



Nov 2018

Under the Freedom of Information Act, agencies are required to proactively disclose frequently requested records. Often the National Endowment for the Arts receives requests for examples of funded grant proposals for various disciplines. In response, the NEA is providing examples of the “Project Information” also called the ”narrative” for five successful Arts Education projects that received NEA funding.

The selected examples are not the entire funded grant proposal and only contain the grant narrative and selected portions. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

The following narratives have been selected as examples because they represent a diversity of project types and are well written. Although each project was funded by the NEA, please note that nothing should be inferred about the ranking of each application within its respective applicant pool.

We hope that you will find these records useful as examples of well written narratives. However please keep in mind that because each project is unique, these narratives should be used as *references*, rather than templates. If you are preparing your own application and have any questions, please contact the appropriate program office. You may also find additional information regarding the grant application process on our website at [Apply for a Grant | NEA](#).

Arts Education

***Atlanta Shakespeare Company
Shakespeare Tavern***

***Heart of Los Angeles Youth Inc.,
HOLA***

Seattle Public Schools

***Washington Office of Superintendent Public Instruction
OSPI***

***Women's Audio Mission
WAM***

**Atlanta Shakespeare Company
Shakespeare Tavern
Project Information**

MAJOR PROJECT ACTIVITIES:

In Total Access Shakespeare (TAS), students experience Shakespeare in the most meaningful way: by using their own unique voices to create art. Our Teaching Artists mentor and guide students as they celebrate the artistic work of their peers and explore classic theatrical techniques in acting, movement, sound sculpture, publicity strategies, costuming, film/video, stage combat, madrigal singing, and Elizabeth dance. TAS culminates in the students performing an intricately staged, professionally costumed, Shakespeare play for fellow students in school (on our Elizabethan tour set), and in our specially-built Elizabethan venue, the Shakespeare Tavern Playhouse.

During a Residency, we help each student grow by asking questions and encouraging the students to speak Shakespeare's text from their own experiences. Our Teaching Artists further guide the students in using their own personalities and cultural touchstones to create a final production of a Shakespeare play that feels uniquely their own. The Residency program allows us to change lives because of the sheer amount of quality time we can spend with each student; eight full weeks of mentoring, guiding, and modeling positive behavior for each Residency participant can be the catalyst for that student to stay in school, improve his relations with others, and see him or herself as worthy of respect.

Why is this program critical? In Residencies, students get an extended opportunity to delve into the power of complex language. The effect this has on their lives beyond the classroom is significant. The ability to articulate one's needs and aspirations is the most potent and empowering tool a person can possess; when a young person speaks Shakespeare for him- or herself, they not only increase their vocabulary (and thus the building blocks for articulation), but they get the words to say what they cannot until they find their own voices. In our programs, students speak words encompassing all the dimensions of human experience. They explore a myriad of philosophical ideas when exploring *Hamlet's* soliloquies; they examine themes of racism and religious bigotry by speaking text from *Othello* or *The Merchant of Venice*; through text from *Romeo and Juliet*, they give voice to thoughts not just on love, but on physical abuse by a parent, substance abuse, fate vs. choice, suicide, loyalty, and more. No matter which title is chosen for their Residency, students get to explore topics of immediate relevance and importance to their own lives.

The study of Shakespeare also builds empathy: Shakespeare never asks the audience

to wholly “side” with one character. Rather, he shows the truth through the viewpoints of different characters in conflict and asks the audience to empathize with all of them - even the villains. Think of Iago from *Othello*; Shylock from *The Merchant of Venice*; Claudius from *Hamlet*; even Richard III from the play bearing his name. All are essentially the “villains” of their respective plays. And yet each one is given thoughtful, sympathetic language explaining the truth as he personally sees it, speeches that often sway an audience if not to “side” with him, then to at least understand him. Imagine the reduction in conflict that could stabilize our most strife-ridden communities - or our current political climate - if we had the opportunity/infrastructure to use Shakespeare’s plays as a means of instilling empathy in students. Indeed, this is one of our key goals that goes beyond increasing academic success when we conduct a Residency.

From the students’ perspective, our Residencies have provided them with individualized attention, advanced training in the arts, a real sense of accomplishment after the final performance, the chance to make art themselves, a shared vocabulary with other consumers of classic works, and an activity which makes them attractive to colleges and universities.

SCHEDULE OF KEY PROJECT DATES:

Sep-Dec 2017: Our Education Staff begins preliminary work to determine rehearsal/performance schedule with school administration at Booker T. Washington High School, D.M. Therrell Educational Complex, M.H. Jackson High School, Grady High School, Inman Middle School, and Bunche Middle School. **Jan 2018:** Education Artists begin advanced training to prepare them to teach high school and middle school residencies. **Jan -April 2018:** We recruit and cast interested students, guide and mentor them through rehearsals and classes. For the high school residencies, final performances are presented in school auditoriums and on the professional stage in downtown Atlanta.

INTENDED AUDIENCE/PARTICIPANTS/COMMUNITY: Who will benefit from the project and how?

We regularly and deliberately work with our state’s neediest students. We began working with the severely underserved APS population in the late 1990’s, and have undertaken a long-term and sustained effort to address academic issues, graduation rates, and numerous social issues in this community who, at first glance, would have no inclination to connect with Shakespeare’s work.

Immediately, the APS students directly involved will benefit. But on a larger scale, their classmates and siblings will benefit from seeing their peers accomplishing difficult tasks, taking ownership of their own cultural literacy, gaining and using the building blocks for articulate thought, and engaging in productive extra-curricular activities. Humans believe that what a peer can achieve is possible for one's self to achieve, and in this way, we assert that we benefit entire communities by elevating students, 20 or so at a time.

Most especially in these at-risk communities, our programs offer unique opportunities that extend beyond their own classrooms, and have a measurable impact on these students' lives. Consider, for example, the dramatic shift in self-respect that took place in the Therrell HS students who performed *The Tempest* during their Residency. In addition to gaining poise and language skills by performing the play, they also worked with a 2nd grade group from F.L. Stanton Elementary who were themselves working on the play... meaning that the younger students were mentored not by "outsiders", but by students in their own community, and that the older students had the precious opportunity to be seen (and to see themselves) as leaders and mentors.

Everything we do with the neediest of students has a marked effect on the mental, emotional, and physical lives they currently lead, and on the choices and possibilities in their futures.

SELECTION OF KEY ORGANIZATIONAL PARTNERS: An organization partner is an outside entity that will provide resources (other than money) to support the project. Describe the process and criteria for the selection of key organizations. Where relevant, describe their involvement in the development of the project to date. Where they remain to be selected, describe the selection procedures that you plan to follow and the qualifications that you seek.

Our partners are teachers and administrators in the Atlanta Public School system. The GA Dept. of Education lists 79% of students from APS as African American, 6% as Hispanic, and 79% are on free/reduced lunch. Many have academic challenges; our programming involves elements for the visual, kinesthetic and auditory student-learner. From an educator's perspective, our unique program provides much that inner-city students typically lack: a personal working relationship with positive role models, a safe place to explore their own creativity and express themselves, an augmentation in the scholarship and creativity needed to deepen a student's learning in English/Language Arts, a productive after-school activity, and - in some cases - an entire paradigm shift in the students' attitudes about school, fine literature, and their own abilities and future. Our partners value our Residencies because they fulfill all of the State's Core Curriculum and IRA/NCTE Standards for Language Arts.

DESCRIPTION OF KEY ORGANIZATIONAL PARTNERS:

Organization Name: Booker T Washington

Proposed or Committed: Committed

Description of Organization:

Booker T Washington is a Title 1 Atlanta Public High School. Principal Dr. Tasharah Wilson presides. The majority of students are African American, with 89.62% of students on the Free or Reduced Lunch program. In 2016, only 27% enrolled in college following graduation.

Organization Name: D.M. Therrell Educational Complex

Proposed or Committed: Committed

Description of Organization:

D.M. Therrell Educational Complex is a grouping of Title 1 Atlanta Public High Schools. Principal Shelly Powell presides. The majority of students are African American, with up to 85.60% of students on the Free or Reduced Lunch program.

Organization Name: (b) (4)

Proposed or Committed: Proposed

Description of Organization:

(b) (4)

Organization Name: (b) (4)

Proposed or Committed: Proposed

Description of Organization:

(b) (4)

Organization Name: (b) (4)

Proposed or Committed: Proposed

Description of Organization:

(b) (4)

Organization Name: (b) (4)
Proposed or Committed: Proposed
Description of Organization:

Bunche Middle School (b) (4)

SELECTION OF KEY INDIVIDUALS: Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project. Where relevant, name the key individuals and describe their involvement in the development of the project to date. Where they remain to be selected, describe the procedures that you plan to follow and the qualifications that you seek.

Director of Education, Laura Cole, oversees the Residency project. Education Programs Producer, Kati Grace Brown, staffs the Residencies, primarily with former Apprentices (our 8 month post-baccalaureate training program for professional artists and arts educators) who have been trained in our teaching methodology. Candidates first conduct Playshops and work their way up to taking on more responsibility with a lengthier project. All Residency Teaching Artists undertake additional training in classroom management, directing-by-asking-questions (one of our especially effective – and unique – teaching methods, which teaches critical thinking, text analysis, and introspection in students), creating inclusive learning environments, games-based instruction, etc. All of our Teaching Artists are also “A list” professional actors who perform in our Mainstage productions, demonstrating a holistic investment not just in our company, but in passing on their expertise to the next generation.

