

**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 # S351A210116**

**Grants.gov Tracking#: GRANT13347993**

OMB No. 1894-0006 , Expiration Date:

Closing Date: Apr 15, 2021

PR/Award # S351A210116

## **\*\*Table of Contents\*\***

<b>Form</b>	<b>Page</b>
<b>1. Application for Federal Assistance SF-424</b>	e3
<b>2. ED GEPA427 Form</b>	e6
<i>Attachment - 1 (1242-LAPF_ED_GEPA_427_Form)</i>	e7
<b>3. Grants.gov Lobbying Form</b>	e8
<b>4. Dept of Education Supplemental Information for SF-424</b>	e9
<b>5. ED Abstract Narrative Form</b>	e10
<i>Attachment - 1 (1234-LAPF_Abstract)</i>	e11
<b>6. Project Narrative Form</b>	e13
<i>Attachment - 1 (1235-LAPF_Project_Narrative)</i>	e14
<b>7. Other Narrative Form</b>	e40
<i>Attachment - 1 (1237-LAPF_AppendixA_CVs_Job_Descriptions)</i>	e41
<i>Attachment - 2 (1238-LAPF_AppendixB_Eligibility)</i>	e53
<i>Attachment - 3 (1239-LAPF_AppendixC_Logic_Model)</i>	e60
<i>Attachment - 4 (1240-LAPF_AppendixD_Letters_of_Support)</i>	e62
<i>Attachment - 5 (1241-LAPF_AppendixE_References)</i>	e65
<b>8. Budget Narrative Form</b>	e74
<i>Attachment - 1 (1236-LAPF_Budget_Narrative)</i>	e75
<b>9. Project Objectives and Performance Measures Information</b>	e112
<b>10. Form ED_524_Budget_1_4-V1.4.pdf</b>	e118

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

## Application for Federal Assistance SF-424

\* 1. Type of Submission:

- ☐ Preapplication  
☒ Application  
☐ Changed/Corrected Application

\* 2. Type of Application:

- ☒ New  
☐ Continuation  
☐ Revision

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

\* Other (Specify):

\* 3. Date Received:

04/15/2021

4. Applicant Identifier:

5a. Federal Entity Identifier:

5b. Federal Award Identifier:

NA

State Use Only:

6. Date Received by State:

7. State Application Identifier:

8. APPLICANT INFORMATION:

\* a. Legal Name:

LA Promise Fund

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

\* c. Organizational DUNS:

d. Address:

\* Street1:

1933 S. Broadway

Street2:

Suite 1108

\* City:

Los Angeles

County/Parish:

Los Angeles

\* State:

CA: California

Province:

\* Country:

USA: UNITED STATES

\* Zip / Postal Code:

90007-4663

e. Organizational Unit:

Department Name:

Programs

Division Name:

Arts Programs

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

Prefix:

Mr.

\* First Name:

Alex

Middle Name:

\* Last Name:

Karas

Suffix:

Title:

Director of Arts Programs

Organizational Affiliation:

LA Promise Fund

\* Telephone Number

Fax Number:

\* Email:

PR/Award # S351A210116

Page e3

## Application for Federal Assistance SF-424

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

G: Independent School District

Type of Applicant 2: Select Applicant Type:

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

Type of Applicant 3: Select Applicant Type:

\* Other (specify):

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

Department of Education

### 11. Catalog of Federal Domestic Assistance Number:

84.351

CFDA Title:

Arts in Education

### \* 12. Funding Opportunity Number:

ED-GRANTS-011521-003

\* Title:

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

### 13. Competition Identification Number:

84-351A2021-1

Title:

Assistance for Arts Education (AAE) Program 84.351A

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

Add Attachment

Delete Attachment

View Attachment

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

Media ArtsMatter 2.0: a media arts integration program serving five middle- and high-schools in South Los Angeles.

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:

## NOTICE TO ALL APPLICANTS

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

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

### To Whom Does This Provision Apply?

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

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

### What Does This Provision Require?

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

be discussed in connection with related topics in the application.

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

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

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

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

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

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

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

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

### Estimated Burden Statement for GEPA Requirements

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

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

1242-LAPF\_ED\_GEPA\_427\_Form.pdf

Add Attachment

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## Statement of Equitable Access (GEPA 427 Statement)

The two charter LEAs and Los Angeles Unified School District schools included in this project serve all children regardless of gender, race/ethnicity, national origin or disability status. LA Promise Fund, the charter operator, has a deep-rooted commitment to ensuring equitable access and a solid history of implementing strategies to address potential barriers to access. The organization focuses its work on the South Los Angeles area in which the five target schools are located, thus bringing a wealth of experience serving predominately socioeconomically disadvantaged Latinx and Black students and expertise in incorporating strategies to ensure equitable access into program design.

Potential barriers to equitable access, and the strategies we will employ to overcome those barriers, are described below:

- 1) **Language:** Each of the schools to be served has an English Learner population. Media Arts is an effective mechanism for reaching English Learners; professional development sessions and lesson planning guides will include strategies for reaching English Learners.
- 2) **Race/Ethnicity:** Culturally-sustaining Media Arts programming will value the Black and Latinx populations served and will promote explorations of student and community culture. All curriculum developed will integrate an anti-racist equity framework developed by Dr. Gholdy Muhammad.
- 3) **Cognitive Disabilities:** Professional development sessions and curricular lessons developed will use the framework for inclusion established by National Core Arts Standards, incorporating strategies for differentiation, accommodations and modifications. We will create a guide for teaching Media Arts to diverse learners that will be available on our website.
- 4) **Physical Disabilities:** Participating teachers will be surveyed prior to the first professional development session to ascertain special access requirements and accommodations (e.g., American Sign Language interpreters, wheelchair-accessible meeting rooms) will be arranged. Technology and web-based platforms used in classrooms and in professional development are equipped to incorporate assistive tools that provide greater access to participants.

## 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

LA Promise Fund

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

Prefix: Mrs. \* First Name: Veronica Middle Name:  
\* Last Name: Melvin Suffix:  
\* Title: CEO/President

\* SIGNATURE: Veronica Melvin

\* DATE: 04/15/2021

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

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

**1. Project Director:**

Prefix:	First Name:	Middle Name:	Last Name:	Suffix:
Mr .	Alex		Karas	

Address:

Street1:	1933 S. Broadway
Street2:	Suite 1108
City:	Los Angeles
County:	Los Angeles
State:	CA: California
Zip Code:	90007-4663
Country:	USA: UNITED STATES

Number (give area code)

Email Address:

**2. Novice Applicant:**

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

☐ Yes ☒ No ☐ Not applicable to this program

**3. Human Subjects Research:**

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

☐ Yes ☒ No

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

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

☐ No Provide Assurance #, if available:

--

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

	Add Attachment	Delete Attachment	View Attachment
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## Abstract

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

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

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

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## You may now Close the Form

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

\* Attachment:

[Add Attachment](#)

[Delete Attachment](#)

[View Attachment](#)

## **Project Abstract**

**Name of Applicant:** LA Promise Fund

1933 S. Broadway, Suite 1108, Los Angeles, CA 90007

**Project Title:** Media ArtsMatter 2.0

**Competitive Preference Priority:** N/A

**Project Partners:** N/A

## **Project Description**

Media ArtsMatter 2.0 is a media arts integration program serving five middle and high schools in South Los Angeles. Media ArtsMatter 2.0 will: provide 70 teachers with professional development and coaching in the field of media arts education; facilitate classroom learning opportunities that are co-led by teaching artists for 900 students each year; develop a standards-based curriculum for media arts integration; and establish beneficial partnerships with local leaders in media and entertainment.

## **Project Objectives and Activities**

### **Activity Area 1: High-Quality Professional Development**

*Teachers will attend both summer and school-year professional development sessions and will receive individualized support from a media arts integration expert.*

- **Objective 1.a:** Teachers will build the knowledge, skills, and understanding needed to integrate teaching in and through the media arts into their classroom practice.
- **Objective 1.b:** Teachers will demonstrate increased motivation for and attitudes towards using media arts as integral parts of their classroom practice.

### **Activity Area 2: Student Learning**

*Teachers and teaching artists will lead classroom instruction that develops students' knowledge and skills within various media arts disciplines.*

- **Objective 2.a:** Students will demonstrate the knowledge and skills needed to 1) create, produce, and respond to media art works, and 2) make connections between media arts disciplines and subject matter content.
- **Objective 2.b:** Students will meet or exceed grade-level standards in subject matter content.
- **Objective 2.c:** Students will report increased interest in media arts disciplines and careers.
- **Objective 2.d:** Students will report positive changes in beliefs and values related to academic achievement – e.g., self-efficacy, attitudes towards school, and motivation.

### **Activity Area 3: Curriculum and Instructional Design**

*A year-long course of study linking the media arts fields of graphic design, photography, animation, and filmmaking to learning in other academic content areas will be produced for use in middle and high school classrooms.*

- **Objective 3.a:** The MAM2 Team and partners will create, produce, and make widely available a portfolio of resources, curricular materials, exemplars, lesson plans, and instructional guides

that includes specific strategies for integrating media arts in and across a variety of subjects, courses, and student populations.

#### Activity Area 4: Community and Industry Partnerships

*Program staff will establish partnerships with leaders from the local Creative Economy to provide engaging real world experiences that deepen students' understanding of critical concepts and promote the pursuit of media arts careers.*

- **Objective 4.a:** During each year of program implementation, we will collaborate with at least two outside partners to produce extension programming (in-class practicums, field trips, guest speakers, etc.) targeting career connections and real world experiences

#### **Proposed Project Outcomes**

1. At least 80% teachers have the knowledge and skills needed to use media arts-integrated teaching strategies in their classroom practice.
2. At least 75% of teachers will report high levels of satisfaction with MAM, as well as pre-post positive changes in knowledge, skills, self-efficacy and motivation.
3. 70% of students will demonstrate the knowledge and skills needed to 1) create, produce, and respond to media art works, and 2) make connections between media arts disciplines.
4. Compared with peers in well-matched comparison groups, a higher % of MAM students will meet grade-level performance expectations in subject matter content (not measured until Yr3)
5. 80% of students will report greater interest in media arts disciplines and careers.
6. 70% of students will demonstrate gains in motivation to learn, along with positive changes in beliefs and values such as self-efficacy, attitudes towards school, and goal setting.
7. On the 6-pt Curriculum Review Rubric, 90% of mean ratings of five Elements (goals; content; strategies; organization and design; and philosophy and pedagogy) will be above the theoretical scale mean of 3.50; 40% above the observed scale mean (TBD).
8. A. Collaboration with least eight community/industry partners during the grant period.  
B. 85% of teachers and students report partnership activities were worthwhile, fun, and informative.

## Project Narrative File(s)

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

Add Mandatory Project Narrative File

Delete Mandatory Project Narrative File

View Mandatory Project Narrative File

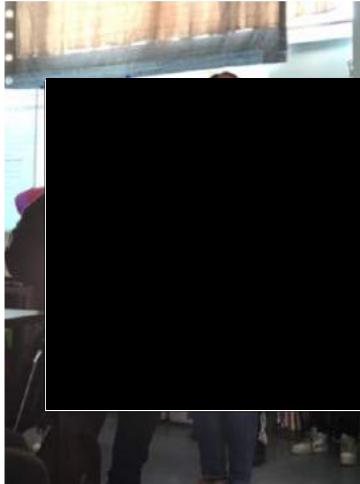
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To add more Project Narrative File attachments, please use the attachment buttons below.

Add Optional Project Narrative File

Delete Optional Project Narrative File

View Optional Project Narrative File



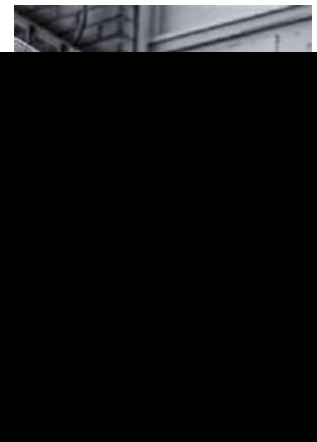
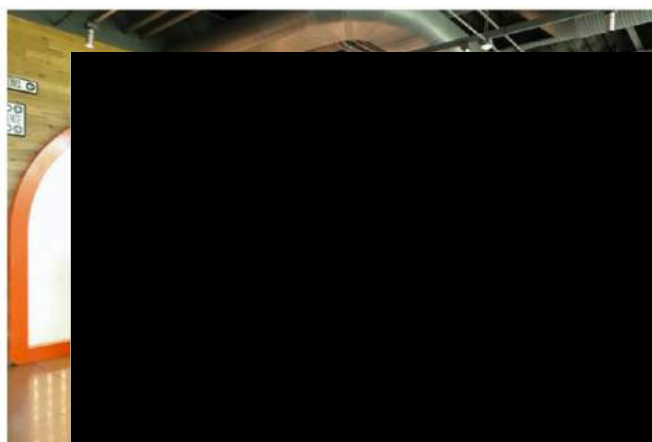
## LA Promise Fund *Media ArtsMatter 2.0*

Assistance for Arts Education Program CFDA 84.351A | Grant Narrative

April 15, 2021

### Table of Contents

Quality of the Project Design	pgs. 1-10
Quality of the Project Services	pgs. 10-14
Quality of Project Personnel	pgs. 14-16
Quality of Management Plan	pgs. 16-21
Quality of Project Evaluation	pgs. 21-25



**LA Promise Fund (LAPF)** is a nonprofit organization serving schools across Los Angeles, with a particular focus on the neighborhoods of South Los Angeles where it manages two charter LEAs and has a sustaining partnership with three schools from Los Angeles Unified School District (LAUSD). LAPF's arts education initiative, ArtsMatter, brings media arts education to these and other schools through network of community and industry partnerships and longstanding relationships with schools, administrators, families, and teachers.

**Media ArtsMatter 2.0 (MAM2)** is a media arts integration program that builds on a structure developed and tested during Media ArtsMatter 1.0 (MAM1; funded by a 2018-2022 AAEDD grant) which piloted curriculum and instructional strategies with as many as 36 teachers every year. Measured outcomes to-date have included gains in teachers' self-efficacy, motivation, and media arts-integrated teaching skills. We've also observed student learning in media arts, as well as indicators of improved participation, mental effort, and persistence. With MAM2, we expect to further develop, refine, and expand on promising elements of MAM1, documenting and validating our work to support dissemination and replication across the country.

#### **(a) Quality of the Project Design**

**(a) (1)** MAM2 will fulfill the essential purpose of AAE program legislation – promoting arts education for students – across four **Areas of Activity**: 1) high-quality professional development in media arts integration; 2) student learning in and through media arts; 3) development and dissemination of media arts-integrated curriculum and instructional materials; and 4) growing our network of community and industry partnerships within LA's educational, arts, and media and entertainment sectors. The project design is expected to achieve a number of complementary goals and objectives associated with each Area (see also Appendix C, Logic Model).

#### **Activity Area 1: High-Quality Professional Development**

**Goal 1.** MAM2's global goal for teachers is **capacity building**: As a result of their participation in MAM2 PD, teachers will be able to co- and solo-teach MAM2 curriculum and artmaking

activities integrated into their subject matter content.

- **Objective 1.a:** Teachers will build the knowledge, skills, and understanding needed to integrate teaching in and through the media arts into their classroom practice.
- **Objective 1.b:** Teachers will demonstrate increased motivation for and attitudes towards using media arts as integral parts of their classroom practice.

### **Activity Area 2: Student Learning**

**Goal 2.** MAM2's global goal for students is **achievement – learning, satisfaction, and motivation**. Students will be able to conceive, design, and create electronic and digital artworks that express, present, explain, and/or embody grade-level understandings in and across subjects.

- **Objective 2.a:** Students will demonstrate the knowledge and skills needed to 1) create, produce, and respond to media art works, and 2) make connections between media arts disciplines and subject matter content.
- **Objective 2.b:** Students will meet or exceed grade-level standards in subject matter content.
- **Objective 2.c:** Students will report increased interest in media arts disciplines and careers.
- **Objective 2.d:** Students will report positive changes in beliefs and values related to academic achievement – e.g., self-efficacy, attitudes towards school, and motivation.

### **Activity Area 3: Curriculum and Instructional Design**

**Goal 3.** Our global goal for Activity Area 3 focuses on dimensions of **quality, relevance, and usability**. MAM2 materials will be cognitively complex, coherent, and relevant, engaging students in rich-yet-practical lessons that contribute to learning in other content areas.

- **Objective 3.a:** The MAM2 Team and partners will create, produce, and make widely available a portfolio of resources, curricular materials, exemplars, lesson plans, and instructional guides that includes specific strategies for integrating media arts in and across a variety of subjects, courses, and student populations.

#### **Activity Area 4: Community and Industry Partnerships**

**Goal 4.** Given our location in the heart of the country's media and digital arts industries, our goal for Activity Area 4 is **expansion** – to deepen and build on our existing network of partnerships (e.g., Paramount, Nickelodeon, Epic Games, etc.) such that both teachers and students benefit from seeing and experiencing what they're learning in real world contexts.

- **Objective 4.a:** During each year of program implementation, we will collaborate with at least two outside partners to produce extension programming (in-class practicums, field trips, guest speakers, etc.) targeting career connections and real-world experiences.

**(a) (2)** MAM2 has been designed in response to three overarching needs for our target population: 1) at the **community** level, inequitable access to resources coupled with systematic barriers to educational attainment and living wage employment; conditions that lead to 2) limited opportunities for **education**, training, and mentoring in the media and digital arts industries; limitations exacerbated by 3) the lack of quality media arts **curriculum, instructional strategies**, and **PD** that prepares teachers to integrate creative technology into their practice.

**Community Needs.** LAPF serves some of the most under-resourced areas in South LA, where residents face over-crowding, racial and linguistic discrimination, declining infrastructure, and fluctuating incomes. Both unemployment rates (8.3%) and educational attainment (37% of adults have not completed high school) put our target population well below the rest of the City.

All five MAM2 schools are schoolwide Title I, with persistently low test scores and high numbers of foster, homeless, migrant, and ELLs. Fully 98% of our students are POC – 19% African American, 79% Hispanic/Latinx. Nearly 26% of our families live below the Federal Poverty Level (vs. 17% in LA), with mean household incomes 42% lower than that for all of LA. (demographics from U.S. Census Bureau, 2019; schools' data from CDE, 2019-20).

While good jobs may be scarce *in* the neighborhood, *outside* the neighborhood are LA's

burgeoning media, entertainment, and digital arts industries. Over the last decade, these sectors expanded by nearly 32% – adding 188,000 new, high-wage jobs (Otis College of Art and Design, 2021, p. 176). Unfortunately, little of this growth has benefitted the communities MAM2 serves: Industry jobs require specialized education, training, and entry-level opportunities typically unavailable or inaccessible to our students. The historic under-representation of BIPOC across all areas of media production is yet another barrier, albeit one that may be crumbling in light of renewed efforts to "reach and teach" young POC the necessary technical and creative skills.

**Need for Arts Education.** Staffing and courses-offered data from the LAUSD Arts Equity Index (City of LA Department of Cultural Affairs, 2018) and the LA County Arts Ed Profile (Mauldin et al., 2017) indicate that our schools are in the lowest 30% of schools based on access to resources, dedicated arts teachers, and PD. State-wide comparisons are equally bleak: MAM2 schools offer *even less* arts relative to wealthier schools than our look-alike peers (Morrison, 2019).

**Need for Media Arts Resources.** Technology and digital media competencies top the list of critical skillsets for our 21<sup>st</sup> Century workplace, and need to be approached as educational priorities for *all* students. As the "fifth art form," though, the media arts lack the robust libraries of lesson plans, exemplars, assessments, and strategies available for the other four. With MAM2, we aim to make significant progress towards bridging that gap, connecting what experts *expect* media arts education should achieve (CDE, 2020; LAUSD, 2011; SEADAE, 2014) and what practitioners *need* to make those expectations a reality in their classrooms.

