/Performer/Producer

My Arab Spring

- 2013 Spring Fling Cabaret, Live Girls Theatre, Seattle, WA.
2012 Lo-Fi Festival, Smoke Farm, Arlington, WA.
2011 Frontera Fest (short fringe) Hyde Park Theatre, Austin, TX.

Writer/Actor/Producer

***Breathe Normally* by Keira McDonald and NPR contributor James Judd**

- 2014 Seattle Fringe Theatre Festival, Seattle, WA.
2012 Calgary International Fringe Theatre Festival, Calgary, AB. Canada.

Director/Co-Writer/Co-Producer

***Turning Parlor Tricks* by Jerick Hoffer and Keira McDonald**

- 2011 Collaborate with and directed original show by performance artist Jerick Hoffer aka Jinx Monsoon, Season 5 winner of *RuPaul's Drag Race*.

Devisor/Lead Actor

***CockTales with Astronauts* by Keira McDonald and Sage Price**

- 2011 Theatre Off Jackson, Seattle, WA.
2011 Frontera Fest, Hyde Park Theatre, Austin, TX.
2011 The Sunset Theatre Wells, B.C. Canada.
2010 Edmonton International Fringe Theatre Festival, Edmonton, AB. Canada.
2010 New Orleans Fringe Theatre Festival, New Orleans LA.

Devisor/Lead Actor

***XXXplicit* by Keira McDonald and Waxie Moon**

- 2010 Orlando International Fringe Theatre Festival, Orlando, FL.
2009 SPF#3 (Solo Performance Festival) Theatre Off Jackson, Seattle, WA.

Co-Creator, Lead Actor

***AstroNaughty* by Keira McDonald and Daffyd James**

- 2010 FronteraFest Short Fringe, Austin, TX. (*Voted "Best of week".*)
2008 Winnipeg International Fringe Theatre Festival, Winnipeg, MB. Canada.
2008 Saskatoon International Fringe Theatre Festival, Saskatoon, SK. Canada.

Producer, Collaborator, Lead Actor

***The History of Lost and Found* by Scot Augustson**

- 2010 Winnipeg International Fringe Theatre Festival, Winnipeg, MB. Canada.
2010 Edmonton International Fringe Theatre Festival, Edmonton, AB. Canada.
2010 Victoria International Fringe Theatre Festival Victoria, B.C. Canada.

Producer, Writer, Director, Actor

***Showerhead* by Keira McDonald**

- 2003 Estro-genius Festival, Manhattan Theatre Source, New York, NY.
2001 FronteraFest Short Fringe, Austin, TX. (*Voted "Best of the Week".*)
2001 Uno Solo Festival, Intrepid Theatre, Victoria, B.C. Canada.
2001 Re-bar, the opening act, Seattle, WA.
2000 Mae West Fest, Theatre Babylon, Seattle, WA.
2000 ...And Everything Nice, Theatre Babylon, Seattle, WA.

Producer, Collaborator, and Lead Actor

***Cherry, Cherry, Lemon* by Keri Healey**

- 2009 Fringe Festival Tour: Minnesota, Edmonton, Victoria (*Total sold-out run, best of fest*)
2006 Theatre Off Jackson, Seattle, WA.
2002 Frontera Fest, Austin, TX. (*Voted best touring show Austin- American Statesman.*)
2001 Seattle Fringe Theatre Festival, Seattle, WA. (*Total Sold Out Run.*)
2001 Annex Theatre, Seattle, WA.
2001 Re-bar, Seattle, WA.

Artistic Director, Co-Founder, Curator, Co-Producer

SPF (Solo Performance Festival) at Theatre-Off Jackson, Seattle, WA.

- 2007-2012 Establish, curate, and co-produce Seattle's first and only International Solo Performance Festival.

Producer, Writer, Actor

***The Bridesmaid* by Keira McDonald**

- 2009 Orlando Fringe Theatre Festival, Orlando, FL. (*Voted "top ten" by Orlando Sentinel.*)
2008 Bryant Lake Bowl, Minneapolis, MN.
2008 Capitol Hill Arts Center, Seattle, WA.
2007 SPF (Solo Performance Festival), Seattle, WA.
2007 Canadian Fringe Circuit: Regina, Winnipeg, Saskatoon, Edmonton, Vancouver
2006 Theatre-Off Jackson, Seattle, WA.
2005 The Comedy Tree, London, UK.

Actor/Teaching Artist

Book-It Repertory Theatre

- 2006 Tour Washington State schools and libraries in *Book-It Theatre's* production of "My Father's Dragon." Teach workshops relevant to the play..

Actor/Collaborator

Annex Theatre, Seattle, WA

- 1998 *Identikit* - Devised viewpoints inspired workshop and show.
1999 *Psuedo Omega* - Company devised clown workshop and show.
2000 *ATF* – Workshop training actors in Pilates, Meyerhold’s biomechanics, and clown.
2001,2002 *Hothouse* - Festival gathering writers, directors, and actors to work on new scripts.

Actor/Director

One World Theatre/Consolidated Works, Seattle, WA

- 2001-2018 Participate in 14/48: The World’s Quickest Theatre Festival. 14 plays written, rehearsed, scored, built, and presented in a 48-hour marathon.

Assistant Director

by Sarah Rudinoff, Seattle, WA

- 2002 Work with Solo Artist/Singing Sensation Sarah Rudinoff and Director Nick Garrison to edit and stage a one-woman show that enjoyed several sold-out runs.

Other:

- 2015 *Capitol Hill Season 2*, Featured Performer-Film, Seattle Gay & Lesbian Film Fest,
2012-2015 *A Family Affair* storytelling show, Featured Performer, Jewel Box Theatre, Seattle, WA.
2011 *Theatre Nebenele’s TheatrePoems*, Guest Artists, Seattle, WA.
2007-2011 *SPF’s Best in Shorts* cabaret, Featured Performer, Theatre Off Jackson, Seattle, WA.
2010 *NPR’s RadioLab* Featured Monologist for Live show at 5th Avenue Theatre, Seattle, WA.
2010 *Waxie Moon in Fallen Jewel*, Featured Performer, Seattle Gay & Lesbian Film Fest
2010 *Va Va Voom Cabaret*, Featured Performer, Exit Theatre, San Francisco, CA.
2008 *Whoop Click Cabaret*, Featured Performer, The Dark Room, San Francisco, CA.
2009-2012 *Shmorgasborg*, Guest Artist, Balagan Theatre, Seattle, WA.
2003 *Umo Ensemble*, Guest Artist/Clown/Buffoon, Vashon Island, WA.
1999-2002 *The Edge Comedy Improv*, Company Member, Seattle, WA.
1996-1999 *Playback Theatre Northwest*, Company Member, Seattle, WA.
1997 *Flash Fiction* (Long-form improvisation), Company member, Seattle, WA.

Technical:

- 2003-2004 Stagehand
Really Useful Theatres at The Palace Theatre, London, U.K.
Crew the longest-running musical in the West End, *Les Miserables*.

2004-2005 Stage Crew/ Stage Management
Delfont-Mackintosh Productions at The Queen’s Theatre, London, U.K.

Crewed and worked to move and re-open *Les Miserables* from The Palace Theatre to The Queen's Theatre. Promoted from stage crew to stage management. Manage auditions for National Tours of various Delfont-Mackintosh Productions.

Linda Jackson, The MetroHealth System

As Director of Arts in Health, Linda Jackson oversees the integration of visual, performing and therapeutic arts throughout The MetroHealth System in Cleveland, Ohio. She is responsible for the expansion of the Creative Arts Therapies, the visual art program and the development of impactful arts-based activities and programming for the benefit of patients, families, caregivers and the greater Cleveland community.

Jackson has established collaborations and partnerships with individual artists and organizations such as the Cleveland Orchestra, Inlet Dance Theatre, the Cleveland Print Room, The Dancing Wheels Company, Kulture Kids, Cleveland Public Theatre, Cleveland Play House and LAND studio.

Through her leadership art and music therapy patient visits have increased from 1,500 to 5,500 annually; over 500 new works have been added to the art collection, 80% of which were created by local artists; and professional musicians provide approximately 700 hours of live music each year. Along with two colleagues from MetroHealth's School Health Program, she is the cofounder of the SAFE (Students Are Free to Express) Project, an award winning urban, arts-based, psychologically informed primary prevention curriculum.

She joined MetroHealth in 2014 and brings almost 40 years of experience as a performing artist and arts administrator to her role. She served as Assistant Director of Community Engagement and Education at PlayhouseSquare, the nation's second largest performing arts center. She was responsible for the selection and execution of the annual Children's Theater Series, International Children's Festival and the Center's dance programming. Additionally, Jackson led the day-to-day management of the department, which presented more than 300 programs annually that reached approximately 250,000 children and adults throughout the community.

As an artist she was a member of Cleveland Ballet for 17 years, dancing principal roles with company and eventually serving as a member of the artistic staff and the faculty of its school. She previously danced with Eglevsky Ballet.

For six years, Jackson served as a member of the Selection Committee of International Performing Arts for Youth. In 2018 and 2020, she participated in the Leadership Summits for the National Organization for Arts in Health in Washington, DC, and serves on their national conference planning committee.

CURRICULUM VITAE

PERSONAL INFORMATION

Name: Lisa Ramirez
Lisa Ramirez Shah
Maiden: Lisa Ysela Benavides Ramirez

Address:

Phone:
Email:

Education

School: University of Texas at Austin
Degree: Bachelor of Arts, Magna Cum Laude
Dates: 8/1999 – 5/2002

School: Case Western Reserve University
Degree: Master of Arts, Clinical Psychology
Dates: 8/2005 – 5/2007

School: Case Western Reserve University
Degree: Doctor of Philosophy, Clinical Psychology
Dates: 5/2007 – 5/2011

Post-Graduate Training

Institution: Children's Hospital of Philadelphia, Philadelphia, PA
Position: Psychology Pre-Doctoral Intern
Dates: 7/2010 – 6/2011

Institution: Leadership Education in Neurodevelopmental and Related Disabilities,
Philadelphia, PA
Position: Interdisciplinary Training Program Fellow
Dates: 7/2010 – 6/2011

Institution: MetroHealth Medical Center, Cleveland, OH
Position: Primary Care Psychology Post-Doctoral Fellow
Dates: 8/2011 – 8/2012

Ph.D. Thesis

Title: Feasibility of a primary care-based Spanish parenting intervention to
address behavioral problems in children.
Date: 5/2011
Thesis Committee: H. Gerry Taylor, Ph.D. - Chair
Terry Stancin, Ph.D.
Arin Connell, Ph.D.
Norah Feeny, Ph.D.

