U.S. Department of Education
Washington, D.C. 20202-5335

APPLICATION FOR GRANTS UNDER THE

Assistance for Arts Education (AAE) Program Application Package

CFDA # 84.351A

PR/Award # S351A220007

Gramts.gov Tracking#: GRANT13671152

OMB No. , Expiration Date:

Closing Date: Jun 30, 2022

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

OMB Number: 4040-0004
Expiration Date: 12/31/2022

Application for Federal Assistance SF-424

* 1. Type of Submission:
- [ ] Preapplication
- [x] Application
- [ ] Changed/Corrected Application

* 2. Type of Application:
- [x] New
- [ ] Continuation
- [ ] Revision

* If Revision, select appropriate letter(s):

* Other (Specify):

* 3. Date Received: 06/30/2022

4. Applicant Identifier:

5a. Federal Entity Identifier:

5b. Federal Award Identifier:

State Use Only:

6. Date Received by State:

7. State Application Identifier:

8. APPLICANT INFORMATION:

* a. Legal Name: John F. Kennedy Center for the Performing Arts

* b. Employer/Taxpayer Identification Number (EIN/TIN): 53-0245017

* c. UEI: ET6PFZ2GC1M7

d. Address:

* Street1: 2700 F Street NW
Street2:
* City: Washington
County/Parish:
* State: DC: District of Columbia
Province:
* Country: USA: UNITED STATES
* Zip / Postal Code: 20566-0003

e. Organizational Unit:

Department Name:

Division Name: Education

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

Prefix: Ms.
* First Name: Jordan
Middle Name: C.
* Last Name: LaSalle
Suffix:

Title: Vice President, Education

Organizational Affiliation:

* Telephone Number: (202) 416 - 8850
Fax Number: (202) 416 - 4881

* Email: JCLasalle@Kennedy-Center.org

Tracking Number:GRANT13671152 Funding Opportunity Number:ED-GRANTS-053122-001 Received Date:Jun 30, 2022 06:15:11 PM EDT

Application for Federal Assistance SF-424

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

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

Type of Applicant 2: Select Applicant Type:

Type of Applicant 3: Select Applicant Type:

* Other (specify):

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

Department of Education

11. Catalog of Federal Domestic Assistance Number:

84.351

CFDA Title:

Arts in Education

*** 12. Funding Opportunity Number:**

ED-GRANTS-053122-001

* Title:

Office of Elementary and Secondary Education (OESE): Well Rounded Education Programs: Assistance for Arts Education (AAE) Program, Assistance Listing Number (ALN) 84351A

13. Competition Identification Number:

84-351A2022-1

Title:

Assistance for Arts Education (AAE) Grant Program

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

Add Attachment | Delete Attachment | View Attachment

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

Kennedy Center National Arts Education Program

Attach supporting documents as specified in agency instructions.

Add Attachments | Delete Attachments | View Attachments

Tracking Number:GRANT13671152 Funding Opportunity Number:ED-GRANTS-053122-001 Received Date:Jun 30, 2022 06:15:11 PM EDT

Application for Federal Assistance SF-424

16. Congressional Districts Of:

* a. Applicant DC-001 * b. Program/Project US-ALL

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

Add Attachment | Delete Attachment | View Attachment

17. Proposed Project:

* a. Start Date: 10/01/2022 * b. End Date: 09/30/2025

18. Estimated Funding ($):

* a. Federal	8,000,000.00
* b. Applicant	312,458.00
* c. State	0.00
* d. Local	0.00
* e. Other	708,000.00
* f. Program Income	754,368.00
* g. TOTAL	9,774,826.00

*** 19. Is Application Subject to Review By State Under Executive Order 12372 Process?**

☒ a. This application was made available to the State under the Executive Order 12372 Process for review on 06/18/2022.

☐ b. Program is subject to E.O. 12372 but has not been selected by the State for review.

☐ c. Program is not covered by E.O. 12372.

*** 20. Is the Applicant Delinquent On Any Federal Debt? (If "Yes," provide explanation in attachment.)**

☐ Yes ☒ No

If "Yes", provide explanation and attach

Add Attachment | Delete Attachment | View Attachment

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

☒ ** I AGREE

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

Authorized Representative:

Prefix: Ms. * First Name: Maryvonne

Middle Name:

* Last Name: Neptune

Suffix:

* Title: Director, Institutional Giving

* Telephone Number: (202) 416-8327 Fax Number:

* Email: mneptune@kennedy-center.org

* Signature of Authorized Representative: Maryvonne Neptune * Date Signed: 06/30/2022

Tracking Number:GRANT13671152 Funding Opportunity Number:ED-GRANTS-053122-001 Received Date:Jun 30, 2022 06:15:11 PM EDT

NOTICE TO ALL APPLICANTS

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

To Whom Does This Provision Apply?

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

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

What Does This Provision Require?

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

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

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

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

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

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

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

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

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

Estimated Burden Statement for GEPA Requirements

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

Optional - You may attach 1 file to this page.

1234-3. GEPA_FINAL.pdf | Add Attachment | Delete Attachment | View Attachment

John F. Kennedy Center for the Performing Arts
GEPA 427 Statement

Kennedy Center Education programming centers equity and access in accordance with its mission and values. Internal policies and procedures are designed to ensure equitable access to programs, performances, activities, events, facilities, resources, and employment for people with disabilities, ages, genders, races, national origins, and colors. Some examples:

- Access/VSA programming, and all programming implemented by the Kennedy Center education division is designed with accessible practices in place and reaches young people with disabilities and the educators and organizations that support them across the nation. This includes ensuring compliance with current federal disability rights legislation, regulations, and standards for physical, programmatic, and communication access. The Center's policy is to exceed the minimum requirements for accessibility and to consider every program and environment in which activities take place through the lens of universal and human-centered design.
- School and community programming reaches out to schools representing multiple races and national origins via emails, newsletters, and district communications.
- Education programs and productions recruit students of various gender identities, races, national origins, disabilities and colors for career trajectory programming as well as virtual and in-person performance experiences. Programmers attend International Association of Blacks in Dance to audition for the Dance Lab summer intensive, and promotional videos and social media posts feature male-identifying young people as well as female-identifying young people, in order to promote the program across gender identities.
- All of our conferences advertise on listservs such as Arts Education Partnerships to ensure a broad, national reach encompassing multiple geographies, ages, disabilities and races.
- Digital Learning ensures that content is designed with both universal design for learning and differentiated instruction in mind as well as accommodations for learners with disabilities, including captioning, audio description, and American Sign Language.

Through all of the Kennedy Center's efforts to remove barriers, the communities impacted are involved in boards, advisory committees, working groups, and task forces, ensuring that people with disabilities, genders, races, national origins, and colors have an active voice and inform the decision-making process.

CERTIFICATION REGARDING LOBBYING

Certification for Contracts, Grants, Loans, and Cooperative Agreements

The undersigned certifies, to the best of his or her knowledge and belief, that:

(1) No Federal appropriated funds have been paid or will be paid, by or on behalf of the undersigned, to any person for influencing or attempting to influence an officer or employee of an agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with the awarding of any Federal contract, the making of any Federal grant, the making of any Federal loan, the entering into of any cooperative agreement, and the extension, continuation, renewal, amendment, or modification of any Federal contract, grant, loan, or cooperative agreement.

(2) If any funds other than Federal appropriated funds have been paid or will be paid to any person for influencing or attempting to influence an officer or employee of any agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with this Federal contract, grant, loan, or cooperative agreement, the undersigned shall complete and submit Standard Form-LLL, "Disclosure of Lobbying Activities," in accordance with its instructions.

(3) The undersigned shall require that the language of this certification be included in the award documents for all subawards at all tiers (including subcontracts, subgrants, and contracts under grants, loans, and cooperative agreements) and that all subrecipients shall certify and disclose accordingly. This certification is a material representation of fact upon which reliance was placed when this transaction was made or entered into. Submission of this certification is a prerequisite for making or entering into this transaction imposed by section 1352, title 31, U.S. Code. Any person who fails to file the required certification shall be subject to a civil penalty of not less than $10,000 and not more than $100,000 for each such failure.

Statement for Loan Guarantees and Loan Insurance

The undersigned states, to the best of his or her knowledge and belief, that:

If any funds have been paid or will be paid to any person for influencing or attempting to influence an officer or employee of any agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with this commitment providing for the United States to insure or guarantee a loan, the undersigned shall complete and submit Standard Form-LLL, "Disclosure of Lobbying Activities," in accordance with its instructions. Submission of this statement is a prerequisite for making or entering into this transaction imposed by section 1352, title 31, U.S. Code. Any person who fails to file the required statement shall be subject to a civil penalty of not less than $10,000 and not more than $100,000 for each such failure.

* APPLICANT'S ORGANIZATION

John F. Kennedy Center for the Performing Arts

* PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE

Prefix: Ms. * First Name: Maryvonne Middle Name:

* Last Name: Neptune Suffix:

* Title: Director, Institutional Giving

* SIGNATURE: Maryvonne Neptune * DATE: 06/30/2022

U.S. Department of Education Supplemental Information for the SF-424
Application for Federal Assistance

1. Project Director:

Prefix:	* First Name:	Middle Name:	* Last Name:	Suffix:
Ms.	Jordan	C.	LaSalle	

Project Director Level of Effort (percentage of time devoted to grant): 50

Address:

* Street1: 2700 F Street, NW
Street2:
* City: Washington
County:
* State: DC: District of Columbia
* Zip Code: 20566-0003
Country: USA: UNITED STATES

* Phone Number (give area code): (202) 416-8850
Fax Number (give area code):

* Email Address: JCLaSalle@kennedy-center.org

Alternate Email Address:

2. New Potential Grantee or Novice Applicant:

a. Are you either a new potential grantee or novice applicant as defined in the program competition's notice inviting applications (NIA)?

☐ Yes ☒ No

3. Qualified Opportunity Zones:

If the NIA includes a Qualified Opportunity Zones (QOZ) Priority in which you propose to either provide services in QOZ(s) or are in a QOZ, provide the QOZ census tract number(s) below:

4. Human Subjects Research:

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

☒ Yes ☐ No

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

☐ Yes Provide Exemption(s) #(s): ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8

☒ No Provide Assurance #(s), if available: 00018007

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

Add Attachment | Delete Attachment | View Attachment

Abstract

An abstract is to be submitted in accordance with the following:

1. Abstract Requirements

- Abstracts must not exceed one page and should use language that will be understood by a range of audiences.
- Abstracts must include the project title, goals, and expected outcomes and contributions related to research, policy, and practice.
- Abstracts must include the population(s) to be served.
- Abstracts must include primary activities to be performed by the recipient.
- Abstracts must include subrecipient activities that are known or specified at the time of application submission.

For research applications, abstracts also include the following:

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

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

You may now Close the Form

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

* Attachment: 1239-2. Abstract_FINAL.pdf | Add Attachment | Delete Attachment | View Attachment

Abstract

Organization Name: John F. Kennedy Center for the Performing Arts

Project: Kennedy Center National Arts Education Program (KCNAEP)

Objectives and Activities: KCNAEP will provide large-scale, national-level, high-quality arts education programs and services for children and youth, with an emphasis on serving children from low-income families and children with disabilities. Work in these areas will focus on: Strengthening and Expanding Partnerships; Addressing the Arts Education Needs of Children and Youth; Investing in and Supporting Educator Growth; and National Arts Education Resource Dissemination.

Absolute Priority: Through KCNAEP, the Kennedy Center will: 1. Support community and national outreach activities including meetings, workshops, webinars, and national convenings that strengthen and expand partnerships among schools, local educational agencies, communities, and centers for the arts, including national centers for the arts; 2. Implement and expand initiatives in arts education and arts integration through multiple program areas including school and community programs, youth-focused programs and productions, and career development programs; and 3. Emphasize serving children from low-income families and children with disabilities by removing barriers to access.

Competitive Priority: The Kennedy Center's prior experience bringing arts education to students across the country, including 10 years of large-scale projects funded through the Arts in Education National Program (AENP), has positioned the institution as a field leader that is effecting change on a national scale. As such, the Center is uniquely positioned to deliver on the purpose of the Assistance for Arts Education program through its Kennedy Center National Arts Education Program (KCNAEP).

Outcomes: With an experienced staff, a strong system of local and national partners, a commitment to continuous improvement, and a robust program evaluation, KCNAEP will impact approximately 1.5 million students and educators annually, advancing outcomes including increased student engagement and social-emotional outcomes, increased educator knowledge and use of arts learning strategies and resources, and strengthened and expanded partnerships.

Partners: Over decades of work in the field of arts education, the Kennedy Center has forged valuable partnerships with schools, local educational agencies, communities, and centers for the arts both locally and across the country, all of whom work to support the arts education needs of students in pre-k through grade 12.

Project Narrative File(s)

*** Mandatory Project Narrative File Filename:** 1238-8. FY23 Narrative Final.pdf

Add Mandatory Project Narrative File | Delete Mandatory Project Narrative File | View Mandatory Project Narrative File

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

Add Optional Project Narrative File | Delete Optional Project Narrative File | View Optional Project Narrative File

John F. Kennedy Center for the Performing Arts

Education Division

Grant Application Narrative

U.S. Department of Education

Office of Elementary and Secondary Education – Assistance for Arts Education (AAE)

CFDA #84.351A

June 30, 2022

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A. Significance

For more than 50 years, the John F. Kennedy Center for the Performing Arts has fulfilled its role as the National Cultural Center through its deep commitment to bringing arts education to students across the country. In this time, the Center has developed a substantial portfolio of programs to meet the arts education needs of the students and communities they serve. Acknowledging that the arts are a vital part of a well-rounded education, the Center recently unveiled a five-year strategic plan that names powerful education as a pillar of the institution's work. To support this priority, the Center will leverage its role as a national leader in arts education and build upon the programs, partnerships, and knowledge gained over five decades to support national-level, high-quality arts education for children and youth, with special emphasis on serving children from low-income families and children with disabilities.