BIOS OF KEY INDIVIDUALS:

Name: Jeffrey Watkins
Proposed or Committed: Committed
Bio including the proposed role in the project:

Jeffrey Watkins, President and Artistic Director: BA, Trinity University. After training/working throughout the US and Europe, Watkins settled in Atlanta In '84, he became Artistic Director of the Atlanta Shakespeare Company. Since that time, he has grown the organization into one of the most prolific Shakespeare repertory companies in the country. In '95, he became the first American actor to perform on the stage of Shakespeare's Globe in London, England. He is one of very few American theater artists to have produced all of the plays currently ascribed to William Shakespeare. Watkins is an internationally known leader in the Original Practice movement in Shakespeare production and is the most recent past President of the international Shakespeare Theatre Association.

Name: Laura Cole

Proposed or Committed: Committed

Bio including the proposed role in the project:

Laura Cole, Director of Education and Training: BS in Communications and Acting, Northwestern. She has continued her specialized training in Shakespeare performance with Shakespeare & Company, Artistic Director Tina Packer, and is currently a Text Teacher in training with them. She has assisted the Director of Training Dennis Krausnick in workshops with the Tavern and has also received specialized training with Shakespeare & Co. Education Director, Kevin Coleman, a nationally recognized force in Shakespeare and Education. She has taught with Shakespeare & Company, GA Theatre Conference, Columbus State U, GA Perimeter College, the Alliance Theatre, and numerous public and private schools throughout Georgia. Ms. Cole has designed and taught all of our education programs, as well as continuing her full-time acting assignments for the company.

Name: Kati Grace Brown

Proposed or Committed: Committed

Bio including the proposed role in the project:

Kati Grace Brown, Education Programs Coordinator: Ms. Brown has directed numerous youth productions for students through both artist-in-residency initiatives and Summer Programs. She created the *Shakesploration Days* programs for Homeschool students and various in-class programs such as *Play On! Theatre Games to Build Your Classroom* and the *Literacy Through Drama Workshop* series.

Name: Gabriella Anderson

Proposed or Committed: Proposed

Bio including the proposed role in the project:

Gabriella Anderson, Teaching Artist: Ms. Anderson is a recent graduate of the Shakespeare Tavern apprenticeship and an alumni of Auburn University where she received a BFA in musical theater. She has performed roles such Juliet's understudy in *Romeo and Juliet* on the Tavern stage and the Littlest Christmas Tree at Stone Mountain Park. She is so excited to be teaching *Macbeth* at Therrell High School and hopes to continue bringing Shakespeare's work to life in the Atlanta Public Schools.

Name: Kenneth Wigley

Proposed or Committed: Proposed

Bio including the proposed role in the project:

Kenneth Wigley, Teaching Artist: Mr. Wigley is a graduate of Georgia Southern University and the 2010 Atlanta Shakespeare Company's Apprenticeship. Since then, he has appeared with the company in *Macbeth*, *All's Well that Ends Well*, *Two*

Gentlemen of Verona, Timon of Athens, and Two Noble Kinsmen. He also directed *Comedy of Errors* and *Macbeth* for two Therrell High School Residencies. His hope is to share the diversity and impact of Shakespeare with a new generation of students.

PROMOTION & PUBLICITY: Briefly describe your plans for promoting and/or publicizing the project.

Now in its 11th year, the TAS program format serves as the model by which programs at neighboring public school clusters can be designed and implemented. We visit each school a month prior to the Residency, bringing fliers with audition information and speaking at assemblies and ELA classes. We invite our Board and Staff, but part of the benefit of a Residency is that the students learn how to promote the work to their own communities. Students design programs/posters, and investigate social media trends to identify the most effective platforms for student created (and staff monitored) publicity. Given the unanimous support from the APS Board for the expansion of this program, we also anticipate significant marketing expansion efforts from their own Media Department. Their media/video specialist creates professional quality videos with student interviews and behind-the-scenes stories that plays on every TV monitor at each school, online, and on public access channels.

PERFORMANCE MEASUREMENT: How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.

We analyze students' written, formative, pre-program assessments detailing information such as attendance, comprehension of the play, and empathy for fellow students, against summative, post-program assessments. In order to quantify these assessments for ourselves using hard data, our Teaching Artists conduct evaluations all throughout the program, having identified a set number of traits and behaviors that we expect to see at each stage of the program. We notate each exhibition of these traits, and measure it against the previous week's assessment. We film interviews with students before and after multi-year programming to observe measurable changes in their language facility, ability/willingness to verbally express themselves, and poise. 5-8 of those students, randomly selected, are assessed over the course of several years, using student number (student remains anonymous) to track changes in attendance and academic standing. **See attached Assessment Surveys and Standards document.**

**Heart of Los Angeles Youth, Inc.
Heart of Los Angeles (HOLA)
Project Information**

Major Project Activities:

YOLA at HOLA is a partnership between HOLA and the LA Philharmonic that is directly inspired by LA Philharmonic Director Gustavo Dudamel's formative experience with El Sistema, Venezuela's youth orchestra movement. YOLA at HOLA is the second of three YOLA sites that collectively provide over 6,000 underserved youth with free access to intensive and high-quality music instruction. YOLA at HOLA teaching artists use a curriculum that is standards-based, ensemble-focused and designed to achieve proficiency in the orchestral repertoire. YOLA at HOLA also emphasizes supporting the whole child and has built in intensive and individualized academic support, peer learning, positive mentorship and myriad wrap-around services. Through strategic partners and dedicated and professional staff and volunteers, YOLA at HOLA has exponentially grown to provide holistic music education to those with the fewest resources and least access.

During the 2017/18 period, YOLA at HOLA will serve approximately 350 children, ages 6-18, at HOLA's campus in the Rampart District. Major activities include:

- *Personal Instruments:* Students receive a string, woodwind, brass or percussion instrument free-of-charge. Continued possession is dependent on each student upholding a contract to care for the instrument and attend classes/rehearsals.
- *After-school Classes & Rehearsals:* Each week, students participate in up to 15 hours of sectional, ensemble and orchestra rehearsals, specialized music classes and academic tutoring. Academic intervention is offered on Fridays and students attend rehearsals, recitals and leadership programming on Saturdays. During the summer months, students continue orchestral rehearsals as well as expand their musical horizons through classes that have recently included *Conducting, Intro to Opera* and *Wind Musicianship*.
- *Community Performances:* Students participate in at least 24 performances throughout the year featuring core orchestra repertoire at venues such as Walt Disney Concert Hall and the Hollywood Bowl. Accessing the wide community of classical music performers, some concerts are collaborations with other youth orchestras, professional musicians and conductors such as Maestro Gustavo Dudamel.
- *Parent and Family Programming:* HOLA engages the entire family in education and involves parents through classroom volunteer opportunities, instrument repair classes, music fundamentals, violin lessons, participation in HOLA's choir and even performing with their children at some of the community concerts.
- *Student Leadership:* Service-learning and leadership are incorporated throughout YOLA at HOLA to nurture students in their development as citizens, artists, leaders and scholars. Students design and implement projects that encourage peer mentorship and social action, such as the recent Environmental Stewardship

project in collaboration with HOLA's High School Community Service Program.

- *Level-based Learning:* YOLA emphasizes level-based learning, placing students in classes based on their individual needs and abilities rather than their age. HOLA has multiple program entry points that include choir, beginning percussion and a musicianship course for older students to learn music literacy and instrument basics. As HOLA's oldest musicians have matriculated into high school, YOLA at HOLA has worked to deliberately develop small ensembles and arrange more sophisticated repertoire to continue to challenge and engage these more advanced students.
- *Wrap-around and Academic Support:* HOLA recognizes that its youth and families face myriad challenges and are in desperate need of additional resources. HOLA intentionally provides support and advocacy through its Counseling and Family Services, access to qualified tutors five days per week, academic intervention, and for YOLA at HOLA 11th and 12th graders, access to HOLA's formal College and SAT Preparation classes, Senior College Application Workshops and scholarship program.

Schedule of key project dates:

September 2017: Fall Session Begins

September 2017-August 2018: YOLA at HOLA Music Classes, Rehearsals and Academic Support. Throughout the school year, YOLA at HOLA takes place Monday-Thursday 3:00pm-7:00pm and Saturday afternoons. During HOLA's summer session, YOLA at HOLA's daytime hours are 9.30am-3:00pm Monday-Friday. Includes full orchestra rehearsals, sectionals, instrument-specific classes and enrichment classes. Saturdays include 30 minute recitals (ongoing). Each musician participates for up to 15 hours/week, 44 weeks/year.

September 2017-August 2018: Parent Workshops & Music Ensemble Lessons (ongoing).

September 2017-August 2018: External evaluators, YOLA at HOLA Teaching Artists & LA Phil staff administer student impact assessment tools and YOLA at HOLA Teaching Artists engage in professional development (ongoing).

January 2018: Winter Session Begins

March 2018: Spring Session Begins

June 2018: Summer Session Begins

Dates TBD: Formal Performances at Los Angeles Music Venues (2x quarterly).