Contact Information

Office Address: 2500 MetroHealth Drive, Child Psych BG 4th Floor, Cleveland, OH 44109
Office Phone:
Beeper:
E-mail:
Facsimile:

PROFESSIONAL APPOINTMENTS

Position/Rank: Clinical Psychologist
Institution/Department: MetroHealth Medical Center, Department of Child and Adolescent Psychiatry and Psychology
Dates: 2013 - Present

Position/Rank: Director of Community and Behavioral Health
Institution/Department: MetroHealth Medical Center, School Health Program
Dates: 2013 – Present

ACADEMIC APPOINTMENTS

Position/Rank: Assistant Professor
Institution/Department: School of Medicine, Department of Psychiatry
Dates: May 31, 2014 - Present

CERTIFICATION AND LICENSURE

Name of Board: American Board of Professional Psychology (ABPP)
Date of Certificate: November 23, 2017
Date Issued: November 23, 2017 – Present

Name of Board: State of Ohio Board of Psychology
Date of Certificate: October 3, 2013
Licensure: Ohio #7085
State/Number:
Date Issued: October 3, 2013 - Present

HONORS AND AWARDS

1999 - 2002	National Hispanic Merit Scholar Scholarship, Full Tuition , UT-Austin
2011	Student Poster Award , Society for Pediatric Psychology National Conference
2014	40 under 40/Cuarenta Club , Kaleidoscope Magazine
2016	Excellence in Pediatric Psychology Teaching Award , MetroHealth System Predoctoral Internship Program
2017	Excellence in Pediatric Psychology Teaching Award , MetroHealth System Predoctoral Internship Program
2018	Early Career Psychologist Achievement Award , Cleveland Psychological Association
2019	Excellence in Pediatric Psychology Teaching Award , MetroHealth System Predoctoral Internship Program

MEMBERSHIP IN PROFESSIONAL SOCIETIES

2005-Present	Society for Pediatric Psychology, Division 54 APA (Society for Pediatric Psychology)
2006-Present	Society for Developmental and Behavioral Pediatrics (SDBP)
2006-2008	Student Affiliate, Society for Family and Child Psychology
2006-2010	Graduate Student Affiliate, American Psychological Association (APA)
2009 - 2011	Elected Co-Chair, Trainee and Recent Graduate Committee , SDBP
2008 – 2010	Appointed Co-Chair, Student Advisory Board Programming Committee , Society for Pediatric Psychology
2011 – 2018	Invited Member , Programming Committee, SDBP
2013 – 2018	Founder and Co-Chair , Integrated Primary Care Special Interest Group, SPP
2014 – Present	Member, Association of Psychologists in Academic Health Centers (APAHC), Division 12, Section 8 APA
2015	Society for Child and Family Policy and Practice, Division 37, APA
2016 – 2017	Member, National Latino/a Psychological Association
2017 – Present	Member, Cleveland Psychological Association
2018 – Present	Member, Ohio Psychological Association

Lisa Ramirez Shah
August, 2020

PR/Award # S351A210099

2018 – Present Member, American Psychological Association

PROFESSIONAL SERVICES

Ad Hoc Reviewer

Journal: *Ethics and Behavior*

Dates of Service: 2007 (Guest Trainee Reviewer)

Journal: *Journal of Pediatric Psychology*

Dates of Service: 2007-present

Journal: *Journal of Developmental and Behavioral Pediatrics*

Dates of Service: 2011-present

Journal: *Children's Health Care*

Dates of Service: 2013-present

Journal: *Developmental Medicine and Child Neurology*

Dates of Service: 2015-present

Conference Abstracts Reviewer

Society for Developmental and Behavioral Pediatrics Annual Conference (2011-2018)

Society of Pediatric Psychology Annual Conference (2015)

COMMITTEE SERVICE

National

Organization: Society for Developmental and Behavioral Pediatrics

Committee Name/Role: Advocacy Committee/Member

Dates of Service: (2008 – 2014)

Organization: Society for Pediatric Psychology

Committee Name/Role: Student Advisory Board Programming Committee/Co-Chair

Dates of Service: (2008 – 2010)

Organization: Society for Developmental and Behavioral Pediatrics

Committee Name/Role: Trainee and Recent Graduate Committee/Co-Chair

Dates of Service: (2009 – 2010)

Organization: Society for Developmental and Behavioral Pediatrics

Committee Name/Role: Programming Committee/Invited Member

Dates of Service: (2011 – 2018)

Organization: Society for Pediatric Psychology

Committee Name/Role: Integrated Primary Care Special Interest Group/Co-Founder and Co-Chair

Dates of Service: (2013 – 2016)

Organization: Association of Psychologists in Academic Health Centers

Committee Name/Role: Diversity Committee/Member

Dates of Service: (2016 – 2017)

Organization: Association of Psychologists in Academic Health Centers

Committee Name/Role: Research Committee/Member

Dates of Service: (2016 – Present)

2019 – Present Member, Early Career Committee, Ohio Psychological Association

Organization: Ohio Psychological Association

Committee Name/Role: Early Career Practitioner Committee/Member

Dates of Service: (2019 - Present)

Hospital Affiliate

Committee Name/Role: Brittingham Medical Library Board of Directors/Vice-President
Dates of Service: (2016 - Present)

Committee Name/Role: Advisory Committee, Community Trauma Institute
Dates of Service: (2018 – present)

Committee Name/Role: Physician Burnout Prevention/Wellness Group/Member
Dates of Service: (2019 – present)

Committee Name/Role: Diverse Provider Recruitment Committee/Member
Dates of Service: (2019 – present)

Educational Committees

Committee Name/Role: Family Medicine Resident and Fellow Curriculum Committee/Member
Dates of Service: (2012 – 2016)

Committee Name/Role: Pediatric Psychology Residency Curriculum Committee/Member
Dates of Service: (2012 – Present)

Community Committees

Title: Lincoln West School of Science and Health Steering and Advisory Committee
Dates of Service: (2015 – 2016)

Title: Cuyahoga County Alcohol, Drug Addiction, and Mental Health Services (ADAMHS) Board School-Based Services Committee
Dates of Service: (2014 – Present)

Title: Cuyahoga County Alcohol, Drug Addiction, and Mental Health Services (ADAMHS) Board Prevention Services Committee
Dates of Service: (2019 – Present)

Title: Diversity, Equity and Inclusion Committee, Cuyahoga Valley National Park Conservancy
Dates of Service: (2019 – Present)

Title: Cuyahoga Valley National Park Conservancy *Board of Directors*
Dates of Service: (2019 – Present)

Title: Cleveland Say Yes 5th Grade Achievement Task Force
Dates of Service: (2019 – 2020)

Title: Northeast Ohio School Based Health Collaborative, Mental Health Subcommittee
Dates of Service: (2019 – Present)

Title: Cuyahoga County Youth Risk Behavior Survey Advisory Group, Prevention Research Center
Dates of Service: (2020 – Present)

Title: Cleveland Say Yes Integrated Care Task Force
Dates of Service: (2020 – Present)

Title: Positive Education Program *Board of Directors*
Dates of Service: (2020 – Present)

TEACHING ACTIVITIES

Curriculum/Course Development

1. Research Methods and Design – Instructor, Department of Psychology, Cleveland State University, Cleveland, OH (1/2010-5/2012), 6 hours/week, 40 students

2. Behavioral Health, Child Focused Curriculum, MEDTAPP/Family Medicine curriculum, MetroHealth System, Cleveland, OH, (2013-2016), 2 hours/week.
3. Didactic Seminar Series (Journal Club, Professional Development, and Case Presentations), Pediatric Psychology Residency, Child and Adolescent Psych, MetroHealth System, Cleveland, OH (2014 – 2018), 2 hours/week.
4. Trauma-informed program delivery, SAFE program teaching artists and teachers, MetroHealth System, Cleveland, OH (2019), 20 hours.
5. Toxic Stress “Brain Camp”, middle-school curriculum created in conjunction with ideastream - Northeast Ohio Public Media, Cleveland, OH (2020-Present) 10 hours.
6. Health Determinants Panel: Adverse Childhood Experiences – Curriculum Designer, Case Western Reserve University School of Medicine, Cleveland, OH, (3/2020 – Present) 1 hour/week, 150 students.

Presentations

1. Ramirez, L. Y. (2009, October). *Clinical Hypnosis as a Psychotherapeutic Intervention*. Talk given to Clinical Psychology graduate students in the Cognitive-Behavioral Therapy practicum at Case Western Reserve University, Cleveland, OH.
2. Ramirez, L. Y. (2013, January). *Pediatric Primary Care*. Talk given to clinical psychology graduate students enrolled in Professional Development graduate course at Case Western Reserve University, Cleveland, OH.
3. Ramirez, L. Y. (2014, January). *Competence in Pediatric Primary Care*. Talk given to clinical psychology graduate students enrolled in Consultation graduate course at Case Western Reserve University, Cleveland, OH.
4. Ramirez, L. Y. (2014, November). *Anxiety and Pediatric Primary Care*. Talk given to Pediatrics residents at MetroHealth Medical Center, Cleveland, OH.
5. Ramirez, L. Y. (2015, January). *Pediatric Primary Care*. Talk given to clinical psychology graduate students enrolled in Professional Development graduate course at Case Western Reserve University, Cleveland, OH.
6. Ramirez, L. Y. (2016, January). *Competence in Pediatric Primary Care*. Talk given to clinical psychology graduate students enrolled in Consultation graduate course at Case Western Reserve University, Cleveland, OH.
7. Ramirez, L. Y. & Wallace, J. (2016, April). *Recognizing Postpartum Depression in New Mothers*. Talk given to Obstetrics residents at MetroHealth Medical Center, Cleveland, OH.
8. Ramirez, L. Y. (2016, May). *Behavioral Problems in Children with Autism*. Talk given to parents of children receiving care through MetroHealth Medical Center Pediatrics Comp Care Division, Cleveland, OH.
9. Ramirez, L. Y. (2016, July). *Role Definition in Pediatric Integrated Team Members*. Talk given to Pediatrics and Pediatric Psychology residents at MetroHealth Medical Center, Cleveland, OH.
10. Ramirez, L. Y. (2017, February). *Competencies in Integrated Primary Care Psychology*. Talk given to Clinical Psychology graduate students enrolled in Professional Development course at Case Western Reserve University, Cleveland, OH.
11. Ramirez, L. Y. (2017, February). *Competencies in Integrated Primary Care Psychology*. Talk given to Clinical Psychology graduate students at Case Western Reserve University, Cleveland, OH.
12. Ramirez, L. Y., Berko, E. (2017, May). *Integrated Primary Care Psychology: Models and Experiential Learning*. Talk given to Community Psychiatry Fellows at University Hospitals of Cleveland, Cleveland, OH.
13. Ramirez, L. Y. (2018, January). *Psychologists in Academic Health Centers*. Talk given to clinical psychology graduate students enrolled in Consultation graduate course at Case Western Reserve University, Cleveland, OH.
14. Ramirez, L. (2018, August). *Effects of Toxic Stress on Child Development*. Inaugural meeting of the MetroHealth System Community Trauma Institute, Cleveland, OH.
15. Ramirez, L. Y., Berko, E. (2018, May). *Two Models of Integrated Primary Care Psychology: Pediatrics and Family Medicine*. Talk given to Community Psychiatry Fellows at University Hospitals of Cleveland, Cleveland, OH.
16. Ramirez, L. Y., Berko, E. (2019, May). *Integrated Care and Interprofessional Practice*. Talk given to Community Psychiatry Fellows at University Hospitals of Cleveland, Cleveland, OH.
17. Ramirez, L. Y., Berko, E. (2020, May). *New Frontiers in Integrated Care and Interprofessional Practice*. Talk given to Community Psychiatry Fellows at University Hospitals of Cleveland, Cleveland, OH.