The Kennedy Center's National Arts Education Program (KCNAEP) will advance the Assistance for Arts Education program's stated priorities through a series of interrelated programs promoting arts education for students. In addition to directly facilitating arts access and creating arts experiences for students, KCNAEP will prioritize professional development for educators, develop and disseminate accessible instructional materials and arts-based educational programming, and build the capacity of educators across the country to integrate the arts into their instruction. The project will also deepen and expand partnerships within the Center's vast local and national network to support arts learning opportunities for communities across the nation. KCNAEP will impact approximately 1.5 million students and educators annually. Outcomes will include increased student engagement and social and emotional outcomes, increased educator knowledge and use of arts learning strategies and resources, and stronger, more expansive local and national partnerships.

Absolute Priority

Through KCNAEP, the Kennedy Center will: 1. Support community and national outreach activities including meetings, workshops, webinars, and national convenings that strengthen and expand partnerships among schools, local educational agencies, communities, and centers for the arts, including national centers for the arts; 2. Implement and expand initiatives in arts education and arts integration through multiple program areas including school and community programs, youth-focused programs and productions, and career development programs; and 3. Emphasize serving children from low-income families and children with disabilities by removing barriers to access (see Appendix C for additional detail).

Competitive Preference Priority

With the support of the U.S. Department of Education over many years, including 10 years of funding through the Arts in Education National Program (AENP), the Kennedy Center has been able to provide large-scale, national-level, high-quality arts education projects and services for children and youth, with an emphasis on serving children from low-income families and children with disabilities. The AENP grant program enabled the Center to strengthen and grow its arts education programming and develop robust partnerships with and among schools, local educational agencies, and other cultural organizations.

B. Project Design

KCNAEP is designed to work through the following service areas: Strengthening and Expanding Partnerships; Addressing the Arts Education Needs of Children and Youth; Investing in and Supporting Educator Growth; and National Arts Education Resource Dissemination. Embedded within each area is a commitment to reaching students who might not otherwise have access, with a focus on children from low-income families and children with disabilities.

Service Area 1: Strengthening and Expanding Partnerships

Rationale: “Youth, schools, and OST [Out-of-School] programs can all benefit from strong partnerships for learning. These partnerships can serve to strengthen, support, and even transform individual partners, resulting in improved program quality, more efficient use of resources, and better alignment of goals and curriculum.” (Harvard Family Research Project, 2010, p.4). KCNAEP will build partners' capacity to strengthen and expand opportunities for arts and arts-integrated learning in their communities.

Design: Over decades of work in the field of arts education, the Kennedy Center has forged valuable partnerships with schools, local educational agencies, communities, and centers for the arts both locally and across the country, all of whom work to support the arts education needs of students in pre-k through grade 12. Through its array of programming, the Center has joined these partners into networks, each united by working toward similar goals and facing similar challenges. The networks allow our communities to learn from and influence one another, achieve policy improvements, and demonstrate different ways to support arts education based on contextual situations (e.g. rural, urban, suburban, industries, etc.). The IDEA Partnership’s (Cashman et al., 2014) Leading by Convening framework articulates three habits of interaction for authentic engagement: “coalescing around issues, ensuring relevant participation and doing work together” (p.9). In addressing these three habits, the depth of interaction of the partnership is described as moving from informing to networking, to collaborating, to transforming. This aligns with the Center’s approach, whereby stakeholders are working together to create change that supports students.

To facilitate change and strengthen partnerships, the Center works to build partners’ capacity to cultivate and expand opportunities for arts and arts-integrated learning in their

communities via multiple avenues of engagement. Through a combination of meetings with partners, small gatherings of key stakeholders, and full network convenings, the Center is able to gather up-to-date information about the state of the field, challenges faced by educators across the country, and promising practices in arts education. In response to this information, the Center provides relevant resources, strategic guidance, professional learning, and technical support.

Strengthening and expanding partnerships is crucial to the success of KCNAEP, as the Center relies on its national partners to provide current information and implement work in their own communities, and partners rely on the Center's resources, expertise, and connections to leaders in the field to support their work.

To expand partnerships, the Center will invite representatives from traditionally underrepresented communities to open a conversation that will lead to authentic, mutually beneficial partnerships and service to these communities. The Center will ensure that the voices of historically underrepresented communities are centered within current partnerships. The following recruitment strategies will be undertaken: a) identify priority communities using input from the Kennedy Center Education Advisory Council (see Appendix G) and several existing advisory bodies, including the VSA Advisory Board and the Youth Council; b) gather recommendations from current partnership communities; c) present information on partnership opportunities at national conferences (e.g. Council of the Great City Schools; Council for Exceptional Children; National Rural Education Association; and National School Board); and d) consult the U.S. Department of Education for recommendations.

Service Area 2: Addressing the Arts Education Needs of Children and Youth

KCNAEP will support student exposure to, engagement with, and exploration through the arts. Together, these three approaches create a well-rounded arts education where students

are engaged in arts education and arts integration, both in and out of the classroom. Through engagement, the array of intended student outcomes within arts education and arts integration may be achieved, including academic and social and emotional outcomes.

Service Area 2a: Arts and Arts-Integrated Learning in the Classroom

Rationale: The American Academy of Arts and Sciences (2021) recommends "making the arts a vital part of every child's education" (p.20). Further, in the Kennedy Center's annual needs assessment, the most commonly cited need was student access to the arts. The Center seeks to address this need and meet the aforementioned policy recommendation by bringing meaningful arts experiences and arts-integrated learning opportunities into the classroom.

Design: To support increased understanding of the arts as well as increased understanding of topics learned through the arts, the Kennedy Center works to bring exposure to, engagement with, and exploration through the arts and arts-integrated learning directly into the classroom. Visits from teaching artists and viewings of virtual performances expose students to the arts, while accompanying teaching and learning materials, including classroom-ready digital learning resources, facilitate deeper engagement. Additionally, longer-term artist residencies support exploration through the arts, and are customized by schools and teachers to meet their objectives.

Service Area 2b: Arts and Arts Integrated Learning Beyond the Classroom

Rationale: Art experiences have been shown to impact social and emotional outcomes in causal studies. Visits to an art museum have been linked to increased critical thinking, empathy, and tolerance (Greene, Kisida, & Bowen, 2014). Similarly, a single live theater performance was shown to have a causal impact on tolerance and social perspective-taking in one study (Greene, Erickson, Watson, & Beck, 2018) and increased empathy in a series of pre-registered field studies (Rathje, Hackel & Zaki, 2021). Building upon and extending this research, the Kennedy

Center Research and Evaluation department designed and implemented a study under AENP, which had significant findings that suggest that, when paired with educational pre- and post-performance experiences, students' social perspective taking, and empathy can be positively impacted through a single live theatre performance (Troxler et al., 2022).

Kennedy Center career development programs also impact social and emotional outcomes. A pilot-study of one of the Center's career development programs showed statistically significant gains from pre- to post-survey in social-emotional competencies, dance self-efficacy, and social justice orientation.

Design: Through additional educational programming, the Center continues to facilitate students' exposure to, engagement in, and exploration through the arts beyond the classroom. The Center's Performances for Young Audiences (PYA) program curates a season of theater and music performances strategically designed to present an array of artists and stories that reflect the diversity of the students they are intended to serve. Locally, these performances are available to students through school field trips to the Kennedy Center. Nationally, the Center's Digital Learning department ensures productions available to students through virtual performances are accessible for students with disabilities.

To deepen engagement, KCNAEP will develop standards-based learning guides and resources to accompany each performance and introduce students to thematic elements, facilitating a more meaningful experience. The Center's Moonshot Studio aligns with performances to cultivate fundamental art-making skills and creative exploration.

Additionally, the Center has developed and implements a series of career development programs designed to support students interested in a career in the arts. Beyond exploration of the art form itself, these programs allow students to dive into the field as a whole and discover

their place within it. As the National Cultural Center and home to the National Symphony Orchestra and Washington National Opera, the Center is uniquely positioned to provide students with high-level coaching from top professionals. Students learn important skills, including audition preparation, entrepreneurship, and self- advocacy, while also investigating larger questions about their role as citizen artists in the world.

Several of the Center's career development programs are designed to support youth with disabilities. These unique programs allow youth to explore their disability identity and lived disability experiences with their peers and with professionals with disabilities in the cultural field, and develop lifelong supports in a safe space nurtured by the Center's Office of Accessibility/VSA.

Service Area 3: Investing in and Supporting Educator Growth

Rationale: According to results from the Kennedy Center's 2022 Annual Needs Assessment (Appendix I), over half of respondents indicated that access to staff training is a barrier to access to arts and arts education in schools. Further, access to arts-based teaching materials, arts integrated professional development, and educator resources to support students with disabilities through the arts were among the top five most commonly cited needs.

Design: Utilizing arts integration techniques in the classroom has been shown to support teacher-identified objectives, including boosting student engagement, and increasing connectivity with and engagement of diverse learners. As such, the Center has designed a variety of vehicles through which to increase educator knowledge and use of arts integration strategies. The Learning Policy Institute sets forth the following criteria for effective teacher professional development: incorporate active learning, support collaboration, use models of effective practice, provide coaching and expert support, offer feedback and reflection, and have sustained duration.

Locally, the Center meets these criteria by developing close and ongoing partnerships with schools; providing one-on-one coaching, troubleshooting, and support; and facilitating in-person trainings and demonstrations. This work is broadened through national partnerships with communities, their local arts organizations, and school districts, to whom the Center provides access to virtual trainings, one-on-one support, connections with other local partners across the country, and the resources they need to implement these programs in their own schools and communities. Beyond existing partnerships, the Center's Arts Education Conference reaches educators outside of its immediate networks through a national convening centered on professional development in arts education. Finally, the Digital Learning department provides teachers with high-quality teaching and learning content that is responsive to the diverse needs of students and teachers, and provides a means of regularly integrating the arts in the classroom.

Service Area 4: National Arts Education Resource Dissemination

Rationale: Building on the learnings from the Kennedy Center Needs Assessment cited in Service Area 3, this area of work focuses on the broad dissemination of arts-based teaching materials, as well as research and promising practices in arts education to increase the use of Kennedy Center arts resources.

Design: Recognizing its position as a national leader in the field, the Kennedy Center gathers, evaluates, and disseminates information to teachers, school administrators, and local leaders within and beyond the scope of its existing networks. Through Digital Learning, the Center makes resources for teachers such as lesson plans and arts activities available on its website. The Office of Accessibility/VSA partners with the Council for Exceptional Children (CEC), Division of the Visual and Performing Arts (DARTS) to create and disseminate useful resources on accessible arts education. Looking to the future, the Kennedy Center hopes to

expand upon current methods of dissemination by increasing its presence at national conferences, such as the Arts Education Partnership, DOE, National Arts Education Association, National Dance Education Organization, and SXSW Edu, expanding the Center's reach.

C. Project Services

KCNAEP's service areas are: Strengthening and Expanding Partnerships, Addressing the Arts Education Needs of Children and Youth, Investing in and Supporting Educator Growth, and National Arts Education Resource Dissemination. Detailed descriptions for KCNAEP programs supporting these areas have been included in (Appendix F). All proposed activities build on a foundational commitment to equitable access to arts education for all.

Overarching Mission: Providing Equitable Access to Arts Education

According to the American Academy of Arts and Sciences (2021):

> A consistent finding accompanying much of the research on arts education is that students from historically marginalized backgrounds tend to experience greater benefits from arts education facilitated by schools, likely because they are more dependent on schools to provide essential arts education experiences. As a result, they are the most likely to experience negative effects when arts funding is cut or inequitable." (pp. 4-5)

Students learn in varied ways depending on their social, cultural, physical, and cognitive attributes. American schools are increasingly heterogeneous, with growing linguistic, cultural, and other forms of diversity. Students with disabilities make up 15% of the school population, and students who attend high-poverty public schools represent 24.8% of the population (Hussar et al., 2020; Irwin et al., 2022). The learning sciences show us that human variability and cognitive diversity are the norm, and that we act and learn differently under varying conditions. The arts show us that emotion and cognition are inter-connected, and that cultural diversity is a

rich resource and asset for interpreting, building meaning, and understanding. The development of accessible instructional materials, professional development, and student programs should be designed for learning variability using approaches such as the UDL and differentiated instructional strategies (CAST, 2018).

Embedded within each KCNAEP service area is a commitment to reaching students who might not otherwise have access, with a particular focus on children from low-income families and children with disabilities. To ensure equitable access and successfully meet student needs, the Center will employ a learning framework where resources and programs will be designed using a) arts standards, academic standards, and SEL competencies; b) culturally sustaining content and pedagogies; and c) approaches such as Universal Design for Learning (UDL), differentiated instructional strategies and strengths-based practices.

- **Access for Low-Income Students:** Across the Kennedy Center's educational work is a commitment to removing income as a barrier to participation. The Center's local and national partnership programs prioritize working with communities with limited opportunities for arts learning due to an inequitable distribution of educational funding and resources. Additionally, many programs are offered at low or no cost.
- **Access for Students with Disabilities:** From concept and design of digital and print resources to planning and implementation of programming, the Kennedy Center works to ensure children with disabilities have access to an equitable education that includes intentional, meaningful, and accessible arts learning.

Service Area 1: Strengthening and Expanding Partnerships

Through national and local partnerships, the Kennedy Center will leverage its national role, resources, and expertise in program development and implementation to help communities

cultivate and expand arts education opportunities for students and teachers. Dedicated program teams will provide strategic guidance, ongoing professional development, technical assistance, regular meetings, and convenings to support participants through Local Partnerships and four national education networks: Any Given Child, Turnaround Arts, Partners in Education, Access/VSA.

Local Partnerships will support local public and charter schools to ensure quality arts education programs are included as an integral component of a complete education for pre-K to grade 12 students. Activities include D.C. School and Community Initiatives and Changing Education Through the Arts, which use strategy and planning meetings with local school leadership to identify and address their educational needs and objectives, and implement pathways for arts exposure, engagement, and exploration. In addition to local impact, these programs influence the Center's national efforts as they incubate new approaches to arts and arts-integrated learning.

Any Given Child (AGC) will use a collective impact approach to support partner sites in creating the infrastructure to develop and expand access to the arts for K-8 students. AGC program staff support a three-phased planning and implementation cycle for each site, spanning a minimum of five years. Beginning with a guided strategic planning process, each site works alongside local organizations and stakeholders with the goal of bringing access, balance, and equity to arts education in their community. Intended outcomes at the community level include increased student access to the arts, a foundation of robust data to support program planning, a shared community vision, cross-sector partnerships that fuel a collective impact, and increased capacity for schools and partners to deliver arts education programming. During the grant term,

AGC will work with 28 existing program sites and expand to include new sites, with an emphasis on geographic diversity.