Dates TBD: Informal Recitals and Community Performances (4x quarterly).

Intended Audience/Participants/Community: Who will benefit from the project and how?

For 26 years, HOLA has been dedicated to bringing resources to and meeting the needs of the at-risk youth living in the Rampart District of Los Angeles, one of the nation's most densely populated and diverse areas. YOLA students are 75% Latino, 20% Asian American and 5% other ethnicities; 95% of the program's families are living in poverty. HOLA provides rigorous music education for children with the greatest needs, fewest resources, and the least access to sustained instrumental instruction, helping them to acquire music knowledge and skills by participating in a gamut of free formal and informal learning activities including classes, individual and ensemble-based instruction, performance opportunities, access to professional musical performances and more. YOLA at HOLA also disperses music opportunities even more broadly, among the larger community as free community concerts are attended by families, community members, professionals and civic leaders and these constituents are also engaged through event participation, music-making and volunteering. YOLA at HOLA marries music, education and non-cognitive development and provides a comprehensive program that supports the whole child. To ensure each music student has every opportunity to succeed and to pursue their artistic interests, HOLA provides access to formal academic tutors as well as college access programming. Furthermore, in an effort to promote mental health, strong families, academic achievement and emotional development, HOLA provides its most at-risk students and their families with exceptional intervention and counseling services and resources through its Counseling and Family Services Program. Through YOLA, students build the foundation to succeed musically, academically and emotionally, as well as gain leadership skills, an understanding of cultural diversity and most importantly, the confidence to pursue their goals, break the generational cycle of poverty and change their life course.

Selection of Key Organizational Partners: An organization partner is an outside entity that will provide resources (other than money) to support the project.

HOLA has built strong, strategic partnerships within YOLA at HOLA to ensure a sophisticated and innovative music education program that best supports each young musician's individual needs and fosters their continued growth. Foremost among YOLA at HOLA's collaborators is the LA Philharmonic, with whom HOLA established a formal cost-sharing partnership to bring the YOLA program to HOLA's music department in 2010. This has led to further collaborations with Bard College and USC, among others; all supporting HOLA's continued goal of infusing even more resources and wrap-around support into the YOLA at HOLA program. HOLA continues to connect to new partners, resources and donors to further strengthen the program's offerings as well as has begun mindfully seeking out collective impact partners that will invest in HOLA's community and work with HOLA to enact even deeper social change.

Description of Key Organizational Partners:

Organization Name: Los Angeles Philharmonic Association

Proposed or Committed: Committed

Description of Organization:

Helmed by Gustavo Dudamel, the LA Phil is among the world's leading orchestras and has partnered with HOLA in the YOLA program since 2010, sharing program design, management and financial responsibilities. With this partnership, HOLA is at the forefront of the efforts to introduce and adapt this highly successful vehicle for music education and social change into the US. Through this partnership, HOLA has seen a significant increase in the number of visitors, musicians and funders to its campus.

Organization Name: Longy School of Music of Bard College

Proposed or Committed: Committed

Description of Organization:

In 2013, HOLA leveraged its partnership with the LA Phil by hosting Longy's Master of Arts in Teaching (MAT) Program on the HOLA campus. This program integrates musical performance and classroom experience to train educators in El Sistema philosophy and pedagogy. YOLA at HOLA is the practicum site for the MAT students, engaging with students and families, providing HOLA staff with free graduate courses and bringing exceptional instruction to HOLA's classrooms.

Organization Name: Brain & Creativity Institute of University of Southern CA

Proposed or Committed: Committed

Description of Organization:

The BCI, HOLA and the LA Phil began a scientific collaboration in 2013 to investigate the effects of systemic and high-intensity musical training in learning and brain development. In this 5-year longitudinal study, YOLA at HOLA students are evaluated with psychological assessments and brain-imaging techniques. Preliminary findings suggest that participating in the orchestra increases the neural connections in regions of the brain associated with creativity, decision-making, and complex memory.

Selection of Key Individuals: Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project.

HOLA has built a knowledgeable and passionate corps of YOLA at HOLA music educators who each possess a degree in Music Performance or Music Education, specialize in an orchestral field, and have an interest and dedication to the El Sistema teaching philosophy. YOLA's dynamic team collectively holds more than 14 Bachelors, 10 Masters and 1 Doctorate from schools such as Vanderbilt University, USC, McGill

University, Northwestern University and Oberlin College Conservancy and is supported by prestigious El Sistema educators such as Juan Felipe Molano, who conducts for all YOLA sites. Staff members are selected by the YOLA at HOLA Director and HOLA's Executive Director after a rigorous interview process that includes a teaching audition and a peer review session that allows candidates to engage with HOLA's inquiry-based faculty and receive feedback to grow as an educator. Successful candidates display an understanding of and dedication to HOLA's mission and the El Sistema pedagogy.

Bios of Key Individuals:

First Name:Monique
Last Name:van Willingh
Proposed or Committed:Committed
Bio:

Originally from South Africa, Monique (YOLA at HOLA Program Director) graduated with honors in Classical Flute, with an Undergraduate Performance Degree in Jazz Flute from the University of Cape Town, South African College of Music. She is also a graduate of the Sistema Fellows Program at the New England Conservatory of Music and received her Masters of Arts in Teaching from the Longy School of Music of Bard College, where she completed her practicum at HOLA as a teaching assistant to woodwinds classes and chamber groups. Most recently, Monique worked as Program Manager at Harmony Project, a fellow YOLA program site. An accomplished musician, Monique has been awarded the SAMRO Jazz Finalist SAMRO/Bonhams Award Winner (2012), the ImpACT Award Winner (2010) and the Fine Music Radio/Pick 'n Pay Winner (2010). Monique was also the Principal Flutist and Original Composition Soloist for the MIAGI Youth Orchestra and the first flute player to be chosen for the National Youth Jazz Band.

First Name:Tony
Last Name:Brown
Proposed or Committed:Committed
Bio:

Originally coming to HOLA in 1992, Tony has been Executive Director and an active Board Member since 2006. He holds a BA in Communications Studies from Loyola Marymount University, an MA in Sports Management/Marketing from the University of Tennessee and was a Graduate Fellow of the Stanford University Graduate School of Business Center for Social Innovation. Tony has since been awarded Distinguished Alumni Awards from both Loyola Marymount University and the University of Tennessee where he also delivered the 2014 commencement address. He has received the 2012 LA Business Journal Leadership Excellence Award, Bank of America's Local Hero award and was named to Town & Country's Annual List of Top 50 philanthropists in 2015. This year, Tony was appointed by the California Senate Rules Committee to the

Advisory Committee on Before and After School Programs.

<p>First Name:Blake</p>

<p>Last Name:Cooper</p>

<p>Proposed or Committed:Committed</p>

<p>Bio:</p>

<p>Blake is among YOLA at HOLA's senior-most teaching artists, having served as Brass and Wind Ensemble Teacher since the program began in 2010. He holds a Bachelor of Music in Music Education from the University of Kentucky, Master of Music from the University of Texas and Doctorate of Music from the University of Southern California. Blake is the Principal Tubist of New West Symphony Orchestra and has performed with the Los Angeles Philharmonic, San Diego Symphony and the American Youth Symphony of Los Angeles, among others. He is on faculty at California State University Northridge and is a Mentor Teacher in the Longy School of Music of Bard College's MAT program. As a field supervisor for Bard, Blake coaches and evaluates MAT students working toward their single-subject teaching credential in music while infusing resources into HOLA's classrooms.</p>
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<p>First Name:Gustavo</p>

<p>Last Name:Dudamel</p>

<p>Proposed or Committed:Committed</p>

<p>Bio:</p>

<p>Gustavo joined the Los Angeles Philharmonic as Music Director in the 2009/10 season. Born in Venezuela, he became involved with El Sistema at an early age and continued his violin study at the Jacinto Lara Conservatory and the Latin American Academy of Violin before conducting studies with José Antonio Abreu, the movement's founder. He dreamt of spreading El Sistema education and now, his YOLA programs serve over 800 youth in Los Angeles. He has also served as the Music Director of the Simón Bolívar Symphony Orchestra of Venezuela for 17 seasons. One of the most decorated conductors of his generation, Gustavo received the 2014 Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society from the Longy School of Music, was named Musical America's 2013 Musician of the Year, one of the highest honors in the classical music industry, and was voted into the Gramophone Hall of Fame.</p>
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<p>First Name:Juan Felipe</p>

<p>Last Name:Molano</p>

<p>Proposed or Committed:Committed</p>

<p>Bio:</p>

<p>Juan joined YOLA as its new Conductor last year and provides direction and experience to all YOLA sites. His previous experience includes positions as Artistic Director of Youth Orchestra Salinas in California, National Symphonic Director of</p>
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Batuta in Colombia, Music Director and Principal Conductor of the Yucatan Symphony Orchestra and more, bringing his wealth of musical and educational experience to the YOLA orchestras. The Maestro is also a Professor at the Longy School of Music of Bard College and previously held that position at the Yucatan University of Arts, National University of Colombia, Ibague Conservatory, Universidad de Antioquia and Eafit University. He has contributed as speaker and educator at numerous international conferences including the First International Teaching Artist Conference, the First National Conference for Youth Symphony Orchestra Conductors, Take a Stand International Symposia and the Batuta Teachers training program, among others.