Trainees / Mentees

MetroHealth Medical Center Pediatric Psychology Students Are Free to Express Project Evaluation Fellowship Program

1. Alexandra Golden, PhD (2019- Present)

Associate Director of Training, MetroHealth Medical Center Pediatric Psychology Integrated Primary Care Post-Doctoral Fellowship Program

1. Julie Fiorelli Pajek, PhD (2016-2017), Assistant Professor, MetroHealth Medical Center
2. Brittany Myers, PhD (2017-2018), Assistant Professor, MetroHealth Medical Center
3. Kathryn Mancini, PhD (2018 – 2019) Staff Psychologist, MetroHealth Medical Center
4. Alexandria Schmidt, PhD (2019 - 2020), Private Practice
5. Bridget Jones, MA (2020 - Present)
6. Kelsey McDougal, MA (2020 - Present)

General Supervisor, MetroHealth Medical Center Family Medicine Psychology Post-Doctoral Fellowship Program

1. Stacy Beard, PhD (2013-2014), Faculty, MetroHealth Medical Center, Cleveland, OH
2. Thomas Kreutzberg (2013 – 2014), Business Sector, Cleveland, OH

Associate Director of Training, MetroHealth Medical Center Pediatric Psychology Integrated Primary Care Pre-Doctoral Internship/Residency Program

1. Natale Badillo, MAEd (2014-15), Private Practice, Cleveland, OH
2. Catherine Grosberg, MA (2014-15), Cognitive Solutions, Chicago, IL
3. Laura Pettineo, MA (2014-15), Children's Hospital of Wisconsin, Milwaukee, WI
4. Whitney Brown, MA (2015 – 2016) Staff Psychologist, Las Vegas, NV
5. Lila Pereira, MA (2015 – 2016) Staff Psychologist, Maria Ferari Children's Hospital, New York, NY
6. Jenna Wallace, MA (2015 – 2016) Assistant Professor, West Virginia University School of Medicine, Morgantown, WV
7. Elizabeth Machado, MA (2016-2017) Staff Psychologist
8. Kelsey Newton, MA (2016-2017) Staff Psychologist
9. Alex Maixner, MA (2016-2017) Staff Psychologist
10. Kelly Hanlon, MA (2017- 2018) Staff Psychologist
11. Kathryn Mancini, MA (2017- 2018) Staff Psychologist
12. Maribeth Wicoff, MA (2017- 2018) Staff Psychologist

Core Faculty, MetroHealth Medical Center Pre-Doctoral Psychology Internship Program

1. Alexandra Golden, MA (2018- 2019) Postdoctoral Fellow
2. Alexandria Schmidt, MA (2018- 2019) Postdoctoral Fellow
3. Wendy Gaultney, MA (2018- 2019) Postdoctoral Fellow
4. Jenna Rudo-Stern, MA (2018- 2019) Postdoctoral Fellow
5. Shweta Ghosh, MA (2018- 2019) Postdoctoral Fellow
6. Kiryl Shada, MA (2018- 2019) Postdoctoral Fellow
7. Marco Hartmann, MA (2019- 2020) Postdoctoral Fellow
8. Jessica VonOrmer, MA (2019- 2020) Postdoctoral Fellow
9. Kelsey McDougal, MA (2019- 2020) Postdoctoral Fellow
10. Bridget Jones, MA (2019- 2020) Postdoctoral Fellow
11. Paul Demello, MA (2019- 2020) Postdoctoral Fellow
12. Mary Dooley, MA (2019- 2020) Postdoctoral Fellow
13. Rebecca Bridges, MA (2020- Present)
14. Hallie Brown, MS (2020- Present)
15. Kristen Kipperman, MEd (2020- Present)
16. Sheila Ruiz Acosta, MS (2020- Present)
17. Amy Sanders, MA (2020- Present)
18. Morgan Spellman, MA (2020 – Present)

Clinical Supervisor, Psychology Graduate Practicum Students, Case Western Reserve University

1. Julie Fiorelli (2011-2012), Assistant Professor, MetroHealth Medical Center, Cleveland, OH

2. Susan Klostermann (2012-2013), Clinical Psychologist, Nemours/Al Dupont Hospital for Children, Delaware
3. Nicole Pucci (2012-2013), Licensed Psychologist, Private Practice, Akron, OH

Faculty Mentor, BHWET Integrated Primary Care Transdisciplinary Trainees*

1. Tristan Weber (2018-2019) – Psychiatric Nurse Practitioner Student
2. Maddie Hodgman (2018-2019) – MSW student
3. Kelly Berman (2018-2019) – MSW Student
4. Mary Louise Tatum (2019-2020) – Psychiatric Nurse Practitioner Student
5. Bianca Stallings (2019-2020) – Psychiatric Nurse Practitioner Student
6. Lauren Kusi (2019-2020) – Psychiatric Nurse Practitioner Student
7. Heidi Reinhardt (2019-2020) – Psychiatric Nurse Practitioner Student
8. Andrew Kociubuk (2020 – Present) Psychiatric Nurse Practitioner Student

*Supported by: Behavioral Health Workforce Education and Training (BHWET) Program

Research Mentor, Pre-Medical/Undergraduate Students

1. Kelly Rea, Chester Scholar, MetroHealth Medical Center, Cleveland, Ohio, Summer 2015; Research Project: *Screening for Autism – Do Ethnicity and Age Matter?*

Research Mentor, Medical Staff Colleagues

1. Reema Gulati, MD, Director, Pediatric Gastroenterology, MetroHealth Medical Center, Cleveland, Ohio, Fall 2019; Research Project: *Screening for ACES in a Pediatric GI Population*

Teaching Material Produced

1. Integrated Pediatric Primary Care: Behavioral Strategies for Sleep (August, 2015)
2. Effects of Trauma/Toxic Stress on Child Development (May, 2018)

Teaching Administration

1. Family Medicine Behavioral Health Core Administrative Faculty, MetroHealth Medical Center, Cleveland, OH. (2013-2014)
2. Co-Director, Interdisciplinary Mental Health Case Series, Family Medicine and Psychiatry Specialties, MetroHealth Medical Center Child, Cleveland, OH. (2013-2015)
3. Lead Educator, Interprofessional Education Initiatives in Psychology, Pediatrics and Family Medicine, Cleveland, OH (2016 – 2018)
4. **Associate Training Director**, MetroHealth Medical Center, Child Clinical and Pediatric Psychology Doctoral Internship, Cleveland, OH (2013 – 2018)
5. **Associate Training Director**, MetroHealth Medical Center, Child Clinical and Pediatric Psychology Postdoctoral Fellowship, Cleveland, OH (2018 – Present)
6. Block 1 Design Team Member, Health Determinants Section; Case Western Reserve University School of Medicine, Cleveland, OH (2020 – Present)

Teaching Activities

1. Family Medicine/MEDTAPP School Health Rotation, 8 hrs/week (2012 – 2014)
2. Pediatric Psychology Residence Journal Club/Professional Development/Case Presentation Didactic Series, 2 hours/week (2013-2018)
3. Primary Care Group Rounds, 4 hours/month (2014-2019)
4. Integrated Primary Care BHWET Rotation, 4 hours/week (2018-Present)
5. Psychiatry Resident School Health Rotation, 4 hours/week (2020-Present)

PROGRAM CREATION

8/2017 – Present	<p>Students are Free to Express (SAFE) Project</p> <p>Role: Founder and Creator</p> <p>Urban arts-based, psychologically-informed primary prevention intervention delivered in Cleveland Metropolitan School District classrooms aimed at reducing the effects of toxic stress in Cleveland children</p>
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GRANT SUPPORT (list recent to oldest)

8/2017 – Present	U.S. Department of Health and Human Service, Health Resources and Service Administration (HRSA) Behavioral Health Workforce Education and Training (BHWET) Program Project ID: M01HP31290-01-00 PD: Britt Nielsen, Psy.D. Role: Core Training Faculty, <i>no direct salary support</i>
2013-Present	Maternal-Fetal Medical Unit Network Clinical Training Center Antenatal Late Preterm Steroids Study PI: Edward Chien, MD and Jennifer Bailit, MD; Role: Bayley Examiner, 5% time MetroHealth Medical Center, Cleveland, Ohio
2013 - 2016	MEDTAPP Health Care Access Initiative Centers for Medicare and Medicaid Services PI: Leanne Chrisman Project Number: OHP201209 Role: Core Teaching Faculty, 60% time MetroHealth Medical Center, Cleveland, Ohio
8/2005 – 6/2009	NIMH T32, Research Training in Pediatric Psychology Project Number: 2T32MH018830-20 PI: Dennis Drotar, Ph.D. Role: Graduate Student Researcher Case Western Reserve University, Cleveland, OH

BIBLIOGRAPHY**Under Review**

1. Mancini, K., Myers, B., Ramirez, L., Pajek, J., & Stancin, T. (Under Review) Assessing and Managing Suicide Risk in Integrated Pediatric Primary Care: Cost-Savings Associated with Diverting Patients from Emergency Departments.