**Addressing Demonstrated Needs.** Guided by findings from MAM1, MAM2 components in the four Areas have been designed to optimize enabling factors (cultural responsiveness, creativity, motivation and positive affect, exposure and engagement beyond the classroom, etc.) and minimize risk factors (resource scarcity, discrimination, language, parent education level, etc.) such that students are able to realize the benefits of having a well-rounded education.

## **Activity Area 1: High-Quality Professional Development**

Four diverse Cohorts (70 teachers total) from **John Muir MS, LA Promise Charter MS, Manual Arts HS, West Adams HS, and LA Promise Charter HS** will participate in program tracks of various lengths designed to develop and sustain instructional competencies.

**Cohorts/Recruitment.** In the spring before the start of each track, MAM staff and school administrators will recruit 6<sup>th</sup> - 12<sup>th</sup> grade teachers for three distinct Cohorts: ***Veteran***: 25 teachers from MAM1 (Yr1); ***Praxis***: 25 new teachers committed to a four-year program arc (Yrs1-4); ***Specialist***: Yr1 5 new teachers (Cohort I), and Yr4 15 new teachers (Cohort II) interested in a one-year intensive course of study. Recruitment goals are attainable based on current teacher interest at schools and MAM1 experience (38 sign-ups for 24 slots).

**PD Design.** Using a framework developed in MAM1, the proposed project will offer three tracks of on-your-feet training; customized one-on-one coaching/planning support; and in-class guided practice/modeling of teaching strategies provided by Teaching Artists (TAs).

■ ***Training.*** Sessions begin with examples of professional work in one of the four fields ("Units"), unpacking over time the skills and knowledge needed to create those products. Teachers are trained in how to use and integrate essential tools, processes, concepts, and applications (e.g., shot list, storyboarding, focal length, etc.), along with instructional strategies associated with each Unit. Resources include Curriculum Guides, exemplar libraries, software, one-pagers, MAM Kits (GoPros, mics, light kits, etc.), video tutorials, and activity templates.

■ ***One-on-one coaching/planning support.*** Each project year, the MAM Coach will meet with individual teachers for five or ten hours (depending on the Cohort). Her/his job will be to map teacher progress, assess and identify challenges, design custom aids, and provide the guidance needed to advance each teacher towards greater proficiency.

■ ***In-class guided practice/modeling.*** MAM2 TAs (recruited from MAM1 staffing pool) will

model instructional strategies, demonstrate technology, design processes, and production techniques, and guide peer critiques (all aligned to standard industry practices). Working towards a "gradual release of responsibility" (Maynes, Julien-Schultz, & Dunn, 2010), TAs will offer varying amounts/types of support based on individual levels of teacher proficiency.

### **Activity Area 2: Student Learning**

MAM2 scaffolds student learning in media arts by building vocabulary, new IT capabilities, and creative thinking skills across the academic year. Through a course of study aligned with national and state media arts standards (CDE, 2020; SEADAE, 2014), 900 students each year will explore media arts as a coherent discipline while gaining technical proficiency in the fields of graphic design, photography, animation, and film. Using the engaging tools provided in MAM Kits, they'll learn *creating* and *producing* processes while practicing "Studio Habits of Mind" (Hetland et al., 2015). Activities will be problem-centered and project-based, with instruction provided via proven co-teaching approaches (Friend et al., 2010; Murawski, & Lochner, 2011).

### **Activity Area 3: Curriculum and Instructional Design**

The curricular framework and instructional strategies we developed and piloted in MAM1 will be formally reviewed and rated by the MAM2 Curriculum Team (CT; comprising the Project Director, Coach, and Curriculum Writers). Referencing data from MAM1 and including input from the Teacher Curriculum Committee, the CT will produce new/revised standards-based lesson plans for discipline-specific, one-per-quarter Units (graphic design, photography, animation, and filmmaking), as well as those for our new, single-discipline/single-year Specialist Cohorts (piloted Year 3/fully implemented Year 4). As with MAM1, MAM2 curriculum will draw on Merrill's (2002a, 2002b, 2006) seminal work on instructional design: All Units will include clear learning goals, examples of content and concepts, activation of prior knowledge, demonstration and modeling, monitoring and assessment, and presentation tasks. Materials will

be shared with industry partners for feedback related to workplace skills and practices.

#### **Activity Area 4: Community and Industry Partnerships**

To make learning come alive – for both teachers and students – through "on-the-ground" experiences, MAM2 will cultivate and sustain relationships (new and existing) with leaders in LA's media and entertainment sectors. The Project Director will work directly with partners to fashion unique activities that bring professional practitioners into classrooms *and* take students into production facilities, design studios, and other media workplaces to see close-up what they're learning in school. In MAM1, for example, teachers learned animation from Nickelodeon artists **at** Nickelodeon. Students developed and pitched 30-second commercials to marketing professionals, got feedback from filmmakers, and showed their work at a mini-Festival. In MAM2, partners will offer in-class practicums and experts from non-MAM media arts fields will give in-class demonstrations of the technologies they use and what they create with them.

**(a) (3)** We have embedded a number of mechanisms and tools in MAM2's design and evaluation that will encourage and assist those wanting to replicate some or all of the program in other settings. First, the design signals our readiness to tell people about MAM2 through inclusion of 1) a public-facing website updated monthly where people can learn about what we're doing, download materials and data, read student stories and view artworks, retrieve research, etc.; 2) lesson adaptations that can be done without costly software licenses or IT (i.e., free apps, hand-drawn storyboards, etc.); 3) our new teacher web portal with multiple data collection/reporting options for better information and dissemination; and 4) the one-year, Specialist Cohort model, conceived to promote replication for schools and districts that lack the funding and/or infrastructure to support multi-year projects in arts education.

Second, reflecting Clark's (1988) perspective on "documentation as evaluation," our evaluator will assemble an open-to-all online Casebook (see Evaluation section for details).

Unlike the standard final report, the Casebook will bring together documents and artifacts in a salad bar of resources – some big (the final report), some small (the Photo Essay One-Pager); some detailed (a research brief on instrument design), some not (a student artwork slidepack). Successful replication requires accurate and *accessible* documentation of a program's design, implementation, management, and results. By chunking dense analyses and presenting information about effectiveness from the user's viewpoint (vs. the academic's), the Casebook will be a one-stop-shop for teaching and learning in and through media arts.

**(a) (4)** While MAM2 has been designed around four common "pillars" of arts education – PD, student learning, curriculum development, and partnerships – what brings those components to life is, first, the exceptionally long-lived relationship LAPF has with its South LA community. Since 1996, LAPF has been deeply embedded in networks of mutually supportive partners focused on revitalizing neighborhoods and building pathways between children, families, schools, the workplace, and other social, economic, and educational service providers.

Relatedly, MAM2 (and MAM1) *builds from within*. We meet our students and teachers where they know who they are and what they value. They don't come from cultural deserts, but rather from rich, distinctive *cultural kitchens* (Jackson, 2009) full of creativity. Our job is to bring them responsive and sustaining tools and resources that would otherwise be unavailable.

Third, MAM2's proximity to the digital media and entertainment sectors means exceptional *access* to people, processes, and products most media arts educational programs don't have. Access that then allows to act as a conduit to schools and regions that aren't as well-positioned – we want to get everyone in the boat through replication and dissemination.

Finally, the MAM2 design places educators at the center. Teacher autonomy has been shown to increase motivation and retention (Wei, et al., 2009; Wixom, 2016), and in MAM2 we *expect* them to lead. Trusting, respectful co-teaching powers the achievements we've seen to-date

and expect to sustain going forward. *"When we work together, it's pure bliss. We collaborate very fluidly as we pass the baton to cover our respective parts/roles. The students get to see us work in concert as we deliver the art instruction"* (MAM1 MS teacher).

**(a) (5)** Research on similar programs and strategies combined with MAM1 evaluation findings offer affirmative support for the potential of the project to achieve its goals.

**From the Literature.** MAM2's design is firmly substantiated by a robust body of theory, practice, and policy in learning, teaching, and arts education/integration. Noted here are exemplary studies that warrant confidence in our plans (see also Appendix C, Logic Model).

■ **Arts education/integration.** Teaching in and through the arts has been found to influence a number of high-value outcomes with moderate-to-strong effects related to MAM2 goals: Student engagement and persistence (DeMoss & Morris, 2002; Rostan, 2010); academic achievement (among others, Bohnert, Fredricks, & Randall, 2010; Winsler, et al., 2019; Martin et al., 2013); transfer and retention of learning (Gazzaniga, 2008; Rinne et al., 2011); and the development of habits or dispositions (Catterall et al., 2012; Hetland et al., 2007).

■ **Professional development:** For substantiating theory and exemplary models, we drew on studies of approaches and strategies common to all highly effective PD – a very brief list includes Darling-Hammond, Hyler, & Gardner, 2017; Desimone & Garet, 2015; Ingram & Riedel, 2003; Nir & Bogler, 2008; and Palmer Wolf, et al., 2014.

■ **Curriculum and instruction:** The work of researcher and educator David Merrill is at the core of MAM2. His *First Principles of Instruction* (2002b, 2006) and *Pebble-in-the-Pond* (2002a) models place real-world problems at the center of learning pathways that reflect how humans use prior knowledge, explore examples, test solutions, and construct new knowledge.

**From the Field.** Throughout MAM1, we've used formative and summative evaluation findings to adapt, improve, and re-design various program components. The emerging evidence

of effectiveness across multiple components and activities backgrounds our plans for MAM2.

■ **Teacher effects:** The share of teachers who "[are] excited about integrating media arts strategies into [my] teaching practice" has gone from **61 to 97%**; those who "believe media arts strategies will be useful for teaching other content" from **47 to 97%**. Over **90%** now express confidence in their ability to use arts-based lessons, and believe they'll be able to master and integrate MAM2 teaching strategies. **Eighty-five percent** say that "MAM stimulated a lot of student interest in media arts careers" and that "MAM has been a valuable experience for my students." Finally, **80% believe** the program "definitely contributed to my students' learning in non-MAM content."

■ **Student effects (teacher observation):** **Ninety-three percent** of teachers reported their MAM students have *greater readiness to use and more facility with technology* than do their non-MAM students. Over **85 percent** see MAM students *participating and/or interacting more* than their non-MAM students, while **three-quarters** say they also put more mental effort into learning tasks and persist through challenges at higher rates.

### **(b) Quality of Project Services**

**(b) (1)** The content and structure of MAM2 PD services have been deeply informed by research on teacher education (among others, Avalos, 2011; Darling-Hammond & McLaughlin, 2011; Desimone, 2011; Desimone & Garet, 2015; Hofman & Dijkstra, 2010; Nir & Bogler, 2008), as well as by the Every Student Succeeds Act requirement that PD be ". . . *sustained, intensive, collaborative, job embedded, data driven, and classroom-focused* . . ." [S.1177, §8002 (42)]. The duration and intensity of the planned PD exceed research-validated recommendations for both time span and contact hours (Garet, et al., 2001). In keeping with promising practices from MAM1, the PD content will be adaptive rather than rigid, evolving to provide differentiated training based on Cohort and Level of Performance (Danielson, 2014). Throughout the four years, the MAM Coach will work with teachers and TAs to align planning and implementation.

**Yrs1/2/3 Praxis Cohort (PC):** 120 hours/year. Focus on **developing** the knowledge, skills, understanding needed for *comprehensive use and multi-disciplinary integration* of MAM2 strategies and lessons. (Becomes a **Veteran Cohort** in Yr4, see below.)

- 40 hours **Summer PDs**; 30 hours **Quarterly Convenings**; 40 **in-class** hours with TA modeling and guided practice; 10 **coaching/planning** hours

**Yrs1/4 Veteran Cohorts (VC):** 40 hours/year. Focus on **sustaining** skills and self-efficacy.

- 20 hours **Summer PD**; 10 hours **Quarterly Convenings**; 10 **coaching/planning** hours

**Yrs3/4 Specialist Cohorts I & II (SC1, SC2):** 140 hours/year. Focus on **developing** the knowledge and skills needed for *field-specific integration* of MAM2 strategies and lessons.

- 60/60 hours **Summer PDs**; 30/30 hours **Quarterly Convenings**; 40/40 **in-class** hours with TA modeling and guided practice; 10/10 **coaching/planning** hours

**(b) (2)** While teaching in and through the arts has been shown to elicit a range of achievement outcomes for students (see *Rationale*, p. 9), there is also evidence that it may be particularly effective for children from communities such as those MAM2 serves. In and across similar populations, arts/arts-integrated education has been positively correlated with constructs such as academic performance (Ingram & Seashore, 2003; Kinney & Forsythe, 2005; Podlozny, 2000; among others); community involvement (Clawson & Coolbaugh, 2001; Heath, Soep, & Roach, 1998); and college and career aspirations (Bowen & Kisida, 2019; Workman, 2017).

Noting that positive affect, self-efficacy, and school engagement all contribute to student motivation and subsequently learning (Bandura & Locke, 2003; Eccles & Wigfield, 2002; Hidi & Harackiewicz, 2000; Willingham, 2021), formative data from MAM1 have given us additional reason to believe the proposed services will positively influence student achievement.

- **One hundred percent** of students say they "*liked having a teaching artist in my classroom*" and "*it was fun working with other students on media arts projects.*"

- **Over 87 percent** think *"mixing media arts in with other subjects helped me learn in ways I wouldn't have in a regular class"* and want to have *"more media arts classes next year."*
- **Three-quarters** reported that *"having media arts classes to look forward to made me want to come to school."* (Student TalkBack, 2019)

Observational data, teacher reports, and assessments of artworks also show students using media arts and academic vocabulary; demonstrating new responding and creating skills; and learning subject matter content more readily. *"It was just amazing how this math topic [ratios] that we'd been going over and over, that gave us such grief – suddenly it became so much easier to teach and learn just because of the graphic design curriculum"* (MAM1 MS teacher).

Finally, a recent review (Ludwig, Boyle, & Lindsay, 2017) of evidentiary quality showed programs with equivalent designs, participants, and services (including project-based integrated lessons, co-teaching, sustained PD, discipline-specific curriculum, and quasi-experimental studies) tended not only to have more significant effect sizes than other programs, but also generated both **moderate** and **promising** ESSA Tier-aligned evidence. (Studies of top-scoring programs with components similar to MAM2 include: Ellrodt et al., 2014; Greene et al., 2015; Nakamoto et al., 2015; Ramsey, Boyer, & Byrne, 2015; Walker et al., 2011).

**(b) (3) Impacts on Teachers.** In addition to the previously noted impacts on teacher learning in media arts-integrated instructional strategies, other likely impacts include 1) positive changes in overall teacher practice; and 2) measurable improvements in high-value constructs such as motivation, intention to remain in the profession, and general self-efficacy. For the first, we have observed repeated instances of teachers connecting artmaking and the creative process to what we know about good teaching – clear goals, activation of prior knowledge, guided practice, high expectations, etc. (Willingham, 2021). For the second, we've glimpsed these and other impacts in data from QuickTakes, YE Teacher Assessments, the Teacher Learning Continuum, and the

Student Artworks Assessment Tool. While MAM2 is focused primarily on teacher capacity-building in media arts-integrated instruction, other impacts will receive attention as well.

**Impacts on Students.** Through their involvement in MAM2, students will become familiar with fundamental vocabulary, concepts, practices, and technology across four distinct media arts fields. Intentional sequencing and scaffolding embedded in the curriculum and instruction will cultivate students' capacity for creative and critical thinking across their year of lessons, projects, and extension activities. Furthermore, through MAM2's culturally responsive curriculum and "real-world" partner programming with BIPOC professionals, students will not only be able to use digital and electronic media to produce quality work products, they'll also have developed the confidence that comes from seeing themselves represented as leaders, teachers, and artists – confidence that will carry them through further study and careers in the creative economy.

**Impacts on Schools/Systems.** Based on our MAM1 experience, we expect to observe increased site-level commitment to arts integration; cultural shifts at schools as more teachers become fluent in media arts; and requests for extension opportunities and resources to make those happen (e.g., sequential Out of School Time programming). To encourage and promote these and other systemic impacts, principals and school leaders will attend a kick-off workshop before the start of Yr1 to provide them a basic understanding of the MAM2 model, strategies, and goals. During the school year, they will visit classrooms with MAM2 staff and be given opportunities to provide feedback about what they're seeing and how MAM2 can be incorporated into other school initiatives and policies. Finally, at the end-of-project convening/celebration, we'll provide guidance on sustaining activities post-MAM2 and solicit their perspectives on what MAM2 has meant for their teachers, students, and campus community.

**(b) (4)** For several years, LAPF has cultivated community and industry partnerships that bring immeasurable benefits to our students and schools. With one eye on education and training

and the other on jobs and careers, MAM2 aligns itself with the media/digital arts and entertainment workforce through industry and post-secondary partners. They not only help our students and teachers see the real-world relevance and application of what they're learning, but – when considered within our entire portfolio of programs (e.g., The Intern Project and Career Pathway Connections) – can also become entry points to well-paying jobs and creative careers. Accordingly, we've invited leaders from partnering organizations to join the MAM2 **Professionals Council**. The council will meet with the MAM2 team twice a year for exhibits of student work, reviews of curriculum and projects, and the planning of field trips, practicums, and guest artist visits. These and other add-on components available only through our partnerships will connect MAM2 to the local economy and our students to potential mentors, peers, and jobs.

### **(c) Quality of Project Personnel**

**(c) (1)** LAPF is an Equal Opportunity Employer committed to fostering a diverse, inclusive, and equitable organization. As matters of governance and policy, we recruit and hire first from our service area, publicizing openings throughout the extensive network of SLATE-Z agencies and posting position descriptions at the LA County WorkSource Center in South LA. For MAM2, we'll also reach out to local and regional arts/arts education organizations to recruit staff and contractors with both the skills and cultural adeptness needed to achieve our goals.

As of this writing, MAM1's staff is 17% African American, 17% Asian, 33% Caucasian, and 33% Hispanic/Latinx – fully 77% of our current Teacher Cohort is BIPOC. During MAM2, advanced teachers (those who have reached the DISTINGUISHED level [Danielson, 2014], as determined by semi-annual progress reviews) will be invited to join Committees supporting MAM2 – ensuring the presence of culturally diverse perspectives in all aspects of the project.

**(c) (2)** MAM2 will benefit from a combination of internal expertise – full-time, dedicated staff – and carefully selected outside contractors blended into a team uniquely qualified to

execute and monitor the project plan and its Timeline (Table 1). Discussed briefly here, CVs for existing personnel and job descriptions for To Be Hired (TBH) can be found in Appendix B.

**Project Director** (Yr0: 0.67 FTE; Yrs1-4: 1.0 FTE) will oversee all programming and staff; liaise with contractors; manage timelines, budgets, and reporting; and support curriculum development and planning for PDs. Wrapping up his responsibilities as Project Director for MAM1 during Year 0, LAPF's Director of Arts Programs **Alex Karas** will continue to bring his rich knowledge of media arts education and programming in that role for MAM2. Karas has managed numerous arts education programs for the Getty Foundation and Paramount Animation, and worked as a visual arts teacher in Chicago Public Schools for six years. He holds a B.S. from the University of Dayton and a M.A. in Teaching and Learning from Roosevelt University.

**MAM Coach** (1.0 FTE; TBH) will provide individualized coaching for TAs and teachers; work with the Project Director to plan and implement PDs; support development of curriculum; and collaborate with the Lead Evaluator on student learning assessments. Qualifications will include but not be limited to: Five or more years working in an educational and/or nonprofit setting; five or more years of classroom experience teaching the arts; proven proficiency in arts-integrated teaching and learning; facility in/with media arts skills, tools, and practices; experience coaching classroom teachers; and a B.A in arts education, an arts discipline, or education.

**Teaching Artists** (two at 1.0 FTE; TBH Yr0) will provide classroom instruction and modeling of strategies and processes; train teachers in media arts tools and practices; and support curriculum development and revision through the delivery of high-quality media arts instruction. TAs will hold at minimum a BA/BFA in arts education, an arts discipline, or education; have an active personal artistic practice; and have five or more years of classroom experience. Both will be recruited from MAM1 TAs who helped design and refine its curriculum, teaching strategies, and delivery model, ensuring continuity of instruction and alignment from the start in Year 1.