Promotion & Publicity: Briefly describe your plans for promoting and/or publicizing the project.

YOLA at HOLA receives regular media publicity as students perform at high-profile venues such as Walt Disney Concert Hall and the Hollywood Bowl as well as a variety of donor events, community concerts and festivals. HOLA staff regularly contributes to the music education conversation through El Sistema symposia, the online YOLA resource Library, YOLA at HOLA teacher blogs, and most recently, YOLA at HOLA's founding Director published the anthology El Sistema: Music for Social Change, in which HOLA is prominently featured. YOLA at HOLA is featured in PBS's "The Power of Music" on the Annenberg Learner website. HOLA has welcomed hundreds of visitors to its campus to observe, learn and share best practices. YOLA at HOLA's collaboration with the Brain & Creativity Institute at USC has yielded press and preliminary findings have been published in journals such as *Developmental Cognitive Neuroscience*. YOLA is featured in HOLA and LA Philharmonic promotional materials and social media.

Performance Measurement:

How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.

YOLA at HOLA success is defined by a student's progress in achieving musical goals - musicianship, instrumental proficiency and repertoire proficiency - as well as in social development. HOLA uses quantitative and qualitative tools including in-class evaluations, post-performance reflections and student performance evaluations conducted by HOLA staff and outside assessors and aligned with California Performing Arts Standards. Individual assessments throughout the year ensure that all students orally demonstrate musical mastery and instrument care. Youth social development outcomes are captured both observationally and through surveys administered through the LA Phil, and USC's Brain & Creativity Institute evaluates and documents longitudinal student success in learning, social development and more. HOLA also tracks student attendance records and academic data. Family impact is assessed via annual surveys and focus groups, as well as noted through parent participant numbers.

Seattle Public Schools Seattle Public Schools Project Information

Major Project Activities:

The "backbone" management of The Creative Advantage shared by SPS and ARTS brings Seattle's arts education providers into alignment, drawing on a collaborative planning process and focused on shared goals, activities, data, and evaluation. K-12 arts learning pathways (CAP, SWAP, and 1-2 additional pathways) reinforce the importance of foundational access to the arts at an early age, and the necessity of sequential learning opportunities throughout students' education. The collective is working. The year two evaluation of The Creative Advantage, conducted by The BERC Group, shows that the total number of minutes of elementary arts instruction per week increased the most in CAP—by approximately 200% since 2013 and that development of 21st Century Skills such as creativity, critical thinking, communication, collaboration, and growth mindset has been greater in Creative Advantage schools. With this request, we propose to sustain, refine, and expand this work further to reach more Seattle schools and students.

CAP schools (2013-16) and SWAP schools (2014-18) develop and refine regional and individual school arts plans using a protocol designed by **ArtsEd Washington**, prioritizing roles for arts staffing and resources, integrated arts teaching and learning, artist residencies, and teaching artists and teacher professional development. SPS uses a principal peer-coaching model, contracting Arts Leadership Principal Coaches to work with schools through the multi-year process of implementing and refining arts plans. Plans are geared towards arts equity and quality.

In partnership with **Arts Corps**, SPS arts teachers have created fifty 21st Century Arts Common Assessments that are in the pilot phase. The assessments check for student growth in arts skills and techniques and 21st Century Skills using Baseline and Cornerstone Common Assessments. In 2016-17, all teachers in the Visual & Performing Arts Program will be trained for a full K-12 implementation in dance, music, theatre, and visual art. On-going refinements and the creation of new assessments will continue in addition to the development of a K-12 Arts Scope and Sequence.

ARTS recruits high quality teaching artists and community arts organizations for the Arts Partner Roster. ARTS manages the site and provides technical assistance to schools in selecting arts partners to provide teaching artist residencies, teacher professional development in arts integration and cultural arts partnerships. ARTS also provides an arts partnership grant to each school in the first two years of arts plan implementation.

Seattle Art Museum (SAM) collaborates on a professional development series is offered throughout the year with a culminating 1-day summer institute. Arts teachers, non-arts teachers, teaching artists, and arts partners engage in professional development

that aligns with SPS initiatives and best practices in arts education. Topics include evaluation, 21st Century skills assessment, Common Core State Standards, racial justice in arts education, social and emotional learning, and effective partnerships.

Led by **Arts Impact**, two elementary schools in SWAP are engaged in a teacher professional development program called, “STEM and Arts-Infused Learning” (SAIL). Arts Impact and SPS selected SWAP to build upon the K-12 arts pathway investments. Over the course of three years teachers will engage in teaching and learning of arts foundations, arts-infusion, and arts-infusion with STEM and Project-Based Learning.

Formed in 2014, **The Creative Advantage Advisory** is a diverse group of arts partners, teachers, administrators, and cross-sector collaborators that ensure accountability, community engagement, advocacy, and continuous improvement for this initiative. The advisory provides key information and makes recommendations to The Creative Advantage Leadership Team. Youth voice and leadership opportunities have emerged as major focus areas for the group.

Schedule of key project dates:

Jan-Jun 2017: SWAP (10 schools) implement school arts plans; select arts partners for residencies and PD; expand integrated arts activities (SPS, ARTS)

Jan-Jun 2017: Expansion of 21st Century Arts Common Assessments to new grades (SPS, Arts Corps)

Jan-June 2017: SAIL arts-infusion PD at two SWAP schools (Arts Impact)

Jan 2017: Year 3 Creative Advantage Evaluation completed and published (BERC)

Feb 2017: Arts Partner & SPS PD Workshop (SAM)

Feb 2017: Arts Partners Roster opens for new teaching artists/orgs (ARTS)

Feb 2017: Regional planning for two new pathways (approx. 20 schools) (SPS)

Mar 2017: Training for all SPS arts teachers on National Core Arts Standards (SPS)

Apr 2017: Arts Partner & SPS PD Workshop (SAM)

May 2017: SWAP schools create 2017-18 arts plans with Arts Leadership Coaches

May 2017: Culminating arts event for SWAP emphasizing families and culturally relevant art-making (SPS, ARTS)

May 2017: Hire certificated arts staff in two new pathways (SPS)

May 2017: Order arts curriculum for new arts pathways (SPS)

Jun 2017: Arts Partner & SPS PD Workshop (SAM)

Aug 2017: Launch of SPS K-12 Arts Scope and Sequence (SPS, Arts Corps)

Aug 2017: Arts Partner & SPS PD Institute (SAM)

Sep 2017: New arts staff begins in two new pathways (SPS)

Sep 2017: 20 schools in two new arts pathways form school arts teams (SPS)

Oct 2017: New Arts Leadership Coaches Trained (ArtsEd WA)

Nov 2017: Arts Planning Orientation workshop for 2 new arts pathways (SPS, ARTS)

Intended Audience/Participants/Community: Who will benefit from the project and how?

SPS has over 53,872 students speaking 128 languages in 98 schools. Thirty-eight percent (38%) of students are eligible for Free and Reduced Lunch (FRL), 24% have a non-English speaking background and 12% receive Special Education services. Based on current trends, SPS is projected to serve at least 55,000 students by 2020.

The CAP is a network of 13 schools with 6,500 students in the socioeconomically and racially diverse Central District that feed into/out of Washington Middle School. Six schools in CAP have over 50% of the student body enrolled in the FRL program, and five schools have 25-50% of the student body receiving FRL support. The SWAP has 10 schools with 4,800 students that feed into/out of Denny International Middle School with similar demographics. Of these, six schools have over 70% of students on FRL and 4 schools between 26-67% FRL.

For The Creative Advantage, the decision for the next pathway is based on arts access data, student needs, and readiness to benefit. SPS has nine regions. Within those regions are 1-2 pathways where students are assigned to specific schools to create a continuum of learning K-12. This project will bring equitable arts access and educational opportunity to approximately 10,000 students, most likely in the Southeast Region, which is also racially and socioeconomically diverse with high percentages of FRL and English Language Learners.

The collective impact of The Creative Advantage has consistent outcomes over the last two years and we anticipate outcomes to be the same in SWAP and the two additional pathways:

- Increased minutes of arts instruction equalizing the number of minutes in other regions.
- More students meeting and exceeding standards in the arts.
- Perception shift towards arts learning as a priority.
- Increased dialogue and learning around issues of race and social justice.
- Promising practices of robust partnerships, structures for support for regional planning, and a shared vision of the arts as a core subject.

Selection of Key Organizational Partners: An organization partner is an outside entity that will provide resources (other than money) to support the project.

SPS' primary partners to realize The Creative Advantage are ARTS and The Seattle Foundation (TSF). ARTS is our joint "backbone" partner and TSF serves as the fiscal agent. As a City of Seattle agency, ARTS is uniquely positioned to coordinate planning,

program evaluation, and sustainability that is crucial to the cross-sector structure. ARTS leadership staff works closely with the Seattle Department of Education and Early Learning to ensure evaluation plans meet the requirements to unlock sustainable public funding.

Other high leverage community arts organizations have been selected because of their support and expertise in the development of Seattle's K-12 Arts Plan: Arts Corps for youth development and 21st Century Skills/Habits of Mind; Arts Impact for arts integration; Seattle Art Museum for professional development; and ArtsEd Washington for principal leadership and strategic planning within regions and schools.