Peer Reviewed Articles

1. Shaw, H., **Ramirez, L.**, Trost, A., Randall, P., & Stice, E. Body image and eating disturbances across ethnic groups: More similarities than differences. *Psychology of Addictive Behaviors*, (2004) 18, 12-18.
2. Peterson, C. C., Johnson, C. E., **Ramirez, L. Y.**, Huestis, S. E., Pai, A. L. H., Demaree, H. A. & Drotar, D. A meta-analysis of the neuropsychological sequelae of chemotherapy-only treatment for pediatric acute lymphoblastic leukemia. *Pediatric Blood & Cancer*, (2008) 51 (1), 99-104.
3. **Ramirez, L. Y.**, Huestis, S. E., Yap, T.Y., Zyzanski, S., Drotar, D. & Kodish, E. Potential chemotherapy side effects: what do oncologists tell parents? *Pediatric Blood & Cancer*, (2008) 52 (4), 497-502.
4. Jimenez, M, Fiks, A., **Ramirez Shah, L.**, Gerdes, M., Ni, A., Pati, S., & Guevara, J.. Factors Associated with Early Intervention Referral and Evaluation: A Mixed Methods Analysis. *Academic Pediatrics*, (2014) 14 (3), 315-323.
5. **Ramirez, L. Y.** and Stancin, T.. Integrating pediatric psychology into primary care clinics. *NYS Psychologist*, (2014)26 (4), 3-7.
6. Woods-Hoffses, K., **Ramirez, L.**, Berdan, L., Morsbach Honaker, S., Meadows, T., Shaffer, L., Tunick, R., Robins, P., Sturm, L., & Stancin, T.. Building competency: Professional skills for pediatric psychologists in integrated primary care settings. *Journal of Pediatric Psychology* (2017).
7. Rea, K., Armstrong-Brine, M., **Ramirez, L.**, & Stancin, T. Ethnic Disparities in Autism Spectrum Disorder Screening and Referral: Implications for Pediatric Practice. *Journal for Developmental and Behavioral Pediatrics* (2019) 40 (7), 493-500.

Book Chapters

1. Stancin, T., Perrin, E., & **Ramirez, L. Y.** (2009). Pediatric psychology and primary care. In M. C. Roberts (Ed.), *Handbook of Pediatric Psychology, Fourth Edition*. The Guilford Press, New York.

2. Stancin, T., Sturm, L., & **Ramirez, L. Y.** (2013). Clinical practice of pediatric psychology in primary care. In M.C. Roberts, B. Aylward, & Wu (Eds.), *Clinical Practice in Pediatric Psychology*. New York: Guilford Publications.
3. Stancin, T., Sturm, L., Tynan, D., & **Ramirez, L.** (2016). Pediatric psychology and primary care. In M. C. Roberts (Ed.), *Handbook of Pediatric Psychology, Fifth Edition*. The Guilford Press, New York.
4. **Ramirez, L.**, Myers, B., & Stancin, T. (2020) Consultation models in primary care. In B. Carter & K. Kullgren (Eds.), *Clinician Handbook of Pediatric Psychological Consultation in Medical Settings*. Springer International Publishing, Switzerland.
5. **Ramirez, L.**, & Davis, K. (expected publication 2022) Community Level Interventions. In T. Stancin & Jimenez, M. (Eds.), *Developmental-Behavioral Pediatrics*.

Workshops

Regional

1. **Ramirez, L.Y.** & Berko, E. (March, 2017). *Two Models of Experiential Learning Initiatives Aimed at Enhancing Behavioral Health Integration in Primary Care*. Workshop presentation at the All-Ohio Institute on Community Psychiatry, Columbus, OH.
2. **Ramirez, L.** (2018, March). *Trauma and stress*. Invited presentation to Pastoral Care Trauma Circle Team Leaders, MetroHealth Medical Center, Cleveland, OH.
3. **Ramirez, L.**, Myers, B., & Mancini, K. (April, 2020). *Meeting unmet mental health care needs through integrated primary care*. Accepted half-day workshop at the Annual Meeting of the Ohio Psychological Association, Columbus, OH. *conference canceled due to COVID-19.

National

1. Alexander, C., **Ramirez, L.**, & Perzynski, A. *Improving Health Care for the Hispanic Population: Taking Down the Walls to Accessing Care Through a School Health Program*. Workshop session at the annual meeting of the Family Medicine Education Consortium National Meeting, Cleveland, OH, November 11, 2017.
2. **Ramirez, L.** & Davis, K. *Piloting Mental Health Screeners in School Based Health Program*. Workshop session at the annual meeting of the Family Medicine Education Consortium National Meeting, Cleveland, OH, November 11, 2017.
3. **Ramirez, L.Y.**, Berko, E. *Two Models of Experiential Learning Initiatives Aimed at Enhancing Behavioral Health Integration in Primary Care*. Workshop at the Family Medicine Education Consortium National Meeting, Cleveland, OH, November 18, 2017.
4. Kullgren, K., Carter, B., Caplin, D. **Ramirez, L.**, Williams, S., Marsac, M., Judd-Glossy, L., & Brown, M. (2020, March 19-21). *Pediatric psychology consultation: State of the art and future directions* [Conference workshop]. Society of Pediatric Psychology Annual Conference, Dallas, TX
5. **Ramirez, L.**, Pajek, J., Myers, B., Mancini, K., Schmidt, A., & Stancin, T. *Pediatric Integrated Primary Care: The Why, How, and Who of an Integrated Training Clinic*. Full-day workshop at the American Psychological Association Annual Meeting, Washington, DC August, 2020.

Poster Presentations

Local/Regional

1. **Ramirez, L. Y.**, Huestis, S. E., Yap, T.Y., Zyzanski, S., Drotar, D. & Kodish, E. (April, 2009). *Pediatric Oncologists' Discussion of Potential Chemotherapy Side Effects at Diagnosis*. Poster presented at the Society for Pediatric Psychology Regional Meeting in Kansas City, MO.

National

1. Huestis, S., **Ramirez, L. Y.** & Peterson, C. C. (2006, April) *Parent-Teacher Concordance Regarding Psycho-Educational Needs of Pediatric Cancer Survivors*. Poster presented at the conference of the Society for Pediatric Psychology, Gainesville, FL.
2. **Ramirez, L. Y.**, Taylor, H.G., & Minich, N. (2006, April). *Caregiver coping following traumatic childhood injuries: Stability and association with interpersonal stressors and social support*. Poster presented at the conference of the Society for Pediatric Psychology, Gainesville, FL.
3. **Ramirez, L. Y.** & Peterson, C. C. (2006, October) *Measurement Issues in Pediatric Populations: Lack of Comprehensive Family Measurement Techniques for a Study of Long-Term Outcomes in Pediatric Cancer Survivors*. Poster session at the New Methods for the Analysis of Family and Dyadic Processes conference, Amherst, MA.

4. **Ramirez, L. Y.**, Taylor, H. G., Minich, N., Drotar, D. (2008, April) *Effects of Socioeconomic Disadvantage on Adaptive Functioning in Term and Low Birth Weight Children*. Poster session at the Society for Pediatric Psychology National Conference in Miami, FL.
5. **Ramirez, L. Y.**, Stancin, T. (2009, October). *Assessing parent interest in a Spanish-language parenting intervention offered in a primary care clinic*. Poster presented at the Society for Developmental and Behavioral Pediatrics national meeting in Portland, OR.
6. **Ramirez, L. Y.**, Krumholz, L., Guevara, M. J., Gerdes, M., Guevara, J., Hsu, D., Localio, R., Butler, A., Baglivo, S., Kavanagh, J., Kyriakou, L., & Pati, S. (2011, March) *Pattern of Referrals After Failed ASQ's Across Four Urban Primary Care Sites*. Poster presented at the APA Division 54 Biannual conference in San Antonio, TX.
7. Gerdes, M., Guevara, J., Hsu, D., Butler, A., Baglivo, S., Kavanagh, J., Kyriakou, L., **Ramirez, L. Y.**, Localio, R., & Pati, S. (2012, April) *Standardized Screening Tools are Only One Step Towards Enrollment in Early Intervention*. Poster presented at the Pediatric Academic Societies annual meeting, Boston MA.
8. **Ramirez, L. Y.**, Nielsen, B. A., Stancin, T. (2017, March). *Interprofessional Education: Case-Based Simulation in Pediatric Integrated Primary Care*. Poster session at the biannual meeting of the Association of Psychologists in Academic Health Centers, Detroit, MI.
9. Ward, W., **Ramirez, L. Y.**, & Robiner, W. (2019, February). *Psychologists as Educators*. Poster presentation at the Association for Psychologists in Academic Health Centers National Meeting, New Orleans, LA.
10. Pajek, J., **Ramirez, L. Y.**, Nielsen, B., Smith, R., & Stancin, T. (2020, August). *How we helped while grieving: A psychology department's response to a physician colleague's death by suicide.* [Poster session canceled] American Psychological Association Annual Meeting, Washington, DC.

Abstract Presentations

Local/Regional

1. **Ramirez, L. Y.** (April, 2012) *Description of a Primary Care Fellowship*. Symposium presentation at the Midwest Regional Conference on Pediatric Psychology, Milwaukee, WI.
2. **Ramirez, L. Y.** & Alexander, C. (April, 2016). *School Based Health Clinics and Latino Populations*. Symposium presented at the MetroHealth Conference Latino Health, Cleveland, OH.
3. **Ramirez, L.** (2018, September). *Trauma-Informed Care and Interventions in Pediatric Primary Care*. Grand Rounds presentation to the department of Pediatrics, MetroHealth Medical Center, Cleveland, OH.
4. **Ramirez, L.** (2019, April). *The Effects of Trauma on Child Development: Implications for Medical Settings*. Annual Continuing Nursing Education conference, MetroHealth Medical Center, Cleveland, OH.