The network will convene annually at the Any Given Child Exchange, which will support participants in providing arts education for all students in their community. The Exchange will welcome 100-200 participants annually, including key AGC community stakeholders (e.g. representatives from arts organizations, school districts, government, and businesses).

Turnaround Arts will support partner sites in developing and expanding access to the arts and arts integration for schools where more than 85% of students qualify for free and reduced lunch. Operating on a local/national model, the program partners with local organizations over a five to seven year arc. The national team will provide local partners with arts education resources, coaching, program methodologies, professional development, and peer-to-peer learning structures. Additionally, the annual Turnaround Arts Summer Leadership Retreat and Mid-Year Convening will serve leadership teams from Turnaround Schools and local program teams, respectively. Both will disseminate promising practices, facilitate professional development, and support strategic planning for each program site. More than 200 program participants will benefit, including local leaders, school administrators, and educators from across the county. During the grant term, Turnaround Arts will strengthen its work in 57 schools in nine states, and welcome new schools to the network. The program will impact nearly 30,000 students and approximately 800 teachers each year.

Partners in Education will assist arts organizations across the nation in developing and expanding educational partnerships with local education agencies to increase opportunities for professional learning in the arts for teachers. During the grant term, nearly 100 partners will participate in the network's ongoing activities. As new PIE sites are added to the network, they

will be offered the opportunity to participate in a four-day institute where they will examine program models and planning strategies for establishing or expanding professional learning programs in the arts for all teachers. The Partners in Education Annual Meeting, which brings together 200-300 participants annually, will focus on capacity building for educators and organizations, and help to develop and sustain partnerships. To maximize resources, this conference will overlap with the Any Given Child Exchange, allowing participants from both conferences to attend mutually beneficial sessions.

Access/VSA Program Sites are identified and engaged in urban and rural communities across the nation to deliver programs designed to improve instructional skills for educators working with students with disabilities, support transition and pre-employment training, and deliver performances and arts learning opportunities for students with disabilities. Each year, 80-100 program sites across the nation will be selected to deliver services to a minimum of 50 educators or 75 students with disabilities.

Service Area 2: Addressing the Arts Education Needs of Children and Youth

To support student learning, KCNAEP will engage in arts and arts-integration programs both in and beyond the classroom. While a number of KCNAEP programs contribute to this objective, a subset of distinct programs are the primary avenues for direct service to students. These include the District of Columbia Partnership Schools Initiative, Digital Learning, Performances for Young Audiences, Moonshot Studio, and Career Development Programs.

2a. Arts and Arts-Integrated Learning in the Classroom

The Center will design and deliver arts programs and resources in schools, ensuring direct access to learning experiences for students and teachers that support exposure to and engagement with the arts.

District of Columbia Partnership Schools Initiative (DCPSI), a program within D.C. School and Community Initiatives, will engage experienced Teaching Artists to design and lead residences to increase student engagement in the classroom. DCPSI will work with more than 25 schools in Washington, D.C. to deliver student-centered residencies each year. In addition, the program will bring artists into schools, exposing students to high-quality performances and events as a supplement to classroom learning.

Digital Learning will design classroom-ready resources to facilitate deeper learning and engagement in and through the arts. Standards-based media and activities will be created and shared for use by educators and students engaged in the Center's local partnership programs (e.g. DCPSI), as well as the field at large. For ease of use, resources will be organized by subject area, genre, and grade level in the Kennedy Center's Digital Learning library.

2b. Arts and Arts-Integrated Learning Beyond the Classroom

Performances for Young Audiences (PYA) will expose local children and youth to high-quality arts programming presented as either in-person programming or virtual performances. Programs will include Music for Young Audiences, Theater for Young Audiences, Theater for Young Audiences on Tour, Young People's Concerts, and the National Symphony Orchestra's In-School Ensembles. Through KCNAEP, the Center will offer approximately 12-15 productions annually during the grant term for students participating in local and national partner programs, as well as schools and families beyond the Center's networks.

In addition to arts exposure, PYA performances will provide the base upon which deeper engagement for students can be achieved. Learning guides and additional learning activities will be among the resources developed for the Center's learning lab, the Moonshot Studio.

The Moonshot Studio, located on the Kennedy Center's REACH campus, was created to cultivate fundamental skills in art-making and creative exploration for intergenerational audiences. For students who have participated in PYA performances, it is a way to promote deeper engagement and increased social-emotional competencies through hands-on, in-person activities. The Studio will feature six- to eight-week rotations of activities designed to explore the processes and approaches used by artists. The Moonshot Studio will embark on its first full year of activation in year 1 of the grant, and program staff will work to expand engagement with its activities in years 2 and 3. Additionally, activities that have been prototyped in the Moonshot Studio will be made available to the national community via a virtual format. New resources will be developed annually for distribution through the Center's Digital Learning library, which reaches a national audience of over 1 million people each year.

Career Development Programs will support aspiring artists and arts professionals through a range of programs for students. As an integral part of Kennedy Center Education's mission to foster understanding and uplift communities, each program provides a space where young artists will explore the intersection of artistic practice and civic responsibility, engaging the world as Citizen Artists. Programs will include:

- Summer Music Institute: A four-week intensive summer program serving students ages 15-20 from across the nation.
- Opera Institute: A three-week summer residency for high school vocalists from across the country who are interested in a career in opera.
- Kennedy Center Dance Lab: A two-week intensive focused on ballet and contemporary dance training for pre-professional dancers entering grades 9-12.

- Emerging Young Creatives with Disabilities: A series of three-week intensives in multiple artistic disciplines designed for students with disabilities.

Activities will include coaching and master classes, performance opportunities, workshops on health and wellness, preparation for auditions, and an introduction to arts careers beyond the stage. Programs will impact 140 students annually, with primary outcomes including increased student engagement, preparedness for a career in the arts, self-awareness, and social awareness.

Service Area 3: Investing in and Supporting Educator Growth

To increase teacher knowledge and use of arts learning and arts integration, KCNAEP will invest in and support educator growth using Changing Education Through the Arts and the Kennedy Center Arts Education Conference as its primary vehicles.

Changing Education Through the Arts (CETA) will operate at three levels – CETA in Schools, CETA National, and CETA Workshops – with strategic review of a fourth level: CETA Certificate of Study.

CETA in Schools will engage CETA staff and Teaching Artists to accomplish two primary goals: to design and implement sustained professional learning in the arts and arts integration to yield whole-school engagement, and to develop, implement, and support the replication of collaborative professional learning models in the arts and arts integration. Over the course of the grant term, CETA will support a school-wide commitment to arts integration in a minimum of six schools in the D.C. Metro area. Through this in-depth partnership, teachers and staff will participate in courses in arts and arts integration strategies throughout the year that will foster a shared language and understanding across the school. Teachers will also have the

opportunity to learn from artists in demonstration teaching sessions and one-on-one arts coaching, allowing teachers to observe arts integration strategies in practice.

Since the program will welcome new schools as well as engage existing CETA partner schools that have undergone leadership changes due the coronavirus pandemic, CETA will focus on developing knowledge of foundational arts integration strategies in year 1 of the grant. In years 2 and 3, program staff will build expertise across each school. By year 3, CETA partner schools will begin serving as models for schools and organizations interested in developing similar programs both locally and nationally.

CETA National will enter its planning phase in year 1of the grant term with the goal of implementing a national model for investing in educator growth and learning outcomes. While inspired by the CETA in Schools program, the launch of the CETA National program reflects a desire to assess, refine, and expand replicable models for improving teacher practice in arts learning and arts integration on a larger scale. Key considerations in the program's design will include formats for effective professional learning, dosage, impact, and current educator engagement levels in professional development nationwide. The program will have its pilot in year 2 of the grant, leveraging relationships with partners from the Kennedy Center's existing networks in regions across the country to test strategies and approaches. Learnings from the pilot, including evaluation led by the Center's Research and Evaluation team, will inform implementation in year 3 and beyond.

CETA Workshops will deliver high-caliber programs for independent teachers seeking support in implementing arts integration strategies in classroom settings. Offerings will include approximately 20 workshops on topics in arts integration, delivered in two, 90-minute sessions over a two-week span and will include a series of dedicated special education workshops

addressing the needs of children with disabilities. Workshops will take place after school hours at times that are accessible to teachers in multiple U.S. time zones.

CETA Certificate of Study has a long history of providing sustained professional development opportunities for independent educators. Available prior to the pandemic to educators in the D.C. area, the program required participants to engage in 29 workshop hours within two consecutive school years to obtain a certification that could be applied toward school district recertification or graduate credit. In year 1 of the proposed project, the CETA program team will review, reassess, refine the program structure and requirements with the goal of reactivating the Certificate of Study on a national scale in years 2 and 3.

The Arts Education Conference will gather 300 teachers, principals, school district administrators, and partnering arts organization staff and teaching artists each year to expand educators' knowledge and use of arts integration strategies. The conference will include sessions focused on supporting students with learning differences, which is an element that program leaders plan to increase during the grant period. This conference is open to anyone, regardless of participation in Kennedy Center education networks.

Service Area 4: National Arts Education Resource Dissemination

Recognizing its responsibility as a national leader, the Kennedy Center adds to the field of arts education by sharing resources broadly, serving as host for the exchange of ideas and practices, and easing access to arts education resources for people within and outside of its existing networks. This work is accomplished through two primary avenues: Presentations at External Conferences and Digital Resource Dissemination.

Presentations at External Conferences will enable representatives from the Kennedy Center's Education department to disseminate knowledge and resources beyond existing

networks as the Center increases its presence at national arts education-focused convenings and conferences over the next three years. Avenues for dissemination may include events through the U.S. Department of Education, Arts Education Partnership, the National Arts Education Association, the National Dance Education Organization, and SXSW Edu.

Digital Resource Dissemination will make arts learning resources available to participants in the Kennedy Center's vast ecosystem of programming, as well as reach beyond existing networks through the Center's website. In year 1 of the grant, the Center anticipates approximately 640,000 users will visit its website to access arts-based materials, arts integration resources, and performance-based educational content for students. The Center is committed to distributing digital resources to schools and communities in all 50 states, the District of Columbia, and U.S. territories.

Through strategic communications, the Center will share information presented at conferences, as well as digital resources. These will include regular newsletters for existing networks, email and social media updates on new digital learning resources for schools and families, and invitations to participate in virtual engagements. During the grant term, the Center will also build awareness about the importance of arts learning with stakeholders in the communities it serves through more frequent interactions. Sharing success stories centering the impact of schools and communities on their students will be a powerful, mutually beneficial tool. With this increased awareness, the Center hopes to build new partnerships, expand its reach, and contribute more frequently to the national education landscape via conferences and publications.

D. Project Evaluation

The project evaluation includes a) the use of objective performance measures, including the GPRA performance measures that align with six program goals/objectives; b) a continuous

improvement process that includes periodic assessment of progress towards intended outcomes and performance feedback; and c) three focused research studies that will further produce promising evidence about the project's effectiveness. All three areas of the evaluation are aligned to the intended outcomes of the project and produce quantitative and qualitative data to the extent possible.

Project Objectives and Performance Measures

Performance measures (PMs) have been established to ensure the program successfully meets its goals as articulated by the following six program objectives:

1. Increase student access to and participation in high quality arts and arts education, including arts integration, with particular emphasis on children from low-income families and children with disabilities.
2. Expand and strengthen local and national partnerships among schools, local educational agencies (LEAs), communities, or centers for the arts, including national centers for the arts.
3. Address student needs in arts education through exposure, engagement and exploration.
4. Invest in and support educator growth through professional learning.
5. Disseminate resources nationally.
6. Ensure program services and resources are of high quality.

PMs, including the US Department of Education's specified GPRA PMs, will measure program reach, outcomes of each service area, and quality of program services and resources. Quantitative and qualitative data will be collected across service areas. Performance measures are articulated by each objective below and will be applied to relevant service areas.

Increase student access to and participation in high quality arts and arts education,

including arts integration, with particular emphasis on children from low-income families and children with disabilities. The objective will be evaluated across all relevant program areas that reach students, including both direct and indirect services at a single time point of programming to students impacted by partnership programs that seek to increase student access to arts and arts education. The performance measures measure the total number of students who participate in arts education (PM 1A/GPRA), the total number of low-income students who participate in arts education (PM 1B/GPRA), and the total number of children with disabilities who participate in arts education (PM 1C/GPRA). Children from low-income families will be determined primarily by school percentages of Free and Reduced Price Lunch. The target for the number of children with disabilities who participate is based on the national average of students with disabilities in public schools (Irwin et al., 2022).

Expand and strengthen local and national partnerships among schools, local educational agencies (LEAs), communities, or centers for the arts, including national centers for the arts. The objective will be evaluated through performance measures that measure expansion (PM 2A, PM 2B) and strength of the partnerships and how they change over time (PM 2C). The number of active partnerships engaged with the national program and the number of partners within the active partnerships will be assessed annually. Evaluation of partnership strength is grounded in the IDEA Partnership's (Cashman et al., 2014) framework of depth of interaction among partners, which outlines four levels: informing, networking, collaborating, and transforming, with transforming representing the deepest interaction. A modified version of the rubric will be used to measure PM 2C.

Address student needs in arts education through exposure, engagement and exploration. While objective 1 addresses the need for students to have access to arts and arts

education, objective 3 focuses on addressing identified student needs, with an emphasis on student engagement, student preparedness, and social emotional learning. The objective will be evaluated through performance measures that measure student engagement in arts education, as self-reported by students after attending a performance for young audiences (PM 3A). Additionally, student preparedness (PM 3B) and student self- and social awareness (PM 3C and PM 3D) will be evaluated as self-reported by students participating in the career development programs.

Invest in and support educator growth through professional learning. Educator programs will be evaluated by performance measures that measure reach and teacher outcomes. The number of educators who participate (PM 4A), the number of teachers participating who receive professional development (PM 4B/GPRA) will be assessed annually, as well as the number of teachers who receive professional development who serve students from low-income families (PM 4C). Teacher knowledge of arts and arts integration strategies (PM 4D), and teacher use of arts and arts integration strategies in their classrooms (PM 4E) will be measured by a participant survey that follows professional development activities.