**Principal Investigator/Lead Evaluator** (Contractor) will design, implement, and manage the MAM2 Evaluation Plan, with responsibilities to include but not be limited to instrument development and administration; data management and information analytics; designing and producing formative and summative reports; communicating results to the Project Director and program and LAPF staff; and working with the MAM2 team to disseminate findings and model promising practices. **Kamella Tate, MFA, EdD**, owner/principal of Kamella Tate Associates, LLC (KTA) and PI for MAM1, will continue in that role for MAM2. KTA is an LA-based firm that provides research, program design, evaluation, and advancement services to nonprofits in the arts, education, and healthcare. KTA has extensive experience conducting comprehensive evaluations for both public and private agencies; running quasi-experimental and correlational studies in K12 and arts education; originating instruments and protocols with high validity and reliability; and managing qualitative and quantitative research designs.

**Curriculum Writers** (two Contractors; TBH) will lead the development and writing of MAM2 curricula in Yr0, then return in subsequent years both to review and revise materials based on feedback and to shape concentrated versions of Units for the one-year model (Specialist Cohorts I and II). Qualified applicants will have at least five years' experience planning and writing curriculum; two or more years' classroom teaching experience; specialized knowledge of arts/arts integrated teaching and learning; a Master's Degree or higher in an educational field (preferably Curriculum Design or Educational Psychology). The CWs will possess complementary sets of expertise (e.g., STEM, humanities, assessment, PBL, etc.) and will work directly with Teacher Committees and MAM2 staff to produce materials that align with current "knowledge from the field" and can be implemented in a variety of teaching/learning contexts.

#### **(d) Quality of the Management Plan**

**(d) (1) On Time.** Project Director Alex Karas has an excellent track record of timely and

thorough implementation of large-scale projects (including MAM1). He is overseen by LAPF's Chief Program Officer Dr. Michelle Cheang, who will provide additional accountability through regular status checks, activity audits, and progress monitoring using Asana, LAPF's project management system. Dr. Cheang has over a decade of experience managing K-16 education programs.

**Within Budget.** The Project Director will work closely with the LAPF Director of Finance to track expenditures against approved budgets. MAM1 spending was thoroughly reviewed during the development of MAM2's budget to ensure allocations would be appropriate and reasonable for all project components and activities.

**Timeline/Milestones.** The projected timeline, responsibilities, and milestones (Table 1, next page) – informed by the ongoing rollout of MAM1 – provide adequate time for review, development, expansion, and implementation of all components in each Activity Area.

**Responsibilities.** In addition to the Project Director, the TAs and PI will continue their work from MAM1 to MAM2, ensuring continuity and consistency in the quality programming that has been shaped over the last 2.5 years. Specific scopes of work for each team member have been developed (see Personnel) that ensure adequate staffing for meeting milestones and performance goals. Persons responsible for each milestone are included in the Timeline (Table 1).

**(d) (2)** Multiple feedback loops have been woven into MAM2 to facilitate continuous improvement and quality assurance throughout the funding period

**Project Operations.** The Project Director will convene monthly project team meetings throughout MAM2, attended by all project personnel, inclusive of internal staff and the PI. The meetings will serve as a vehicle for reviewing progress in meeting timeline milestones, discussing any challenges that arise and generating potential solutions. The Project Director will be responsible for distilling meeting outcomes into tangible next-steps for the project team.

	TABLE 1. MAM2 TIMELINE	Y0	Year 1					Year 2					Year 3					Year 4					
Activity Area	<b>Planning:</b> 10/21-6/22 ■ <b>Yr1:</b> 7/22-6/23 ■ <b>Yr2:</b> 7/23-6/24 <b>Yr3:</b> 7/24-6/25 ■ <b>Yr4:</b> 7/25-6/26 ■ <b>Wrap-up:</b> 7/26-9/26	Planning	S	1	2	3	4	S	1	2	3	4	S	1	2	3	4	S	1	2	3	4	Wrap-up
	Milestone (Person Responsible)																						
PD	Implement summer and quarterly PD (PrD)																						
	Individualized coaching sessions with ts (Coach)																						
	Data collection, analytics, reporting (PI)																						
Curriculum	Develop curriculum for Praxis/Veteran Cohorts (CWs)																						
	Review/revise curriculum based on feedback (CWs)																						
	Develop curriculum for 1-year Specialist Cohort (CWs)																						
St. Learning	Implement classroom instruction with ts and ss (TAs)																						
	Data collection, analytics, reporting (PI)																						
	Design/develop/maintain MAM web portal (PrD, PI)																						
Partners	Develop annual partnership opportunities (PrD)																						
	Facilitate real-world engagement activities (PrD, TAs)																						

**Teacher Cohorts.** Teachers' input will be collected using QuickTakes at quarterly PDs; in one-on-one meetings with the Coach, at quarterly convenings of Teacher Committees; and at years' end with TalkBacks and Teacher Assessments. The Coach, Project Director, and PI will identify themes across teacher input and enact program modifications to better serve their needs.

**Evaluation.** In addition to providing formative findings at regular project team meetings, the PI will produce semi-annual progress reports and interim working papers, facilitating "Data Parties" to review findings and discuss recommendations for program improvement. The Project Director will work with the Coach and TAs to incorporate formative findings into action plans designed to solve problems, address emergent needs and requests, and support learning.

**Professional Council.** In addition to in-person semi-annual convenings, the Professional Council will remotely review and provide feedback on a comprehensive package of materials (student work samples, teacher feedback, evaluation findings, and other project artifacts). The Committee will be responsible for assessing whether program components actually are helping students develop the skillsets they'll need in the future. Committee feedback will be used by the team to identify and plan appropriate adaptations of and modifications to services or resources.

**(d) (3) Leveraging Expertise.** To support our aim of advancing the media arts education field, MAM2 will leverage the extraordinary skills and knowledge that staff, contractors, and teachers have gained in MAM1. The continued involvement of nearly the complete MAM1 team and the Veteran Cohort (with their "on the ground" know-how) will make sure that MAM2 meets its performance goals while generating quality outcomes across all Activity Areas.

**Administrator Support.** As noted earlier (see *Services*, p. 13), principals and other school leaders will attend a MAM2 kick-off workshop as a way of "onboarding" them to the program. During the year, we'll be seeking their input on what's happening in their classrooms, for their students, and with their teachers. They'll be tasked with letting us know if (or not) teaching

practice is being optimized and remains aligned with school priorities and policies. At the end of the program, administrators will be invited to a roundtable gathering to share and discuss what they've observed, experienced, and learned over the course of the program, and in turn be provided with guidance and resources for continuing activities post-MAM2.

**Professional Council.** The MAM2 Professional Council, whose members represent a variety of professionals working in the media and digital arts and entertainment sectors, will meet twice each year to provide insights into the four Activity Areas. We'll look to them to work with us on developing and hosting partnership activities, while helping keep PD, curriculum, and classroom learning aligned with the real-world practices and skills students need.

**Teacher Committees.** Ad hoc Teacher Committees will be drawn initially from the Yr1 Veteran Cohort, later from Praxis teachers working at the DISTINGUISHED level. As of this writing, committees include Curriculum, Technology, Assessment, and Partnerships. Others will be established to address emergent needs and ensure a steady stream of practice-based knowledge and information is available to maintain the quality of program services.

**External Curriculum Review.** KTA has incorporated into the evaluation plan a non-MAM2-affiliated curriculum design specialist to review and provide feedback on the curriculum and instructional design materials (see Table 4 below for review criteria).

**(d) (4)** As noted throughout our proposal, a wide variety of feedback loops, formative briefings, group reflections, and other mechanisms have been put into place to gather insights from stakeholders, working professionals, artists, program participants, the MAM2 team, and LAPF. Furthermore, the Project Director attends biweekly meetings with LAPF staff overseeing parent engagement, school improvement, career preparedness, and college access programs. These cross-functional interactions facilitate the sharing of input from both partners and constituents and will ensure that MAM2 consistently is informed by and integrated into the

larger education ecosystem of our community service area.

Finally, student voice will be integral to the success of MAM2: Their insights have steered changes to MAM1's curriculum and activities since we launched in 2019. We will continue to use the annual Student TalkBack form along with their quarterly written reflections to keep their experiences, perceptions, ideas, and interests at the center of our work with them.

### **(e) Quality of the Project Evaluation**

**(e) (1)** To ensure the quality and strength of the evaluation plan and methods, MAM2 will use an independent evaluator to develop and administer a suite of tools applied within Stufflebeam's (Stufflebeam, 2000, 2001; Stufflebeam, Madaus, & Kellaghan, 2002) decision/accountability-oriented model (DAO). A DAO evaluation is an iterative process that blends formative and summative methods with a requirement for "delineating, obtaining, and providing useful information for judging decision alternatives" (Fitzpatrick, Sanders, & Worthen, 2011, p. 154). The evaluation will be conducted by Kamella Tate Associates, LLC (*Personnel*, p. 16).

**Evaluation Plan.** The evaluation will determine the effects of project components on teacher and student learning and motivation, the quality of curricular materials and instructional designs, and the extent and effects of community partnerships, while providing continuous feedback for monitoring processes, assessing progress, and planning and executing improvements. Eight evaluation questions (**EQ**; Tables 2-5) will guide our work, each associated with performance measures (**PM**), criterion-referenced benchmarks (**CRB**), and instruments that will measure direct impacts and reveal change pathways distinct to media arts-integrated classrooms. (Cohort key: **VC**, Veteran Cohort; **PC**, Praxis Cohort; **SC1** and **SC2**, Specialist Cohorts I and II).

#### **Table 2. Evaluating Activity Area 1 Goals: High-Quality Professional Development**

**EQ1.** To what extent does MAM2 affect teachers' knowledge of and skills in media arts-integrated teaching strategies?

<b>EQ2.</b> To what extent does MAM2 affect teachers' motivation for and attitudes towards integrating media arts into their classroom practice?		
<b>PM1.</b> At least 80% teachers have the knowledge and skills needed to use media arts-integrated teaching strategies in their classroom practice.		
<b>PM2.</b> At least 75% of teachers will report high levels of satisfaction with MAM, as well as pre-post positive changes in knowledge, skills, self-efficacy and motivation.		
<b>Yr1</b>	<b>CRB VC</b> 100% of ts are working at the DISTINGUISHED level <b>CRB PC</b> 50% of ts are working at the BASIC level	<b>Instruments:</b> Teacher Attitudes & Attributes; PD Feedback Form; Teaching In & Through the Arts; QuickTakes; Teacher Learning Continuum; YE Teacher Assessment; Classroom Obs. Checklist & Rubric
<b>Yr2</b>	<b>CRB PC</b> 50% of ts are working at the PROFICIENT level	
<b>Yr3</b>	<b>CRB PC</b> 70% of ts are working at the PROFICIENT level <b>CRB SC1</b> 80% of ts are working at the PROFICIENT level	
<b>Yr4</b>	<b>CRB PC</b> 80% of ts are working at the DISTINGUISHED level <b>CRB SC2</b> 80% of ts are working at the PROFICIENT level	

**Table 3. Evaluating Activity Area 2 Goals: Student Learning**

<b>EQ3.</b> To what extent does MAM2 affect students' media arts knowledge and skills?
<b>EQ4.</b> To what extent does MAM2 affect students' learning in subject matter content?
<b>EQ5.</b> To what extent does MAM2 affect students' interest in media arts disciplines and careers?
<b>EQ6.</b> To what extent does MAM2 affect students' motivation to learn and/or school engagement?
<b>PM3.</b> 70% of students will demonstrate the knowledge & skills needed to 1) create, produce, & respond to media art works, & 2) make connections between media arts disciplines. <b>PM4.</b> Compared with peers in well-matched comparison groups, a higher % of MAM ss will meet grade-level performance expectations in subject matter content (measured in Yrs3/4)

<p><b>PM5.</b> 80% of students will report greater interest in media arts disciplines and careers.</p> <p><b>PM6.</b> 70% of students will demonstrate gains in motivation to learn, along with positive changes in beliefs and values such as self-efficacy, attitudes towards school, and goal setting.</p>		
<b>Yr1</b>	<p><b>CRB</b> PM3. 40% of ss are working at the NOVICE level</p> <p><b>CRB</b> PM5. 65% report greater interest in media arts, arts</p> <p><b>CRB</b> PM6. 50% demonstrate gains in motivation, attitudes</p>	<p><b>Instruments:</b> Student Artworks Assessment Tool; Student TalkBack; Classroom Observation Checklist &amp; Rubric; subject matter assessments and tests (CST and/or teacher-assigned grades and ratings); QuickTakes; Year-End Teacher Assessment</p>
<b>Yr2</b>	<p><b>CRB</b> PM3. 50% of ss are working at the EMERGING level</p> <p><b>CRB</b> PM5. 70% report greater interest in media arts, careers</p> <p><b>CRB</b> PM6. 60% demonstrate gains in motivation, attitudes</p>	
<b>Yr3</b>	<p><b>CRB</b> PM3. 60% of ss are working at the DEVELOPING level</p> <p><b>CRB</b> PM4. Statistically significant differences at <math>p \leq .10</math></p> <p><b>CRB</b> PM5. 75% report greater interest in media arts, careers</p> <p><b>CRB</b> PM6. 65% demonstrate gains in motivation, attitudes</p>	
<b>Yr4</b>	<p><b>CRB</b> PM3. 70% of ss are working at the EXEMPLARY level</p> <p><b>CRB</b> PM4. Statistically significant differences at <math>p \leq .10</math></p> <p><b>CRB</b> PM5. 80% report greater interest in media arts, careers</p> <p><b>CRB</b> PM6. 70% demonstrate gains in motivation, attitudes</p>	

**Table 4. Evaluating Activity Area 3 Goals: Curriculum and Instructional Design**

<p><b>EQ7.</b> Do MAM 2.0 curriculum frameworks, instructional designs, assessment strategies, and resources align with generally accepted standards for quality, relevance, and usability?</p>
<p><b>PM7.</b> On the 6-pt <b>Curriculum Review Rubric</b>, 90% of mean ratings of five <b>Elements</b> (criteria: goals; content; strategies; organization and design; and philosophy and pedagogy) will be above the theoretical scale mean of 3.50; 40% above the observed scale mean (TBD).</p>

**Table 5. Evaluating Activity Area 4 Goals: Community and Industry Partnerships**

<b>EQ8.</b> Have MAM2 partnerships achieved stated output and outcome goals?
<b>PM8a.</b> Collaboration with least eight community/industry partners during the grant period.
<b>PM8b.</b> 85% of ts and ss report partnership activities were worthwhile, satisfying, & informative.

**Analyzing Quantitative Data.** Descriptive statistics for scaled items, status items (i.e., post-only), checklists, ratings, and other numerical data will be calculated and analyzed using R, SPSS, Excel, and EZAnalyze, then reported as percentages and item means charted relative to observed and theoretical scale means. Pre-post gain scores will be analyzed using a paired two sample t-test (if data are normally distributed) or the Wilcoxon signed-rank test for paired samples (if not). When of sufficient quality in light of COVID-related disruptions to testing protocols, student test data on subject matter content will be analyzed using a repeated measures ANCOVA with well-matched comparison groups (as done in MAM1). For subjects that do not have test score data, teacher-assigned grades and ratings will be used to assess student learning.

**Analyzing Qualitative Data.** Relevant short-answer responses from all instruments will be thematized and gathered into composite representations of experiential "qualities" and phenomenological patterns. Qualitative data from curriculum reviewers, field memos, and meeting/PD notes will be organized by constructs, dimensions, themes, and/or elements to support decision-making and provide insights into processes and work products.

**Reporting and Casebook.** Internally, assessment briefs with topline findings, descriptive and inferential statistics, and suggestions for improvements will be shared with the MAM2 team at recurrent Data Parties and PDs. Externally, broad dissemination of documents and artifacts will be accomplished through an easy-to-navigate online Casebook. Visitors will find links to the final and interim reports, research briefs, working papers, data dictionaries, student work samples, etc., all available under a Creative Commons Attribution-NonCommercial-ShareAlike license.

**(e) (2)** As designed, the evaluation plan incorporates a number of mixed/multi-methods approaches and instruments, appropriate and compatible data collection and analysis plans, formative and summative strategies, strong substantiating theory, and a participatory data interpretation process – all of which will generate a data corpus rich with both quantitative and qualitative data. Furthermore, the plan includes pre-post, post-only, and retrospective post-then-pre questionnaires; structured observations using a previously validated rubric; a quasi-experimental design using well-matched comparison groups for measuring student-level achievement; and group interviews conducted using widely accepted guidelines for qualitative data collection (Creswell & Creswell, 2017; Patton, 2014; Polkinghorne, 2005). Performance criteria have been derived from the project's stated goals and objectives and are aligned with (as appropriate) National Core Arts Standards for Media Arts (SEADAE, 2014); California Media Arts and Common Core State Standards (CDE, 1998, 2013a-c, 2020); LAUSD's Media Arts Standards (LAUSD, 2011); and LAUSD's Teaching and Learning Framework (LAUSD, 2016).

**(e) (3)** The purposeful integration of several types of data collection strategies and instruments into MAM2's evaluation plan gives us wide latitude for matching EQs with suitable and robust methods that will not only produce valid and reliable evidence of program effects but also a steady stream of process data for the Team and stakeholders. Complementing the solid theoretical framework, methods and instruments to be used in the evaluation were either piloted and field-tested during MAM1 (2018-22) or developed and validated by the PI for past clients. We will continue to adapt all of our instruments and to prototype new ones as needed (see Appendix C, Logic Model, for a map of Activity Areas, strategies, outcomes, and instruments.)

Finally, the PI and her KTA colleagues, are experienced evaluators in arts education, the cultural sector, and teaching and learning in K12 settings, with the knowledge, skills, and understanding needed to ensure the validity and reliability of the study findings.

## Other Attachment File(s)

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\* **Mandatory Other Attachment Filename:**

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# ALEX KARAS

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## EXPERIENCE

**LA Promise Fund**, Los Angeles, CA

***Director of Arts Programs***, 2016-Present

- Oversaw arts education program portfolio serving over 20 schools, 30 teachers, and 1,500 students annually.
- Conceptualized and authored a successful \$2.3M grant from the U.S. Department of Education to support arts integration projects with a focus on animation, filmmaking, and other media arts.
- Created infrastructure for a 4-year school program through contract agreements, workplans, and direct oversight of a program manager, evaluator, media arts expert, curriculum writers, and five teaching artists.
- Collaborated with members of Paramount's Animation and Corporate Social Responsibility teams to create curricula, complementary teacher training, and off-site events for local elementary and middle schools in tandem with the release of *The SpongeBob Movie: Sponge on the Run*, *Wonder Park*, and *Sherlock Gnomes*.
- Developed partnership with Film Independent to offer film-based trainings for teachers and to provide classroom visits from members of their professional filmmaking programs.
- Secured partnerships with Studio Number One, the Getty's Unshuttered program, and other local media arts leaders to build an arts integration curriculum that promotes career readiness through the exploration of real world scenarios.
- Provided strategic and pedagogically-focused program management to a Latin American and Latino arts initiative involving over 70 museums and cultural institutions across Southern California.
- Coordinated with staff members from the Getty Foundation, the Los Angeles Unified School District, and education personnel at over 70 cultural institutions to conceptualize and reimagine program offerings.
- Directed the following program components:
  - Trained over 200 teachers in arts integration and culturally-responsive pedagogy;
  - Managed 50 arts-making classroom grant projects in schools across LA County;
  - Arranged field trips and family days at over 30 local arts institutions;
  - Produced an educational video in partnership with PBS Digital Studio channel The Art Assignment; and
  - Oversaw the outreach, evaluation, and public presentation of a student arts contest with submissions from over 1,500 LA County students.