National

1. Peterson, C. C. & **Ramirez, L. Y.** (2006, September). *Presentation regarding neurocognitive late effects of childhood survivors of Acute Lymphoblastic Leukemia*. Talk presented at the Raymond Mulhern Conference on Issues in Childhood Cancer, St. Jude Research Hospital, Memphis, TN.
2. **Ramirez, L.** *Primary Care and DBP in the School Setting* as part of: *Pediatric Psychologists Forging New Collaborations for Developmental and Behavioral Pediatrics*. Plenary session at the annual National meeting of the Society for Developmental and Behavioral Pediatrics, Cleveland, OH, October 15, 2017
3. Hostutler, C. Shahidullah, J., Kettlewell, P., **Ramirez Shah, L.**, Stancin, T. *Interprofessional Collaboration to Support Psychotropic Medication Prescribing in Primary Care*. Symposium at the American Psychological Association National Meeting, Chicago, IL, August, 2019.
4. Shahidullah, J., Hostutler, C., Wallis, E., DeHart, K., **Ramirez, L.**, & Green, C. *Meeting Psychotropic Medication Prescribing Needs in Primary Care: Interprofessional Collaboration Involving Pediatricians, Psychiatrists, and Psychologists*. Accepted symposium at the Pediatric Academic Societies Annual Meeting, Philadelphia, PA, May, 2020 *conference canceled due to COVID-19.

International

1. Taylor, H. & **Ramirez, L. Y.** (2007, March) *Family Factors Related to Resilience in Children from Low Resource Environments*. Presentation at the World Psychiatric Association Meeting, Nairobi, Kenya.

Webinars

Regional

1. **Ramirez, L.**, Myers, B., & Mancini, K. (May, 2020). *Meeting unmet mental health care needs through integrated primary care*. 3-hour CME Webinar offered by Ohio Psychological Association, Columbus, OH.

National

1. **Ramirez, L.**, & Pajek, J. (August, 2020) *Pediatric Integrated Primary Care: The Why, How, and Who of an Integrated Training Clinic*. 2.5-hour webinar hosted by the American Psychological Association.

Invited Presentations/Expert Testimony

1. **Ramirez, L.** (2018, May). *Effects of Toxic Stress on Child Development*. Invited presentation to the Board, Sisters of Charity, Cleveland, OH.
2. **Ramirez, L.** (2018, May). *Effects of Toxic Stress on Child Development*. Invited expert testimony, Health and Human Services Committee, Cleveland City Council, Cleveland, OH.
3. **Ramirez, L.** (2018, August). *Trauma-Informed Principles in Practice*. Invited presentation at the Inaugural Meeting of the MetroHealth System Community Trauma Institute, Cleveland, OH
4. **Ramirez, L.** (2019, August). *Effects of Toxic Stress on Child Development: Implications for Community Organizations*. Invited presentation, Youth for Christ/City Life Organization, Cleveland, OH.

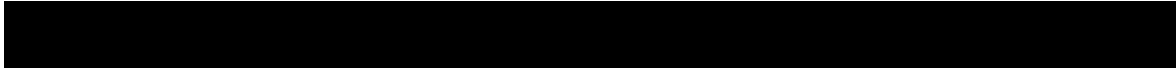
Select Media Appearances/Interviews

1. "Balanced Kids: Political Discourse," by Jonah Rosenblum, *Balanced Family Magazine*, Fall 2016 issue.
2. "Local Parents, Child Psychologist Weigh In On Best Ways to Talk to Kids About Active Shooters," News 5 Cleveland, February 16, 2018. (<https://www.news5cleveland.com/news/local-news/cleveland-metro/local-parents-and-a-child-psychologist-weigh-in-on-best-ways-to-talk-to-kids-about-active-shooters>)
3. "Cleveland Wants to Train Rec Center Staff to Look Out for Trauma in Kids," ideastream – Northeast Ohio Public Media, April, 30, 2018. (<https://wclv.ideastream.org/news/cleveland-wants-to-train-rec-center-staff-to-look-out-for-trauma-in-kids>)
4. "Closing the Prosperity Gap; Toxic Stress, Correctional Workers Exposed to Opioid Mixture," *Sound of Ideas*, ideastream – Northeast Ohio Public Media, August 30, 2018. (<https://www.ideastream.org/programs/sound-of-ideas/closing-the-prosperity-gap-toxic-stress-correctional-workers-exposed-to-opioid-mixture>)
5. "After Trauma, Cleveland Girls Speak Their Truth," , ideastream – Northeast Ohio Public Media, February 28, 2019. (<https://www.ideastream.org/news/after-trauma-cleveland-girls-speak-their-truth>)
6. "Trauma & Mental Health Awareness Month Tips from MetroHealth", *Live on Lakeside*, WKYC Studios, May 20, 2019
7. "From Risk to Resilience: Understanding and Supporting Local Teens" Hour-long, televised community, ideastream – Northeast Ohio Public Media, July 31, 2019. (<https://www.ideastream.org/from-risk-to-resilience-understanding-and-supporting-local-teens>)
8. "New CDC Report: Childhood Trauma Linked to Poor Health Outcomes," *Be Well*, ideastream – Northeast Ohio Public Media, November 6, 2019. (<https://www.ideastream.org/news/new-cdc-report-childhood-trauma-linked-to-poor-health-outcomes>)
9. "MetroHealth autism clinic expands to help underserved Spanish-speaking children," *The Cleveland Plain Dealer*, November 28, 2019.
10. "SAFE Project fights back against toxic stress and mental health struggles for students," News 5 Cleveland, November 21, 2019.
11. "Arts Promote Mental Health In Cleveland Schools," , ideastream – Northeast Ohio Public Media, January 10, 2020. (<https://www.ideastream.org/news/arts-promote-mental-health-in-cleveland-schools>)
12. "SAFE Project supports mental health needs of Students Through Art," *Spectrum News 1*, February 24, 2020. (<https://spectrumnews1.com/oh/columbus/news/2020/02/24/safe-project-supports-mental-health-needs-of-students-through-arts>)

Katie Davis, MSN, RN, PHNA-BC: Is an Advanced Public Health Nurse who serves as the Director for the Center for Health Outreach, Access, and Prevention at The MetroHealth System. One of the main program's she oversees is the MetroHealth System's School Health Program. She has also assisted in several System initiatives in response to COVID-19. She is a prior National School Based Health Alliance Leadership Fellow and frequent lecturer in the Nursing and Master of Public Health Programs at Baldwin Wallace University and Case Western Reserve University. Along with two other MetroHealth colleagues, Katie is the co-founder of the SAFE (Students Are Free to Express) Project, an urban, arts-based, psychologically informed primary prevention curriculum. Her public health nursing experience has primarily revolved around caring for children in urban schools, as well as working with homeless and incarcerated populations; with the overarching goal of improving health outcomes and decreasing health disparities within the communities she serves.

Initially trained in psychology at Baldwin Wallace University, post baccalaureate she worked in higher education at Saint Louis University and then returned to school to become a registered nurse. She received both her Professional Certificate in Nursing and MSN in Advanced Public Health Nursing from the Frances Payne Bolton School of Nursing at Case Western Reserve University. Katie is also a trained SANE RN (Sexual Assault Nurse Examiner). Prior to community nursing, Katie's worked as a Clinical Nurse in the Pediatric Intensive Care Unit at Rainbow Babies and Children's Hospital. Katie currently serves on several local school district health committees and the Pediatric Research in Office Settings – Transdisciplinary Advisory Group of the American Academy of Pediatrics.

Contact Information:



Kathleen M. Davis, MSN, RN, PHNA-BC
Curriculum Vitae

Education

Institution	Degree	Date
Case Western Reserve University	MSN Advanced Public Health Nursing	January 2014
Case Western Reserve University	Professional Certificate of Nursing	December 2009
Baldwin Wallace University	BS Psychology	May 2005

Certifications and Licensure

Ohio Nursing License Registration – RN.357885
Public Health Nurse Advanced – Board Certified, American Nurses Credentialing Center
Basic Life Support, American Heart Association

Professional Experience

Institution	Title	Dates
The MetroHealth System	Director, Center for Health Outreach, Access & Prevention	November 2020 - Present
The MetroHealth System	COVID Community Response Lead	March 2020 – November 2020
The MetroHealth System	School Health Program Director	July 2014 – November 2020
The MetroHealth System	Sexual Assault Nurse Examiner	July 2017 – August 2020
The MetroHealth System	Interim County Corrections Ambulatory Director	May 2018 – July 2018
Rainbow Babies and Children's Hospital	Clinical Nurse Pediatric Intensive Care Unit	March 2010-August 2015
Case Western Reserve University	Nursing Project Manager Prentiss Grant	July 2012-December 2013
Saint Louis University	Community Development Coordinator	July 2005 – May 2007

Teaching Responsibilities

Case Western Reserve University

Guest Lecturer, Physician Assistant Program

September 2017 - Present

Topics: Population health, social determinants of health and school health

Baldwin Wallace University

Guest Lecturer, Master of Public Health Program

June 2017 - Present

Topics: Population health, social determinants of health and school health

The MetroHealth System

Precept BSN students Public Health Capstone Experience and MPH Students Practicum Experience. Coordinate learning experiences and curriculum for medical residents, medical students, physician assistant students, nurse practitioner students, and community health worker students who rotate through the School Health Program.

July 2014 - Present

Rainbow Babies and Children's Hospital

Precept Senior BSN Practicum Students in Pediatric Intensive Care Unit

Spring 2012-
Summer 2015

Prentiss Grant

Precept Senior BSN Capstone Public Health Students

Fall 2012 & 2013

Ursuline College

Guest Lecturer – Community Nursing Course – “School Health”

Spring 2013 -
Spring 2014

Research Experience

Role: Nursing Project Manager. Case Western Reserve University. Lotas, M. (2010-2013) (Planned 5-year grant). *CWRU Nursing in Cleveland Schools: A Partnership for Health*, The Elisabeth Severance Prentiss Foundation, \$500,000.

Role: Graduate Student Inquiry Practicum. Case Western Reserve University. Lindell, D., Sfiligoj, R., & Davis, K. *Content Analysis Report: Making the School Day Healthier – Perspectives of Stakeholders at an Urban Elementary School*, submitted to Prentiss Grant Leadership Team July 2012.

Program Development

SAFE (Students Are Free to Express) Project. Co-Founder.

2017 – Present

SAFE is an urban, arts-based, psychologically informed primary prevention curriculum designed to: promote individual and community resilience, encourage emotional awareness and regulation, validate and normalize the experiences of youth, and instill hope to disrupt the cycle of distress.