Description of Key Organizational Partners:

Organization Name:Seattle Office of Arts & Culture (ARTS)

Proposed or Committed:Committed

Description of Organization:

As the City's investment in The Creative Advantage, ARTS oversees all planning components of the Creative Advantage and spearheads the public outreach and support/fundraising. ARTS manages the system through which School-Based Arts Partners apply and receive funds to run in-classroom and teacher professional development programs. In all of its work, ARTS works to build a city driven by creativity that provides the opportunity for everyone to engage in diverse arts and cultural experiences.

Organization Name:The Seattle Foundation (TSF)

Proposed or Committed:Committed

Description of Organization:

TSF's mission is to foster powerful and rewarding philanthropy to make King County a stronger, more vibrant community for all. TSF serves as fiscal agent and fund advisor for The Creative Advantage. Depending on the scope and focus of programs, philanthropic gifts will be directed to the work of arts partners and schools such as, Arts Corps, Seattle Art Museum, ArtsEd Washington and School-Based Arts Partners.

Organization Name:Seattle Art Museum (SAM)

Proposed or Committed:Committed

Description of Organization:

SAM's "Building a Community of Thinkers" program, adapted for use in The Creative Advantage, is widely regarded as the city's leading forum on how to convene a broad array of stakeholders to educate and innovate in arts education. The 2012-13 series

provided over 788 training hours for 45 cohort members, and culminated in a summit with 273 attendees featuring a keynote from Ayanna Hudson, Director of Arts Education for the NEA.

Organization Name:Arts Corps

Proposed or Committed:Committed

Description of Organization:

Arts Corps is the lead partner on 21st Century skills assessment work - both assessment design and teacher professional development. Assessments are evaluated, adapted and expanded for each subsequent year. Professional development with SPS teachers will make sure the assessments are implemented with fidelity. Arts Corps is also building a 21st Century skills assessment toolkit for CBOs to align community partnership work with the 21st Century goals and standards throughout the District.

Organization Name:ArtsED Washington

Proposed or Committed:Committed

Description of Organization:

ArtsEd Washington creates enduring system-wide change to ensure that the arts play an integral role in the education of every child in every school. Their innovative "Principals Arts Leadership" program is nationally acclaimed for successfully building school capacity to teach the arts through leadership development and action planning. This model is adapted for implementation within Creative Advantage schools and regional pathways.

Organization Name:Arts Impact

Proposed or Committed:Committed

Description of Organization:

Arts Impact (AI) is a professional learning organization dedicated to training teachers how to teach and integrate the arts into everyday learning so that every child has access to a quality arts education as well as the opportunity to develop artistic pathways to learn other core academic content, including math, literacy and STEM. AI is partnering with SPS through The Creative Advantage to provide professional learning in arts-infused learning for teachers across the district.

Organization Name:The BERG Group

Proposed or Committed:Committed

Description of Organization:

BERC is an independent evaluation, research, and consulting firm. Since the inception of the K-12 Arts Plan, BERC has completed reports to aid all planning, measurement and evaluation of The Creative Advantage. Experience includes formative and summative program-level evaluations for the Bill & Melinda Gates Foundation, Broad Foundation, US Dept. of Education and Washington State OSPI. BERC has extensive experience around understanding student outcomes at both the macro and micro levels.

Selection of Key Individuals: Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project.

The Creative Advantage collective impact structure relies on the joint "backbone" collaboration between SPS and ARTS. Rather than rest on the specialized staff of just one sector, we have created staff positions at both organizations to share the backbone responsibilities— increasing our capacity to create and affect systemic change.

SPS' Creative Advantage Project Manager, SPS' Visual & Performing Arts Manager, and ARTS' Arts Education Manager oversee implementation of the plan. ARTS is responsible for Arts Partner Roster management and professional development for arts partners. SPS is responsible for regional vision and action planning, certificated arts teachers, curriculum and assessment, and professional development for principals and teachers. Together we are responsible for evaluation, funding, and oversight. This cross-sector investment ensures that arts education is embedded in the City and School District.

Bios of Key Individuals:

First Name:Gail
Last Name:Sehlhorst
Proposed or Committed:Committed
Bio:

As the Visual & Performing Arts Manger for Seattle Public Schools, Sehlhorst oversees curriculum, professional development, teacher supports, and sustainable arts education systems for dance, music, theatre, and visual art for all schools, K-12. Prior to SPS, she was the Director of Education for Book-It Repertory Theatre and a consultant for arts-based program evaluation and curriculum design. Her specialties include arts integration models, curriculum and assessment design, and professional development for teachers.

First Name:Carri
Last Name:Campbell
Proposed or Committed:Committed

Bio:

A former teacher and program manager at ArtsEd Washington, Campbell came aboard in 2007 to rebuild SPS' Visual and Performing Arts Department, and was recently promoted to Director of School and Community Partnerships, an SPS cabinet-level position, as a result of her successful leadership. She now oversees the creation and support of strategic partnerships with community, civic, and business and faith-based organizations who have demonstrated positive impacts on student outcomes.

First Name:Audrey**Last Name:**Querns**Proposed or Committed:**Committed**Bio:**

Formerly a Senior Project Manager at Amazon.com, Querns served as the SPS K 12 Arts Plan Project Manager during the planning phase of the Creative Advantage. In her SPS role as Creative Advantage Project Manager, she oversees school arts planning, and is building a governance structure for community engagement. As the sole SPS employee dedicated completely to The Creative Advantage, Querns works in close collaboration with the ARTS Arts Education Manager.

First Name:Randy**Last Name:**Engstrom**Proposed or Committed:**Committed**Bio:**

Appointed in September 2012 to serve as the Director of the Seattle Office of Arts & Culture, Engstrom has served as the Seattle Arts Commission Chair and founding executive director of Youngstown Cultural Arts Center. He plays a strategic leadership role for The Creative Advantage, representing the work to City leadership, and strategizing on interdepartmental and cross-sector partnerships, fundraising, media and communications outreach.

First Name:Lara**Last Name:**Davis**Proposed or Committed:**Committed**Bio:**

As ARTS' Arts Education Manager, Davis is the City's manager and strategic advisor for all Creative Advantage partnerships, fundraising, media and communications outreach, in collaboration with SPS, the Seattle Foundation, and core non-profit partners. She oversees vetting and approval of arts partners, provision of technical assistance, arts partner matchmaking, and professional development. Davis also serves on the National Advisory Committee for the Teaching Artists Guild, and

received the 2015 Emerging Leaders Award from Americans for the Arts.

Promotion & Publicity: Briefly describe your plans for promoting and/or publicizing the project.

SPS communicates regularly with 13 principals and 80 arts team members in the CAP and 10 principals and 60 arts team members in the SWAP. The Creative Advantage is featured in SPS' "School Beat," which is disseminated to staff, families, and community members.

The Creative Advantage website, hosted by ARTS, includes thorough and interactive Arts Partner information including the Arts Partner Roster. Bi-monthly email updates reach 1100+ people, and daily posts are made on The Creative Advantage's Facebook (500+ likes) and Twitter (200+ followers) sites. Recently, The Creative Advantage was featured on the Seattle Channel. SPS and ARTS communications departments and lead staff have developed a communications framework that anchors and aligns our messaging across different constituencies. In addition, The Creative Advantage is raising community awareness through participation in six local music and arts festivals at over 40 events reaching hundreds of thousands of people.

Performance Measurement:

How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.

For three years, The BERC Group has been gathering data and developing a longitudinal study to track student outcomes at Creative Advantage schools (discipline rates, attendance, graduation rates, and college enrollment). BERC uses a 21st Century skill observation tool built from their STAR protocol, recording both student and teacher behavior regarding 21st Century skills.

In 2016-17, BERC will continue to track 21st Century skill performance, monitor progress on student outcomes, gather instructional minutes in arts, assess students meeting state arts standards, track course taking at the secondary level, amount of certified music and visual arts teachers, and quality of arts partnerships. BERC has completed evaluation reports for 2013-14 and 2014-15, and will evaluate and report on outcomes for 2015-16 and 2016-17. To support future investments, a final report of the 4-year CAP launch marking best practices to apply locally and nationally will be created.

**Washington Office of Superintendent of Public Instruction
OSPI
Project Information**

Major Project Activities:

The **Washington State Teaching Artist Training (TAT) Lab** is an eight-month professional development program for a cohort of up to 32 teaching artists working in any and all artistic disciplines. Master teaching artists lead experiential workshops and reflective conversations to support skill development in planning, implementing, and assessing standards-aligned arts lessons, in order to improve and expand high quality arts learning experiences for K-12 students in Washington State. The 2017-2018 Lab will be the seventh year of the statewide project, and the fifth year with the Office of Superintendent of Public Instruction (OSPI) at the helm, working in close partnership with the Washington State Arts Commission (ArtsWA).

The eight-month program will include eight days of in-person training, five teleconferences, one-on-one coaching, reading assignments, practical application of the workshop learning, and ongoing support from faculty and peers. Four master teaching artists serve as the core faculty: they co-facilitate the in-person workshops, lead teleconferences, and provide ongoing mentoring. TAT Lab is collaboratively planned and overseen by the project directors and a curriculum/assessment specialist, along with the core faculty members, for a total of seven arts education leaders working with the cohort.