**Davis Publications**, National

***Art Education Consultant***, 2016-Present

- Trained 1,000+ teachers and administrators across the country on standards-based visual arts curriculum.
- Developed training modules that equip teachers with web-based tools and hands-on strategies to facilitate effective teaching of the visual arts.
- Collaborated with art education textbook representatives and school administrators to create customized presentations appropriate for urban, rural, and suburban contexts.

**Point Foundation**, Los Angeles, CA

***Internship and Scholar Relations Manager***, 2015-2016

- Allocated \$100,000 of grant funding and engaged with corporate partners to connect LGBTQ college students from across the country with relevant internship opportunities in law, medicine, and community development.
- Produced annual internship symposium, bringing together students, educators, and local corporate partners to showcase professional and social advancements made by college students in diverse work settings across the country.

**Chicago Public Schools, Chicago, IL**

***Visual Arts Teacher, 2009-2015***

- Developed differentiated art instruction for low-income students in PreK-8th grade.
  - Recruited volunteers and community organizations to increase students' exposure to the arts.
  - Sourced technological resources to provide students with access to real-world design and marketing tools.
  - Launched school-wide academic intervention program for 100+ students performing below grade-level.
  - Trained and supervised 50+ staff members' implementation of positive behavior systems to ensure a safe and supportive environment for student learning.
  - Produced annual Fine Arts Week to provide diverse learning experiences for 500+ students in visual arts, music, dance, and drama.
  - Oversaw other content specialists' curriculum planning and provided personalized instructional coaching on developmental best-practices.
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## **CREDENTIALS/PROGRAMS**

**Master of Arts in Teaching and Learning, Roosevelt University, 2016**

**Bachelor of Science in Art Education, University of Dayton, Minor in Business Administration, 2009**

**Illinois Professional Educator License, K-12 Visual Arts Endorsement**

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## **ADDITIONAL SKILLS**

Curriculum design; Developing dynamic presentations for a variety of audiences; Website design and maintenance; Making art with kids; Event production; Grant writing; Flipping pancakes.



## MAM Coach

### POSITION SUMMARY

Reporting to the Director of Arts Programs and working closely with the grant's cohort of teachers and Teaching Artists, the MAM Coach will leverage their expertise to provide differentiated support that will improve educational outcomes for thousands of students across Los Angeles. The MAM Coach will provide individualized coaching to classroom teachers, plan and implement professional development and support the development of curriculum.

### RESPONSIBILITIES AND DUTIES

#### *Classroom Teacher Coaching*

- Provide one-on-one coaching of teachers to support their ability to gain the knowledge, skills, and abilities needed to deliver and eventually design new media arts lesson plans.
- Build teachers' confidence in using media arts-based strategies (and the arts more generally) across the curriculum through a gradual release model involving teaching artist modelling, developing community partnerships, and providing observational feedback.
- Collaborate with project evaluator to evaluate student and teacher data; create program modifications based on data and research.

#### *Professional Development*

- Design and lead high quality professional development for classroom teachers with an emphasis on best practices for integrating media arts into academic content

#### *Curriculum Development*

- Collaborate with MAM team to support the development of an engaging and rigorous curriculum
- Identify areas for improvement in the curriculum and made revisions based on expertise, experience and input from classroom teachers and Teaching Artists
- Strengthen to role of community partnerships in supporting classroom learning goals

Other duties as assigned.

### CANDIDATE REQUIREMENTS

#### *Qualifications and Experience*

- 5+ years of experience working in an education or nonprofit setting

- 5+ years of classroom experience teaching the arts
- Expertise in arts integration; strong facility with media arts practices
- Experience coaching or working directly with classroom teachers
- Bachelor's Degree or higher in an educational field

*Knowledge, Skills, and Abilities*

- Possess a range of competencies in teaching and designing arts integrated curriculum in one or more of the following media arts fields: Film, Animation, Photography, Graphic Design
- Ability to work with and understand the needs of public and public charter school teachers
- Expertise in arts integration and experience collaborating with classroom teachers to achieve shared goals
- Proficient with Microsoft Office and Google Suite applications for administrative tasks

*Requirements/Benefits*

- LiveScan background check results
- TB test results

**COMPENSATION**

Compensation commensurate with qualifications, experience, and background.

**DESIGNATION**

Full-time exempt

**HOW TO APPLY**

E-mail your cover letter and resume to [REDACTED]



## Teaching Artist

### POSITION SUMMARY

Reporting to the Director of Arts Programs and working closely with the grant's cohort of teachers and program staff, the Teaching Artist will leverage their expertise to teach and help implement the project's ambitious curriculum in the classroom that will improve educational outcomes for thousands of students across Los Angeles. The Teaching Artist will facilitate classroom instruction at school sites and support the creation and revision curricular materials.

### RESPONSIBILITIES AND DUTIES

Classroom Instruction and Teacher Development:

- Lead arts-based instruction in classrooms utilizing appropriate curriculum and technology to promote creative advancement and academic learning
- Model instructional strategies for teachers to support their ability to gain the knowledge, skills, and abilities needed to deliver strategies independently
- Support the development and implementation of PD sessions for teacher cohort on co-teaching structures and media arts topics

Curriculum and Programming Support:

- Collaborate with ArtsMatter staff to create effective classroom models to facilitate curriculum
- Support the alignment of MAM2 curriculum with practical media arts solutions to support student learning in the classroom
- Oversee specific programming tasks as assigned. Assignments may include classroom documentation, facilitation of partner programming, and leadership of teacher committees

Other duties as assigned

### CANDIDATE REQUIREMENTS

#### *Qualifications and Experience*

- 5+ years classroom teaching experience either as a teaching artist or certified teacher
- Portfolio or links to professional work or experience in media arts
- Bachelor's Degree or higher in an educational field or arts field

#### *Knowledge, Skills, and Abilities*

- Possess a range of competencies in one or more of the following media arts fields: Film, Animation, Photography, Graphic Design

- Flexibility and willingness to teach multiple media arts content fields
- Ability to work with and understand the needs of public and public charter school teachers
- Proficient with Microsoft Office and Google Suite applications for administrative tasks
- Must clear a LiveScan criminal background check
- Must clear a TB Risk Assessment
- Must complete Mandated Reporter training

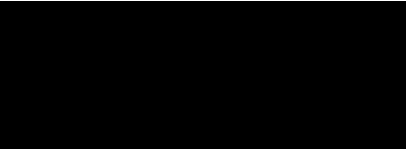
**COMPENSATION**

Salary commensurate with qualifications, experience and background.

**DESIGNATION**

Full-time exempt

**HOW TO APPLY**

Email your cover letter and resume to 

## EDUCATION

EdD, Educational Psychology, University of Southern California  
MFA, Acting, American Conservatory Theatre, San Francisco  
BA, Theatre, summa cum laude, San Francisco State University

## EXPERIENCE

### Kamella Tate Associates LLC, Owner/Manager, 1999-Present

Social science research, program evaluation, training, and data analytics. Nonprofit sector expertise in learning and teaching in and through the arts, cultural policy, health care, and K-12 education.

- **Research and evaluation:** Quantitative and qualitative study design, implementation, and management; data analysis, visualization, and communication; documentation and reporting.
- **Training and professional development:** Workshops in measurement, information analytics, and evaluation for nonprofit leaders, practitioners, policymakers, and grantmakers.
- **Operations and project management:** Program and curriculum design, assessment and evaluation, budgets and financials, advancement and fundraising.
- **Advancement:** Case research, proposal planning and writing, program evaluation and reporting for project, operating, capital, and endowment grants. \$30m secured to-date.

### Representative projects (portfolio and sample materials available on request)

- **LA Promise Fund, Present**  
**Principal Investigator:** Process and outcome evaluation of Media ArtsMatter, an arts-integration initiative for middle and high schools; AAEDD Program CFDA 84.351D
- **Library Foundation of Los Angeles, 2017-Present**  
**Principal Investigator:** Program monitoring and evaluation, evaluation capacity building
- **City of Los Angeles Department of Cultural Affairs, 2016-2018**  
**Principal Investigator:** Social impact evaluation of CURRENT:LA Water, a multi-site public art initiative funded by Bloomberg Philanthropies
- **Film Independent, 2016-2017**  
**Principal Investigator:** Mixed-methods program evaluation of Global Media Makers, an international training/mentoring program funded by the U.S. Department of State
- **Los Angeles County Arts Commission, 2011-2016**  
**Evaluation capacity building** Technical assistance workshops for grantees on evaluation, reporting, questionnaires and surveys, qualitative methods, data management/analytics, etc.
- **The Music Center, 2015**  
**Principal Investigator, Music Center Education Division:** K-12 arts education programs. Research, monitoring, evaluation, documentation, and reporting on projects funded by the NEA, CAC, LACAC, CCF, California Arts Council, JPMorgan Chase, LA Fund, and others
- **Wallis Annenberg Center for the Performing Arts, Beverly Hills, 2015-2017**  
Research, planning, and evaluation services for GRoW, the Wallis' arts education initiative
- **Eisner Pediatric & Family Medical Center, Los Angeles, 2004-2015**  
**Program and agency support** Research, proposal development, evaluation, and reporting. Issue areas: Primary care, women's health, pediatric dental care, behavioral health, and others
  - **Principal Investigator:** *Born Healthy: Managing Quality in Perinatal Care Delivery Systems, 2010-2012* (funded by First 5 LA); *Benefits, Barriers, and Challenges: Caring for Women in a Community Clinic Setting* (funded by The California Endowment)

- **Oregon Shakespeare Festival**, Ashland, OR, 2008-2010  
**Principal Investigator:** *O, This Learning! What A Thing It Is!:* School Visit Program
- **Ford Theatre Foundation**, Los Angeles 2005, 2006  
**Principal Investigator/Program Manager:** BIG!WORLD!FUN! Student Audience Initiative
- **East L.A. Classic Theatre**, Los Angeles 1999-2005  
Strategic planning, advancement, and educational program design and evaluation

#### **Senior Staff Positions**

- **Director of Research and Evaluation**, The Music Center, Los Angeles 2011-2015
- **Associate Artistic Director/Resident Actor**, Tacoma Actors Guild, Tacoma, WA 1995-1998
- **Producer/Resident Actor**, Shakespeare Orange County, Orange, CA 1992-1995

### **TEACHING**

**Artist-Scholar Residency**, University of Utah, 2016-2017

**Adjunct Professor**, Claremont Graduate University, Arts Management Program, 2012-2013

**Visiting Artist-Scholar**, Lewis-Clark State College, 2011

**Adjunct Associate Professor**, Rossier School of Education, USC, 2007-2008

**Director, Guild Conservatory**, Tacoma Actors Guild, Tacoma, WA 1995-1998

**Adjunct Professor**, Department of Theatre Chapman University, Orange, CA, 1993-1995

### **SELECTED PRESENTATIONS, TRAININGS, & WEBINARS**

2020, Arts Education Partnership Annual Convening

- *Media Arts Education in K-12 Schools*

2020, National Socio-Environmental Synthesis Center

- *Environmental Public Art Evaluation*

2017, Americans for the Arts National Conference

- *Evolu+ation: We Will Contain Multitudes*

2015, National Guild for Community Arts Education Conference

- *How We Know: Evaluation for Learning, Improving, and Managing*

2015, Pew Center for Arts and Heritage

- *What's at Stake Here? Evaluating the Impact of Your Programs*

2014, National Guild for Community Arts Education Conference

- *Do, Assess, Improve: Using Evaluation to Measure, Monitor, and Manage Your Programs*

2014, Americans for the Arts Animating Democracy Evaluation Circle

- *Free and Low-Cost Resources for Data Management and Analysis*
- *Building Capacity in Small and Start-Up Organizations*

2012-Present, Southern California Grantmakers

- *Evaluation for Learning: How We Know*

2012, Grantmakers in the Arts National Conference

- *Improved Final Reports: Collecting Grantee Stories While Developing Evaluation Capacity*

2011-2016, Los Angeles County Arts Commission

- *Evaluation 101; Evaluation Made Eas[ier] Applying for an OGP Grant; Assessing, Reflecting, Learning: Reporting Boot Camp for OGP Grantees; Asked and Answered: Tools, Tips, and Resources for Using Surveys; Story Finding/ Story Telling: Using Qualitative Methods to Measure What, How, and Why*

## SELECTED REPORTS & DRAMATURGY

- Tate, K., & Yates, K. (2017). *CURRENT:LA Water Public Art Biennial Social Impact Evaluation*. Final Report.
- Tate, K. (2017). *OK, We're Going For It: Public Art As Collective Practice*. White Paper.
- Tate, K., & Yates, K. (2016). *Global Media Makers 2016: Los Angeles Residency Evaluation*. Final Report.
- Tate, K. (2015) *Integrating the Arts for Student Success Program Evaluation*. Final Report, Year 2.
- Tate, K. (2014) *Integrating the Arts for Student Success Program Evaluation*. Final Report, Year 1.
- Tate, K., & Grande, D. (2013). *The Morrison School Project: Music Learning Leadership*. Final Report.
- Tate, K. (2013). *Born Healthy: Managing Quality in Perinatal Care Delivery Systems, 2010-2012*. Final Report.
- Tate, K. (2013). *The World Comes to The Music Center*. Final Report.
- Tate, K. (2012). *Spotlight at 25: 2012 Program Overview and Survey Study Report*. Final Report.
- Tate, K. (2012). *Grand Avenue Project/Pacific Standard Time: Learn, Make, Connect*. Final Report.
- Tate, K. (2011). *Benefits, Barriers, and Challenges: Caring for Women in a Community Clinic Setting*. Final Report.
- Tate, K. (2010). *O, This Learning! What A Thing It Is!: The OSF School Visit Program*. Final Report.

### Blog posts and web pages

- *A Culture of Evidence*
- *Do, Measure, Improve*
- *Building the Future of Arts Education*
- *What's an Anchor Work, You Ask?*
- *The LA Fund Project: What, Why, and How*
- *Lift Off! The Music Center Launches the LA Fund Project*
- *Basically Speaking: Words, Words, Words Part 1 and Part 2*
- *The Mime of Joy at El Rincon*
- *Everybody's Jammin' at El Rincon Elementary!*

### Playbills and Educator Resources

- Over 50 *Encore* and *Performing Arts Magazine* articles and study guides for productions such as *A Doll's House*, *Other People's Money*, *Twelfth Night*, *To Kill a Mockingbird*, *Miss Julie*, *The Glass Menagerie*, *Quilters*, and others.

## PROFESSIONAL AFFILIATIONS & SERVICE

2019 Research: Art Works Grants Panelist, National Endowment for the Arts

2014-Present, Americans for the Arts: Animating Democracy Evaluators Circle

2009 Music Education Grants Panelist and Presenter, Los Angeles County Arts Commission

2008 Arts Education I Grants Panelist and Presenter, Los Angeles County Arts Commission

2007-Present, Member, Phi Kappa Phi

1999-2002, Literary Managers and Dramaturgs of the Americas; Arts Education Panelist, 2001

1994 Orange County Arts Council Organizing Board; Arts Education, Small Theatres Committees

1992-1996, Shakespeare Theatre Association of America; Arts Education Panelist, 1993

1989-Present, Member, Screen Actors Guild

1986-Present, Member, Actors' Equity Association

## Established in 2000, KTA/LLC

works with community-based nonprofits in the arts, education, and health care sectors.

- **Research and evaluation**

Quantitative and qualitative study design, implementation, and management; data analysis and visualization (R, EZAnalyze, Excel, OpenRefine); and reporting and documentation.

- **Training and professional development**

Workshops in measurement, information analytics, and evaluation for nonprofit leaders, practitioners, and grantmakers.

- **Operations and project management**

Program and curriculum design, progress monitoring and assessment, and budgeting and financial tracking.

- **Fund development**

Case research, proposal writing/management, and formative/summative evaluations for project, operating, and capital grants (\$30 million to-date).



## Arts & Culture Education Health care

- ◆ Research
- ◆ Evaluation
- ◆ Program Design
- ◆ Advancement

### Selected Clients

- LA Promise Fund Media ArtsMatter
- Library Foundation of Los Angeles
- Center for Cultural Innovation
- SCI-Arc
- City of Los Angeles Department of Cultural Affairs
- Performance Works
- Film Independent
- Wallis Center for the Performing Arts
- Arts For LA
- A Noise Within
- Southern California Grantmakers
- Los Angeles County Arts Commission
- Pew Center for Arts and Heritage
- The Music Center
- Americans for the Arts
- National Guild for Community Arts Education
- T.H.E. Health & Wellness Centers
- Eisner Health
- USC Rossier School of Education
- Emerging Arts Leaders
- Troubadour Theater Company
- East L.A. Classic Theatre
- Luckman Fine Arts Complex
- Oregon Shakespeare Festival
- Montebello Unified School District
- Voices in Harmony





## Curriculum Writer

### POSITION SUMMARY

Reporting to the Director of Arts Programs and working closely with project staff working in arts education, the Curriculum Writer will leverage their expertise to develop and produce arts integrated curriculum for use in middle and high schools across Los Angeles. The Curriculum Writer will develop a research-based framework for the curriculum while also working closely with staff and teachers to incorporate promising practices from the field into the curriculum.

### RESPONSIBILITIES AND DUTIES

#### *Research and Curriculum Framework*

- Conduct relevant research in the field of arts integration to develop a framework for all curricular products
- Consult with project team and teachers to understand existing model of media arts integration to discover effective and ineffective components
- Substantiate all developed framework and materials with body of relevant academic research

#### *Curriculum Writing*

- Draft curricular units that integrate learning in various media arts disciplines (graphic design, photography, animation, filmmaking) with other academic content areas
- Create year-long unit of study that systematically builds students' knowledge and competencies in media arts
- Address appropriate state and national content standards in all materials

#### *Collaboration and Revisions*

- Work with project team to ensure that curriculum meets the needs of the grant and its constituents
- Meet with Teacher Committees to understand needs and ways in which curriculum is implemented in schools
- Share drafts with staff and teachers and integrate feedback
- As appropriate, pilot lessons or activities with teachers to help guide the curriculum development process

### CANDIDATE REQUIREMENTS

### *Qualifications and Experience*

- 5+ years planning and writing curriculum
- 2+ years classroom teaching experience
- Master's Degree or higher in an educational field (preferably Curriculum Design or Educational Psychology)

### *Knowledge, Skills, and Abilities*

- Specialized knowledge of arts/arts integrated teaching and learning (preferably with knowledge in the field of media arts)
- Additional area of expertise, including STEM, humanities, assessment, Project Based Learning, etc.
- Ability to work with and understand the needs of public schools, teachers, and students
- Proficient with Microsoft Office and Google Suite applications for writing and collaborating

### **COMPENSATION**

Compensation commensurate with qualifications, experience, and background.