Disseminate resources nationally will be evaluated in terms of the number of web-based users accessing Kennedy Center Education resources (PM 5A) and the use of online resources (PM 5B). The number of web-based users who access the Center's resources will be reported through Google Analytics of the Center's Education website. A user survey will be deployed to assess teacher use of the resources.

Ensure program services and resources are of high quality. To ensure all service area resources and programs are of high quality, participants will rate the relevance (PM 6A) and usefulness (PM 6B) of resources and programs on a post-activity survey.

Continuous Improvement: Assessment of Progress and Performance Feedback

The continuous improvement process is structured around the Plan-Do-Study-Act (PDSA; Fixsen, Blasé, Naoom, & Duda, 2013) cycle and includes periodic assessment of progress towards the program goals and intended outcomes and performance feedback. The PDSA process is grounded in program planning with programs articulating measurable goals, documenting implementation, and linking their activities to program outcomes. Formative measures assess how well programs are implemented and provide a continuous feedback loop to program managers to ensure progress towards intended goals and program improvement over time.

To further support this area of the evaluation, an annual needs assessment process and ongoing quality review process have been established to ensure the project activities, resources, and evaluation are high quality and relevant to the needs of the field. An annual needs assessment will continue to be conducted across Kennedy Center Education program partners and participants. All resources and programs will be reviewed internally by Service Area leads. Additionally, members of the Advisory Council, evaluation advisors, and others with relevant expertise will be asked to review project services, as needed. Post-participation surveys will be conducted for the project services in all Service Areas.

Producing Promising Evidence through Research

The studies below are designed to provide promising evidence to the field, as defined by the AAE notice and under ESSA. The studies will be designed both to build on existing promising practices discovered through prior research and to shed light on additional promising practices through rigorous methodological approaches (e.g., randomized control trial, quasi-experimental methods). The R&E team, in collaboration with program staff, will develop the

design, develop and pilot data collection instruments, and identify participants in Year 1, conduct the studies in Year 2, and analyze the data in Year 3.

Randomized Controlled Trial (RCT) of Effects of Engagement Strategies on Student Outcomes through Student Trips to Live Performances. R&E's prior research, in addition to recent research in the field, suggests that there are beneficial social and cognitive effects for students that attend a single live theater performance (Greene, Erickson, Watson, & Beck, 2018; Troxler et al., 2022). The Kennedy Center is uniquely positioned to extend this work to include additional contexts such as deeper engagement through artistic activity, on-tour shows, and digital content. An RCT through the Performances for Young Audiences program area is a natural fit for this work. The proposed study tests the impact of various engagement strategies by measuring student outcomes across the treatment groups that are aligned with the tiered strategy of exposure, engagement, and exploration (see logic model). The student outcome to be measured will be determined in collaboration with the program team and include social-emotional (e.g., perspective taking, empathy, self and social awareness) outcomes. The study design meets AENP's standards for providing promising evidence and will be designed to also meet What Works Clearinghouse (WWC) standards without reservations.

Quasi-Experimental Study of KC Career Development Programs. R&E's 2021 pilot study on the KC Dance Lab (a two-week intensive dance program for high school students) showed statistically significant gains from pre to post survey in social-emotional competencies, dance self-efficacy, and social justice orientation. We intend to extend this work by including additional KC Career Development Programs, which are in multiple phases of redesign, to compare student outcomes from pre to post survey in social-emotional learning, belonging within art-form communities, and self-efficacy within art forms. Students will self-select into

programs (cannot utilize random assignment), but baseline comparison will be done to test for similarity across groups prior to program intervention. Though these programs vary in art form, they are similar in dosage and will allow for comparison across delivery methods and phases of redesign. The study design meets AENP's standards for providing promising evidence and will be designed to also meet What Works Clearinghouse (WWC) standards with reservations, due to the quasi-experimental design.

Quasi-Experimental Study of Factors of Professional Development (PD) Associated with Change in Teacher Practice. CETA schools are working to improve teacher practice in arts and arts integration instruction. The proposed study examines the varied characteristics of PD dosage and engagement used in CETA schools (e.g., PD, coaching, residencies, characteristics of the partnership) and how they relate to changes in teacher practice. Using qualitative and quantitative data collection, training, implementation of PD, and teachers' practices will be measured in select CETA schools and in matched control schools. Treatment and control schools will be recruited from 4-8 school districts, locally and nationally.

The program and study will be co-designed with KCNAEP educators and consultants in year 1, pilot tested in year 2, and implemented in year 3. Treatment schools will implement the PD program in year 2 as part of the pilot. It is anticipated that control schools will be able to begin implementation in year 3 at the conclusion of necessary data collection. Schools will not be able to be randomly assigned, but steps will be taken to identify control schools that closely match the treatment schools in all ways other than PD treatment status. The study design meets AENP's standards for providing promising evidence and will be designed to also meet What Works Clearinghouse (WWC) standards with reservations, due to the quasi-experimental design.

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Appendix

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Appendix A: Individual Resumes for Project Directors and Key Personnel

J O R D A N C L A I R E L A S A L L E

EMPLOYMENT

John F. Kennedy Center for the Performing Arts, Washington, D.C. — **August 2016 - Present**

- **Vice President, Education (November 2020 – Present)**
  - Oversee Education Cabinet of 7 Directors and Division of 45 staff
  - Improve Division financial portfolio by 20%
  - Direct Department of Education grant project
  - Lead strategic initiatives, such as increasing national awareness and impact
- **Interim Vice President, Education (December 2019 – November 2020)**
  - Managed COVID-19 transition plan
- **Director of Education Operations (August 2016 – December 2019)**
  - Managed $16million divisional annual budget
  - Supported strategic planning for 5 departments within education division
  - Fostered productive and efficient working conditions for 60 employees, directly supervising 4 on operations, special projects, and registration initiatives to serve the entire division
  - Spearheaded and supported cross-divisional initiatives, such as working groups, to improve efficiency and communication
  - Taught arts management course for Kennedy Center interns

Chicago Public Schools, Department of Arts Education, Chicago, IL — **June 2012 – August 2016**

- **Arts Education Manager (October 2014 – August 2016)**
  - Managed Arts Liaison Initiative, training and supporting 580 school representatives to serve as ambassadors for arts communication, partnerships, and data
  - Oversaw Arts Essentials grant program, distributing and guiding $811,000 to over 550 schools
  - Founded District's first Arts Education Conference, curating teacher presentations in arts integration, assessment, classroom management, & technology for 300 teachers
  - Ensured fiscal balance across Departmental budget of $4 million
  - Hired, trained, and mentored 3 new employees and 2 interns
- **Project Coordinator (June 2012 – October 2014)**
  - Managed $1.05 million Federal Department of Education grant on arts and literacy professional development for teachers in middle grades

- Revamped the All-City Performing Arts program to reflect departmental goal of access and equity, increasing schools represented by 70%
- Co-wrote and co–executed the District's first Arts Education Plan, which systematically improved, expanded, and strategically coordinated arts education for all CPS students
- Spearheaded a Request for Qualifications process for arts partners to better match and align with school needs
- Oversaw the streamlining of the long-standing tradition of CPS Music Festivals, including the addition of a Teacher Advisory Committee and strategic partnerships
- Led professional development for arts teachers in arts integration, connections to Common Core State Standards, alignment with District priorities such as Depth of Knowledge, and best practices in music education

Urban Gateways: Center for Arts Education, Chicago, IL **August 2007 – June 2012**

- **Director of Community Programs (September 2009 – June 2012)**
  - Co-directed Program Department of 10 people, overseeing all budgets & programs
  - Designed and implemented internal staff professional development series
  - Oversaw and co-designed evaluation and assessment materials for all programs
  - Piloted MusicianCorps Chicago, a satellite component of Music National Service
- **Program Manager, Community Learning (January 2008 – August 2009)**
  - Oversaw the addition of 4 Community Schools to the Urban Gateways roster
  - Designed model for implementation of community school partnerships
  - Assessed and evaluated the quality and integrity of community school programs
  - Activated community advisory boards in Community School neighborhoods
  - Designed and facilitated professional development for community schools teaching artists
- **Program Coordinator, Community Learning (August 2007 – January 2008)**
  - Designed, budgeted, and coordinated before-and-after-school programs in 7 Chicago Public Schools in alignment with the Community Schools Initiative

Greater Cincinnati Arts & Education Center, Cincinnati, OH **August 2005 –**

- **Director, Community Arts in Schools** **August 2007**
  - ∞ Oversaw and coordinated the spending of a $987,000 US Department of Education grant
  - ∞ Evaluated funding requests from Cincinnati Public School teachers/administrators
  - ∞ Created lesson plans for Cincinnati Public School teachers to supplement performances
  - ∞ Evaluated reach and effect of partnership programs
  - ∞ Planned, arranged, and organized guest artist panels, clinics, and workshops at the School for Creative and Performing Arts, serving students in grades 4-12

Wolf Trap Foundation for the Performing Arts, Vienna, VA **June 2006 – August 2006**

- **Education Intern**
  - ∞ Coordinated Regional Directors' Conference
  - ∞ Reformatted the stART smART™ Network (virtual tutorials for teachers/artists)
  - ∞ Recruited and contracted regional acts for children's theatre productions
  - ∞ Interviewed and hired fall education interns

Chesaning Union Schools, Chesaning, MI **August 2001 – June 2005**

- **Music Educator**
  - ∞ Wrote curriculum to meet state standards for grades 5-12
  - ∞ Instructed students in instrumental music in grades 5-12 and vocal music in grades 7-8
  - ∞ Re-launched dormant middle school choir program
  - ∞ Planned, organized, and recruited for trips, performances, and future enrollment
  - ∞ Instituted middle school jazz band

EDUCATION

University of Cincinnati, Cincinnati, OH **September 2005 – June 2007**
MA, Arts Administration – College/Conservatory of Music
MBA – College of Business
University Graduate Scholarship

Central Michigan University, Mount Pleasant, MI **August 1998 – December 2001**
Major: Music Education
Minor: Instrumental Music
Bachelor of Music Education, Magna Cum Laude
President's Scholarship

VOLUNTEERISM

- ∞ Standing Up for Racial Justice
- ∞ Board of Directors, Young Chicago Authors
- ∞ Advisory Committee, Fine Arts Center, Colorado College

∞ Grant Panelist, Joyce Foundation

PRESENTING

∞ *Intersection of Social-Emotional Learning and the Arts: Where Creativity and Expression Meet* – Midwest Social & Emotional Learning in Schools Summit

∞ *Citizen Artistry* – NSO Summer Music Institute, WNO Institute, NSO Youth Fellows

∞ *Professional Development Models for Arts Educators* and *Community Engagement Spectrum* - Goucher College Arts Administration Graduate Program Guest Lecture

∞ *Expanding Arts Education through Civic Engagement* – FETEN International Festival, Gijon, Spain

∞ *Self-Care Practices for the Citizen Artist* – Kennedy Center Citizen Artist Fellow Retreats

REFERENCES

∞ Available upon request.

Eric Paul Friedman

Education

2010-2011	Susan Vogt Leadership Fellows Program Leadership institute run by **The Boston Consortium**
1993-1995	**Master of Social Work** Boston University School of Social Work Specialization in Human Services Management/Program Planning & Development
1991-1993	**Master of Education** Boston University Graduate School of Education Specialization in Educational Reform and International Education and Development *See also Related Experience
1986-1990	**Bachelor of Psychology** Boston University College of Liberal Arts Specialization in autism and moderate to profound special needs
Honors	• Inducted into Phi Beta Delta, society for international scholars and Pi Lambda Theta, society for teachers (1993) • Tina Howell Award for Excellence in Human Services Management Boston University School of Social Work (1995)

Work Experience

December 2018 – present	Director – Digital Learning **John F. Kennedy Center for the Performing Arts** – Education Division: Washington, DC kennedy-center.org/education • Oversee all Education division digital initiatives • Manage production of digital and print performance guides for all educational productions • Responsible for deployment, maintenance, and enhancement of all Education web content • Create and manage the production of web and app-based interactive experiences for young audiences and visitors • Supervise all educational video production and webinar delivery • Manage the Kennedy Center learning management system • Work closely with subject matter experts to develop online courses for educator professional development and educational courses for general audiences • Produce detailed analytics reports for Research & Evaluation and Development teams • Oversee the Digital Learning social media channels, strategy, and content • Coordinate all design and content production contracts and contractors • Responsible for all departmental finances and budgetary decisions
February 2018 – December 2018	Executive Director – Office of Distance Education **Boston University** – Metropolitan College: Boston, MA bu.edu/online

In addition to Director responsibilities detailed below, focused on refining and deploying organizational strategy and tactics—incorporating key performance metrics to identify the pathways and processes for future growth and success. With my teams of instructional designers, media producers, and support services staff and in collaboration with other departments within Metropolitan College and across the university, ensured that the Office of Distance Education was setting the pace for the implementation of leading-edge educational technologies and online pedagogical approaches.