Graduate Clinical Experience

Role: Graduate Nursing Student. *The MetroHealth System*. (Fall 2013) Plan and Implementation of Immunization Program for School-Based Health Center

Role: Graduate Nursing Student. *The MetroHealth System*. (Spring and Summer 2013) Needs Assessment for Potential School-Based Health Center

Publications and Presentations

Presentation

Davis, K., Hernandez, B., & Jacobsen, K. (2020). *Addressing the Needs of Your Community Through School-Based Health Partnerships*. Breakout Session at Association for Community Health Improvement, Cleveland, Ohio. (Conference canceled – COVID19).

Workshop

Davis, K. (2020). *An Integrated Approach to Youth Mental Health: Collaborating for Wellness and Resilience*. National School-Based Health Care Convention, Denver, Colorado. (Conference canceled – COVID19).

Presentation

Wolgin, F., Thamann-Raines, L., & **Davis, K.** (2020). *Engagement to Improve Health, Attendance and Student Academic Outcomes*. Panel at National School-Based Health Care Convention, Denver, Colorado. (Conference canceled – COVID19).

Presentation

Wolgin, F., & **Davis, K.** (2019). *Community Engagement to Improve Health, Attendance & Student Academic Outcomes*. American School Health Association Conference, Cincinnati, Ohio.

Presentation

Davis, K. (2018). *School Health and HPV*. Panel Presentation at American Cancer Society's HPV Quality Improvement Collaborative Meeting, Cleveland, Ohio.

Presentation

Davis, K., & Alexander, C. (2018). *The MetroHealth System: School Health Program*. Invited to present Cuyahoga County Health and Human Services Council.

Presentation

Davis, K., & Yousef, J. (2018). *Integrating Advanced Practice Providers with School Health Programs*. Presented at The MetroHealth System Annual APRN Conference, Cleveland, Ohio.

Presentation

Maier, V., & **Davis, K.** (2018). *Partnering with School Health to Improve Pediatric Population Health Outcomes*. Presented at The MetroHealth System: Pediatric Grand Rounds, Cleveland, Ohio

Presentation

Ramirez, L., **Davis, K.**, & Perzynski, A. (2017). *Piloting adolescent mental health screenings in a school-based health center*. Paper presented at Family Medicine Education Consortium Conference, Cleveland, Ohio.

Presentation

Jackson, L., **Davis, K.**, Rothman, K., Scott-Miller, S., & Laskey, S. (2017). *Constructing partnerships: An artistic response to behavioral health needs*. Presented at Mental Health & Addiction Advocacy Coalition Northeast Ohio Hub Quarterly Meeting, Cleveland, Ohio.

Poster Presentation

Sudano, J., Maier, V., & **Davis, K.** (2016). *Comparing well-child visits and vaccination rates among School-Based Health Program enrollees*. Poster presented at American Public Health Association Conference, Denver, Colorado.

Poster Presentation

Maier, V. & **Davis, K.** (2016). *Implementing population health initiatives in school based health centers: Challenges, solutions, and opportunities*. Poster presented at National School-Based Health Care Convention, Arlington, Virginia.

Publication

Davis, K. (2016). Advancing school health – the importance of school and community integration. *The Ohio Family Physician*, (68)1: 24-25.

Poster Presentation

Aloshen, D., **Davis, K.**, & Honsky, J. (2015) *Partnering with an urban school district through a community wraparound model to improve community outcomes*. Poster presented at American Public Health Association Conference, Chicago, Illinois.

Presentation

Davis, K., & Honsky, J. (2014) *'Flip the Clinic' Models: Closing the Gap on Access*. Optimal Outcomes for All: Finding Solutions to Health Equity. Presentation at Quality Improvement Learning Collaborative Summit XV. Cleveland, Ohio.

Poster Presentation

Davis, K., Sfiligoj, R., & Lindell, D. (2013). *Making the School Day Healthier – Perspectives of Stakeholders at an Urban Elementary School*. Midwest Nursing Research Conference, Chicago, Illinois.

Mass Media

Documentary

REL Midwest. (2020). **Davis, K.** featured in Healthy Students = Strong Learners documentary by Regional Educational Laboratory Midwest, administered by American Institutes for Research.

Radio Interview

Davis, K. & Catanzarite, G. (2020). *WVIZ Documentary Examines School Based Health Care*. Radio interview on "The Sound of Ideas" on ideastream, Cleveland, Ohio.

Awards and Honors

Leadership Fellow – Washington D.C.

School-Based Health Alliance, December 2014 – November 2015

Choose Ohio First Nursing Fellow – Cleveland, Ohio

Frances Payne Bolton School of Nursing, January 2009 – December 2011

Professional Activities

Professional Organizations

Dates

Sigma Theta Tau, Frances Payne Bolton School of Nursing	2009 - Present
Ohio Public Health Association	2010 - Present
American Public Health Association	2010 - Present
School-Based Health Alliance	2012 - Present
International Association of Forensic Nurses	2016 – Present
Association of Public Health Nurses	2019 – Present
American Psychiatric Nurses Association	2018 - 2020

Board and Committee Involvement

Cleveland Metropolitan School District	
District Wellness, Committee Member	2013 – Present
Say Yes to Cleveland, Taskforce(s) Member	2019 - Present
Cleveland Heights – University Heights School District	
Community Schools Taskforce, Member	2017 – Present
American Academy of Pediatrics, Pediatric Research in Office Settings	
Transdisciplinary Action Group, Committee Member	2015 – Present
Boys & Girls Clubs of Cleveland – The Bridge Board (Auxiliary Board)	
Board Member and Volunteer Chair	2014-2018

Community Service

UNITED Projects – Kpando, Ghana – Nurse Team Lead	January 2016
Boys & Girls Clubs of Cleveland – Volunteer	2014 – Present
Fairview Park Senior Center – Health Education Speaker	Spring 2011

Education

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

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

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

Career Summary

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

Selected Projects as Lead Evaluator

FEDERALLY FUNDED PROJECTS

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

FOUNDATIONS

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

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

NON-PROFIT ORGANIZATIONS

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

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

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

Selected Recent Presentations

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

Education Grantees. June 17, 2020.

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

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

Memberships

American Evaluation Association

New York Consortium of Evaluators

Fairfield County's Community Foundation Nonprofit Consultants Network

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BODC: TE

CLEVELAND PLAY HOUSE
1901 EAST 13TH ST STE 200
CLEVELAND OH 44114-3507

Dear Taxpayer:

This is in response to your Oct. 11, 2012, request for information regarding your tax-exempt status.

Our records indicate that you were recognized as exempt under section 501(c)(03) of the Internal Revenue Code in a determination letter issued in June 1940.

Our records also indicate that you are not a private foundation within the meaning of section 509(a) of the Code because you are described in section 509(a)(2).

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

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

CLEVELAND PLAY HOUSE
1901 EAST 13TH ST STE 200
CLEVELAND OH 44114-3507

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

Sincerely yours,

Sharon Davies
Accounts Management I

Project Support Letters

Local Educational Agencies

- Cleveland Metropolitan School District- OH
- Cheektowaga-Sloan UFSD- NY
- Cleveland Hill Union Free Schools- NY
- Maryvale School District- NY
- Clark County School District-NV

Lead Community Partners

- Baldwin Wallace University- OH
- MetroHealth Cleveland, Institute for H.O.P.E.- OH

Anchor Institutions

- The Smith Center- NV
- St Luke's Mission of Mercy- NY
- Villa Maria College- NY
- Erie 1 BOCES- NY



Eric S. Gordon
Chief Executive Officer

March 4, 2021

Chief Executive Officer
Eric S. Gordon

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Alex Johnson, Ph.D

Harlan M. Sands, J.D., MBA

Office of Elementary and Secondary Education
U.S. Department of Education
Attention: Bonnie Carter
400 Maryland Avenue SW, Room 3E308,
Washington, DC 20202-6450

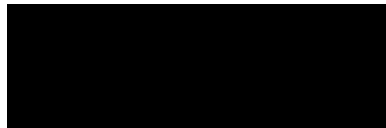
Dear Ms. Carter:

On behalf of Cleveland Metropolitan School District, I am pleased to submit this letter of support for Cleveland Play House's application to the U.S. Department of Education's Assistance for Arts Education Program. Cleveland Play House will bring the deeply-impactful CARE Program to three schools in our district. I support their efforts to provide programming focused on enhancing social emotional skills, reducing and resolving conflicts and distress, and fostering self-esteem and self-awareness that complements our efforts to advance our school district. CPH has demonstrated the success of this program through rigorous evaluation of implementation in Cleveland Metropolitan School District since 2014.

Over the course of the grant period, we commit to the following support of the program:

- We will work with CPH to implement the program in three schools during the grant period
- We will work with independent evaluator REVA Group to collect necessary data to evaluate the effects of the program

We are very pleased that Cleveland Play House is providing this program for youth in our community and look forward to working with them to make the implementation of the program a success. Thank you for your consideration of this application.



Educator: Chief Executive Officer

Cheektowaga-Sloan Union Free School District

Mrs. Andrea L. Galenski
Superintendent of Schools
[REDACTED]



Board of Education
David Vohwinkel - President
Gary Sieczkarek - Vice President
Stephanie Dombrowski
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Denise McCowan
Zachary Smith
Jeffery Stewart

March 3, 2021

Office of Elementary and Secondary Education
U.S. Department of Education
Attention: Bonnie Carter
400 Maryland Avenue SW, Room 3E308,
Washington, DC 20202-6450

Dear Ms. Carter:

On behalf of the Cheektowaga-Sloan School District, I am pleased to submit this letter of support for Cleveland Play House's application to the U.S. Department of Education's Assistance for Arts Education Program. Cleveland Play House will bring the deeply-impactful CARE Program to three schools in our district. I support their efforts to provide programming focused on enhancing social emotional skills, reducing and resolving conflicts and distress, and fostering self-esteem and self-awareness that complements our efforts to advance our school district. CPH has demonstrated the success of this program through rigorous evaluation of implementation in Cleveland Metropolitan School District since 2014.

Over the course of the grant period, we commit to the following support of the program:

- We will work with CPH to implement the program in three schools during the grant period
- We will work with independent evaluator REVA Group to collect necessary data to evaluate the effects of the program

We are very pleased that Cleveland Play House is providing this program for youth in our community and look forward to working with them to make the implementation of the program a success. Thank you for your consideration of this application.