### **DESIGNATION**

Part-time Consultant

### **HOW TO APPLY**

E-mail your cover letter and resume to [REDACTED]

Appendix B: Documentation of LEA Eligibility and Non-Profit Status



1.17 - FRPM/English Learner/Foster Youth - Count											
<b>Academic Year:</b> 2020-2021 <b>View:</b> SNAPSHOT			<b>LEA:</b> LA's Promise Charter Middle #1 <b>School Type:</b> ALL <b>School:</b> ALL						<b>User ID:</b> [REDACTED] <b>Create Date:</b> 1/15/2021 7:48:15 PM <b>Print Date:</b> 1/27/2021 3:17:10 PM		
Non-Charter School(s)											
Free/Reduced Meal Eligibility Counts Based On:											
School Code	School Name	Total Enrollment	Free & Reduced Meal Program: 181/182	Foster	Tribal Foster Youth: 193	Homeless (1)	Migrant Program: 135	Direct Certification	Unduplicated Eligible Free/Reduced Meal Counts	EL Funding Eligible (2)	Total Unduplicated FRPM/EL Eligible Count (3)
TOTAL - Selected Schools											
Charter School(s)											
Free/Reduced Meal Eligibility Counts Based On:											
School Code	School Name	Total Enrollment	Free & Reduced Meal Program: 181/182	Foster	Tribal Foster Youth: 193	Homeless (1)	Migrant Program: 135	Direct Certification	Unduplicated Eligible Free/Reduced Meal Counts	EL Funding Eligible (2)	Total Unduplicated FRPM/EL Eligible Count (3)
0134361	<a href="#">LA's Promise Charter Middle #1</a>	168	161	2	0	1	0	119	161	58	163
TOTAL - Selected Schools			168	2	0	1	0	119	161	58	163
TOTAL LEA			168	2	0	1	0	119	161	58	163
<p>This report includes students with Primary and Short Term enrollment in grade levels K-12, UE and US only. Students enrolled in Adult Education Schools are not included in this report.</p> <p>Students with multiple qualifying records as of Fall 1 Census Day are counted only once. A student with qualifying enrollments in more than one LEA on Census Day is counted in each LEA.</p> <p>(1) Homeless counts are based on Education Program record with an Education Program Membership Code 191 (Homeless).</p> <p>(2) For Funding, Eligible English Learners are students with an English Language Acquisition Status of 'EL' or 'ADEL' from Fall 1 Census Day through December 31st.</p> <p>(3) Total Unduplicated FRPM/EL Eligibility Count will always equal enrollment count for Juvenile Court schools</p>											
<b>Grade:</b> 01-First Grade,02-Second Grade,03-Third Grade,04-Fourth Grade,05-Fifth Grade,06-Sixth Grade,07-Seventh Grade,08-Eighth Grade,09-Ninth Grade,10-Tenth Grade,11-Eleventh Grade,12-Twelfth Grade,KN-Kindergarten,UE-Ungraded Elementary,US-Ungraded Secondary			<b>Ethnicity/Race:</b> ALL					<b>Age Eligibility:</b> Title 1 (5-17 year olds only)			

This report is confidential and use is restricted to authorized individuals.

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The data on this report is filtered by the user selections that appear on the last page of this report.

1.17 - FRPM/English Learner/Foster Youth - Count		
	Gender: ALL	

This report is confidential and use is restricted to authorized individuals.

The data on this report is filtered by the user selections that appear on the last page of this report.

### 1.17 - FRPM/English Learner/Foster Youth - Count

Academic Year: 2020-2021	LEA: LA's Promise Charter High #1	User ID: [REDACTED]
View: SNAPSHOT	School Type: ALL	Create Date: 1/19/2021 3:36:39 PM
	School: ALL	Print Date: 1/27/2021 12:30:06 PM

#### Non-Charter School(s)

Free/Reduced Meal Eligibility Counts Based On:											
School Code	School Name	Total Enrollment	Free & Reduced Meal Program: 181/182	Foster	Tribal Foster Youth: 193	Homeless (1)	Migrant Program: 135	Direct Certification	Unduplicated Eligible Free/Reduced Meal Counts	EL Funding Eligible (2)	Total Unduplicated FRPM/EL Eligible Count (3)
TOTAL - Selected Schools											

#### Charter School(s)

Free/Reduced Meal Eligibility Counts Based On:											
School Code	School Name	Total Enrollment	Free & Reduced Meal Program: 181/182	Foster	Tribal Foster Youth: 193	Homeless (1)	Migrant Program: 135	Direct Certification	Unduplicated Eligible Free/Reduced Meal Counts	EL Funding Eligible (2)	Total Unduplicated FRPM/EL Eligible Count (3)
0135582	<a href="#">LA's Promise Charter High #1</a>	203	192	2	0	0	0	123	192	74	196
TOTAL - Selected Schools		203	192	2	0	0	0	123	192	74	196
TOTAL LEA		203	192	2	0	0	0	123	192	74	196

This report includes students with Primary and Short Term enrollment in grade levels K-12, UE and US only. Students enrolled in Adult Education Schools are not included in this report.

Students with multiple qualifying records as of Fall 1 Census Day are counted only once. A student with qualifying enrollments in more than one LEA on Census Day is counted in each LEA.

(1) Homeless counts are based on Education Program record with an Education Program Membership Code 191 (Homeless).

(2) For Funding, Eligible English Learners are students with an English Language Acquisition Status of 'EL' or 'ADEL' from Fall 1 Census Day through December 31st.

(3) Total Unduplicated FRPM/EL Eligibility Count will always equal enrollment count for Juvenile Court schools

Grade: 01-First Grade,02-Second Grade,03-Third Grade,04-Fourth Grade,05-Fifth Grade,06-Sixth Grade,07-Seventh Grade,08-Eighth Grade,09-Ninth Grade,10-Tenth Grade,11-Eleventh Grade,12-Twelfth Grade,KN-Kindergarten,UE-Ungraded Elementary,US-Ungraded Secondary	Ethnicity/Race: ALL  Gender: ALL	Age Eligibility: LCFF
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This report is confidential and use is restricted to authorized individuals.

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The data on this report is filtered by the user selections that appear on the last page of this report.

<b>2019 Poverty Estimates for School districts</b> <b>U.S. Census Bureau, Small Area Income and Poverty Program (SAIPE)</b> <b>Release date: December 2020</b>						<b>Source:</b>
State Postal Code	State FIPS Code	District ID	Name	Estimated Total Population	Estimated Population 5-17	Estimated number of relevant children 5 to 17 years old in poverty who are related to the householder
CA	06	22710	Los Angeles Unified School District	4,641,973	688,725	142,752

## Eligibility Calculations

**LEA:** LA's Promise Charter Middle #1

**Schools served by MAM2:** LA's Promise Charter Middle #1

*Free & Reduced Meal Program DIVIDED BY Total Enrollment:*

$$161 \div 168 = 95.83\%$$

---

**LEA:** LA's Promise Charter High #1

**Schools served by MAM2:** LA's Promise Charter High #1

*Free & Reduced Meal Program DIVIDED BY Total Enrollment:*

$$192 \div 203 = 94.58\%$$

---

**LEA:** Los Angeles Unified School District

**Schools served by MAM2:** John Muir Middle School, Manual Arts High School, West Adams Preparatory High School

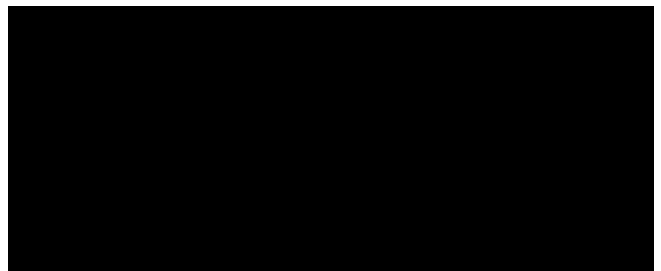
*Estimated number of relevant children 5 to 17 years old in poverty who are related to the householder DIVIDED BY estimated population aged 5-17:*

$$142,752 \div 688,725 = 20.73\%$$



Department of the Treasury  
Internal Revenue Service

P.O. Box 2508, Room 4010  
Cincinnati OH 45201



LA PROMISE FUND  
MLA PARTNER SCHOOLS  
% VERONICA MELVIN



004557



Dear Taxpayer:

This is in response to your request dated Aug. 04, 2016, regarding your tax-exempt status.

We issued you a determination letter in June 2006, recognizing you as tax-exempt under Internal Revenue Code (IRC) Section 501(c)(3).

Our records also indicate you're not a private foundation as defined under IRC Section 509(a) because you're described in IRC Sections 509(a)(1) and 170(b)(1)(A)(vi).

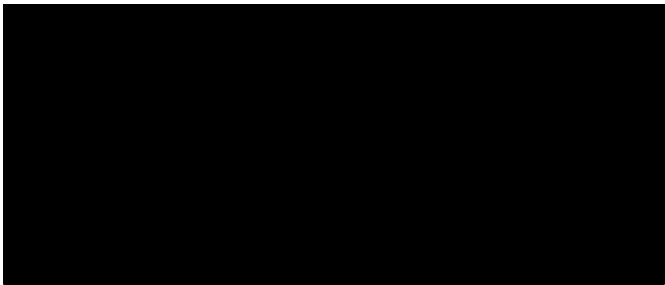
Donors can deduct contributions they make to you as provided in IRC Section 170. You're also qualified to receive tax deductible bequests, legacies, devises, transfers, or gifts under IRC Sections 2055, 2106, and 2522.

In the heading of this letter, we indicated whether you must file an annual information return. If a return is required, you must file Form 990, 990-EZ, 990-N, or 990-PF by the 15th day of the fifth month after the end of your annual accounting period. IRC Section 6033(j) provides that, if you don't file a required annual information return or notice for three consecutive years, your exempt status will be automatically revoked on the filing due date of the third required return or notice.

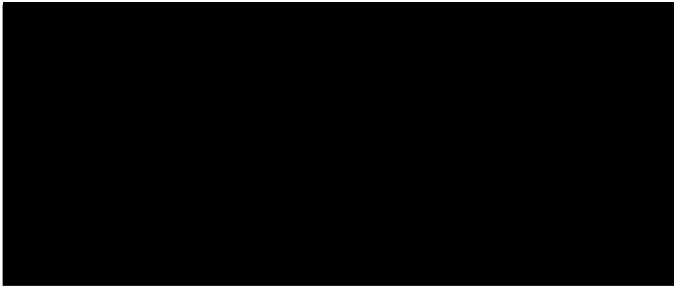
For tax forms, instructions, and publications, visit [www.irs.gov](http://www.irs.gov) or call 1-800-TAX-FORM (1-800-829-3676).

If you have questions, call 1-877-829-5500 between 8 a.m. and 5 p.m., local time, Monday through Friday (Alaska and Hawaii follow Pacific Time).

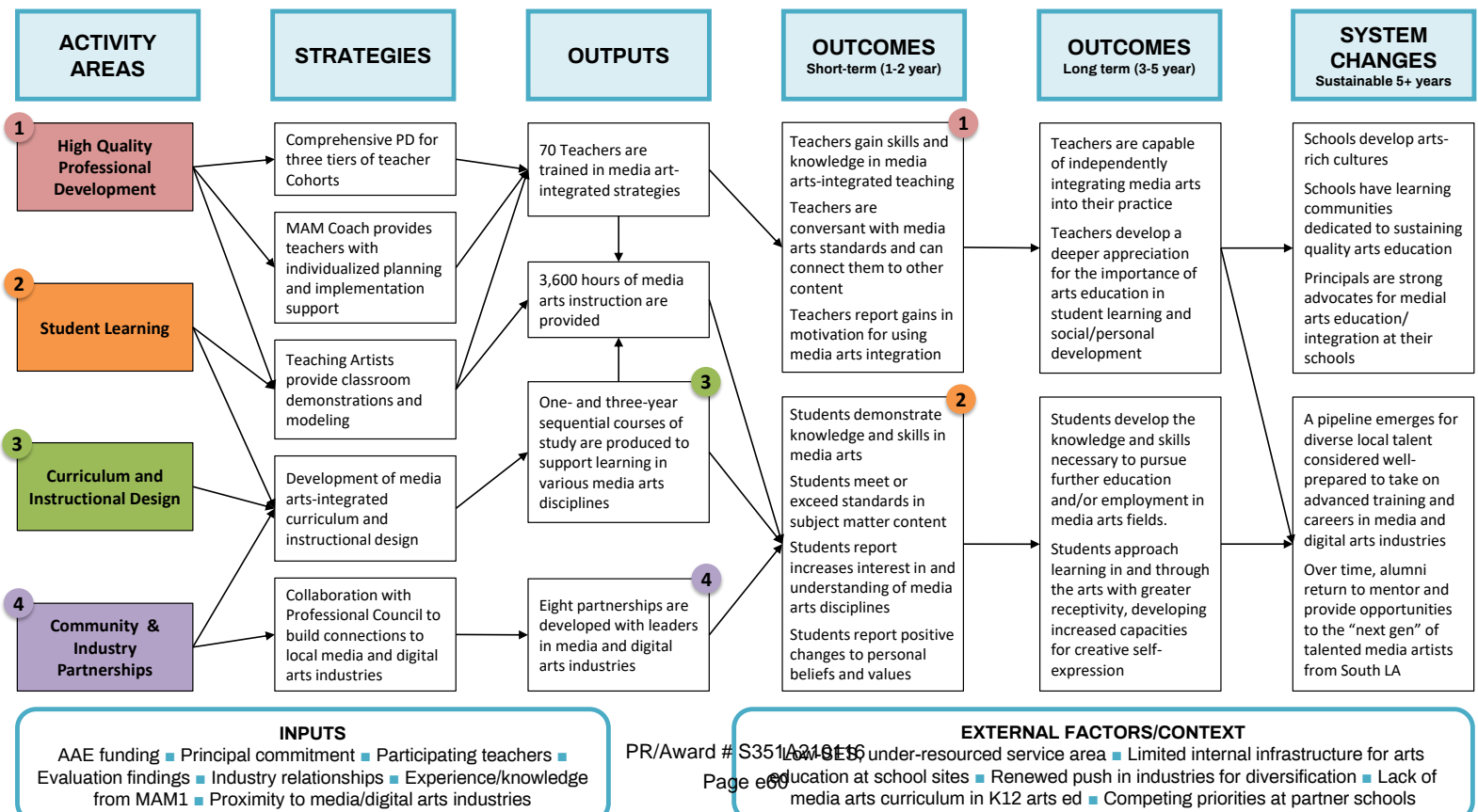
LA PROMISE FUND  
MLA PARTNER SCHOOLS  
% VERONICA MELVIN  
202 W 1ST ST STE 160  
LOS ANGELES CA 90012-4055



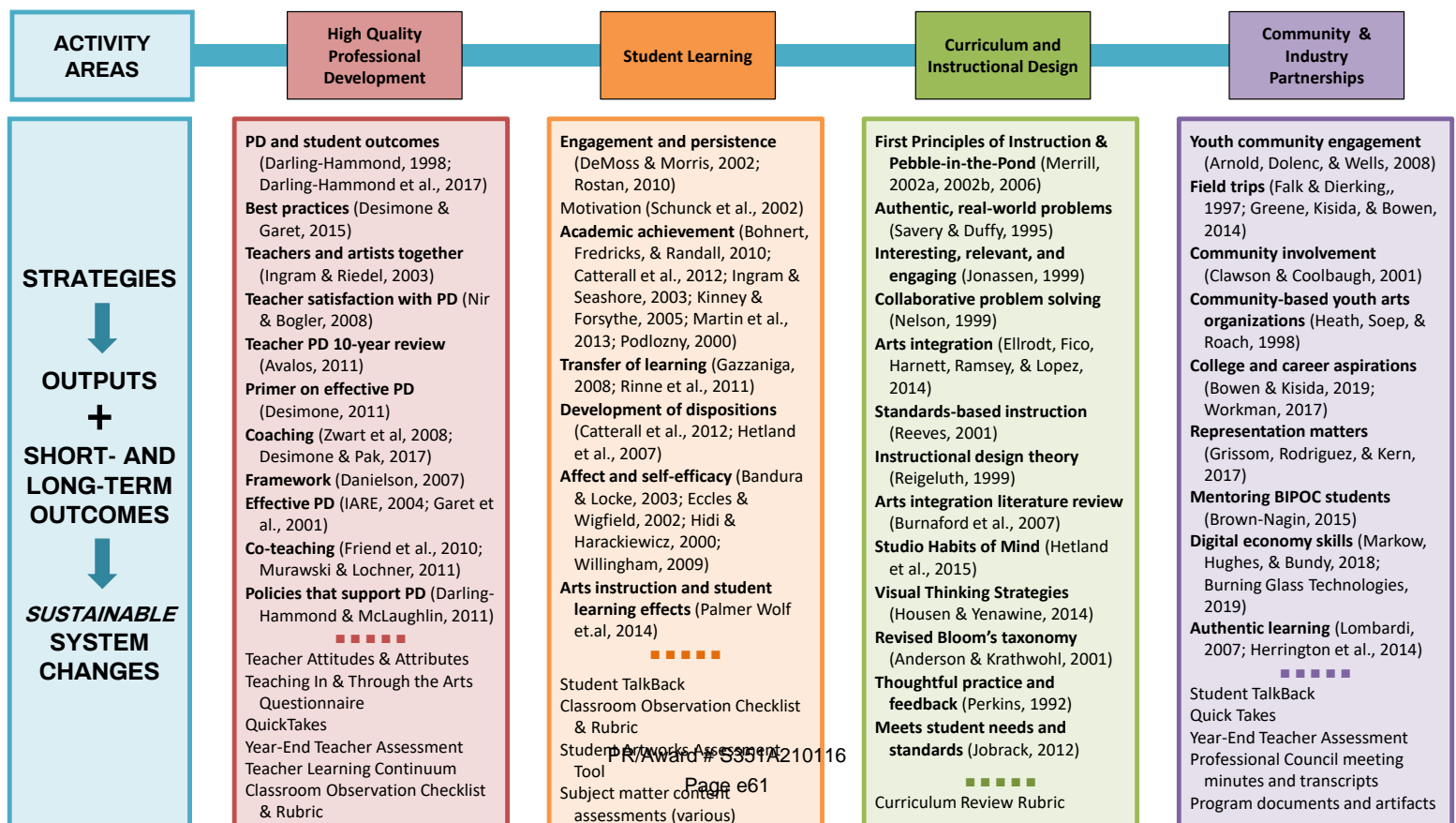
Sincerely yours,



## APPENDIX C: MAM2 Logic Model – Pathways of Change



## MAM2 Logic Model – Selected Research and Instruments



March 25, 2021  
Miguel Cardona  
Secretary of Education  
U.S. Department of Education  
400 Maryland Avenue, SW  
Washington, DC 20202-5960

Dear Secretary Cardona,

We write to support LA Promise Fund's proposal for an Assistance for Arts Education (AAE) grant provided by the U.S. Department of Education. We strongly support LA Promise Fund's application and its commitment to promoting arts education both within our schools and across the greater arts education community.

As principals of schools that have partnered with LA Promise Fund for many years, we have worked closely with their teams to promote ambitious educational outcomes for the students both in and outside of the classroom. Since many of our students come from low-income households, we recognize the impact a high-quality education can have on students' success in careers and lives after school. In Los Angeles, that means equipping students with creative skills and artistic competencies that allow them to thrive in the booming media and entertainment industry right in our backyard.

For the last two years, we have been thrilled to offer arts education programming for teachers and students through participation in LA Promise Fund's grant program, Media ArtsMatter. Teachers have attended numerous professional development sessions led by educators and artists, where they learned about tangible strategies for teaching the arts in the classroom.

Teachers have reported that they enjoy being able to integrate the arts into their curriculum and that it results in increased engagement from students. The teachers also feel supported by LA Promise Fund's staff in this work and enjoy collaborating as a cohort as they participate in this venture. We look forward to seeing this work expand at our school sites through *Media ArtsMatter 2.0* which will build upon the successes we are seeing take shape at our schools.

We would like to thank the U.S. Department of Education for its commitment to arts education and for considering LA Promise Fund's application for an Assistance for Arts Education grant. LA Promise Fund staff consistently delivers high-quality programming that is in the best interest of students, and we are confident this endeavor will be no different.

Sincerely,

**Erica Nava**  
Principal  
*West Adams  
Preparatory HS*

**Erica Thomas-Minor**  
Principal  
*Manual Arts HS*

**Monique McDuffie**  
Acting Principal  
*John Muir MS*

**Gina Lutchter**  
Principal  
*LA Promise  
Charter HS*

**Justin Shahbaz**  
Principal  
*LA Promise  
Charter MS*

PR/Award # S351A210116



March 5, 2020

Miguel Cardona, Secretary of Education  
U.S. Department of Education  
400 Maryland Avenue, SW  
Washington, DC 20202-5960

To Secretary Cardona,

The South Los Angeles Transit Empowerment Zone (SLATE-Z), also known as the South LA Promise Zone, is pleased to support Los Angeles Promise Fund's (LAPF) Assistance for Arts Education application. Designated as a federal Promise Zone in 2016 by HUD and led by Los Angeles Trade-Technical College (LATTC), SLATE-Z is a cross-sector partnership of more than 71 public and private organizations dedicated to revitalizing South LA by moving residents to economic opportunity.