October 2014 – February 2018

Director – Office of Distance Education
Boston University – Metropolitan College: Boston, MA

- Directed administrative department of 28 staff members responsible for the design and delivery of Boston University's fully online degree programs and certificates serving over 3,500 global students per term in nine BU schools/colleges and thousands more in BU's non-credit online professional programs generating nearly $40 million in revenue annually
- Managed a $2.8 million operating budget, accountable for all spending, contracts, and cost recovery for the programs and projects supported by the office
- Restructured the department to form a senior leadership team to enable more strategic planning and decision-making
- Led the department to several prestigious national distance learning awards including Sloan-C Excellence in Institution-Wide Online Learning, OLC Effective Practice Award, multiple United States Distance Learning Association (USDLA) teaching and curriculum awards, six Blackboard Exemplary Course awards
- Helped earn three top-ten U.S. News and World Report online program rankings (Business, Computer Science, and Criminal Justice) for five years in a row
- Oversaw the adoption of new technologies in support of pedagogical models for instruction, ensuring Boston University remains a leader in innovation and academic rigor in online learning including Zoom web conferencing and Kaltura video platform
- Cultivated ideas for new online programs, advising faculty and academic department chairs on feasibility of specific programs, cost/benefit analysis and market potential
- Reviewed and ensure program quality, instructional effectiveness, and retention
- Served on several institution-wide educational committees, establishing university wide policy and practices for online education
- Liaised with several OPMs coordinating external marketing and recruitment efforts with internal support processes

January 2008 – October 2014

Assistant/Associate Director – Office of Distance Education
Boston University – Metropolitan College: Boston, MA

- Managed operations for all of BU's fully online degree programs
- Managed all Office of Distance Education student and faculty support services

- Managed/supervised team of 12 full-time ODE student services staff, including all course QA (240 courses per year) and proctored final exam coordination
- With the Director, oversaw the development of all online programs
- Defined policies and procedures including student and faculty support and content for learning management system
- With Director, defined and established all operating policies and procedures
- Oversaw project management of all activities associated with online degree program delivery
- Recruited facilitators, managed all payment for online facilitators and course revisions
- Acted as liaison with Registrar, UIS, Financial Aid, and Student Accounting Services
- Performed all duties associated with development and start-up of new online programs at BU (avg. one new full degree program per year)
- Oversaw ongoing retention and course improvement projects

March 2003 – January 2008

Marketing and Product Manager – Teachers' Domain (now PBS LearningMedia)
WGBH – Educational Productions Department: Boston, MA

- Provided strategic product planning and recommendations for marketing and sales of key WGBH project "Teachers' Domain" and Teachers' Domain online professional development courses
- Coordinated work with all commercial project partners
- Trained facilitators, supervised delivery of suite of online courses with all licensees
- Identified and contacted prospects, secured them as customers, and maintained accounts
- Conducted quarter end and year end statistical analyses for internal planning
- Was responsible for implementation of marketing efforts to teacher training institutions, schools, advisors, experts and teachers for potential licensing
- Represented project and WGBH at tradeshows and made multimedia presentations to groups of teachers, and potential school district partners nationwide
- Supported product development with project staff, evaluators, and advisors
- Directed database utilization, maintenance and circulation of records and materials related to multiple project components
- Acted as project liaison between various partners as well as internal departments, representing project in the marketplace with teachers, potential customers and partners

August 2002 – March 2003

Assessment/Accountability Consultant
Brighter Choice Charter School: Albany, NY

- Assisted the Director of Accountability for the Brighter Choice Charter Schools with the following:
  - Assisted with the development of Brighter Choice's accountability reporting systems
  - Assisted with the school's assessment systems, which included testing in all

major subjects
- Provided ongoing advice on setting performance benchmarks

December 2001 – July 2002

Special Education Administration Consultant
Media and Technology Charter High School "MATCH" (9-12): Brookline, MA
• Advised the faculty and administration regarding the provision of services to students with special needs
• Oversaw referral and IEP process
• Worked one-on-one with teachers to implement IEPs properly
• Established a simpler, more robust and efficient means of organizing and disseminating Special Education information

July 2001 – November 2001

Building Excellent Schools Fellow
Massachusetts Charter School Resource Center @ Pioneer Institute: Boston, MA
• Developed draft proposal for new Massachusetts Commonwealth Charter School: *Leonardo da Vinci Public Academy of Science and Art*
• Trained with other high-performance B.E.S. Fellows and educational leaders
• Recruited and trained a Founding Board to begin process of establishing school

2000 – 2001

Director of Technology
Academy of the Pacific Rim Charter School (6-12): Hyde Park, MA
• Designed, developed and launched student/teacher information management system
• Managed school database and administrative software
• Analyzed individual and schoolwide effectiveness and progress using Project Achieve and Microsoft Access software
• Generated and disseminated weekly, quarterly, and yearly progress reports for internal and external consumption
• Designed and coded website in HTML
• Maintained and supported server and all workstations on 100-user Windows NT/2000 PC network
• Maintained LAN and all outside connections for phone system and computers

1997 – 2000

Special Education and Support Services Administrator
Academy of the Pacific Rim Charter School: Hyde Park, MA
• Developed, delivered and coordinated special education and related services
• Hired and supervised all service providers
• Made programmatic and policy decisions on high-energy administrative team with Director, Principal, Middle and High School Deans
• Maintained presence in the classroom, teaching at least one class per term and working with small groups of students as needed

1994 – 1997

Assistant to the Headmaster for Children's Services
Neighborhood House Charter School (K-8): Dorchester, MA

- Acted as lead administrator in Headmaster's absence: overseeing school operations
- Developed, delivered and coordinated special education and related services; supervised and instructed Social Work interns and Parent Coordinator
- Counseled individuals, groups and families on behavior, conflict resolution, anger management
- Cultivated and expanded community, business, and university partnerships
- Developed and maintained computer network and all network software

1993 – 1994

Life Learning Center Co-Teacher; Peer Leadership Advisor; Clinical Intern
Shortstop (Shelter for Runaway and Homeless Youth): Somerville, MA

- Co-taught life skills and GED curriculum to high school aged youth
- Directed "Protect Teen Health" and anti-tobacco peer leadership programs
- Responsible for a caseload of outpatient clients

January 1993 – June 1993

Student Teacher
Health School: Brookline, MA

- Student taught in 2nd Grade Classroom
- Resource room assistant teacher providing support to students with learning disabilities

June 1990 – August 1991

Assistant Teacher
Bay Cove Elementary School (Therapeutic Ch 766 Day School): Allston, MA

- Assisted head classroom teacher with all aspects of the core curriculum
- Worked one-on-one with students providing individualized academic and therapeutic support
- Met weekly with cross-functional academic/clinical team to discuss student learning and treatment objectives

Related Experience

*December 1992 — Completed a 6-month directed study in Healthcare and Education Reform and Hausa Language: Université de Niamey, Republique du Niger, West Africa

November 2002 — Directed the completion and submission of an application for a new Boston charter school: *Leonardo da Vinci Public Academy of Science and Art*, one of 11 final applications invited by the Commonwealth in 2002

Interests

Contemporary art, science, poetry, music, conservation, cooking, parenting, running, exploring, learning.

Jeanette Spencer McCune

PROFESSIONAL EXPERIENCE

Director, School and Community Programs ***2017-Present***
Director, DC School and Community Initiatives ***2012-2017***
Assistant Director, Teacher and School Programs ***2005-2012***
Manager, Community Partnerships ***2001-2005***
Education Division
The John F. Kennedy Center for the Performing Arts, Washington, DC

- Over the past 19 years, have been promoted to successively advanced leadership roles in leading Kennedy Center's local and national arts education programs impacting students in grades Kindergarten through grade 12.
- Provide strategic vision, budget oversight and lead a fifteen-member team as Director, School and Community Programs including DC School and Community Initiatives, National Community Partnerships (Any Given Child and Partners in Education), Changing Education Through the Arts, and Turnaround Arts.
- Serve as a member of the Education leadership cabinet under the Vice President of Education
- Serve as a member of the Kennedy Center's Social Impact Interdepartmental team focused on equity practices and programming, promoting the work of underrepresented and culturally significant artists
- Design, budget, manage, and evaluate DC School and Community Initiatives programs including:
  - Partnerships with District of Columbia Public Schools (Kennedy Center DC Partnership Schools Initiative and Duke Ellington School Partnership) to support arts education through artist residencies, professional development for teachers, and performances at the Kennedy Center.
  - Comprehensive engagement and collective impact for District of Columbia public and public charter schools through the DC Arts and Humanities Education Collaborative and DCPS Music Festival
  - Equity and access programs for school groups and community organizations (America's Promise and MyTix Groups Community Outreach)
  - Mentorship for youth, including Kennedy Center Youth Council and collaborations with community youth development organizations including collaborating and presenting programs
  - Artistic development led by professional artists for students (Dance Theatre of Harlem Pre-Professional Residency, master classes and competitions for Duke Ellington School and other DC Partnership high schools)
  - Special projects as team leader including On Location national student video documentary program (1 year), Musicals in the Schools summer musical theater program (3 years), August Wilson Monologue contest (1 year), Duke Ellington School Annual Legends Gala (3 years including concert and reception), and *Into the Woods, Jr.* school year musical theater program (1 year)
- Recruit, onboard, mentor and supervise administrative staff, interns, volunteers, teaching artists, performing artists and arts education consultants.
- Develop reports, present at conferences about community and education programs

- Serve on local and national arts in education committees

Director of Community and Education Programs ***1999-2001***
The Choral Arts Society of Washington, Washington, DC

- Budgeted, designed, managed, and evaluated community and education programs, including:
  - ***artsACCESS*** (Arts for Children Creates Educational Success in Schools), a music-in-education partnership program with four DC Public Schools, that includes standards-based curriculum and teaching artist visits throughout the school year.
  - Annual Choral Tribute to Dr. Martin Luther King, Jr., held at the John F. Kennedy Center for the Performing Arts, featuring the Choral Arts Society and greater Washington DC area vocal ensembles
  - Partner Schools program for DC public high schools, providing workshops, master classes, and dress rehearsal attendance.
  - Partner Schools Select Choir, an ensemble comprised of top vocal students from eleven partner schools
  - Student study guides for the season concert series season concert series
  - Singers for All Seasons outreach choir
  - Pre- and Post-Concert Lecture Series, featuring artists and scholars discussing historical and thematic information on concert repertoire.
- Recruited, hired and supervised activities of consultants (teaching artists, musicians, workshop facilitators and lecturers)
- Presented at meetings, and wrote reports and articles about community and education programs; served on local and national arts in education committees

Marketing Manager ***1997-1999***
American Institute for Conservation of Historic and Artistic Works, Washington, DC

- Managed advertising sales program including solicitation for new clients for bimonthly newsletter, scientific journal distributed three times per year, annual directory and annual conference publications (program and portfolio). Increased advertising sales by 33%.
- Solicited vendors for annual meeting trade show exhibit booth purchases. Increased exhibit booth sales by 14%.
- Managed financial records for advertising/exhibit hall sales, including preparation of invoices and collections. Created, analyzed and interpreted revenue reports for executive director and Board of Directors.
- Devised and managed initiatives to gain new members and retain current members.
- Composed and managed distribution of press releases in print and electronic format (Internet) for annual meeting program, publication availability, award programs and other activities. Managed media relations (print and broadcast).

Assistant Director of Admission ***1995-1997***
Drake University, Des Moines, IA

- Conducted interviews with students and their families; reviewed student academic files for university admission.
- Initiated new programs that enlarged prospective applicant pool in feeder metropolitan area

and increased admissions by 12%.

- Strengthened university relations in local inner urban and minority communities.
- Served on scholarship review, program planning, technology usage, employee search and training committees.

EDUCATION

Master of Business Administration
Marketing Emphasis. Drake University, Des Moines, IA. August 1997.

Bachelor of Music with Electives in Business
Piano Major/Flute Minor, Marketing Emphasis in Business. Drake University, Des Moines, IA. August 1991.

PROFESSIONAL AFFILIATIONS

Member, Board of Directors, DC Arts and Humanities Education Collaborative
President, Board of Directors, Duke Ellington School of the Arts Partnership
Member, Board of Directors, CapX Lab

Edrick D. Rhodes

SUMMARY OF EXPERTISE AND QUALIFICATIONS

22 years of experience in education, designing and delivering standards-based curriculum in Arts Education. I am an advocate for equity and access in arts education for all students and adult learners. Currently, I serve as the Education Director of Curriculum and Administration providing strategic teaching strategies for local and national programming for The John F. Kennedy Center for the Performing Arts. Recently, I served as the Senior Administrator of arts integration strategic initiatives, provide strategic oversight for K-12 arts curriculum and grant administration for the 10th largest school district, School District of Palm Beach County, FL. There, I lead curriculum-based learning for 193,000 students and professional development for school-based leaders and arts educators of 180 schools.

AREAS OF EXPERTISE

- Arts Integration
- Policy Development/Program Governance
- K-12 Standards-based Curriculum Design
- Strategic Planning
- Educational Partnerships
- Fundraising/Philanthropic Partnerships
- Team Building
- Organizational Branding/Positioning
- Stakeholder Focus Group Facilitation
- Leadership Development
- Advocacy, Equity and Access in the Arts
- Program Evaluation
- Fiscal Management of Arts Initiatives
- Knowledge of National Educational Trends

EDUCATION

Doctor of Education-Instructional Leadership, ABD
Nova Southeastern University, Fort Lauderdale, FL

Master of Education, Music Education
University of Central Florida, Orlando, FL

Bachelor of Music, Music Education
U*niversity of Miami, Miami, FL*

PROFESSIONAL EXPERIENCE

Director, Curriculum and Administration November 2019 – Present
The John F. Kennedy Center for the Performing Arts

- Primary responsibilities include providing leadership and promising practices to the education cabinet, administrative team and program staff to improve equity, access, social impact, collective impact across education locally and across the country
- Facilitate and support local and national school districts and stakeholders how to impact student success by making the arts an integral part of every student's education
- Building capacity for school districts and arts organizations across the nation through professional learning and national convening's
- Facilitate a national strategic planning process across the country to bring equity and access to students in grades K-12 and adult learners

- Coordinated workshops, convening's, digital learning, seminars, weekly meetings to service and provide resources to over 2 million students and adults across the country
- Organized and facilitated educational Critical Events Analysis using Planning, Implementation, Sustaining and Moving towards the future strategies to local and national stakeholders

K-12 Arts Education Administrator August 2014 - November 2019
Arts Integration Cohort Project Director October 2015 – September 2019
K-12 Curriculum Arts Education Specialist June 2013 – July 2014
School District of Palm Beach County, West Palm Beach, FL

- Primary responsibilities include providing leadership for an all-inclusive Arts education of every student in the District
- Authored, deployed, facilitated and lead all strategic initiatives related to the Arts Integration Grant
- Designed and facilitated Arts curriculum for K-12 including Elementary, Middle and High schools
- Organized and facilitated quarterly School District Department Instructional Leaders meetings
- Implemented strategic changes from STEM to STEAM initiatives
- Coordinated, approved, and managed district transportation budget for all Arts and Science fieldtrips
- Coordinated the televised Holiday Musical on The Education Network
- Authored District policy for approval by the Palm Beach County School Board
- Coordinated Visual Arts exhibits and musical performances throughout the District
- Designed, developed and coordinated Professional Development days for K-12 Visual and Performing Art teachers
- Coordinated district Professional Development workshops for Arts educators
- Recruited and interviewed visual art, drama, dance and music candidates for Principals
- Evaluated teachers through the Marzano evaluation framework
- Managed all budgets for District instrument repair, travel and sheet music
- Coordinated and facilitated 4-day Arts integration summer institute workshops and professional development
- Organized and facilitated District Florida Bandmasters and Vocal Associations meetings
- Planned and facilitated Palm Beach County Art Teachers Association meetings
- Collaborated with 35 local Arts Partner providers on education initiatives and professional developments