Sincerely,

Andrea L. Galenski
[REDACTED]

• www.cheektowagasloan.org



CLEVELAND HILL UNION FREE SCHOOL DISTRICT

105 Maplevue Road, Cheektowaga, NY 14225-1599



March 2, 2021

Office of Elementary and Secondary Education
U.S. Department of Education
Attention: Bonnie Carter
400 Maryland Avenue SW, Room 3E308,
Washington, DC 20202-6450

Dear Ms. Carter:

On behalf of the Cleveland Hill UFSD, I am pleased to submit this letter of support for Cleveland Play House's application to the U.S. Department of Education's Assistance for Arts Education Program. Cleveland Play House will bring the deeply-impactful CARE Program to three schools in our district. I support their efforts to provide programming focused on enhancing social emotional skills, reducing and resolving conflicts and distress, and fostering self-esteem and self-awareness that complements our efforts to advance our school district. CPH has demonstrated the success of this program through rigorous evaluation of implementation in Cleveland Metropolitan School District since 2014.

Over the course of the grant period, we commit to the following support of the program:

- We will work with CPH to implement the program in three schools during the grant period
- We will work with independent evaluator REVA Group to collect necessary data to evaluate the effects of the program

We are very pleased that Cleveland Play House is providing this program for youth in our community and look forward to working with them to make the implementation of the program a success. Thank you for your consideration of this application.

Sincerely, 

Mr. Jon MacSwan
Superintendent of Schools



Joseph R. D'Angelo, Superintendent

March 12, 2021

Office of Elementary and Secondary Education
U.S. Department of Education
Attention: Bonnie Carter
400 Maryland Avenue SW, Room 3E308,
Washington, DC 20202-6450

Dear Ms. Carter:

On behalf of the Maryvale UFSD, I am pleased to submit this letter of support for Cleveland Play House's application to the U.S. Department of Education's Assistance for Arts Education Program. Cleveland Play House will bring the deeply-impactful CARE Program to 4 schools in our district. I support their efforts to provide programming focused on enhancing social emotional skills, reducing and resolving conflicts and distress, and fostering self-esteem and self-awareness that complements our efforts to advance our school district. CPH has demonstrated the success of this program through rigorous evaluation of implementation in Cleveland Metropolitan School District since 2014.

Over the course of the grant period, we commit to the following support of the program:

- We will work with CPH to implement the program in 4 schools during the grant period
- We will work with independent evaluator REVA Group to collect necessary data to evaluate the effects of the program

We are very pleased that Cleveland Play House is providing this program for youth in our community and look forward to working with them to make the implementation of the program a success. Thank you for your consideration of this application.

Sincerely,

BOARD OF SCHOOL TRUSTEES

Linda P. Cavazos, President
Irene A. Cepeda, Vice President
Evelyn Garcia Morales, Clerk
Lola Brooks, Member
Danielle Ford, Member
Lisa Guzmán, Member
Katie Williams, Member

Jesus F. Jara, Ed.D., Superintendent

March 3, 2021

Office of Elementary and Secondary Education
U.S. Department of Education
Attention: Bonnie Carter
400 Maryland Avenue SW, Room 3E308,
Washington, DC 20202-6450

Dear Ms. Carter:

On behalf of the Clark County School District, I am pleased to submit this letter of support for Cleveland Play House's (CPH) application to the U.S. Department of Education's Assistance for Arts Education Program. Cleveland Play House will bring the deeply-impactful CARE Program to three schools in the Clark County School District. The Clark County School District supports the efforts to focus on enhancing social emotional skills, reducing and resolving conflicts and distress, and fostering self-esteem and self-awareness. CPH has demonstrated the success of this program through rigorous evaluation of implementation in Cleveland Metropolitan School District since 2014.

The Clark County School District will:


- Work with CPH to implement the program in 3 schools during the grant period.
- Work with the independent evaluator REVA Group to collect necessary data to evaluate the effects of the program.

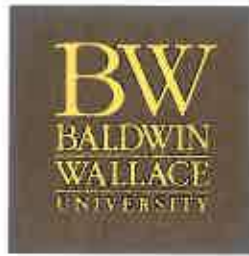
School Name	Enrollment	Special Education	Title I
Mary & Zel Lowman Elementary School			
Jerome Mack Middle School			
J. E. Manch Elementary School			

We are pleased that Cleveland Play House is providing this program for youth in our community and look forward to working with them to make the implementation of the program a success.

Thank you for your consideration of this application.

Sincerely,


Mike Barton
Chief College, Career, Equity, and School Choice Officer



March 5, 2021

Office of Elementary and Secondary Education
U.S. Department of Education
Attention: Bonnie Carter
400 Maryland Avenue SW, Room 3E308,
Washington, DC 20202-6450

Dear Ms. Carter:

Baldwin Wallace University and its performing arts programs are excited to partner with Cleveland Play House in creating a Teaching Artist Certificate in the coming years. Combining the success of Cleveland Play House's education programs with the strength of Baldwin Wallace University's performing arts programs will allow us to fulfill an identified need in our region.

The positive outcomes related to arts education are well documented and the skills identified for success in the 21st century—critical thinking, creativity, collaboration and communication—are hallmarks of a quality arts education. Artists are poised to make significant contributions to vulnerable and underserved populations, but often lack the skills to leverage their arts expertise effectively. Providing robust training, professional development and experience in restorative justice, cultural competency, trauma-informed care and social/emotional competence will provide artists with the complementary skills necessary to contribute with impact in educational and community settings.

Baldwin Wallace's strategic plan, "Thriving Through Collaborative Leadership," calls the University to "be an essential partner in the economic and community development of our region and beyond." Further, the plan calls us to engage with community partners like Cleveland Play House to create connections and build our students' and partners' capabilities, align with the needs of our region to foster vibrant relationships with our community partners, and develop new and innovative practices that contribute to community growth. All of these goals align with this proposed collaboration with Cleveland Play House.

The arts hold high value at Baldwin Wallace University. We support nationally recognized training programs and recognize the essential role of artists as influencers regarding the health, vibrancy and sustainability of our communities. We look forward to partnering with Cleveland Play House to create a Teaching Artist Certificate program that will provide value to the region, support the growth and development of children in our classrooms and community organizations, and bolster artists in their ability to build careers of passion, purpose and impact.


President
Baldwin Wallace University



March 11, 2021

Office of Elementary and Secondary Education
U.S. Department of Education
Attention: Bonnie Carter
400 Maryland Avenue SW, Room 3E308,
Washington, DC 20202-6450

Dear Ms. Carter:

The MetroHealth System and its Institute for H.O.P.E.™ are excited to partner with Cleveland Play House in developing vital and robust programming to prevent and mitigate Adverse Childhood Experiences (ACEs). MetroHealth's expertise in clinical services, behavioral health, trauma, and arts in health align perfectly with the Cleveland Play House's vision to bring innovative programming with essential themes to not only Cleveland, but other regions across the country.

Cleveland children are born into a complex web of factors that create the perfect storm for adversity and poor public health outcomes. Some of these factors include toxic stress; community and complex, chronic, and cumulative trauma; and significant disparities/inequities in education, health, and other social determinants of health. MetroHealth's Institute for H.O.P.E.™ and its medical system are experts at addressing these issues clinically and socially, and in training the next generation of providers and community members on how to respond and build resilience.

Our School Health Program and Department of Arts in Health have worked closely with community partners to take the lead on addressing these issues in the communities we serve; this expertise will aid in the development of Cleveland Play House's curriculum, arts programming, family engagement and teaching artist certification program.

The Cleveland Play House produces the highest quality theater and delivers innovative and exemplary arts education programming that is diverse, equitable and bold. They bring over 100 years of experience to their commitment to serve with passion and purpose.

MetroHealth's vision and our mission of "leading the way to a healthier you and healthier community" is at the core of everything we do. It is built on collaboration with internal and external partners as we serve our patients and community. Partnerships with organizations like Cleveland Play House and Baldwin Wallace University enable us to not only fulfill our mission but to achieve a collective vision supporting the students and community we all serve.

We are honored and eager to partner with Cleveland Play House and enthusiastically raise our voice in support of this vital and impactful work.

Sincerely,

A black rectangular box redacting the signature of the President of the Institute for H.O.P.E.™.

President, Institute for H.O.P.E.™

March 19, 2021

Office of Elementary and Secondary Education
U.S. Department of Education
Attention: Bonnie Carter
400 Maryland Avenue SW, Room 3E308,
Washington, DC 20202-6450



**THE SMITH CENTER
FOR THE PERFORMING ARTS**

361 Symphony Park Avenue
Las Vegas, NV 89106

www.thesmithcenter.com

Dear Ms. Carter:

The Smith Center for the Performing Arts in Las Vegas, Nevada is excited to partner with Cleveland Play House (CPH) in developing vital and robust programming to prevent and mitigate Adverse Childhood Experiences (ACEs). Cleveland Play House will implement the deeply-impactful CARE Program providing programming focused on enhancing social emotional skills, reducing and resolving conflicts and distress, and fostering self-esteem and self-awareness that complements our efforts to advance our school district.

CPH has demonstrated the success of this program through rigorous evaluation of implementation in Cleveland Metropolitan School District since 2014. Combining the success of CPH's education programs with our commitment to excellence in the Clark County School District (CCSD) will allow us to fulfill an identified need in our region. The Clark County School District is the fifth largest school district in the country. The Smith Center has a long-standing partnership with CCSD to provide exceptional engaging art-based experiences for students and teachers. Partnering with Cleveland Play House to share the CARE program in select district schools will expand The Smith Center's support of students and teachers in a very critical area of need.

We are very pleased that Cleveland Play House is providing this program for youth in our community and look forward to working with them to make the implementation of the program a success. Thank you for your consideration of this application.


Candy Schneider
Vice President of Education and Outreach




March 19, 2021

Office of Elementary and Secondary Education
U.S. Department of Education
Attention: Bonnie Carter
400 Maryland Avenue SW, Room 3E308,
Washington, DC 20202 6450

Dear Ms. Carter:

Madonna of the Streets Inc. d/b/a Our Lady of Hope Child Services is excited to partner with Cleveland Play House (CPH) in developing vital and robust programming to prevent and mitigate Adverse Childhood Experiences (ACEs). Cleveland Play House will implement the deeply impactful CARE Program providing programming focused on enhancing social emotional skills, reducing and resolving conflicts and distress, and fostering self esteem and self awareness that complements our efforts to advance our school district.

CPH has demonstrated the success of this program through rigorous evaluation of implementation in Cleveland Metropolitan School District since 2014. Combining the success of CPH's education programs with our commitment to excellence in involving and engaging the local community, will allow us to fulfill an identified need in our region.