The LA Promise Fund is applying for the Assistance for Arts Education grant to support their Media ArtsMatter 2.0 initiative. Media ArtsMatter 2.0 seeks to build upon LAPF's work in media arts education and its grant project that was funded by the U.S. Department of Education in 2018. Media ArtsMatter 2.0 will equip over 60 teachers from South LA public schools with the skills they need to bring classroom instruction in animation, filmmaking, graphic design, and photography to more than 3,000 students. Funding from the Assistance for Arts Education grant will increase arts competencies and exposure to careers in Los Angeles's booming fields of media and entertainment for students.

I strongly endorse LAPF and their proposal to provide arts education programming in various SLATE-Z schools and equipping teachers with the skills they need to teach Media Arts. Students in these classrooms will learn skills that will allow them to express themselves through art and will prepare them for employment in the creative South LA economy. LAPF will be able to reach communities within the SLATE-Z boundaries that are often under-resourced and disenfranchised, as well as advocate for the diversification of the entertainment industry. LAPF's work specifically supports five SLATE-Z schools and solely targets the South LA Promise Zone's boundaries.

The goals of LAPF align with SLATE-Z's goals and advance our current efforts to increase student attainment of certifications and degrees. Therefore, SLATE-Z is committed, in any way deemed appropriate, to ensuring the success of LAPF's contributions to our community. Should you have any questions, please contact me at [REDACTED] Thank you in advance for your consideration.

Sincerely,

[REDACTED]  
Dr. Paul Pulido  
Interim Executive Director  
South Los Angeles Transit Empowerment Zone

March 4, 2021

Miguel Cardona  
Secretary of Education  
U.S. Department of Education  
400 Maryland Avenue, SW  
Washington, DC 20202-5960

Dear Secretary Cardona:

It is without hesitation that I write this letter in support of the LA Promise Fund's application for the Assistance for Arts Education (AAE) grant program. I understand that these grants are provided to promote arts education for students, including disadvantaged students and students who are children with disabilities.

Paramount is now embarking on its fourth consecutive year collaborating with LA Promise Fund to produce media arts programming that is anchored by Paramount Animation's feature film titles. Working closely with our Animation, Marketing, and Corporate Social Responsibility departments, LA Promise Fund has transformed real-world production information into relevant instructional materials that directly align to professional practices. Throughout our years working together they have exposed nearly 2,000 students to our industry by providing field trips to our studio and virtual engagement with professionals working at various stages in the animation process. As a company, we were thrilled to share our film assets, studio space, and expertise with an agency so dedicated to academic and artistic growth of students.

From our partnership on all animation education initiatives, LA Promise Fund staff has proven to be universally effective, creative, and reliable. I can assure you that the LA Promise Fund possesses the capacity to collaborate with the various education and arts partners throughout Los Angeles, and would exceed expectations for standards set on grantees of the Department of Education.

On behalf of Paramount Pictures, I commend the Department of Education for investing in arts education and I solicit your support for the LA Promise Fund's application. With your support, I am committed to continuing to work with LA Promise Fund to realize our shared interest in the education and creative development of the youth of Los Angeles.

Sincerely,



Chris Petrikin  
Executive Vice President - Global Communications & Corporate Branding  
Paramount Pictures

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## Budget Narrative File(s)

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\* **Mandatory Budget Narrative Filename:**

Add Mandatory Budget Narrative

Delete Mandatory Budget Narrative

View Mandatory Budget Narrative

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

Add Optional Budget Narrative

Delete Optional Budget Narrative

View Optional Budget Narrative

GRANT YEAR 1 October 1, 2021 – September 30, 2022		
1. Personnel		
Project Director Salary		<p><b>Time allotted:</b> 67% time in Year 1 due to overlap with final year of AAEDD grant.</p> <p><b>Salary:</b> \$ [REDACTED]</p> <p><b>Duties:</b> Oversees all programming and staff; manages partnerships; liaises with project consultants; manages budget and reporting; supports team developing curriculum and professional development</p> <p><b>Importance:</b> The Project Director ensures that all programming is aligned to optimize teacher and student success. The Project Director also supports all staff as obstacles are encountered to ensure that programming stays consistent and is implemented with fidelity.</p>
MAM Coach Salary		<p><b>Time allotted:</b> 100% time</p> <p><b>Duties:</b> Facilitates individual coaching with teachers; plans and implements professional development; supports development of curriculum</p> <p><b>Cost Estimate</b> developed through analysis of comparable available positions in local workforce and aligned with internal compensation tiers.</p> <p><b>Importance:</b> The Coach will ensure on-the-ground implementation in the classroom is strong and that proper supports are provided to each teacher. Individualized coaching helps the teachers to feel more valued and confident in their abilities to implement program components.</p>
Teaching Artist A Salary		<p><b>Time allotted:</b> 100% time beginning half-way through grant year. The teaching artist is currently a part-time employee and will be brought on full-time with the AAE grant on 4/1/22. The teaching artist will have fulfilled her duties for MAM1 and will no longer be employed as part of the AAEDD grant project by her start date on AAE's MAM2 project.</p>

		<p><b>Duties:</b> Provides in-classroom instruction and modeling of processes; provides training to teachers in media arts practices; supports curriculum development with classroom activities that support media arts learning</p> <p><b>Importance:</b> Teaching Artist A will provide critical modeling of arts education practices that teachers have never implemented or observed working with students. Teaching Artist A will also provide important media arts-specific knowledge to ensure that classroom learning is accurate and appropriate while the teachers learn more about the field.</p>
Teaching Artist B Salary		<p><b>Time allotted:</b> 100% time beginning half-way through grant year. The teaching artist is currently a part-time employee and will be brought on full-time with the AAE grant on 4/1/22. The teaching artist will have fulfilled her duties for MAM1 and will no longer be employed as part of the AAEDD grant project by her start date on AAE's MAM2 project.</p> <p><b>Duties:</b> Provides in-classroom instruction and modeling of processes; provides training to teachers in media arts practices; supports curriculum development with classroom activities that support media arts learning</p> <p><b>Importance:</b> Teaching Artist B will provide classrooms with access to industry-aligned arts-making tools and processes to ensure that learning develops competencies that could lead to employment in the local workforce. Teaching Artist B also aligns all volunteer and partner programming to ensure that it reinforces classroom learning and curricular objectives.</p>
Teacher Participation Stipends		<p><b>Time allotted:</b> Teachers will participate in the given number of programming hours detailed in the narrative. During the summer PD, they will participate in the programming nearly full-time while during the school year, they will devote several hours a week to programming.</p> <p><b>Cost:</b> Praxis/Specialist Cohorts: \$ [REDACTED] will be provided to each <i>academic year</i>, with \$ [REDACTED] allocated for the summer and \$ [REDACTED] allocated for the school year. Veteran Cohort: \$ [REDACTED] with \$ [REDACTED] in the summer and \$ [REDACTED] in the school year.</p> <p><b>Duties:</b> Teachers will be required to attend PD, meet with the Coach, implement the curriculum with Teaching Artists, and submit forms and student artwork.</p>

		<p><b>Importance:</b> Compensating teachers is critical for program success as it values their professional contributions and provides them the resources they need to attend PD and meet with program staff outside of school hours.</p>
Administrator Participation Stipends		<p><b>Time allotted:</b> Principals will spend a full day training during the summer and then will observe and support programming throughout the school year, including designated co-observations and meetings with project staff in the winter.</p> <p><b>Cost and Duties:</b> \$ [REDACTED] will be provided to Principals and Assistant Principals from each school site for their participation in a program kick-off and for conducting co-observations in classrooms with project staff.</p> <p><b>Importance:</b> Investing in administrator support will be critical to program success as they are the gatekeepers for services offered in their classrooms and set the direction of school-wide instructional initiatives. Bringing them into the fold will ensure that they place value on learning in the arts and support teachers and program staff in their endeavors.</p>
Teacher Committee Wor		<p><b>Time allotted:</b> Depending on the Committee assignment, likely 1-2 hours/week for duration of given project.</p> <p><b>Cost Estimate and Duties:</b> Funds will be provided in \$ [REDACTED] increments for Veteran teachers working on specified tasks that support the project and the development of curriculum.</p> <p><b>Importance:</b> Having teacher input is critical to the success of the program. Materials made for teachers by teachers ensures that programming is feasible and will result in positive outcomes in student learning. Media arts education is a new field, so teachers who participated in MAM1 have significant expertise and should be part of the conversation around how to move the field forward.</p>
Category Total		
2. Fringe Benef		
Project Director Benefits	20% of [REDACTED]	
MAM Coach Benefits	20% of [REDACTED]	

Teaching Artist A Benefits		
Teaching Artist B Benefits		
Category Total		
<b>3. Travel</b>		
Annual Grantee Conference		<p><b>Purpose:</b> The team intends to attend the annual conference led by the Department of Education to learn from other grantees and advance the work of our own project.</p> <p><b>Attendees (5):</b> Project Director, Arts Education Coach, Teaching Artist A, Teaching Artist B, Principal Investigator</p> <p><b>Point of origin:</b> Los Angeles  <b>Destination:</b> Washington, DC</p> <p><b>Cost Estimates (per person):</b> \$ flight; \$ per night in hotel x 2 nights, \$ ground transportation to/from airports. Estimates are based on current pricing and past expenses for travel to DC during MAM1.</p>
Category Total		
<b>4. Equipment</b>		
Media Arts Kits		<p><b>Purpose:</b> A barrier to creating media artworks is access to supplies. Removing that barrier enables all classrooms and students to create work that uses up-to-date technologies. Students will learn using high-quality tools which places value in them and builds their confidence as artists.</p> <div></div>
Category Total		
<b>5. Supplies</b>		

Sketchbooks		<p><b>Purpose:</b> Sketchbooks will be provided to students which will enable them to plan for artist products and take notes about content being explored during MAM2 classes.</p> <p><b>Cost:</b> \$■/sketchbook x ■ students. Cost is based on previous bulk purchases of sketchbooks from providers in the Los Angeles area.</p>
Category Total		
6. Contractual		
Principal Investigator/Lead Evaluator: Kamella Tate Associates, LLC		<p><b>Purpose:</b> Principal Investigator/Lead Evaluator collects and analyzes critical program data to help inform program improvements and to develop a data- and research-based model that will facilitate program success.</p> <p><b>Services provided:</b> Leads data collection from all program participants; develops tools for program-specific needs; compiles and analyzes program data; shares finding with Project Director and other program staff; connects program outcomes to other research to help craft model for further replication; publishes and shares research with education community</p> <p><b>Reason for contractor:</b> Kamella Tate Associates, LLC (KTA) was chosen because of its vast experience in arts education research and evaluation within the Los Angeles community. KTA also served as Principal Investigator for MAM1 and has completed extensive study into the field of media arts education to create models and assessments that advance the project and the field as a whole.</p> <p><b>Time:</b> KTA will work on the project during all program years and will devote 50% time to MAM2.</p> <p><b>Cost:</b> Line item is inclusive of all costs KTA will charge to the grant except for travel expenses for the annual conference in Washington DC. Average annual rate for project has at 12% of total expenses which is consistent with similar local program evaluation services that will be provided for MAM2.</p> <p><b>Procurement:</b> If awarded an AAE grant, LA Promise Fund will continue to follow all procedures for procurement under 2 CFR § 200.317-200.326. As the current contractor for MAM1, KTA was</p>

		selected through LAPF's procurement process satisfying all small purchase procedures detailed in 2 CFR § 200.320.
Curriculum Writers		<p><b>Purpose:</b> Curriculum writers create a year-long course of study in media arts which will be used in classrooms participating in the program.</p> <p><b>Services provided:</b> Leads curriculum development for program.</p> <p><b>Time:</b> Curriculum Writers will each devote an average of 25% of their time to the program during this year, with the majority of the time spent working in the first half of 2022.</p> <p><b>Cost:</b> Two Curriculum Writers will be hired and each paid \$ [REDACTED] Rate for project is consistent with similar local curriculum writing services and is similar to expenses incurred in MAM1.</p> <p><b>Procurement:</b> If awarded an AAE grant, LA Promise Fund will follow all procedures for procurement under 2 CFR § 200.317-200.326. This contract meets the small purchase requirement and LAPF's procurement process will satisfy all these and other applicable requirements before executing a contract.</p>
Web Portal Development		<p><b>Purpose:</b> Web development firm will build out an interactive platform to facilitate media arts assessment and learning for educators.</p> <p><b>Services provided:</b> Build system to integrate with existing ArtsMatter website; enable functionality for different file types and browsers; pilot platform with select teachers to gather input; work with designer to publish platform consistent with existing website.</p> <p><b>Time:</b> Web development firm will be hired to build a virtual portal for participants which will be available in summer 2022.</p> <p><b>Cost:</b> Web development firm will be identified and paid \$30,000. Rate for project is consistent with projects of this complexity and magnitude and has been informed by previous projects completed by LA Promise Fund.</p>

		<p><b>Procurement:</b> If awarded an AAE grant, LA Promise Fund will follow all procedures for procurement under 2 CFR § 200.317-200.326. This contract meets the small purchase requirement and LAPF’s procurement process will satisfy all these and other applicable requirements before executing a contract.</p>
Category Total		
7. Construction		
Category Total		
8. Other		
Professional Development Expenses		<p><b>Purpose:</b> Providing immersive professional development for teachers is critical for establishing buy-in and for conducting intensive training that will equip teachers to lead instruction in media arts. Providing items like parking and food remove barriers for participating teachers and places value in them as professionals. Conducting the professional development at places of interest allows teachers to remove themselves from standard classroom thinking and to engage more easily in artistic processes.</p> <p><b>Cost:</b> Venue rental: \$ █████ Catering: \$ █████ Parking: \$ █████ These costs are consistent with local pricing and are based on costs from producing professional development during MAM1.</p>
Printing		<p><b>Purpose:</b> Classrooms require learning aids to facilitate the teaching of new concepts in media arts. Posters that illustrate and explain concepts being taught in the program helps reinforce concepts to both students and teachers participating in the program. Each classroom will receive a set of posters for graphic design, photography, animation, and filmmaking.</p> <p><b>Cost:</b> \$ █████/poster (24”x36”). 200 posters will be printed and each teacher will be provided a set. Cost is based on previous bulk printing orders and pricing currently available from trusted providers.</p>
Category Total		
9. Total Direct Co		
Total		
10. Indirect Costs		
Indirect Cost		<p>Temporary indirect rate of █████ of budgeted salaries and wages.</p> <p>Should we be awarded the AAE grant, LA Promise Fund will submit a proposed indirect cost rate agreement within 90 days of the grant award date.</p>

Total		
<b>11. Training Stipe</b>		
Category Total		
<b>12. Total Costs (9-</b>		
<b>Year 1 Total</b>		

GRANT YEAR 2 October 1, 2022 – September 30, 2023		
1. Personnel		
Project Director Salary		<p><b>Time allotted:</b> 100% time</p> <p><b>Duties:</b> Oversees all programming and staff; manages partnerships; liaises with project consultants; manages budget and reporting; supports team developing curriculum and professional development</p> <p><b>Cost:</b> Assumes a 3% cost-of-living adjustment (COLA) increase from previous year.</p> <p><b>Importance:</b> The Project Director ensures that all programming is aligned to optimize teacher and student success. The Project Director also supports all staff as obstacles are encountered to ensure that programming stays consistent and is implemented with fidelity.</p>
MAM Coach Salary		<p><b>Time allotted:</b> 100% time</p> <p><b>Duties:</b> Facilitates individual coaching with teachers; plans and implements professional development; supports development of curriculum</p> <p><b>Cost:</b> Assumes a 3% cost-of-living adjustment (COLA) increase from previous year.</p> <p><b>Cost Estimate</b> developed through analysis of comparable available positions in local workforce and aligned with internal compensation tiers.</p> <p><b>Importance:</b> The Coach will ensure on-the-ground implementation in the classroom is strong and that proper supports are provided to each teacher. Individualized coaching helps the teachers to feel more valued and confident in their abilities to implement program components.</p>
Teaching Artist A Salary		<p><b>Time allotted:</b> 100% time</p>

		<p><b>Duties:</b> Provides in-classroom instruction and modeling of processes; provides training to teachers in media arts practices; supports curriculum development with classroom activities that support media arts learning</p> <p><b>Cost:</b> Assumes a 3% cost-of-living adjustment (COLA) increase from previous year.</p> <p><b>Importance:</b> Teaching Artist A will provide critical modeling of arts education practices that teachers have never implemented or observed working with students. Teaching Artist A will also provide important media arts-specific knowledge to ensure that classroom learning is accurate and appropriate while the teachers learn more about the field.</p>
Teaching Artist B Salary		<p><b>Time allotted:</b> 100% time</p> <p><b>Duties:</b> Provides in-classroom instruction and modeling of processes; provides training to teachers in media arts practices; supports curriculum development with classroom activities that support media arts learning</p> <p><b>Cost:</b> Assumes a 3% cost-of-living adjustment (COLA) increase from previous year.</p> <p><b>Importance:</b> Teaching Artist B will provide classrooms with access to industry-aligned arts-making tools and processes to ensure that learning develops competencies that could lead to employment in the local workforce. Teaching Artist B also aligns all volunteer and partner programming to ensure that it reinforces classroom learning and curricular objectives.</p>
Teacher Participation Stipends		<p><b>Time allotted:</b> Teachers will participate in the given number of programming hours detailed in the narrative. During the summer PD, they will participate in the programming nearly full-time while during the school year, they will devote several hours a week to programming.</p> <p>a [REDACTED] h</p>

		<p><b>Duties:</b> Teachers will be required to attend PD, meet with the Coach, implement the curriculum with Teaching Artists, and submit forms and student artwork.</p> <p><b>Importance:</b> Compensating teachers is critical for program success as it values their professional contributions and provides them the resources they need to attend PD and meet with program staff outside of school hours.</p>
Teacher Committee Work		<p><b>Time allotted:</b> Depending on the Committee assignment, likely 1-2 hours/week for duration of given project.</p> <p><b>Cost Estimate and Duties:</b> Funds will be provided in \$ increments for Veteran teachers working on specified tasks that support the project and the development of curriculum.</p> <p><b>Importance:</b> Having teacher input is critical to the success of the program. Materials made for teachers by teachers ensures that programming is feasible and will result in positive outcomes in student learning. Media arts education is a new field, so teachers who participated in MAM1 have significant expertise and should be part of the conversation around how to move the field forward.</p>
Category Total		
<b>2. Fringe Benefits</b>		
Project Director Benefits		
MAM Coach Benefits		
Teaching Artist A Benefits		
Teaching Artist B Benefits		
Category Total		
<b>3. Travel</b>		
Annual Grantee Conference	\$	<p><b>Purpose:</b> The team intends to attend the annual conference led by the Department of Education to learn from other grantees and advance the work of our own project.</p> <p><b>Attendees (5):</b> Project Director, Arts Education Coach, Teaching Artist A, Teaching Artist B, Principal Investigator</p>

		<p><b>Point of origin:</b> Los Angeles  <b>Destination:</b> Washington, DC</p> <p><b>Cost Estimates (per person):</b> \$■■■■ flight; \$■■■■ per night in hotel x 2 nights, \$■■■■ ground transportation to/from airports. Estimates are based on current pricing and past expenses for travel to DC during MAM1.</p>
Category Total		
<b>4. Equipment</b>		
Media Arts Kits		<p><b>Purpose:</b> A barrier to creating media artworks is access to supplies. Removing that barrier enables all classrooms and students to create work that uses up-to-date technologies. Students will learn using high-quality tools which places value in them and builds their confidence as artists. As the project progresses, additional supplies will need to maintain the functioning of existing kits.</p> <p><b>Costs:</b> Materials that may be purchased to maintain the functioning of existing kits:</p> <div data-bbox="646 748 1161 963" data-label="Image"> </div> <p>Costs are estimated based on current pricing for equipment from trusted retailers.</p>
Category Total		
<b>5. Supplies</b>		
Sketchbooks		<p><b>Purpose:</b> Sketchbooks will be provided to students which will enable them to plan for artist products and take notes about content being explored during MAM2 classes.</p> <p><b>Cost:</b> \$■/sketchbook x 1,000 students. Cost is based on previous bulk purchases of sketchbooks from providers in the Los Angeles area.</p>
Category Total		
<b>6. Contractual</b>		