Chairman of Performing Arts May 2002 – August 2012
West Boca Raton High School, Boca Raton, FL

- Opened and staffed new school Arts program
- Managed and allocated a $900,000 budget
- Supervised the instructional practices of Dance, Drama, Instrumental Music, Vocal Music, Television Production and Theatre
- Developed $250,000 annual budgets for comprehensive instrumental music program

- Supervised procurement for departmental purchasing and monitored tracking and inventory of equipment
- Led and managed philanthropic, fundraising and partnership initiatives of the Booster Club

Florida Department of Education Curriculum Writer August 2007– November 2019
Standardized Testing, Arts Education
State of Florida Department of Education

GRANT ADMINISTRATION EXPERIENCE

Arts Integration Cohort Project Director October 2015 – September 2019
Arts in Education Model Development and Dissemination DOE Grant ($2.2 million)
The United Stated Department of Education, Washington DC

Pew Grant Administrator for Orchestra and Dance August 2015 – June 2016
Mary and Robert Pew Public Education Fund ($40K)
School District of Palm Beach County, West Palm Beach, FL

Arts Integration Grant Administrator August 2014 – June 2015
Arts in Education Model Development and Dissemination DOE Arts Grant ($2.1Million)
The United Stated Department of Education, Washington DC

OTHER PROFESSIONAL EXPERIENCE

National Music Adjudicator and Clinician August 2004 – Present
Heritage Music Festival, other Marching Invitational Competitions
Judging Concert, Jazz, Orchestra, Parade Band, Percussion Ensemble, Winter Percussion, Winter Guard
WorldStrides Onstage Programs, Salt Lake City, UT

Adjunct Music Professor August 2015 – Present
Broward College (North Campus), Coconut Creek, FL

Director of Instrumental Studies August 1998 – June 2013
West Boca Raton Community High School, Boca Raton, FL
Olympic Heights Community High School, Boca Raton, FL
Homestead High School, Homestead, FL

BOARD AND ARTS EDUCATION INVOLVEMENT/ AFFILIATIONS

- John F. Kennedy Center for the Performing Arts Partners in Education South Atlantic Advisory Representative (2017-2019)
- National Endowment of the Arts – Arts Education Grant Panel E Reviewer for Dance, Literature, and Theater (2019)
- Kennedy Center Partners in Education – Florida (2005-2019)
- Florida Art Educators Association Supervisor/Administrator Representative Board Member (2015-17)

- Raymond F. Kravis Center for the Performing Arts Education Committee (20)
- Norton Museum of Art Education Committee (2014-2019)
- TeamWork USA Music Foundation Executive Board (2014-2019)
- Spotlight on Young Musicians Chairman (2014-2019)
- Lake Worth Culture Council Educators Education Committee (2014-2019)
- SDPBC K-12 Student Progression Plan Committee (2013-2019)
- Superintendent's Graduation and Suspension Reduction Task Force Committee (2014-2019)

CONFERENCE PRESENTATIONS

- National Art Education Association Conference, Boston, MA - *Let Me Tell You a Story: Pressing Forward the Knowledge of Lessons Learned from the Arts Integration Cohort Project, a Pressing Matter for Moving Arts Education Forward* (2019)
- School District of Palm Beach County Literacy Institute, West Palm Beach, FL - *Visual Literacy: It's Time to Take a Detailed Look at Our Culture* (2018)
- National Art Education Association Conference, Seattle, WA – *Let's Take a Closer Look at the Arts Integration Cohort Project: Disseminating Knowledge Learned and Building a Movement* (2018)
- Arts Integration Cohort Project Summer Institute, West Palm Beach, FL – Evolve (2015), Master Class (2016), Arts Integration Summer Symposium (2017, 2018)
- Kennedy Center Partners in Education Annual Meeting, Arlington, VA – *Aligning Your Partnership Mission Statement with the School District's Strategic Plan* (2017)
- Florida Alliance for Arts Education, Dayton Beach, FL– *Landscapes, Literacy, Lessons and Building Ekphrasis Poems: The Florida Highwaymen (2017)*
- United States Department of Education Federal Grants Panelist (2016), Arlington, VA.
- School District of Palm Beach County African American Summer Institute, West Palm Beach, FL – *Landscapes, Literacy, and Lessons: The Florida Highwaymen (2017)*
- School District of Palm Beach County Teacher Fest, West Palm Beach, FL – *Best Practices in the Fine Arts Classroom* (2016)

PROFESSIONAL AFFILIATIONS

- Arts Schools Network
- Florida Alliance for Arts Education
- Florida Art Education Association
- Florida Bandmasters Association
- Florida Music Educators Association
- Florida Music Supervision Association
- Music Educators National Conference
- Omega Psi Phi Fraternity Inc.
- Palm Beach County Art Teachers Association
- Phi Mu Alpha Sinfonia Fraternity

HONORS AND AWARDS

- Florida Art Educators Association Supervisor/Administrator of the Year award (2018)

- National Association of Music Merchants (NAMM), 2018 and 2017 Best Communities for Music Education (BCME) recipient.
- Florida Bandmasters Association Otto J. Kraushaar State Concert Band Award Recipient
- Finalist, 4-time Florida Marching Band Coalition State Finalist
- Florida Music Educators Association Emerging Leaders Award Nominee, 2002
- Homestead Senior High School New Teacher of the Year Award, 1999

PROFESSIONAL LICENSURE

State of Florida, Department of Education, Professional Certificate, August 1998 – present
Certificate Number: 794923, expires June 30, 2020

Clinical Education Certificate, 1998 – present
Allows mentoring of college interns

Muna Jamil Shami

Education

Ph.D.	2010, American University, Education Studies
M.A.	1999, George Mason University, Applied Developmental Psychology
M.A.	1996, Marymount University, Psychological Services: Counseling
B.A.	1994, George Mason University, Psychology

Director of Research and Evaluation, John F. Kennedy Center for the Performing Arts (2017–Present)
Responsibilities include directing research and evaluation studies in arts education and the arts for local and national programs. Specific tasks include developing processes and overseeing implementation of research and evaluation (formative and summative) activities; collecting quantitative and qualitative data using needs assessments, interviews, surveys, cognitive labs, focus groups, document analysis, and additional methods as needed; conducting site visits and observations; data coding and analysis; and compiling and writing reports.

Principal Researcher, American Institutes for Research (AIR) (1999–2017)
A list of projects while at AIR follows.

Recruitment and Implementation Coordinator, Impact Evaluation of Parent Messaging Strategies on Student Attendance, U.S. Department of Education, (2016–2017)
The study developed and tested a low-cost, adaptive text messaging intervention for informing and engaging parents to address elementary school absenteeism. Responsibilities included district and school recruitment and monitoring implementation of the intervention.

Coordinator of Implementation and Senior District Liaison, Impact Evaluation of Training in Multi-Tiered Systems of Support for Behavior (MTSS-B), U.S. Department of Education, (2014–2017)
The goal of the U.S. Department of Education commissioned impact evaluation of MTSS-B was to implement a MTSS-B program with fidelity and determine whether universal supports (Tier I) with appropriate infrastructure are effective when implemented in a large number of districts and elementary schools. The evaluation also looked separately at the incremental effectiveness of providing a targeted intervention (Tier II) along with universal supports (Tier I). The evaluation examined the effect on school climate, teacher practice, and student behavioral and academic outcomes of providing school staff training and support for implementing Tiers I and II within a MTSS-B framework. Responsibilities included recruitment, oversight of districts and schools, and monitoring implementation of the intervention.

Lead, State and District Relations, Center on Standards, Alignment, Instruction, and Learning (C-SAIL) Implementation Study, U.S. Department of Education, (2014–2016)
The Center on Standards, Alignment, Instruction, and Learning (C-SAIL) was an objective research center that aims to address some of the most pressing questions regarding standards-based reform by conducting four studies over the course of five years, in four partner states—Kentucky, Ohio, Massachusetts, and Texas. Together, these studies produced useful information for practitioners and policymakers on the implementation and impact of the new standards for all students, including those with disabilities and English language learners (ELLs). Responsibilities

included overseeing recruitment with a team of district liaisons charged with recruiting up to 70 districts per state, collection of teacher rosters to pull survey sample, and communications related to outreach and recruitment, survey administration, and incentives.

Coordinator, National Center on Intensive Interventions, U.S. Department of Education (2011–2016)
The National Center on Intensive Interventions identified and disseminated evidence-based interventions in the areas of reading, mathematics, and behavior for students with disabilities with persistent learning or behavioral difficulties. The Center was funded at approximately $2 million per year to provide intensive technical assistance to local education agencies (LEAs) to assist them in building their capacity to support schools and educators' implementation of intensive reading, mathematics, and behavior interventions for targeted students. Responsibilities included project management and coordinating the work conducted across all service areas, including knowledge development, technical assistance, leadership and coordination of partnerships, and the formative and summative evaluations.

District Relations and Senior District Liaison, Teacher and Leader Evaluation Systems (TLES) Study, U.S. Department of Education (2013-2015)
The Teacher and Leader Evaluation System (TLES) study was a randomized controlled trial focused on studying the whether a package of teacher and leader evaluation systems called for in federal policy have their intended impacts on student achievement, as well as teacher and leader motivation, learning activities, professional practices, and retention. As part of the study, AIR collected data from over 2,500 teachers and district leaders in approximately 130 schools across eight districts in five states to determine impacts on key variables. Responsibilities included overseeing district liaisons for half of the districts to ensure that the intervention was implemented consistently across study sites, as well as all district communications related to training, interventions, data collection, and reporting.

Project Director, Evaluation, Mapping and Strategic Planning Project, Institute for Social Policy and Understanding (2012–2013)
The purpose of the project was to map the current research and policy landscape, review the impact of the Institute for Social Policy and Understanding's research investments, identify knowledge gaps and areas of opportunity, and recommend areas of focus. Responsibilities included conceptualizing the review in coordination with the Executive Director, developing and implementing project work plan, developing data collection protocols, collecting and analyzing data, and communicating findings through final report and presentation

Project Director, Review of Islam Initiative, Carnegie Corporation of New York (2011–2012)
The purpose of the review of the Carnegie Corporation of New York's Islam Initiative was to analyze the initiative's strategy alignment; assess the impact of the initiative; and gather input from select members of the donor community, policy audiences and others who are familiar with grantee products. Responsibilities included conceptualizing the review in coordination with the program officer, developing project work plan and managing implementation of work plan,

developing data collection protocols, collecting and analyzing data, and communicating findings through final report and presentation.

Area Coordinator, Multiple Award Task Order Contract to the Office of Special Education Programs (OSEP), U.S. Department of Education (1999–2012)
AIR provided support to OSEP's Research to Practice policymakers through the Multiple Award Task Order (MATO) contract, which includes facilitating meetings of expert panels, communications initiatives that move research into the field, coordinating OSEP's annual meeting of Project Directors, and informing policy decisions through collecting and analyzing data regarding outcomes of OSEP's investments. Responsibilities included facilitating workgroups to determine the evidence base for identified areas of practice, writing literature reviews, collecting and data, writing reports, and communicating research to the field. Additional Task Order responsibilities included leading the division's data collection and reporting efforts for the Government Performance Results Act (GPRA); coordinating application review process through Standing Panels; documenting, collecting and analyzing data; writing evaluation reports; synthesizing 3+2 and 325T (personnel development grants) evaluation reports; and supporting Project Director meetings.

Evaluation Coordinator, National Center on Response to Intervention (RTI), U.S. Department of Education (2007–2012)
The National Center on Response to Intervention (www.rti4success.org) served as a central source of knowledge, expertise, and research on RTI for State and district educators and parents. Responsibilities included coordinating the Center's summative evaluation and conducting the Center's formative evaluation to assess the quality, implementation, impact, and cost-effectiveness of the Center's technical assistance services.

Senior Research Analyst, New York Special Education Audit, New York State Department of Education, (2007–2011)
AIR was subcontracting with Learning Point Associates on the New York Special Education Audit. Together, they worked with 30 districts across New York state that have failed to meet academic standards to create customized plans for improving their performance. The basis of each improvement plan was our comprehensive audits of the written, taught and tested English language arts and mathematics curricula in the districts' schools. AIR served as the lead on the special education component of the audit, which has included a variety of data collection methods and concluded with a final report to the New York State Education Department and the districts that included detailed recommendation.

Senior Research Analyst, Evaluation of Michigan Department of Education's Pilot Test of Individual Professional Development Plan (IPDP), Great Lakes East Comprehensive Center, (2009–2010)
The mission of the Great Lakes East Comprehensive Center was to deliver to state education agencies in the Great Lakes East region technical assistance and support that are tailored to the needs of each individual state and the priorities of the U.S. Department of Education related to NCLB implementation. Great Lakes East accomplished this mission by establishing high-integrity relationships and by focusing on state capacity building to improve student performance. The Center worked with the Michigan Department of Education to evaluate the pilot test of the training and implementation of the statewide Individual Professional

Development Plan (IPDP). The online IPDP tool was being provided by the Michigan Department of Education to support the legislative requirement that novice teachers complete an IPDP each of their first three years of teaching. This tool walked educators through a reflective IPDP process and allows them to create, revise and save their IPDP online.

Deputy Project Director, National Center on Student Progress Monitoring, U.S. Department of Education (2006–2009)
The National Center on Student Progress Monitoring (www.studentprogress.org) aimed to provide TA to States and local school districts and disseminate information about student progress monitoring practices proven to work in different academic content areas (grades K–5). The Center's program of services raised knowledge and awareness of student progress monitoring, provide implementation support, and disseminate informational resources nationally. Primary responsibilities included supporting day-to-day management and implementation of project activities to meet the Center's goals and leading formative and summative evaluation of the implementation, quality, impact, and cost of the Center's services.