TAT Lab will address both philosophical considerations and nuts-and-bolts aspects of teaching artist practice, with a focus on instructional design, authentic approaches to assessing learning in the arts, and a strong peer learning network. The in-person trainings include the following core activities:

- September starts with active and participatory learning: TAT faculty lead lessons in a variety of disciplines, modeling arts learning objectives and assessment strategies. We introduce foundational work on teaching artistry, such as Eric Booth's *History of Teaching Artistry*, and Nick Rabkin's *Teaching Artist Research Project*. We explore what it means to be a teaching artist as we build a strong peer learning community.
- Through the fall, we introduce concepts of 21st Century Skills and Habits of Mind, and we explore the role of social justice in public education – recognizing bias, and fostering a safe and inclusive learning environment for all students. We develop understanding around state standards, big ideas, and other aspects of instructional design.
- In February, cohort members submit a rough draft of their learning plan, using a specific TAT Lab template, and receive feedback and coaching from their faculty mentor.
- In April, cohort-developed learning plans are shared in small groups; we use a tuning protocol for feedback and reflection. Building on this work, we go deeper on core planning and assessment skills, we explore arts integration concepts, and we

finish with reflections on the year's work.

The curriculum approach for TAT Lab is designed to mirror the experience we want K-12 students to have: the learning is experiential, participatory, and collaborative.

There are no pre-existing works of art that are part of TAT Lab – the art we explore is the art of teaching and experiential learning. We explore how teaching artists can bring their artistry to classrooms, and how they can create a learning environment that allows students to authentically experience that art form firsthand. We emphasize the importance of engaging students in participatory and process-oriented work, so they have the opportunity to *create* art, and not just observe it. We have a strong belief in “using the form to teach the form,” and are intentional about using multiple art forms to explore lesson design. When cohort members who are visual artists and writers participate in a dance or theatre lesson, and vice-versa, they not only gain ideas for cross-pollination between art forms, but they are also reminded what their students may feel like when presented with a new art form.

Schedule of key project dates:

The program will be announced in the late spring of 2017, with the recruiting and application process happening through that summer. Applications will be evaluated in late July, and invitations to join the 2017-2018 cohort will be sent in early August.

The in-person trainings will include a 2½-day workshop in September 2017, a 2-day workshop in November 2017, and a 2½-day workshop in April 2018. (A sample schedule from a previous year is included in the Resource Notebook Excerpts in our work sample.)

There are five teleconferences throughout the program, held in October, November, December, January, and March. In February, cohort members submit a rough draft of their learning plan, and have a one-on-one meeting with a TAT faculty member for feedback and coaching. Additional mentorship via emails and phone calls will happen throughout the program, from September 2017 through April 2018

Intended Audience/Participants/Community: Who will benefit from the project and how?

The primary beneficiaries are the participating teaching artists: a diverse cohort representing various artistic disciplines, levels of experience, regions of the state, and different ethnic and cultural backgrounds. The majority of participants will be within their first ten years of teaching; up to a third of the cohort may be mid-career or advanced-career individuals. Up to a quarter of the cohort may include certified teachers – a group we didn't originally intend to serve, but there has been mutual benefit in including both arts specialists and elementary generalists in past cohorts. Secondary beneficiaries

include the hundreds of students that TAT Lab graduates will teach, as well as the arts organizations who send education staff to TAT Lab.

The primary benefit we see is increased skills and understanding around intentional planning for student learning. We believe that when teaching artists are more professional in their approach, and more confident about what they do and how they do it, it not only benefits their students, but it also benefits the field of arts education. When teaching artists can be articulate about what their students are learning and why it matters, it helps teachers and principals and parents understand the role of the arts as an essential part of basic education for all students, and not just a break or an optional extra.

Participants self-report these benefits as well. In the 2015-16 year-end evaluation survey, 100% of participants agreed that they gained skills, knowledge, ideas, and resources that will improve their practice as teaching artists. They also report the high value of peer learning, and the opportunity to work with and observe teaching artists with both similar and different approaches to their own. Participants appreciate the level of attention we give to social justice and how this intersects with their practice in arts education; this portion of our program seems increasingly necessary with every passing year.

Selection of Key Organizational Partners: An organization partner is an outside entity that will provide resources (other than money) to support the project.

OSPI's primary organizational partners are the Washington State Arts Commission (ArtsWA) and Seattle Children's Theatre (SCT).

ArtsWA is a funder, but also an instigator and developer of the program, having co-led the expansion of a previous, smaller-scale version of the program into the current statewide model. ArtsWA continues to provide significant staff time and program leadership, as well as communications resources.

SCT became a producing and hosting partner in 2014; they will provide facilities for all in-person training sessions, and the staffing necessary to manage logistics, including marketing, travel, hospitality, and supplies. SCT will receive compensation to cover direct expenses, but will also contribute significant organizational resources towards this project.

Pacific Northwest Ballet is also an organizational partner; their education director was part of the original Seattle-based TAT Lab program in 2008 and continues to be a key member of the program design team.

Description of Key Organizational Partners:

Organization Name:Washington State Arts Commission

Proposed or Committed:Committed

Description of Organization:

Washington State Arts Commission (ArtsWA) is a state agency; the authorizing legislation from 1961 states “the conservation and development of the State’s artistic resources are essential to the social, educational, and economic growth” of Washington. ArtsWA’s mission: to serve as a catalyst for the arts, advancing the role of the arts in the lives of individuals and communities throughout the state. A core goal: to strengthen K-12 arts education as part of, and fundamental to, basic education.

Organization Name:Seattle Children's Theatre

Proposed or Committed:Committed

Description of Organization:

Seattle Children's Theatre (SCT) is one of the most prominent theatres for young audiences and among the top 20 regional theatres in the country. SCT’s mission is to provide children of all ages access to professional theatre, with a focus on new works, and theatre education. SCT empowers young people to make discoveries about the world while building a lifelong interest in the arts. Education programs include a Drama School, school outreach programs, and teacher professional development.

Organization Name:Pacific Northwest Ballet

Proposed or Committed:Committed

Description of Organization:

Pacific Northwest Ballet (PNB), one of the largest and most highly regarded ballet companies in the United States, was founded in 1972. The Company of nearly fifty dancers presents more than 100 performances each year of full-length and mixed repertory ballets. PNB’s Education programs reach students and teachers of all backgrounds and experience levels through a variety of school and community partnerships, in-school programming and teacher professional development.

Selection of Key Individuals: Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project.

Anne Banks, Program Supervisor for the Arts at OSPI, will serve as a project director for the fifth year, providing strong support on arts standards and assessments. OSPI’s primary partner is the Washington State Arts Commission and their Arts in Education Manager, Lisa Jaret, who initiated the development of the statewide TAT Lab program in 2010. The faculty was selected based on experience as teaching artists and leaders of professional development, and their ability to co-create the TAT Lab curriculum. Our Curriculum Director, Kayti Bouljon, is the Director of Community Education at Pacific Northwest Ballet. Karen Sharp, the former Education Director and new Managing

Director at Seattle Children's Theatre, is one of the core faculty members as well as part of the leadership team. Our additional core faculty members are Daemond Arrindell (literary artist), Carina del Rosario (visual artist), and Tina LaPadula (theatre artist).

Bios of Key Individuals:

First Name:Anne

Last Name:Banks

Proposed or Committed:Committed

Bio:

Anne Banks is the Program Supervisor for The Arts at the Washington State Office of Superintendent of Public Instruction (OSPI). She has served in this position for five years and has focused on building collaborative partnerships, integrating arts education into other core subjects, and raising the importance of equitable access to the arts for all students within the school day. Working across divisions at the state level, she has been instrumental in developing an arts infused residential opportunity for at-risk migrant middle school students, providing the arts as a school improvement and Title I option for increasing student success, and increasing the focus of arts in extended day programs. Anne has also convened a cadre of arts educators representing the arts disciplines of dance, media arts, music, theatre, and visual arts who are currently developing resources to accompany the National Core Arts Standards that Washington is preparing to adopt.

First Name:Lisa

Last Name:Jaret

Proposed or Committed:Committed

Bio:

Lisa Jaret, Arts in Education Program Manager for the Washington State Arts Commission since 2005, focuses her work on grants, programs, policies, and professional development to support the arts as part of basic K-12 education for all students. She manages several grant programs, a Roster of Teaching Artists, the Poetry Out Loud program, the Arts Education Research Initiative, and she co-directs the Washington State Teaching Artist Training Lab. Lisa serves as an *ex officio* board member for ArtsEd Washington (the Washington Alliance for Arts Education), and served on the Arts Education Advisory Group for the National Assembly of State Arts Agencies from 2008-2010, with one year as the chair. Prior to joining ArtsWA, Lisa was the Administrative Director of Education Programs at Seattle Children's Theatre, where she worked from 1992-2005. Lisa holds a Masters in Not-For-Profit Leadership from Seattle University, and a B.A. in Humanities from the University of California, Berkeley.