Principal Investigator/Lead Evaluator: Kamella Tate Associates, LLC		<p><b>Purpose:</b> Principal Investigator/Lead Evaluator collects and analyzes critical program data to help inform program improvements and to develop a data- and research-based model that will facilitate program success.</p> <p><b>Services provided:</b> Leads data collection from all program participants; develops tools for program-specific needs; compiles and analyzes program data; shares finding with Project Director and other program staff; connects program outcomes to other research to help craft model for further replication; publishes and shares research with education community</p> <p><b>Reason for contractor:</b> Kamella Tate Associates, LLC (KTA) was chosen because of its vast experience in arts education research and evaluation within the Los Angeles community. KTA also served as Principal Investigator for MAM1 and has completed extensive study into the field of media arts education to create models and assessments that advance the project and the field as a whole.</p> <p><b>Time:</b> KTA will work on the project during all program years and will devote 50% time to MAM2.</p> <p><b>Cost:</b> Line item is inclusive of all costs KTA will charge to the grant except for travel expenses for the annual conference in Washington DC. Average annual rate for project has at 12% of total expenses which is consistent with similar local program evaluation services that will be provided for MAM2.</p> <p><b>Procurement:</b> If awarded an AAE grant, LA Promise Fund will continue to follow all procedures for procurement under 2 CFR § 200.317-200.326. As the current contractor for MAM1, KTA was selected through LAPF’s procurement process satisfying all small purchase procedures detailed in 2 CFR § 200.320.</p>
Curriculum Writers		<p><b>Purpose:</b> Curriculum writers create a year-long course of study in media arts which will be used in classrooms participating in the program.</p> <p><b>Services provided:</b> Revise curriculum written in Year 1 while honing existing work into one-year model for Specialist cohorts.</p>

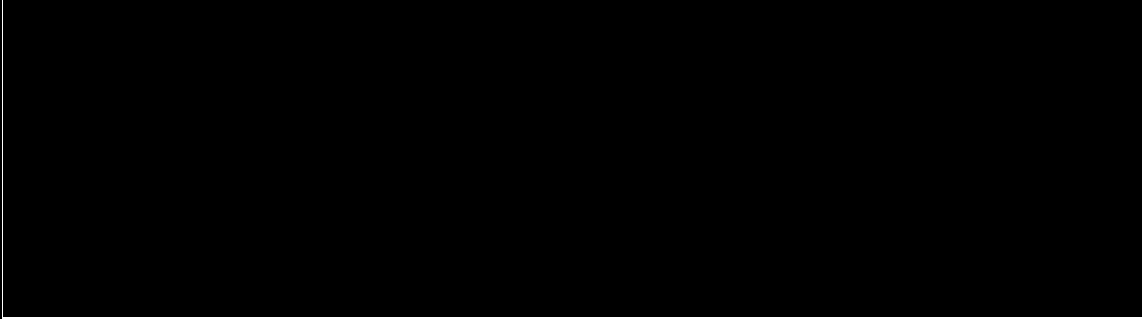
		<p><b>Time:</b> Curriculum Writers will each devote an average of 5% of their time to the program during this year.</p> <p><b>Cost:</b> Two Curriculum Writers will be hired and each paid \$█████ Rate for project is consistent with similar local curriculum writing services and is similar to expenses incurred in MAM1.</p> <p><b>Procurement:</b> If awarded an AAE grant, LA Promise Fund will follow all procedures for procurement under 2 CFR § 200.317-200.326. This contract meets the small purchase requirement and LAPF's procurement process will satisfy all these and other applicable requirements before executing a contract.</p>
Web Portal Maintenance		<p><b>Purpose:</b> Web development firm will maintain an interactive platform to facilitate media arts assessment and learning for educators.</p> <p><b>Services provided:</b> Maintain web platform, fix bugs, and update for efficiency.</p> <p><b>Time:</b> Web development firm will be available and called upon as needed throughout the project year.</p> <p><b>Cost:</b> \$█████ will be made available for web development maintenance during the project year. Rate for project is consistent with web portals of this complexity and has been informed by previous projects completed by LA Promise Fund.</p> <p><b>Procurement:</b> If awarded an AAE grant, LA Promise Fund will follow all procedures for procurement under 2 CFR § 200.317-200.326. This contract meets the small purchase requirement and LAPF's procurement process will satisfy all these and other applicable requirements before executing a contract.</p>
Category Total		
7. Construction		
Category Total		
8. Other		

Professional Development Expenses		<p><b>urpose:</b> Providing immersive professional development for teachers is critical for establishing buy-in and for conducting intensive training that will equip teachers to lead instruction in media arts. Providing items like parking and food remove barriers for participating teachers and places value in them as professionals. Conducting the professional development at places of interest allows teachers to remove themselves from standard classroom thinking and to engage more easily in artistic processes.</p> <p><b>ost:</b> Venue rental: \$ [REDACTED] Catering: \$ [REDACTED] Parking: \$ [REDACTED] These costs are consistent with local pricing and are based on costs from producing professional development during MAM1.</p>
Category Total		
<b>9. Total Direct Costs</b>		
Total		
<b>10. Indirect Costs</b>		
Indirect Cost		<p>emporary indirect rate of [REDACTED] of budgeted salaries and wages.</p> <p>ould we be awarded the AAE grant, LA Promise Fund will submit a proposed indirect cost rate agreement within 90 days of the grant award date.</p>
Total		
<b>11. Training Stipend</b>		
Category Total		
<b>12. Total Costs (9-11)</b>		
<b>Year 2 Total</b>		

GRANT YEAR 3 October 1, 2023 – September 30, 2024		
1. Personnel		
Project Director Salary		<p><b>Time allotted:</b> 100% time</p> <p><b>Duties:</b> Oversees all programming and staff; manages partnerships; liaises with project consultants; manages budget and reporting; supports team developing curriculum and professional development</p> <p><b>Cost:</b> Assumes a 3% cost-of-living adjustment (COLA) increase from previous year.</p> <p><b>Importance:</b> The Project Director ensures that all programming is aligned to optimize teacher and student success. The Project Director also supports all staff as obstacles are encountered to ensure that programming stays consistent and is implemented with fidelity.</p>
MAM Coach Salary		<p><b>Time allotted:</b> 100% time</p> <p><b>Duties:</b> Facilitates individual coaching with teachers; plans and implements professional development; supports development of curriculum</p> <p><b>Cost:</b> Assumes a 3% cost-of-living adjustment (COLA) increase from previous year.</p> <p><b>Cost Estimate</b> developed through analysis of comparable available positions in local workforce and aligned with internal compensation tiers.</p> <p><b>Importance:</b> The Coach will ensure on-the-ground implementation in the classroom is strong and that proper supports are provided to each teacher. Individualized coaching helps the teachers to feel more valued and confident in their abilities to implement program components.</p>
Teaching Artist A Salary		<p><b>Time allotted:</b> 100% time</p>

		<p><b>Duties:</b> Provides in-classroom instruction and modeling of processes; provides training to teachers in media arts practices; supports curriculum development with classroom activities that support media arts learning</p> <p><b>Cost:</b> Assumes a 3% cost-of-living adjustment (COLA) increase from previous year.</p> <p><b>Importance:</b> Teaching Artist A will provide critical modeling of arts education practices that teachers have never implemented or observed working with students. Teaching Artist A will also provide important media arts-specific knowledge to ensure that classroom learning is accurate and appropriate while the teachers learn more about the field.</p>
Teaching Artist B Salary		<p><b>Time allotted:</b> 100% time</p> <p><b>Duties:</b> Provides in-classroom instruction and modeling of processes; provides training to teachers in media arts practices; supports curriculum development with classroom activities that support media arts learning</p> <p><b>Cost:</b> Assumes a 3% cost-of-living adjustment (COLA) increase from previous year.</p> <p><b>Importance:</b> Teaching Artist B will provide classrooms with access to industry-aligned arts-making tools and processes to ensure that learning develops competencies that could lead to employment in the local workforce. Teaching Artist B also aligns all volunteer and partner programming to ensure that it reinforces classroom learning and curricular objectives.</p>
Teacher Participation Stipends		<p><b>Time allotted:</b> Teachers will participate in the given number of programming hours detailed in the narrative. During the summer PD, they will participate in the programming nearly full-time while during the school year, they will devote several hours a week to programming.</p> <p></p>

		<p><b>Duties:</b> Teachers will be required to attend PD, meet with the Coach, implement the curriculum with Teaching Artists, and submit forms and student artwork.</p> <p><b>Importance:</b> Compensating teachers is critical for program success as it values their professional contributions and provides them the resources they need to attend PD and meet with program staff outside of school hours.</p>
Teacher Committee Work		<p><b>Time allotted:</b> Depending on the Committee assignment, likely 1-2 hours/week for duration of given project.</p> <p><b>Cost Estimate and Duties:</b> Funds will be provided in \$ increments for Veteran teachers working on specified tasks that support the project and the development of curriculum.</p> <p><b>Importance:</b> Having teacher input is critical to the success of the program. Materials made for teachers by teachers ensures that programming is feasible and will result in positive outcomes in student learning. Media arts education is a new field, so teachers who participated in MAM1 have significant expertise and should be part of the conversation around how to move the field forward.</p>
Category Total		
<b>2. Fringe Benefits</b>		
Project Director Benefits		
MAM Coach Benefits		
Teaching Artist A Benefits		
Teaching Artist B Benefits		
Category Total		
<b>3. Travel</b>		
Annual Grantee Conference		<p><b>Purpose:</b> The team intends to attend the annual conference led by the Department of Education to learn from other grantees and advance the work of our own project.</p> <p><b>Attendees (5):</b> Project Director, Arts Education Coach, Teaching Artist A, Teaching Artist B, Principal Investigator</p>

		<p><b>Point of origin:</b> Los Angeles  <b>Destination:</b> Washington, DC</p> <p><b>Cost Estimates (per person):</b> \$■■ flight; \$■■ per night in hotel x 2 nights, \$■■ ground transportation to/from airports. Estimates are based on current pricing and past expenses for travel to DC during MAM1.</p>
Category Total		
<b>4. Equipment</b>		
Media Arts Kits		<p><b>Purpose:</b> A barrier to creating media artworks is access to supplies. Removing that barrier enables all classrooms and students to create work that uses up-to-date technologies. Students will learn using high-quality tools which places value in them and builds their confidence as artists. As the project progresses, additional supplies will need to maintain the functioning of existing kits.</p> 
Category Total		
<b>5. Supplies</b>		
Sketchbooks		<p><b>Purpose:</b> Sketchbooks will be provided to students which will enable them to plan for artist products and take notes about content being explored during MAM2 classes.</p> <p><b>Cost:</b> \$■/sketchbook x 1,000 students. Cost is based on previous bulk purchases of sketchbooks from providers in the Los Angeles area.</p>
Category Total		
<b>6. Contractual</b>		
Principal Investigator/Lead Evaluator:		<p><b>Purpose:</b> Principal Investigator/Lead Evaluator collects and analyzes critical program data to help inform program improvements and to develop a data- and research-based model that will facilitate program success.</p>

Kamella Tate Associates, LLC		<p><b>Services provided:</b> Leads data collection from all program participants; develops tools for program-specific needs; compiles and analyzes program data; shares finding with Project Director and other program staff; connects program outcomes to other research to help craft model for further replication; publishes and shares research with education community</p> <p><b>Reason for contractor:</b> Kamella Tate Associates, LLC (KTA) was chosen because of its vast experience in arts education research and evaluation within the Los Angeles community. KTA also served as Principal Investigator for MAM1 and has completed extensive study into the field of media arts education to create models and assessments that advance the project and the field as a whole.</p> <p><b>Time:</b> KTA will work on the project during all program years and will devote 50% time to MAM2.</p> <p><b>Cost:</b> Line item is inclusive of all costs KTA will charge to the grant except for travel expenses for the annual conference in Washington DC. Average annual rate for project has at 12% of total expenses which is consistent with similar local program evaluation services that will be provided for MAM2.</p> <p><b>Procurement:</b> If awarded an AAE grant, LA Promise Fund will continue to follow all procedures for procurement under 2 CFR § 200.317-200.326. As the current contractor for MAM1, KTA was selected through LAPF's procurement process satisfying all small purchase procedures detailed in 2 CFR § 200.320.</p>
Curriculum Writers	\$ [REDACTED]	<p><b>Purpose:</b> Curriculum writers create a year-long course of study in media arts which will be used in classrooms participating in the program.</p> <p><b>Services provided:</b> Revise curriculum written in previous years while honing existing work into one-year model for Specialist cohorts.</p> <p><b>Time:</b> Curriculum Writers will each devote an average of 5% of their time to the program during this year.</p>

		<p><b>Cost:</b> Two Curriculum Writers will be hired and each paid \$[REDACTED] Rate for project is consistent with similar local curriculum writing services and is similar to expenses incurred in MAM1.</p> <p><b>Procurement:</b> If awarded an AAE grant, LA Promise Fund will follow all procedures for procurement under 2 CFR § 200.317-200.326. This contract meets the small purchase requirement and LAPF's procurement process will satisfy all these and other applicable requirements before executing a contract.</p>
Web Portal Maintenance	[REDACTED]	<p><b>Purpose:</b> Web development firm will maintain an interactive platform to facilitate media arts assessment and learning for educators.</p> <p><b>Services provided:</b> Maintain web platform, fix bugs, and update for efficiency.</p> <p><b>Time:</b> Web development firm will be available and called upon as needed throughout the project year.</p> <p><b>Cost:</b> \$[REDACTED] will be made available for web development maintenance during the project year. Rate for project is consistent with web portals of this complexity and has been informed by previous projects completed by LA Promise Fund.</p> <p><b>Procurement:</b> If awarded an AAE grant, LA Promise Fund will follow all procedures for procurement under 2 CFR § 200.317-200.326. This contract meets the small purchase requirement and LAPF's procurement process will satisfy all these and other applicable requirements before executing a contract.</p>
Category Total		
7. Construction		
Category Total		
8. Other		
Professional Development Expenses		<p><b>Purpose:</b> Providing immersive professional development for teachers is critical for establishing buy-in and for conducting intensive training that will equip teachers to lead instruction in media arts. Providing items like parking and food remove barriers for participating teachers and places value in them as professionals. Conducting the professional development at places of interest allows teachers to remove themselves from standard classroom thinking and to engage more easily in artistic processes.</p>

		<b>Cost:</b> Venue rental: \$ [REDACTED] These costs are consistent with local pricing and are based on costs from producing professional development during MAM1.
Category Total		
<b>9. Total Direct Co</b>		
Total		
<b>10. Indirect Costs</b>		
Indirect Cost		Temporary indirect rate of [REDACTED] of budgeted salaries and wages.  Should we be awarded the AAE grant, LA Promise Fund will submit a proposed indirect cost rate agreement within 90 days of the grant award date.
Total		
<b>11. Training Stipe</b>		
Category Total		
<b>12. Total Costs (9</b>		
<b>Year 3 Total</b>		

**GRANT YEAR 4**

October 1, 2024 – September 30, 2025

**1. Personnel**

Project Director  
Salary

**Time allotted:** 100% time

**Duties:** Oversees all programming and staff; manages partnerships; liaises with project consultants; manages budget and reporting; supports team developing curriculum and professional development

**Importance:** The Project Director ensures that all programming is aligned to optimize teacher and student success. The Project Director also supports all staff as obstacles are encountered to ensure that programming stays consistent and is implemented with fidelity.

MAM Coach  
Salary

**Time allotted:** 100% time

**Duties:** Facilitates individual coaching with teachers; plans and implements professional development; supports development of curriculum

**Cost:** Assumes a 3% cost-of-living adjustment (COLA) increase from previous year.

**Cost Estimate** developed through analysis of comparable available positions in local workforce and aligned with internal compensation tiers.

**Importance:** The Coach will ensure on-the-ground implementation in the classroom is strong and that proper supports are provided to each teacher. Individualized coaching helps the teachers to feel more valued and confident in their abilities to implement program components.

Teaching Artist  
A Salary

**Time allotted:** 100% time

**Duties:** Provides in-classroom instruction and modeling of processes; provides training to teachers on media arts practices; supports curriculum development with classroom activities that support media arts learning

		<p><b>Cost:</b> Assumes a 3% cost-of-living adjustment (COLA) increase from previous year.</p> <p><b>Importance:</b> Teaching Artist A will provide critical modeling of arts education practices that teachers have never implemented or observed working with students. Teaching Artist A will also provide important media arts-specific knowledge to ensure that classroom learning is accurate and appropriate while the teachers learn more about the field.</p>
Teaching Artist B Salary		<p><b>Time allotted:</b> 100% time</p> <p><b>Duties:</b> Provides in-classroom instruction and modeling of processes; provides training to teachers in media arts practices; supports curriculum development with classroom activities that support media arts learning</p> <p><b>Cost:</b> Assumes a 3% cost-of-living adjustment (COLA) increase from previous year.</p> <p><b>Importance:</b> Teaching Artist B will provide classrooms with access to industry-aligned arts-making tools and processes to ensure that learning develops competencies that could lead to employment in the local workforce. Teaching Artist B also aligns all volunteer and partner programming to ensure that it reinforces classroom learning and curricular objectives.</p>
Teacher Participation Stipends		<p><b>Time allotted:</b> Teachers will participate in the given number of programming hours detailed in the narrative. During the summer PD, they will participate in the programming nearly full-time while during the school year, they will devote several hours a week to programming.</p> <p><b>Duties:</b> Teachers will be required to attend PD, meet with the Coach, implement the curriculum with Teaching Artists, and submit forms and student artwork.</p>

		<p><b>Importance:</b> Compensating teachers is critical for program success as it values their professional contributions and provides them the resources they need to attend PD and meet with program staff outside of school hours.</p>
Teacher Committee Work		<p><b>Time allotted:</b> Depending on the Committee assignment, likely 1-2 hours/week for duration of given project.</p> <p><b>Cost Estimate and Duties:</b> Funds will be provided in \$ increments for Veteran teachers working on specified tasks that support the project and the development of curriculum.</p> <p><b>Importance:</b> Having teacher input is critical to the success of the program. Materials made for teachers by teachers ensures that programming is feasible and will result in positive outcomes in student learning. Media arts education is a new field, so teachers who participated in MAM1 have significant expertise and should be part of the conversation around how to move the field forward.</p>
Category Total		
<b>2. Fringe Benefit</b>		
Project Director Benefits		
MAM Coach Benefits		
Teaching Artist A Benefits		
Teaching Artist B Benefits		
Category Total		
<b>3. Travel</b>		
Annual Grantee Conference		<p><b>Purpose:</b> The team intends to attend the annual conference led by the Department of Education to learn from other grantees and advance the work of our own project.</p> <p><b>Attendees (5):</b> Project Director, Arts Education Coach, Teaching Artist A, Teaching Artist B, Principal Investigator</p> <p><b>Point of origin:</b> Los Angeles  <b>Destination:</b> Washington, DC</p>