Senior Research Analyst, Access Center, U.S. Department of Education (2002–2008)
The Access Center (www.k8accesscenter.org) provided TA to States and local school districts to meet the needs and improve outcomes for students with disabilities by providing research-based practices that improve access to the general education curriculum for students with disabilities. Primary responsibilities included leading the Center's evaluation and researching instructional strategies proven to increase access to the general education curriculum for students with disabilities. The Center's evaluation measured the Center's impact across five dimensions: planning, implementation, quality, impact, and cost.

Technical Assistance Specialist, Center for Mental Health Promotion and Youth Violence Prevention, Joint Program by U.S. Department of Health and Human Services (Substance Abuse and Mental Health Services Administration), U.S. Department of Education, and U.S. Department of Justice (2002–2004)
The Center for Mental Health Promotion and Youth Violence Prevention (www.promoteprevent.org) worked with Federally funded grantees by providing TA as they work towards meeting their objectives. The following grantees are served: Safe Schools, Healthy Students; Youth Violence Prevention; and Targeted Capacity Enhancement. Primary responsibilities included providing technical assistance to Safe Schools, Healthy Students grantees; researching and sharing resources on mental health, youth violence prevention, and evidence-based prevention practices; and planning regional and national meetings for grantees.

Technical Assistance Liaison, Elementary and Middle Schools Technical Assistance Center (EMSTAC) (1999–2002)
EMSTAC's (www.emstac.org) mission was to identify and meet the TA needs of elementary and middle schools to improve the outcomes for children with disabilities. Primary responsibilities included researching information consistent with the TA needs of consumers; training school district representatives to be change agents and move research into practice; working with local school district personnel to assess TA needs; developing and aligning appropriate research-based resource materials; assisting in the evaluation of the Center; and contributing to the development of a national model of TA delivery to school districts.

Research Analyst, Magnet Schools Assistance Program (MSAP) for the U.S. Department of Education (1999–2002)
Multi-year evaluation of Federal funds granted to 57 school districts in the United States participating in MSAP. Responsibilities included gathering and developing items for data collection instruments that yield information from project directors, principals, and teachers on student achievement, professional development, and innovative classroom practices. Specific activities included extracting information from applications regarding innovative practices and organizing information via database; interviewing current and former project directors; and conducting evaluation site visits to observe classrooms and interview district and school level personnel.

Additional Experience

Research Assistant, Early Childhood Self-Regulation, Motivation, and Language Research Lab, George Mason University (1998–2000)
As member of research team, studied adult-child scaffolding and children's motivation, private speech, self-regulation, and task performance. Responsibilities included establishing interrater reliability, data coding, and data analysis.

Counselor/Coordinator, Northern Virginia Community College: Annandale Campus (1996–1998)
Responsibilities included counseling and retention of at-risk students, assisting in teaching of Student Development course, working with international students, facilitating orientation of new students, career counseling, and student advising. Duties were later expanded to include coordination of a summer technology program for middle school students to promote careers in technology in northern Virginia.

Research Assistant, Social and Emotional Child Development Research Lab, George Mason University (1994–1996)
As member of research team, studied social and emotional development of preschool-aged children. Primary responsibility was to coordinate and gather data on the social and emotional understanding of three and four-year-old children at local preschools.

Extended Day Counselor, Congressional Schools of Virginia (1995–1996)
Provided extended day support services for preschool and kindergarten students before and after school.

Professional Affiliations

Member, American Educational Research Association
Member of Advisory Council and Education, Arts & Culture Committee, American Near East Refugee Aid (ANERA)
Member of Board of Directors, The Modern Classrooms Project

Fellowships

2010-2011, Emerging Education Policy Scholars (EEPS)
2010-2011, Education Policy Fellowship Program (EPFP)

Professional Presentations

Shami, M., Glass, D., & McKeel, S. (2019). *Evaluating Across a Large Performing Arts Center: Moving Toward Higher Levels of Evidence.* Presentation at American Evaluation Association conference, Minneapolis, MN

Shami, M. (2019). *Questions that Evaluators Ask to Support Program Impact.* Invited speaker at U.S. Department of Education's Arts in Education annual conference, Arlington, VA.

Shami, M., Glass, D. & McKeel, S. (2019). ***Working Across the Arts Education Ecosystem: Research and Evaluation at the School, Teacher and Student Levels***. Presentation at Arts Education Partnership Annual Convening, Alexandria, VA.

Shami, M. & Shover, J. (2019). *Mapping professional development in arts education.* Invited speaker at Partners in Education conference, Arlington, VA.

Shami, M. & Beekman, C. (2019). *NAMM Foundation's contributions to music education through Turnaround Arts: Characteristics and impact.* Invited speaker at Turnaround Arts Local Program Training, Carmel, CA.

Shami, M. & Beekman, C. (2019). *Logic models: Connecting national and local logic models.* Invited speaker at Turnaround Arts Local Program Training, Carmel, CA.

Shami, M., Beekman, C., & McKeel, S. (2018). *Telling your story through data.* Invited speaker at Partners in Education conference, Washington, DC.

Shami, M. (2012). *Towards a Critical Pedagogy of Possibility: Arab-American Hip Hop and Spoken Word as Cultural Action for Freedom*. As part of panel, *Reimagining Youth, Identity, and the Social World: Global Hip-Hop Intellectuals as a Site of Resistance and Transformation.* Presentation at American Educational Research Association, Vancouver, Canada.

Shami, M. (2011). *To measure the unmeasureable.* Invited speaker, brown bag presentation and discussion. Carnegie Corporation of New York, New York, NY.

Shami, M. (2010). Discussant at American University's Annual Larissa Gerstel Critical Literacy Symposium, Washington, DC.

Shami, M. & Ayish, N. (2005). *Joining hands with Arab-Americans: Framing Arab-American issues within multicultural education.* Presentation at the 15th International Conference of the National Association for Multicultural Educators, Atlanta, GA.

Davis, C., Shami, M., Bauman, W. (2004). *Access denied: Working towards access for all students.* Presentation at the 14th International Conference of the National Association for Multicultural Educators, Kansas City, MO.

Sams, S., Shami, M., Nishi, L., & Javorsky, R. (2002). *Collaboration: Teaming to provide technical assistance to local school districts.* Presentation at the Annual Convention of the Council for Exceptional Children, New York City, NY.

Mesmer, E., Nicholas, D., Nizio, M., & Shami, M. (2001). *Collaborating for behavioral success: Linking local school districts to national resources.* Presentation at Michigan Positive Behavior Support (PBS) Conference—Getting Positive about Supporting Student Behavior, Novi, MI.

Nishi, L., Javorsky, R., Sams, S., & Shami, M. (2001). *Improving outcomes for students with disabilities: Collaborating to provide research-based practices in classrooms.* Presentation at the Annual Convention of the Council for Exceptional Children, Kansas City, MO.

Manfra, L., Winsler, A., Wallace, G. L., Willson-Quayle, A., Shami, M., & Thorvardarson, E. (2001). *Relations between preschool children's social competence and social and private speech.* Presentation at the biennial meeting of the Society for Research in Child Development, Minneapolis, MN.

Wallace, G.L., Winsler, A., Shami, M., Willson-Quayle, A., & Rorrer, A. (2000). *Private speech, self-regulation, and behavior problems at home and preschool.* Paper presented at the annual conference of the American Psychological Association, Washington, DC.

Manfra, L., Winsler, A., Shami, M., Willson-Quayle, A., Wallace, G. L., Thorvardson, E., Carlton, M. P., & Ford, M. E. (2000). *Relations between parenting style and children's private speech and motivation during problem solving.* Paper presented at the Biennial Conference on Human Development, Memphis, TN.

Thorvardson, E., Winsler, A., Maradiaga, J. A., Wallace, G. L., Shami, M., & Willson-Quayle, A. (2000). Relations between children's private speech, affect, and task performance during problem solving. Paper presented at the Biennial Conference on Human Development, Memphis, TN.

Publications

Shami, M. (2015). Challenging a troubling miseducation: Arab-Americans in American schools and universities. In Some & Pierre (2015). *Re-defining America: The new wave of minority students and immigrants of color.*

Shami, M. (2012). Towards a critical pedagogy of possibility: Arab-American Hip Hop and Spoken Word as Cultural Action for Freedom. In Porifilio, B. & Viola, M. (2012). *Hip-hop(e): The cultural practice and critical pedagogy of international hip-hop.* Peter Lang Publishing Group: New York.

Milligan, D., McCririe, C., Mark, A., Shami, M., & Jackson, S. (2011). 325T year one reviews: Synthesis report. Washington, DC: American Institutes for Research.[1]

[1] Synthesis report compiled annually.

Shami, M., Mcinerney, M., Jackson, S. (Eds.). (2010). Individuals with Disabilities Education Act (IDEA): Disability categories and topical issues. Washington, DC: American Institutes for Research.

Casasanto, J., Mark, A., Milligan, D., Shami, M., & Jackson, S. (2010). *Grant H325T090011 University of North Carolina, Charlotte 325T Year One Review Report.* Washington, DC: American Institutes for Research.[2]

Gandhi, A., Shami, M., Jackson, S., & McInerney, M. & Milligan, D. (2009). OSEP evidence-based practice validation report. Washington, DC: American Institutes for Research.

Shami, M., Lee, S. W., Villenas, C., Holland-Coviello, R., Short, S, Safer, N., & McInerney, M. (2008). *National Center on Student Progress Monitoring Year Five Evaluation Report.* Washington, DC: American Institutes for Research.[3]

Levin, J., Shami, M., Chambers, J., Jackson, S., & McInerney, M. (2008). Determining allocation of parent training and information centers (PTI) funds. Washington, DC: American Institutes for Research.

Perry, M., Shami, M., & Jackson, S. (2008). *Grant H325T070001 University of Cincinnati 325T Year One Review Report.* Washington, DC: American Institutes for Research.[4]

Shami, M., Holzman, B., & Jackson, S. (2008). *National Consortium on Deaf-Blindness (NCDB) 3+2 Evaluation Report.* Washington, DC: American Institutes for Research.

Shami, M., Klekotka, A., Medyn, A., Skipper, S., Poirier, J., & Safer, N. (2007). *The Access Center Improving Outcomes for All Students K–8: Year Five Evaluation Report.* Washington, DC: American Institutes for Research.[5]

Aboud, A., Gandhi, A., Shami, M., Jackson, S., & McInerney, M. (2007). OSEP evidence-based practices work groups: Summary of recommended practices, strategies, and interventions. Washington, DC: American Institutes for Research.

Shami, M., Lee, S. W., Villenas, C., Holland-Coviello, R., Short, S, Safer, N., & McInerney, M. (2007). *National Center on Student Progress Monitoring Year Four Evaluation Report.* Washington, DC: American Institutes for Research.

Shami, M., Perry, M., Mark, A., & McInerney, M. (2007). *Mountain Plains Regional Resource Center (MPRRC) 3+2 Evaluation Report.* Washington, DC: American Institutes for Research.

Shami, M., Kim, K., Villenas, C., Holland-Coviello, R., Lee, S. W., Short, S, Donaldson, W., Hitchcock, J., West, E., Safer, N., & McInerney, M. (2006). *National Center on Student*

[2] Twelve 325T Year One Review reports were written in 2010, 20 reports in 2009, and 22 reports in 2008.
[3] Data collected and evaluation reports compiled annually.
[4] Twenty-two 325T Year One Review reports were submitted in 2008.
[5] Data collected and evaluation reports compiled annually.

Progress Monitoring Year Three Evaluation Report. Washington, DC: American Institutes for Research.

Shami, M., Gelman, J., Klekotka, A., Medyn, A., Pavlis, S., Skipper, S., C., Hamilton, J., & Safer, N. (2006). *The Access Center Improving Outcomes for All Students K–8: Year Four Evaluation Report*. Washington, DC: American Institutes for Research.

Gandhi, A.G., Shami, M., Melton, J., Horner, V., & McInerney, M. (2006). *Evidence-Based Practices: Context and Next Steps.* Washington, DC: American Institutes for Research.

West, E., Shami, M., & McInerney, M. (2006). *National Center for Leadership in Visual Impairment Project Evaluation.* Washington, DC: American Institutes for Research.

West, E., Shami, M., & McInerney, M. (2006). *2005 Three Plus Two Evaluation Analysis: Results.* Washington, DC: American Institutes for Research.

Melton, J., Shami, M., Mark, A., Storm, M., & Hamilton, J. (2005). *National Dropout Prevention Center for Students with Disabilities (NDPC-SD) 3+2 Evaluation Report.* Washington, DC: American Institutes for Research.

Shami, M., West, E., Mark, A., Storm, M., & McInerney, M. (2005). *National Dissemination Center for Children with Disabilities 3+2 Evaluation Report.* Washington, DC: American Institutes for Research.

Shami, M., Melton, J., Mark, A., Storm, M., & McInerney, M. (2005). *The IDEA Partnership Project 3+2 Evaluation Report.* Washington, DC: American Institutes for Research.

Shami, M., West, E., & McInerney, M. (2005). *2005 3+2 Evaluation Analysis.* Washington, DC: American Institutes for Research.

Shami, M., Gelman, J., Klekotka, A., Skipper, S., Villenas, C., Medyn, A., & Hamilton, J. (2005). *The Access Center Improving Outcomes for All Students K–8: Year Three Evaluation Report*. Washington, DC: American Institutes for Research.

Shami, M., Skipper, S., Scott, O., Ascosi, P., & McInerney, M. (2005). *2004 3+2 Evaluation Analysis.* Washington, DC: American Institutes for Research.

Shami, M., Melton, J., Diamond, C., & McInerney, M. (2005). *Research Evaluating Alternatives for Children—The Center for Evidence Based Practices for Students with Intensive Social, Emotional, and Behavioral Needs (Project REACH) 3+2 Evaluation Report.* Washington, DC: American Institutes for Research.

Shami, M., Antony, A., Diamond, C., & McInerney, M. (2005). *National Center for Special Education Accountability Monitoring 3+2 Evaluation Report.* Washington, DC: American Institutes for Research.