First Name:Kayti
Last Name:Bouljon
Proposed or Committed:Committed
Bio:

Kayti Bouljon is the Director of Community Education at Pacific Northwest Ballet. In her role, she works extensively in the classroom, leads professional development workshops for teachers and teaching artists, creates lesson plans for schools and teachers, and oversees partnerships with area arts organizations. In addition to her work at PNB, Kayti is a faculty member of Pacific Northwest Ballet School, the Washington State Teaching Artist Training Lab, and Bringing Theatre into the Classroom. She teaches arts integration courses for Seattle University and University of Washington Masters in Teaching programs, and is an adjunct faculty member at Cornish College of the Arts. She has also worked as a consultant for Arts Corps and Seattle Public Schools. Since 2009, Kayti has served on the board of Dance Educators Association of Washington. She holds a B.A. in Dance and a B.A. in Public Health from the University of Washington.

First Name:Karen
Last Name:Sharp
Proposed or Committed:Committed
Bio:

Karen Sharp is the Managing Director at Seattle Children's Theatre. Prior to taking on her current role she served as Education Director for many years. Karen has taught hundreds classes for students ages 3-21, coordinated arts education programs for almost 20 years and trains classroom teachers to integrate drama into core curriculum. Karen has been an arts education guest lecturer at the University of Washington, Western Washington University, DePaul University, San Diego State University, and Pacific Lutheran University and has presented at several local and national conferences. She has consulted with art schools and theater education departments across the country to help them implement best practices at their institutions. In addition Karen is an adjunct faculty member for the Seattle University and serves as the Immediate Past President of TYA/USA and is the current Board President of the Winifred Ward Scholarship Foundation.

First Name:Tina
Last Name:LaPadula
Proposed or Committed:Committed
Bio:

Tina LaPadula is a theatre teaching artist and one of the founders of Arts Corps, where she served for more than 15 years as the Program and Education Director. Her commitment to emergent curriculum, social justice and student-centered assessment helped shape the Arts Corps philosophy. Currently, Tina works as a national consultant,

facilitating professional learning on equity and the arts for schools, organizations and conferences. She actively supports the development of teaching artists, most notably as the former Co-Chair of the Association of Teaching Artists and founder of the Seattle Teaching Artist Network. Her writing and opinion have been featured by Americans for the Arts, The Teaching Artist Journal and The National Guild for Community Arts Education.

Promotion & Publicity: Briefly describe your plans for promoting and/or publicizing the project.

To promote TAT Lab, we use existing channels at OSPI, ArtsWA, and SCT, including organizational e-newsletters and social media. We create and distribute printed and electronic materials; we encourage word-of-mouth support from TAT Lab alumni. We recently added a contracted Outreach Coordinator to our team; she is developing connections with arts and education organizations statewide, to encourage applications from teaching artists with diverse backgrounds, from all regions of our state.

Also, we promote TAT Lab to cultural organizations, and encourage them to support a key teaching artist with partial tuition sponsorship. This approach fosters a sense of commitment between the TA and the organization, serves as a vote of confidence for the TA, and creates broader buy-in about the value of professional development. This approach has proven successful: approximately 30% of past TAT Lab participants have received organizational support.

Performance Measurement:

How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.

We have developed specific learning objectives for TAT Lab that describe what we want teaching artists to know and be able to do (these objectives are included in our work sample). We use both formative and summative assessment approaches to measure the success of the overall program design and implementation, as well as these specific participant learning goals. Since much of TAT Lab is about assessing learning, we “walk the talk” and model formative assessments and reflection strategies throughout the program. We also use pre/post self-assessment surveys, review of participants’ lesson plans, evaluation surveys following each in-person training session, and faculty reflections. The project directors have professional expertise in evaluation; we also contract an external evaluator to lead participant interviews and provide outside perspective – an excerpt of their report is included in our work sample. We continue to tweak our curriculum each year in response to evaluation findings.

Women's Audio Mission WAM Project Information

Major Project Activities:

Girls on the Mic (GOTM) is a groundbreaking training & mentoring after-school and summer intensive program that addresses the critical lack of participation of women/girls in electronic media as revealed in the 2012 NEA Report, "Findings from the Survey of Public Participation in the Arts, 2002-2012" - "Of adults who used electronic media to create or perform music or media, men outnumber women by a ratio of 4 to 1."

WAM solves this issue by providing year-round after school media arts education programming to 800+ Bay Area girls ages 11-18 a year & will serve 1,100+ girls in 2016-2017 through 20+ school/organization partners. WAM uses our world-class recording studio, home to former projects from Alanis Morissette, Timbaland, & Radiohead, as a giant carrot to attract girls to learning media/music technology and storytelling skills to amplify their unique voices and express their ideas through the creation of their own original content.

WAM is seeking funding to expand GOTM into the most underserved populations in Oakland, where we have not yet been able to meet the demand for services/training. Oakland has a 40% high school dropout rate, one of the highest in California and WAM has the highest demand for training services from underserved schools in these communities. This year alone, WAM had to turn away 8 schools (300 girls) due to prohibitively expensive transportation. The proposed project supports the expansion of the program by adding an additional location and lead instructor in Oakland, allowing WAM to reach over 1,100 girls, bringing accessible, media arts education to 38% more girls a year.

GOTM addresses the NEA outcome of Learning: *lifelong learning in the arts* by using a curriculum based on the National Core Arts Standards for Media Arts and the California Department of Education Standards (see attached Work Sample "Media Arts Standards" that details how WAM integrates these standards.) With the expansion of GOTM, we anticipate the following results:

- A new WAM Oakland location with an additional lead instructor that will allow us to provide training and mentorship to 300 additional Oakland girls from communities with an over 40% high school dropout rate;
- 1,100 girls total (300 from Oakland) will receive tuition-free media arts training, learn skills in media & music technology that enable them to use digital media workstations, computers, recording gear, and musical instruments in a professional studio to express themselves creatively, tell their stories, and publish their work online on WAM's website/student-created websites;
- After-school and summer intensive media arts classes 5 days a week, year-round;

Activities. All of the projects in the GOTM curriculum reveal the power of media/music technology for self-expression and amplifying ideas. Examples:

- **Podcast Project.** Students learn how to use digital media to tell their stories. They create websites and upload their projects to be shared. Students compare/contrast episodes from NPR: Alt.Latino, KCBS (local news), KMEL (local hip-hop station) relevant to their lives to demonstrate the power of storytelling.
- **Music Recording Project.** Songs are played from the students' favorite artists ranging from Beyoncé to Selena. Students learn to analyze songs, use musical instruments, microphones, analog and digital recorders to create and record a simple song.
- **Live Concert Sound Project.** Students learn how to set up and use a simple live sound system that is a small-scale version of the systems used at concerts. Students perform original songs.
- **Soundtrack Project.** Students learn how to create all of the elements of a soundtrack for a cartoon. They create sound effects, place music, write a script, record and edit dialog, and synch each element to the picture.
- **Build a Synth.** Students learn to build small analog synthesizers (an instrument heavily featured in pop music) & create their own instruments/sounds.

Schedule of key project dates:

August 2016: Start site search for Oakland location. Create job description for new lead instructor staff position. Post position.

September 2016: Conduct interviews of 3-5 candidates and complete selection process. WAM has groomed many candidates through its internship program.

October 2016: Connect and schedule 2017 workshops with new Oakland partner schools (Citizen Schools, Elmhurst Community Prep, Green Leaf K-8, Ascend K-8, etc.)

November 2016: Select Oakland location and sign lease. Finalize fall schedule in Oakland location

December 2016: Oakland location move in. Utilities/Communications on. Acquire new equipment/furniture

January 2017: Spring schedule begins with 4-5 classes per week at Oakland location through 2017. EYH event at Solano Community College

March 2017: Expanding Your Horizons events at UC Berkeley, Skyline College, Contra Costa College

May 2017: Spring program evaluation. Finalize Summer Intensive Schedule

June 2017: Aim High/Everett Middle School/Oasis for Girls with additional Oakland partners summer intensives begin and continue through July

Aug 2017: Summer program evaluation

Sept 2017: Fall schedule begins with 4-8 workshop sessions/week through December of 2017. Schools schedule 8-20 week blocks

Nov 2017: Expanding your Horizons (EYH) event at San Francisco State University and San Jose State University

Dec 2017: Fall program evaluation

Intended Audience/Participants/Community: Who will benefit from the project and how?

WHO: Girls on the Mic currently serves over 800 middle/high school girls ages 11-18 from the most under-served communities in the San Francisco Bay Area:

- 95% are from low-income families; 84% are “extremely low” income;
- 89% are girls of color;

- 36% African American
- 34% Latina
- 16% Asian/Pacific Islander
- 9% White
- 4% Multiracial
- 1% Native American/Alaskan Native

- 20-40% high school dropout rates
- 78% have never played a musical instrument.
- 73% do not have access to a computer.
- 41% speak a primary language other than English at home.

HOW:

Last year, WAM had to turn away over 300 girls from East Bay/Oakland schools, where high school dropout rates are 40%, the highest in California, due to the prohibitive cost/logistics of transportation from WAM’s San Francisco location. Establishing a smaller additional location in Oakland would allow WAM to provide Girls on the Mic’s tuition-free arts education and media literacy program to a population that needs it the most – an additional 300 girls in Oakland (38% more girls total.)

WAM’s current facility is located in the Mid-Market/Tenderloin district, where 35% of residents live below poverty level. Most girls in the program have never had access to media production tools or musical instruments, let alone an opportunity to visit a

professional recording studio. This is even more pronounced in the Oakland school system.