		<b>Cost Estimates (per person):</b> \$ [REDACTED] flight; \$ [REDACTED] per night in hotel x 2 nights, \$ [REDACTED] ground transportation to/from airports. Estimates are based on current pricing and past expenses for travel to DC during MAM1.
Category Total		
<b>4. Equipment</b>		
Media Arts Kits		<p><b>Purpose:</b> A barrier to creating media artworks is access to supplies. Removing that barrier enables all classrooms and students to create work that uses up-to-date technologies. Students will learn using high-quality tools which places value in them and builds their confidence as artists. As the project progresses, additional supplies will need to maintain the functioning of existing kits.</p> <p>[REDACTED] ctioning of existing kits:</p> <p>[REDACTED]</p> <p>Costs are estimated based on current pricing for equipment from trusted retailers.</p>
Category Total		
<b>5. Supplies</b>		
Sketchbooks		<p><b>Purpose:</b> Sketchbooks will be provided to students which will enable them to plan for artist products and take notes about content being explored during MAM2 classes.</p> <p><b>Cost</b> [REDACTED] sketchbook x 1,000 students. Cost is based on previous bulk purchases of sketchbooks from providers in the Los Angeles area.</p>
Category Total		
<b>6. Contractual</b>		
Principal Investigator/Lead Evaluator: Kamella Tate Associates, LLC		<p><b>Purpose:</b> Principal Investigator/Lead Evaluator collects and analyzes critical program data to help inform program improvements and to develop a data- and research-based model that will facilitate program success.</p> <p><b>Services provided:</b> Leads data collection from all program participants; develops tools for program-specific needs; compiles and analyzes program data; shares finding with Project Director</p>

		<p>and other program staff; connects program outcomes to other research to help craft model for further replication; publishes and shares research with education community</p> <p><b>Reason for contractor:</b> Kamella Tate Associates, LLC (KTA) was chosen because of its vast experience in arts education research and evaluation within the Los Angeles community. KTA also served as Principal Investigator for MAM1 and has completed extensive study into the field of media arts education to create models and assessments that advance the project and the field as a whole.</p> <p><b>Time:</b> KTA will work on the project during all program years and will devote 50% time to MAM2.</p> <p><b>Cost:</b> Line item is inclusive of all costs KTA will charge to the grant except for travel expenses for the annual conference in Washington DC. Average annual rate for project has at 12% of total expenses which is consistent with similar local program evaluation services that will be provided for MAM2.</p> <p><b>Procurement:</b> If awarded an AAE grant, LA Promise Fund will continue to follow all procedures for procurement under 2 CFR § 200.317-200.326. As the current contractor for MAM1, KTA was selected through LAPF's procurement process satisfying all small purchase procedures detailed in 2 CFR § 200.320.</p>
Curriculum Writers		<p><b>Purpose:</b> Curriculum writers create a year-long course of study in media arts which will be used in classrooms participating in the program.</p> <p><b>Services provided:</b> Revise curriculum written in previous years to strengthen program offerings.</p> <p><b>Time:</b> Curriculum Writers will each devote an average of 5% of their time to the program during this year.</p> <p><b>Cost:</b> Two Curriculum Writers will be hired and each paid \$ [REDACTED] Rate for project is consistent with similar local curriculum writing services and is similar to expenses incurred in MAM1.</p>

		<p><b>Procurement:</b> If awarded an AAE grant, LA Promise Fund will follow all procedures for procurement under 2 CFR § 200.317-200.326. This contract meets the small purchase requirement and LAPF’s procurement process will satisfy all these and other applicable requirements before executing a contract.</p>
Web Portal Maintenance		<p><b>Purpose:</b> Web development firm will maintain an interactive platform to facilitate media arts assessment and learning for educators.</p> <p><b>Services provided:</b> Maintain web platform, fix bugs, and update for efficiency.</p> <p><b>Time:</b> Web development firm will be available and called upon as needed throughout the project year.</p> <p><b>Cost:</b> \$ [REDACTED] will be made available for web development maintenance during the project year. Rate for project is consistent with web portals of this complexity and has been informed by previous projects completed by LA Promise Fund.</p> <p><b>Procurement:</b> If awarded an AAE grant, LA Promise Fund will follow all procedures for procurement under 2 CFR § 200.317-200.326. This contract meets the small purchase requirement and LAPF’s procurement process will satisfy all these and other applicable requirements before executing a contract.</p>
Category Total		
7. Construction		
Category Total		
8. Other		
Professional Development Expenses		<p><b>Purpose:</b> Providing immersive professional development for teachers is critical for establishing buy-in and for conducting intensive training that will equip teachers to lead instruction in media arts. Providing items like parking and food remove barriers for participating teachers and places value in them as professionals. Conducting the professional development at places of interest allows teachers to remove themselves from standard classroom thinking and to engage more easily in artistic processes.</p>

		These costs are consistent with local pricing and are based on costs from producing professional development during MAM1.
Category Total		
<b>9. Total Direct C</b>		
Total		
<b>10. Indirect Cost</b>		
Indirect Cost		Temporary indirect rate of of budgeted salaries and wages.
		Should we be awarded the AAE grant, LA Promise Fund will submit a proposed indirect cost rate agreement within 90 days of the grant award date.
Total		
<b>11. Training Stip</b>		
Category Total		
<b>12. Total Costs (9</b>		
<b>Year 4 Total</b>		

GRANT YEAR 5 October 1, 2025 – September 30, 2026		
1. Personnel		
Project Director Salary		<p><b>Time allotted:</b> 100% time</p> <p><b>Duties:</b> Oversees all programming and staff; manages partnerships; liaises with project consultants; manages budget and reporting; supports team developing curriculum and professional development</p> <p><b>Cost:</b> Assumes a 3% cost-of-living adjustment (COLA) increase from previous year.</p> <p><b>Importance:</b> The Project Director ensures that all programming is aligned to optimize teacher and student success. The Project Director also supports all staff as obstacles are encountered to ensure that programming stays consistent and is implemented with fidelity.</p>
MAM Coach Salary		<p><b>Time allotted:</b> 100% time</p> <p><b>Duties:</b> Facilitates individual coaching with teachers; plans and implements professional development; supports development of curriculum</p> <p><b>Cost:</b> Assumes a 3% cost-of-living adjustment (COLA) increase from previous year.</p> <p><b>Cost Estimate</b> developed through analysis of comparable available positions in local workforce and aligned with internal compensation tiers.</p> <p><b>Importance:</b> The Coach will ensure on-the-ground implementation in the classroom is strong and that proper supports are provided to each teacher. Individualized coaching helps the teachers to feel more valued and confident in their abilities to implement program components.</p>
Teaching Artist A Salary		<p><b>Time allotted:</b> 100% time</p>

		<p><b>Duties:</b> Provides in-classroom instruction and modeling of processes; provides training to teachers in media arts practices; supports curriculum development with classroom activities that support media arts learning</p> <p><b>Cost:</b> Assumes a 3% cost-of-living adjustment (COLA) increase from previous year.</p> <p><b>Importance:</b> Teaching Artist A will provide critical modeling of arts education practices that teachers have never implemented or observed working with students. Teaching Artist A will also provide important media arts-specific knowledge to ensure that classroom learning is accurate and appropriate while the teachers learn more about the field.</p>
Teaching Artist B Salary		<p><b>Time allotted:</b> 100% time</p> <p><b>Duties:</b> Provides in-classroom instruction and modeling of processes; provides training to teachers in media arts practices; supports curriculum development with classroom activities that support media arts learning</p> <p><b>Cost:</b> Assumes a 3% cost-of-living adjustment (COLA) increase from previous year.</p> <p><b>Importance:</b> Teaching Artist B will provide classrooms with access to industry-aligned arts-making tools and processes to ensure that learning develops competencies that could lead to employment in the local workforce. Teaching Artist B also aligns all volunteer and partner programming to ensure that it reinforces classroom learning and curricular objectives.</p>
Teacher Participation Stipends		<p><b>Time allotted:</b> Teachers will participate in the given number of programming hours detailed in the narrative. During the summer PD, they will participate in the programming nearly full-time while during the school year, they will devote several hours a week to programming.</p>

		<p><b>Duties:</b> Teachers will be required to attend PD, meet with the Coach, implement the curriculum with Teaching Artists, and submit forms and student artwork.</p> <p><b>Importance:</b> Compensating teachers is critical for program success as it values their professional contributions and provides them the resources they need to attend PD and meet with program staff outside of school hours.</p>
Administrator Participation Stipends		<p><b>Time allotted:</b> Principals will spend a two-day training during the summer to wrap up programming and learn how to sustain the project after the grant expires.</p> <p><b>Cost and Duties:</b> \$ [REDACTED] will be provided to Principals and Assistant Principals from each school site for their participation in a program wrap-up.</p> <p><b>Importance:</b> Investing in administrator support will be critical to program success as they are the gatekeepers for services offered in their classrooms and set the direction of school-wide instructional initiatives. Equipping them with the resources they need to carry this program into future years will ensure that the schools stay arts-rich environments for years to come.</p>
Teacher Committee Work		<p><b>Time allotted:</b> Depending on the Committee assignment, likely 1-2 hours/week for duration of given project.</p> <p><b>Cost Estimate and Duties:</b> Funds will be provided in \$ [REDACTED] increments for Veteran teachers working on specified tasks that support the project and the development of curriculum.</p> <p><b>Importance:</b> Having teacher input is critical to the success of the program. Materials made for teachers by teachers ensures that programming is feasible and will result in positive outcomes in student learning. Media arts education is a new field, so teachers who participated in MAM1 have significant expertise and should be part of the conversation around how to move the field forward.</p>
Category Total		
2. Fringe Benefits		
Project Director Benefits		
MAM Coach Benefits		

Teaching Artist A Benefits		
Teaching Artist B Benefits		
Category Total		
<b>3. Travel</b>		
Annual Grantee Conference		<p><b>Purpose:</b> The team intends to attend the annual conference led by the Department of Education to learn from other grantees and advance the work of our own project.</p> <p><b>Attendees (5):</b> Project Director, Arts Education Coach, Teaching Artist A, Teaching Artist B, Principal Investigator</p> <p><b>Point of origin:</b> Los Angeles  <b>Destination:</b> Washington, DC</p> <p><b>Cost Estimates (per person)</b> [REDACTED] per night in hotel x 2 nights, \$[REDACTED] ground transportation to/from airports. Estimates are based on current pricing and past expenses for travel to DC during MAM1.</p>
Category Total		
<b>4. Equipment</b>		
Media Arts Kits		<p><b>Purpose:</b> A barrier to creating media artworks is access to supplies. Removing that barrier enables all classrooms and students to create work that uses up-to-date technologies. Students will learn using high-quality tools which places value in them and builds their confidence as artists. As the project progresses, additional supplies will need to maintain the functioning of existing kits. Also, to close out the project, additional materials may be purchased to ensure programming can live on at school after grant period ends.</p> <p><b>Costs:</b> Materials that may be purchased to maintain the functioning of existing kits and help sustain programming at school sites:  [REDACTED]</p>

			Costs are estimated based on current pricing for equipment from trusted retailers.
Category Total			
<b>5. Supplies</b>			
Sketchbooks			<p><b>Purpose:</b> Sketchbooks will be provided to students which will enable them to plan for artist products and take notes about content being explored during MAM2 classes.</p> <p><b>Cost:</b> \$█/sketchbook x 1,000 students. Cost is based on previous bulk purchases of sketchbooks from providers in the Los Angeles area.</p>
Category Total			
<b>6. Contractu</b>			
Principal Investigator/Lead Evaluator: Kamella Tate Associates, LLC			<p><b>Purpose:</b> Principal Investigator/Lead Evaluator collects and analyzes critical program data to help inform program improvements and to develop a data- and research-based model that will facilitate program success.</p> <p><b>Services provided:</b> Leads data collection from all program participants; develops tools for program-specific needs; compiles and analyzes program data; shares finding with Project Director and other program staff; connects program outcomes to other research to help craft model for further replication; publishes and shares research with education community</p> <p><b>Reason for contractor:</b> Kamella Tate Associates, LLC (KTA) was chosen because of its vast experience in arts education research and evaluation within the Los Angeles community. KTA also served as Principal Investigator for MAM1 and has completed extensive study into the field of media arts education to create models and assessments that advance the project and the field as a whole.</p> <p><b>Time:</b> KTA will work on the project during all program years and will devote 50% time to MAM2.</p> <p><b>Cost:</b> Line item is inclusive of all costs KTA will charge to the grant except for travel expenses for the annual conference in Washington DC. Average annual rate for project has at 12% of total</p>

		<p>expenses which is consistent with similar local program evaluation services that will be provided for MAM2.</p> <p><b>Procurement:</b> If awarded an AAE grant, LA Promise Fund will continue to follow all procedures for procurement under 2 CFR § 200.317-200.326. As the current contractor for MAM1, KTA was selected through LAPF's procurement process satisfying all small purchase procedures detailed in 2 CFR § 200.320.</p>
Curriculum Writers		<p><b>Purpose:</b> Curriculum writers create a year-long course of study in media arts which will be used in classrooms participating in the program.</p> <p><b>Services provided:</b> Revise curriculum written in previous years to produce a full collection of instructional materials integrating media arts.</p> <p><b>Time:</b> Curriculum Writers will each devote an average of 5% of their time to the program during this year.</p> <p><b>Cost:</b> Two Curriculum Writers will be hired and each paid \$ [REDACTED] Rate for project is consistent with similar local curriculum writing services and is similar to expenses incurred in MAM1.</p> <p><b>Procurement:</b> If awarded an AAE grant, LA Promise Fund will follow all procedures for procurement under 2 CFR § 200.317-200.326. This contract meets the small purchase requirement and LAPF's procurement process will satisfy all these and other applicable requirements before executing a contract.</p>
Web Portal Maintenance		<p><b>Purpose:</b> Web development firm will maintain an interactive platform to facilitate media arts assessment and learning for educators.</p> <p><b>Services provided:</b> Maintain web platform, fix bugs, and update for efficiency.</p> <p><b>Time:</b> Web development firm will be available and called upon as needed throughout the project year.</p>

		<p><b>Cost:</b> \$ [REDACTED] will be made available for web development maintenance during the project year. Rate for project is consistent with web portals of this complexity and has been informed by previous projects completed by LA Promise Fund.</p> <p><b>Procurement:</b> If awarded an AAE grant, LA Promise Fund will follow all procedures for procurement under 2 CFR § 200.317-200.326. This contract meets the small purchase requirement and LAPF's procurement process will satisfy all these and other applicable requirements before executing a contract.</p>
Category Total		
7. Construction		
Category Total		
8. Other		
Professional Development Expenses		<p><b>Purpose:</b> Providing immersive professional development for teachers is critical for establishing buy-in and for conducting intensive training that will equip teachers to lead instruction in media arts. Providing items like parking and food remove barriers for participating teachers and places value in them as professionals. Conducting the professional development at places of interest allows teachers to remove themselves from standard classroom thinking and to engage more easily in artistic processes.</p> <p><b>Cost:</b> [REDACTED] These costs are consistent with local pricing and are based on costs from producing professional development during MAM1.</p>
Category Total		
9. Total Direct		
Total		
10. Indirect C		
Indirect Cost		<p>Temporary indirect rate of [REDACTED] of budgeted salaries and wages.</p> <p>Should we be awarded the AAE grant, LA Promise Fund will submit a proposed indirect cost rate agreement within 90 days of the grant award date.</p>
Total		
11. Training S		
Category Total		
12. Total Costs		

<b>Year 5 Total</b>		
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**U.S. Department of Education**  
**Grant Application Form for Project Objectives and Performance Measures Information**  
See Instructions.

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

**Applicant Information**

**Legal Name:**

LA Promise Fund

**1. Project Objective:**

1. Participating teachers will complete 75 percent or more of the total hours of professional development offered.

1.a. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio			%
1.a. 100% of participating teachers will have completed 75% or more of the total hours of professional development offered.	GPRA		70	/	70	100.00

**2. Project Objective:**

2. Accessible, arts-based instructional materials will be developed.

2.a. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
2.a. Year 1. By the end of Year 1, 16 units of study for use with Veteran and Praxis cohorts will be developed.	GPRA	16		/	

2.b. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
2.b. Year 3. By the end of Year 3, 16 units of study for use with Specialist cohorts will be developed.	GPRA	16		/	

**3. Project Objective:**

3. Teachers will build the knowledge, skills, and understanding needed to integrate teaching in and through the media arts into their classroom practice.

PR/Award # S351A210116

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

3.a. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
3.a. At least 80% teachers have the knowledge and skills needed to use media arts-integrated teaching strategies in their classroom practice.	PROJECT		56 /	70	80.00

**4. Project Objective:**

4. Teachers will demonstrate increased motivation for and attitudes towards using media arts as integral parts of their classroom practice.
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4.a. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
4.a. At least 75% of teachers will report high levels of satisfaction with MAM, as well as pre-post positive changes in knowledge, skills, self-efficacy and motivation.	PROJECT		53 /	70	75.71

**5. Project Objective:**

5. Students will demonstrate the knowledge and skills needed to 1) create, produce, and respond to media art works, and 2) make connections between media arts disciplines and subject matter content.
--

5.a. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
5.a. 70% of students will demonstrate the knowledge and skills needed to 1) create, produce, and respond to media art works, and 2) make connections between media arts disciplines.	PROJECT		630 /	900	70.00

**6. Project Objective:**

6. Students will meet or exceed grade-level standards in subject matter content.
--

6.a. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
6.a. Year 4. By the end of Year 4: Compared with peers in well-matched comparison groups, a higher % of MAM students will meet grade-level performance expectations in subject matter content. PR/Award # S351A210116	PROJECT		51 /	100	51.00

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

6.b. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
6.b. Year 5. By the end of Year 5: Compared with peers in well-matched comparison groups, a higher % of MAM students will meet grade-level performance expectations in subject matter content.	PROJECT		51	/	100
					51.00

**7. Project Objective:**

7. Students will report increased interest in media arts disciplines and careers.

7.a. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
7.a. 80% of students will report greater interest in media arts disciplines and careers.	PROJECT		720	/	900
					80.00

**8. Project Objective:**

8. Students will report positive changes in beliefs and values related to academic achievement - e.g., self-efficacy, attitudes towards school, and motivation.

8.a. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
8.a. 70% of students will demonstrate gains in motivation to learn, along with positive changes in beliefs and values such as self-efficacy, attitudes towards school, and goal setting.	PROJECT		630	/	900
					70.00

**9. Project Objective:**

9. The MAM2 Team and partners will create, produce, and make widely available a portfolio of resources, curricular materials, exemplars, lesson plans, and instructional guides that includes specific strategies for integrating media arts in and across a variety of subjects, courses, and student populations.

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

9.a. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
9.a. On the 6-pt Curriculum Review Rubric, 90% of mean ratings of five Elements (criteria: goals; content; strategies; organization and design; and philosophy and pedagogy) will be above the theoretical scale mean of 3.50; 40% above the observed scale mean (TBD).	PROJECT		90	/	100
					90.00

**10. Project Objective:**

10. During each year of program implementation, we will collaborate with at least two outside partners to produce extension programming (in-class practicums, field trips, guest speakers, etc.) targeting career connections and real-world experiences.

10.a. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
10.a. Collaboration with least eight community/industry partners during the grant period.	PROJECT	8		/	

10.b. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
10. b. 85% of teachers and students report partnership activities were worthwhile, satisfying, and informative.	PROJECT		60	/	70
					85.71

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

### PURPOSE

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

### GENERAL INSTRUCTIONS

#### Applicant Information

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

Name of Institution/Organization

LA Promise Fund

Applicants requesting funding for only one year should complete the column under "Project Year 1." Applicants requesting funding for multi-year grants should complete all applicable columns. Please read all instructions before completing form.

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

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

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

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

PR/Award # S351A210116

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.
LA Promise Fund	

**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 <div style="border: 1px solid black; padding: 2px; margin-top: 5px;">LA Promise Fund</div>	Applicants requesting funding for only one year should complete the column under "Project Year 1." Applicants requesting funding for multi-year grants should complete all applicable columns. Please read all instructions before completing form.
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**IF APPLICABLE: SECTION D - LIMITATION ON ADMINISTRATIVE EXPENSES**

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

Budget Categories	Project Year 1 (a)	Project Year 2 (b)	Project Year 3 (c)	Project Year 4 (d)	Project Year 5 (e)	Project Year 6 (f)	Project Year 7 (g)	Total (h)
1. Personnel Administrative								
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