We are very pleased that Cleveland Play House is providing this program for youth in our community and look forward to working with them to make the implementation of the program a success. Thank you for your consideration of this application.

Sincerely,

[Redacted Signature]

Amelia Betros
President Madonna of the Streets Inc

St. Luke's Mission of Mercy

[Redacted Address]



OFFICE *of the* PRESIDENT

March 19, 2021

Office of Elementary and Secondary Education
U.S. Department of Education
Attention: Bonnie Carter
400 Maryland Avenue SW, Room 3E308,
Washington, DC 20202-6450

Dear Ms. Carter:

Villa Maria College is excited to partner with Cleveland Play House (CPH) in developing vital and robust programming to prevent and mitigate Adverse Childhood Experiences (ACEs). Cleveland Play House will implement the deeply-impactful CARE Program providing programming focused on enhancing social emotional skills, reducing and resolving conflicts and distress, and fostering self-esteem and self-awareness that complements our efforts to advance our college.

CPH has demonstrated the success of this program through rigorous evaluation of implementation in Cleveland Metropolitan School District since 2014. Combining the success of CPH's education programs with our commitment to excellence in undergraduate higher education in Western New York will allow us to fulfill an identified need in our region. Villa Maria College is a ministry of the Felician Sisters in the Catholic Church. We serve a high number of students, over a third of our population, from the East Side of Buffalo, the poorest area of one of the top three poorest cities in the United States. Around 75% of our students are Pell eligible, meaning they present the highest financial need possible, and over 30% are African-American. Many of our students deal with unspeakable trauma related to poverty, violence, and hunger, and a disproportionate number present learning differences along with high levels of anxiety and depression. CPH's trauma-informed programming undoubtedly will benefit our students, helping them to heal from trauma and focus on school amid the stressors of their lives. We are excited about its potential to help us achieve our mission of empowering and transforming the lives of the most vulnerable in our community.

We are very pleased that Cleveland Play House is providing this program for youth in our community and look forward to working with them to make the implementation of the program a success. Thank you for your consideration of this application.

Sincerely,

Dr. Matthew Giordano
President Villa Maria College

WHERE *talent takes you*

VILLA.EDU

March 12, 2021

Office of Elementary and Secondary Education
U.S. Department of Education
Attention: Bonnie Carter
400 Maryland Avenue SW, Room 3E308,
Washington, DC 20202-6450

Dear Ms. Carter:

On behalf of Erie 1 BOCES, and our collaborative work with Cheektowaga Sloan, Cleveland Hill and Maryvale Union Free School District, I am pleased to submit this letter of support for Cleveland Play House's application to the U.S. Department of Education's Assistance for Arts Education Program. Cleveland Play House will bring the deeply-impactful CARE Program to 3 school districts in our region. I support their efforts to provide programming focused on enhancing social emotional skills, reducing and resolving conflicts and distress, and fostering self-esteem and self-awareness that complements our efforts to advance our school district. CPH has demonstrated the success of this program through rigorous evaluation of implementation in Cleveland Metropolitan School District since 2014.

Over the course of the grant period, we commit to the following support of the program:

- We will work with CPH to implement the program in 3 school districts during the grant period
- We will work with independent evaluator REVA Group to collect necessary data to evaluate the effects of the program

We are very pleased that Cleveland Play House is providing this program for youth in our community and look forward to working with them to make the implementation of the program a success. Thank you for your consideration of this application.

Sincerely,



Elizabeth M. Freas
Assistant Superintendent of Educational Supports and WNYRIC Services
355 Harlem Road



Budget Narrative File(s)

* **Mandatory Budget Narrative Filename:**

Add Mandatory Budget Narrative

Delete Mandatory Budget Narrative

View Mandatory Budget Narrative

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

Add Optional Budget Narrative

Delete Optional Budget Narrative

View Optional Budget Narrative

CARE-ing Communities, Theatre and Resilience Budget Narrative

Overview:

Project expenses average \$[REDACTED] per child/family each year and includes:

- 40 hours of in-school arts education per child per year
- 80 hours of OST arts education per child per year
- 48 hours of asynchronous digital learning per child per year
- 12 hours of Family programming per child per year
- 12 hours of asynchronous digital learning per child per year
- 2 live or streamed theatrical events per child's whole family per year
- 8 Community Fairs per child's whole family per year

Averaging \$[REDACTED] per child/family per service hour during the length of the grant.

Detail:

Year One: (Planning, Hiring and mid-year execution)

- Personnel
 - Project Director (25% of time)
 - Director of CARE project (25% of time)
 - Director of Community Partnerships (25% of time)
 - Director of OST Programs (25% of time)
 - Artistic Manager (Jan '22 start date)
 - Curriculum Manager (Jan '22 start date)
 - (3) Community Organizers (Feb'22 start date)
 - (3) Lead Teaching Artists (Feb'22 start date)
 - (11) Teaching Artists (Feb'22 start date)
 - Director of Human Resources (10% of time)
 - Associate Managing Director (5% of time)
 - Associate Producer in Education (5% of time)
 - Artistic Producer (5% of time)
 - Director of Production (5% of time)

TOTAL

- Fringe
 - Artistic Manager
 - Curriculum Manager
 - (3) Curriculum Managers
 - (3) Lead Teaching Artists

- (11) Teaching Artists

TOTAL

- Travel
 - Mileage 788 miles x \$ [REDACTED]
(includes two trips to Buffalo from Cleveland)
 - Airfare
(included two trips to Las Vegas from Cleveland)
 - Hotel (8 overnight stays @\$ [REDACTED] per night)
 - Per diem (8 days @ \$ [REDACTED] per day)

TOTAL

- Equipment
 - (8) laptops @\$ [REDACTED]

TOTAL

- Supplies
 - 8,765 student workbooks
 - Student Incentives (\$ [REDACTED] per site)
 - Parent Incentives (\$500 per site)
 - Teaching Artist [REDACTED]

TOTAL

- Contractual
 - REVA Group
 - Black Valve Digital Production
 - Artistic Staff for (2) new theatrical events
(Playwright, Directors, Designers, Stage
Management, culturally specific dramaturg,
actors, etc)
 - Zoom licensing
 - (14) School liaisons

TOTAL

PROJECT TOTAL (Year One)

Year Two, Three, Four: (full execution)

- Personnel
 - Project Director (25% of time)
 - Director of CARE project (25% of time)
 - Director of Community Partnerships (25% of time)
 - Director of OST Programs (25% of time)
 - Artistic Manager
 - Curriculum Manager
 - (3) Community Organizers
 - (3) Lead Teaching Artists
 - (11) Teaching Artists
 - Director of Human Resources (5% of time)
 - Associate Managing Director (5% of time)
 - Associate Producer in Education (5% of time)
 - Artistic Producer (5% of time)
 - Director of Production (5% of time)
 - Director of Marketing (5% of time)

TOTAL

- Fringe
 - Artistic Manager
 - Curriculum Manager
 - (3) Curriculum Managers
 - (3) Lead Teaching Artists
 - (11) Teaching Artists

TOTAL

- Travel
 - Mileage 788 miles x \$ [REDACTED]
(includes two trips to Buffalo from Cleveland)
 - Airfare
(included two trips to Las Vegas from Cleveland)
 - Hotel (8 overnight stays @\$ [REDACTED] per night)
 - Per diem (8 days @ \$ [REDACTED] per day)

TOTAL

- Equipment
- Supplies
 - 8,765 student workbooks

- Student Incentives (\$████ per site)
- Parent Incentives (\$████ per site)
- Teaching Artist Uniforms

TOTAL

- Contractual
 - REVA Group
 - Black Valve Digital Production
 - Artistic Staff for (2) new theatrical events (Directors, Designers, Stage Management, culturally specific dramaturg, actors, etc)
 - Zoom licensing
 - (14) School liaisons

TOTAL

PROJECT TOTAL (Year Two, Three, Four)

Year Five (full execution and dissemination)

- Personnel
 - Project Director (25% of time)
 - Director of CARE project (25% of time)
 - Director of Community Partnerships (25% of time)
 - Director of OST Programs (25% of time)
 - Artistic Manager
 - Curriculum Manager
 - (3) Community Organizers
 - (3) Lead Teaching Artists
 - (11) Teaching Artists
 - Director of Human Resources (5% of time)
 - Associate Managing Director (5% of time)
 - Associate Producer in Education (5% of time)
 - Artistic Producer (5% of time)
 - Director of Production (5% of time)
 - Director of Marketing (5% of time)

TOTAL

- Fringe
 - Artistic Manager
 - Curriculum Manager
 - (3) Curriculum Managers

- (3) Lead Teaching Artists
- (11) Teaching Artists

TOTAL

- Travel
 - Mileage 788 miles x \$ [REDACTED]
(includes two trips to Buffalo from Cleveland)
 - Airfare
(included two trips to Las Vegas from Cleveland)
 - Hotel (8 overnight stays @\$ [REDACTED] per night)
 - Per diem (8 days @ \$ [REDACTED] per day)
 - Conference presentation and travel

TOTAL

- Equipment
- Supplies
 - 8,765 student workbooks
 - Student Incentives (\$ [REDACTED] per site)
 - Parent Incentives (\$ [REDACTED] per site)
 - Teaching Artist Uniforms

TOTAL

- Contractual
 - REVA Group
 - Black Valve Digital Production
 - Graphic Designer (curricula, etc for dissemination)
 - Artistic Staff for (2) new theatrical events
(Directors, Designers, Stage Management,
culturally specific dramaturg, actors, etc)
 - Zoom licensing
 - (14) School liaisons

TOTAL

PROJECT TOTAL (Year Five)

PROJECT TOTAL



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

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

Name of Institution/Organization

Cleveland Play House

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

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

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

PR/Award # S351A210000

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))?

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.
Cleveland Play House	

**SECTION B - BUDGET SUMMARY
NON-FEDERAL FUNDS**

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

SECTION C - BUDGET NARRATIVE (see instructions)

ED 524

Name of Institution/Organization Cleveland Play House	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								
2. Fringe Benefits Administrative								
3. Travel Administrative								
4. Contractual Administrative								
5. Construction Administrative								
6. Other Administrative								
7. Total Direct Administrative Costs (lines 1-6)								
8. Indirect Costs								
9. Total Administrative Costs								
10. Total Percentage of Administrative Costs								

ED 524