Last year, WAM provided tuition free media arts training to over 800 girls who learned to amplify their voices by creating a media project in a form that they could share with their friends, families and teachers, gained knowledge of new careers in media technology and production, learned how to use computers and technology to express themselves creatively and received over 200 hours of mentoring with WAM's mentors. WAM would be thrilled to have the opportunity to provide these same benefits to the many girls in Oakland who would otherwise not have access to training/mentoring.

Selection of Key Organizational Partners: An organization partner is an outside entity that will provide resources (other than money) to support the project.

WAM selects school/organization partners that work in underserved communities and/or with underserved youth, can commit to training cycles for at least 8 weeks (preferably 16-20) and that have committed school directors who will work closely with WAM to tailor curriculum and activities to their academic programs. Partners include: Citizen Schools, Greenleaf Elementary School, Lionel Wilson Prep Academy, Buena Vista Horace Mann Middle School, Everett Middle School, United for Success Academy, Elmhurst Community Prep School, Vietnamese Youth Development Center, Shih Yu-Lang YMCA, James Madison Middle School, Bay Area Girls Rock Camp, Cesar Chavez Academy, Jamestown Community Center, Thomas Edison Charter Academy, Daly City Peninsula Partnership Collaborative, Girls Inc., Frick Middle School, Techbridge, Samoan Community Development Center, Aim High, Thurgood Marshall High School, Boys and Girls Club, Mission Girls, West Bay Pilipino Center, Ascend K-8, & Expanding Your Horizons.

Description of Key Organizational Partners:

Organization Name:Citizen Schools

Proposed or Committed:Committed

Description of Organization:

Citizen Schools is a national organization dedicated to providing a longer learning day with enrichment activities for public middle school students in low-income communities and serves over 5,300 children a year.

Organization Name:Girls, Inc.

Proposed or Committed:Committed

Description of Organization:

Girls, Inc. is a nonprofit organization that operates throughout North America with a mission to inspire all girls to be strong, smart and bold. Girls Inc. offers academic enrichment activities, skill-building programs, and counseling services to girls and their families.

Organization Name:Greenleaf Elementary
Proposed or Committed:Committed
Description of Organization:

Greenleaf Elementary School is a school located in Oakland serving underserved students: 83% Latino, 12% African-American and more than 90% of students are eligible for free or reduced-priced lunch.

Organization Name:Aim High
Proposed or Committed:Committed
Description of Organization:

Aim High is an intensive, engaging and challenging five-week summer school program for middle school students from low-income families. Students join after 5th or 6th grade, and participate for three or four consecutive summers. Aim High has been supporting low income students and families for 29 years.

Organization Name:ASCEND
Proposed or Committed:Committed
Description of Organization:

ASCEND is an arts-integrated K-8 school that emphasizes family and community partnerships. The mission of ASCEND is to close the achievement gap in Oakland. To make a positive difference in the lives of young people, we offer engaging and rigorous instruction and build strong relationships between parents, teachers/staff, students and community. At ASCEND we are dedicated to developing leaders and mentors who create a more compassionate, equitable and just society.

Organization Name:Vietnamese Youth Development Center
Proposed or Committed:Committed
Description of Organization:

Vietnamese Youth Development Center is a center in the Tenderloin district of San Francisco that advocates for the needs of low-income Asian-Pacific Islander and urban youth in the neighborhood and prepares young people to transition successfully into adulthood. The center provides comprehensive case management, employment, educational services and social enriching activities and helps divert youth from the juvenile justice system into meaningful programs.

Organization Name:Oasis for Girls
Proposed or Committed:Committed
Description of Organization:

Founded in 1999, the mission of Oasis For Girls is to partner with girls and young women of color from under-resourced communities in San Francisco to help them cultivate the skills, knowledge, and confidence to discover their dreams and build strong futures.

Organization Name:Techbridge
Proposed or Committed:Committed
Description of Organization:

Techbridge is a Bay Area-based organization that inspires girls to discover a passion for technology, science and engineering. Through hands-on learning, Techbridge empowers the next generation of innovators and leaders.

Organization Name:United for Success Academy
Proposed or Committed:Committed
Description of Organization:

United for Success Academy is a middle school located in Oakland's Fruitvale district with 420 students - 69% Latino, 18% African American, 6% Asian, 43% are English Language learners and 93% qualify for free or reduced lunch.

Organization Name:Lionel Wilson Prep
Proposed or Committed:Committed
Description of Organization:

Lionel Wilson Preparatory Academy is a middle school serving over 500 students located in Oakland. Over 96% are Hispanic and over 92% qualify for free or reduced lunch.

Selection of Key Individuals: Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project.

Terri Winston, WAM's Executive Director, oversees the Girls on the Mic program. Winston served as professor and director of City College of San Francisco (CCSF)'s highly successful recording arts program for over a decade and is a seasoned educator with over 20 years of experience developing educational programs. She increased women's enrollment at CCSF from 12% to 43% during her tenure. Winston designed the curriculum for Girls on the Mic with input from middle school teachers.

Kelley Coyne has led the GOTM program since 2012 as the coordinator/lead instructor. She started at WAM as an intern. Coyne has significantly grown the program and

increased the number of strategic partnerships, especially in Oakland, so much so that we must hire a third Girls on the Mic instructor to meet demand for classes. We have groomed many candidates for the lead instructor position at the Oakland location through our internship program which provides mentoring experience in the Girls on the Mic program.

Bios of Key Individuals:

First Name:Terri
Last Name:Winston
Proposed or Committed:Committed
Bio:

Terri Winston is the Founder and Executive Director WAM. She founded WAM in 2003 while she was a tenured Professor and Director of the Sound Recording Arts Program at City College of San Francisco from 2001-2011. Her love of music and the recording arts spans 30 years as a songwriter, composer, engineer and producer. She has received numerous awards including an ASCAP award, Boston Music Award and Bay Area Music Award, and has recently recorded Kronos Quartet, St. Lawrence String Quartet, Angelique Kidjo (2014 Grammy Winner), award-winning artist, Tanya Tagaq, Van-Anh Vo and The SHE'S. She has a B.S. in Electrical Engineering from Purdue University.

First Name:Kelley
Last Name:Coyne
Proposed or Committed:Committed
Bio:

Kelley is the Girls on the Mic Project Coordinator and Lead Instructor. She manages workshop scheduling and school partner relationships. Kelley started as a WAM student, became an intern and has worked for WAM for four years. She has been integral to the growth of Girls on the Mic. Kelley earned her B.A. at American University in 2009. She has 2 years of experience teaching Primary Special Education in DC Public Schools and teaching after-school programs in Oakland at Girls, Inc.

First Name:Veronica
Last Name:Simonetti
Proposed or Committed:Committed
Bio:

Veronica is a Girls on the Mic Instructor and Intern Coordinator. She graduated from Indiana University with a Bachelors of Science in Recording Arts and a minor in Marketing. She interned for WAM while in college and was hired as a staff member in 2015. She also works as a recording engineer, live sound engineer, and audio

preservationist in the Bay Area. Veronica teaches Girls on the Mic classes and coordinates our interns in the internship program.

First Name:Noelle

Last Name:Duncan

Proposed or Committed:Committed

Bio:

Noelle Duncan is the Development Associate and Program Coordinator for WAM. She prepares grant proposals, coordinates and provides administrative support for all of WAM's classes, events and studio sessions. She started as an intern and has worked for WAM for 5 years. Noelle is a recording artist, songwriter, and performer. She has also worked as a marketing professional for over 4 years for nonprofit organizations such as Women Impacting Public Policy and Aorta Magazine. Noelle earned her B.A. at McGill University in Montreal, Quebec.

Promotion & Publicity: Briefly describe your plans for promoting and/or publicizing the project.

Girls on the Mic has a solid track record of receiving coverage in mainstream press, including recent features:

- NBC News: <http://wam.rocks/WAMonNBCNews>
- Electronic Musician: <http://wam.rocks/WAMinElectronicMusician>
- LA Weekly: <http://wam.rocks/WAMinLAWeekly>
- Performer Magazine: <http://wam.rocks/WAMinPerformerMagazine>

WAM has many connections to mainstream media outlets and has received coverage in: NBC/ABC News, LA Weekly, Electronic Musician, SF Chronicle, NPR, CNET, USA Today, Huffington Post, GRAMMY.com, SF Bay Guardian, SF Examiner, SFGate, Mix, Vice Magazine, and more.

WAM will use our connections to promote the GOTM program via press releases to local and national media outlets and through our reach of over 21,000 social media subscribers and 4,300 website visits per day.

Performance Measurement:

How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.

The tools for measuring success are: evaluation surveys distributed to students pre &

post- training cycle, daily competency quizzes, media project assessments, and surveys/meetings with partner school program directors. These evaluation tools provide the following data:

- Number of girls who:
 - Learn media production skills and use media technology to create and produce a media project out of an original idea/story
 - Report they have gained storytelling, media, tech or computer skills
 - Assume a leadership role during an activity
 - Publish their projects online or share projects via mobile devices
- Average score on competency quizzes
- Number of journal entries per student per semester.

WAM will also track the effectiveness of our expansion of GOTM by measuring:

- Number of middle/high school partners & girls served in Oakland

WAM is known for effective evaluation procedures. The White House Office of Social Innovation visited WAM to learn about our innovative programs & evaluation methods.