Shami, M., Antony, A., Diamond, C., & McInerney, M. (2005). *The Center to Inform Personnel Preparation Policy and Practice for Early Intervention and Preschool Education 3+2 Report.* Washington, DC: American Institutes for Research.

Shami, M., Goulian, K., Gelman, J., Davis, C., Skipper, S., Yoon, K.S., Bauman, W., Sherman, R., Diamond, C., Ascosi, P., Dailey, D., Shanley, J., Safer, N., & Hamilton, J. (2005). *The Access Center Improving Outcomes for All Students K–8: Three Plus Two Briefing Book*. Washington, DC: American Institutes for Research.

DeStefano, L., Ruedel, K., Susan, S., Shami, M., & McInerney, M. (2005). *Third-Party Evaluation of the OSEP Communities of Practice (COPs) Initiative.* Washington, DC: American Institutes for Research.

DeStefano, L., Shami, M., Ascosi, P., & McInerney, M. (2004). *Supporting the OSEP/RTP Part D National Programs Government Performance and Results Act (GPRA): Indicators 1.1 and 2.1 Results.* Washington, DC: American Institutes for Research.

Davis, C., Shami, M., Skipper, S., Yoon, K.S., Bauman, W., Goulian, K., Aboud, A., Villenas, C., Sherman, R., Diamond, C., Ascosi, P., Drummond, K., Boyles, P., Pavlis, S., Dailey, D., Shanley, J., & Hamilton, J. (2004). *The Access Center Improving Outcomes for All Students K–8: Year Two Evaluation Report*. Washington, DC: American Institutes for Research.

DeStefano, L., Shami, M., Skipper, S., Ascosi, P., & McInerney, M. (2004). *GPRA Analysis of Trends for Indicators 1.1 and 2.1 (2000–2004).* Washington, DC: American Institutes for Research.

DeStefano, L., Shami, M., Skipper, S., Zaidi, A., Adkins, T., Melton, J., Ascosi, P., Antony, A., & McInerney, M. (2004). *GPRA 2004 Report: Indicators 1.1 and 2.1 Results.* Washington, DC: American Institutes for Research.

DeStefano, L., Shami, M., & McInerney, M. (2003). *GPRA Results FY2003.* Washington, DC: American Institutes for Research.

Davis, C., Shami, M., Sherman, R., Bauman, W., Hedrick, L., Nishi, L., Dailey, D., Shanley, J., & Hamilton, J. (2003). *The Access Center Improving Outcomes for All Students K-8: Access Center Evaluation Plan*. Washington, DC: American Institutes for Research.

Shami, M., Bauman, W., Jackson, S., & McInerney, M. (2002). *Blue Ribbon Committee on OSEP Leadership: Institutional Criteria for Application.* Washington, DC: American Institutes for Research.

DeStefano, L., Shami, M., & McInerney, M. (2002). *Supporting the OSEP/RTP Part D National Programs Government Performance and Results Act (GPRA) Planning Process: FY2002 Results.* Washington, DC: American Institutes for Research.

Davis, C., Nathanson, L., Nishi, L., Shami, M., Bauman, W., Gerver, M., Jackson, S., & McInerney, M. (2002). *Alliance Project 3+2 Evaluation Report.* Washington, DC: American Institutes for Research.

Nishi, L., Bauman, W., Nathanson, L., Davis, C., Shami, M., Jackson, S., & McInerney, M. (2002). *Center on Personnel Studies in Special Education 3+2 Evaluation Report.* Washington, DC: American Institutes for Research.

Shami, M., Nathanson, L., Davis, C., Nishi, L., Bauman, W., Gerver, M., Jackson, S., & McInerney, M. (2002). *Evaluation of the State Improvement Grant Program 3+2 Evaluation Report.* Washington, DC: American Institutes for Research.

Davis, C., Nathanson, L., Shami, M., Nishi, L., Bauman, W., Jackson, S., & McInerney, M. (2002). *Linking Academic Scholars to Educational Resources 3+2 Evaluation Report.* Washington, DC: American Institutes for Research.

Nishi, L., Nathanson, L., Davis, C., Shami, M., Bauman, W., Jackson, S., & McInerney, M. (2002). *National Assistive Technology Research Institute 3+2 Evaluation Report.* Washington, DC: American Institutes for Research.

Shami, M., Bauman, W., Davis, C., Nishi, L., Gerver, M., Jackson, S., & McInerney, M. (2002). *National Center on Secondary Education and Transition 3+2 Evaluation Report.* Washington, DC: American Institutes for Research.

Nishi, L., Boelter, C., Nathanson, L., Davis, C., Shami, M., Bauman, W., Gerver, M., Jackson, S., & McInerney, M. (2002). *Project FORUM 3+2 Evaluation Report.* Washington, DC: American Institutes for Research.

Davis, C., Boelter, C., Shami, M., Nishi, L., Bauman, W., Gerver, M., Jackson, S., & McInerney, M. (2002). *Research and Training Center in Service Coordination 3+2 Evaluation Report.* Washington, DC: American Institutes for Research.

Shami, M., Bauman, W., Davis, C., Nishi, L., Jackson, S., & McInerney, M. (2002). *National Center on Educational Outcomes 3+2 Evaluation Report.* Washington, DC: American Institutes for Research.

Shami, M. (2002). *National Academy of Sciences Study on Disproportionality of Minority Students in Special Education, Personnel Preparation Project Director's Conference 2002 Proceedings: Coming Together and Getting It Right—Meeting the Challenges of Personnel Preparation and Professional Development*, for Office of Special Education Programs, U.S. Department of Education. Washington, DC: American Institutes for Research.

Shami, M. (2002). *Responding to Multiple Levels of Accountability: What is a Project Director to Do?, Personnel Preparation Project Director's Conference 2002 Proceedings: Coming Together and Getting It Right—Meeting the Challenges of Personnel Preparation and Professional Development,* for Office of Special Education Programs, U.S. Department of Education. Washington, DC: American Institutes for Research.

Hamilton, J, Dailey, D., Mesmer, E., Ritter, S., Shami, M., Nishi, L., McInerney, M., Gerver, M., Corwin, H., & Bauman, W. (2002). *The Elementary and Middle Schools Technical Assistance Center: Evaluation Report and Adjustments—Final Deliverable.* Washington, DC: American Institutes for Research.

DeStefano, L., Shami, M., McInerney, M., Mullins, A., & Zaidi, A. (2001). *Supporting the OSEP/RTP Government Performance and Results Act (GPRA) Planning Process: Update 2001 Indicators: Results.* Washington, DC: American Institutes for Research.

DeStefano, L., Shami, M., McInerney, M., Mullins, A., & Zaidi, A. (2001). *Supporting the OSEP/RTP Government Performance and Results Act (GPRA) Planning Process: Update 2001 Indicators.* Washington, DC: American Institutes for Research.

Shami, M. (2001). *Keynote Address by Asa Hilliard: Using What We Already Know to Guarantee High Achievement, Personnel Preparation Project Director's Conference 2001 Proceedings: Embracing Diversity and Building Partnerships in Personnel Preparation,* for Office of Special Education Programs, U.S. Department of Education. Washington, DC: American Institutes for Research.

Shami, M. (2001). *Plenary Session: Special Education and its Relationship to General Education, Personnel Preparation Project Director's Conference 2001 Proceedings: Embracing Diversity and Building Partnerships in Personnel Preparation,* for Office of Special Education Programs, U.S. Department of Education. Washington, DC: American Institutes for Research.

Mesmer, E., Paulsen, C., Ritter, S., Shami, M., Hamilton, J., & McInerney, M. (2001). *The Elementary and Middle Schools Technical Assistance Center: Evaluation Report and Adjustments.* Washington, DC: American Institutes for Research.

Diamond, C.M., Schwartz, A., Aboud, A., Berman, K., Mullins, A., Sunshine, C., Shami, M., Dailey, D., Bader, B., Jackson, S., & McInerney, M. (2001). *Future Trends in Technology and Education: An Analysis of Four Papers by Ted S. Hasselbring, University of Kentucky; Chuck Hitchcock, Center for Applied Special Technology; Robert Tinker, The Concord Consortium, Linda Tsantis & John Castellani, Johns Hopkins University.* Washington, DC: American Institutes for Research.

Bader, B., DeStefano, L., Shami, M., & McInerney, M. (2000). *Qualitative Analysis of Data for GPRA FY 2000 Indicators 2.1 and 4.1: Key Leader Responses on OSEP-Supported Technology and Media Research.* Washington, DC: American Institutes for Research.

BETTY SIEGEL, JD

QUALIFICATIONS SUMMARY

Dynamic visionary senior leader with a 15+ year track record of delivering impactful results through pioneering program and project development, and engaged community. Expert on the Americans with Disabilities Act (ADA), Section 504 (Rehab Act), Individuals with Disabilities Education Act (IDEA0 and other Federal disability rights laws, regulations, design standards (ADAAS/ADAAG) and universal/human centered design. Champion, defender and speaker/educator on disability, human and civil rights. Exceptional senior leader who inspires, mentors, fosters and cultivates highly-invested staff and teams. Passionate about changing the world, engaging in dialogue, working on emergent U.S. and global civic disability issues, utilizing imagination, adaptability and a wide-ranging skill set obtained through a successful professional career to thrive in a variety of environments and every new endeavor.

PROFESSIONAL EXPERIENCE

The John F. Kennedy Center for the Performing Arts, Washington, DC, USA.

Director, Office of VSA and Accessibility (October 2005 to Present – VSA Merger in July 2011)

Accomplishment Highlights:

- Positioned the Kennedy Center's LEAD® program nationally and internationally as a Cultural Rights Defender (UN Special Rapporteur report, March 2020, https://undocs.org/en/A/HRC/43/50).

- Galvanized myriad thought-leader forums, summits, focus and working on trending issues from education to technology that influenced positive outcomes and delivery of mission.

- Organized the merger of Very Special Art (VSA) and the Kennedy Center programs and staff resulting in reinvigorated legacy and support for children, youth and adults with disabilities.

- Pioneered the creation of the first Kennedy Center Cultural Access Team and the first Special Education Team and developing them into noted experts in their respective fields.

- Spearheaded two annual international thought-leader conferences with over 1000 participants in cultural venues around the world and university and special education classrooms around the U.S.A.

- Launched a global network of educators, creatives and cultural practitioners that acquired 375 members in less than four months.

- Advised, guided, and provided technical assistance support to 4,181 individuals between January 1, 2018 and January 1, 2020.

- Engaged as a keynote or speaker for over 32 professional conferences over the past 5 years

<u>Duties, Responsibilities, Accomplishments:</u>

Deliver visionary leadership, innovation, and strategic direction that leverage impactful social change in the lives of people with disabilities of all ages, cultures, and identities.

- Establish the Kennedy Center as a transformative, exemplar, model and leader in the field of cultural access within the local, national and global community.
- Create a strong presence and connection with the community and build robust recognition for the contributions of the Center to the community.
- Develop practices that increase engagement, social connection, awareness, and inclusion for diverse communities that reflect a deep understanding of c0mmunity needs.

Cultivate and oversee a network of thought leaders and stakeholders in the community representing the profit and non-profit, private and public spheres.

- Develop a sustainable infrastructure that facilitates and leverages cross-sector relationships and partnerships, communications and collaborations to maximize innovation, impact and results.
- Solicit input from network members, volunteers, constituents and participants for continuous improvement, productivity and growth.
- Oversee two globally recognized convening's with combined annual attendance of approximately 1000 sector leaders.
- Develop and deliver effective training programs, online learning opportunities, supporting collateral, ongoing communication tools and opportunities for sharing information.

Support donor/funder and Board relationships; allocate resources and assets; and manage complex multi-million-dollar program budgets for fiscal stability.

- Oversee annual program and operational budget of up to $4.8M including selection and distribution of $1.5M in contracts (similar to grants).
- Engage Boards and Advisory Boards with information and counsel on activities, decision-making, policy development, advocacy, opportunities and growth leading to sound governance.
- Manage strategic relationships with key community leaders and stakeholders.
- Cultivate donor/funder engagement in programs and steward mutually beneficial relationships.

Foster, direct, supervise and lead a highly invested team of professional staff.

- Direct a combined team of 10 full-time and 3 to 5 part-time professional staff along with numerous contractors, interns and volunteers. Direct administration of day-to-day operations.
- Set team priorities, develop short- and long-term goals, actions and strategies to achieve successful program execution.
- Align and infuse transparency and accountability around core goals, mission, and vision.

Serve as ADA/504 Officer and subject matter expert on all aspects of federal disability rights laws and regulations.

- Oversee programmatic, communication, and physical accessibility; accommodations for employees and audience members; accessible and human-centered design of renovations and new construction.
- Develop policy/procedures, provide guidance and training.

Employ interpersonal skills and a diplomatic demeanor to promote positive change.

- Raise the organization's profile and visibility across the local, regional and national community.
- Engage a wide range of audiences as a speaker, presenter and guest lecturer.
- Communicate and champion the mission, vision and values of the organization.

Additional Experience:

Manager of Accessibility (February 1999 to September 2005 - promoted) ▪ The John F. Kennedy Center for the Performing Arts, Washington, DC, USA

Managing Director and Founder (May 1997 to January 1999) ▪ Access Austin Arts, Austin, TX, USA

Survey and Data Collection Coordinator (Part-Time Contractor) (October 1995 to October 1998) ▪ System Analytics and McDonald Bradley, Inc., Washington, DC, & McLean, VA, USA

Managing Director (April 1993 to May1997) ▪ Austix/The Box Office, Austin, TX, USA.

Community Connection Specialist (Part-Time) (September 1992 to August 1994) ▪ United Cerebral Palsy, Austin, TX, USA

EDUCATIONAL BACKGROUND

Juris Doctor (2009) ▪ Columbus School of Law, Catholic University of America – Washington, DC 20017

Bachelor of Arts in Theater Arts, Minor in English (1981) ▪ Virginia Tech – Blacksburg, VA 24601

CERTIFICATIONS/LICENSURE

Admitted to the Commonwealth of Virginia State Bar (October 2009), currently Associate Member (2020)

Certified, State of Texas, Sign Language Interpreter (October 1993)

PUBLICATIONS/PRESENTATIONS

Siegel, B. **Author, Content Expert,** "Tip Sheet on the 2010 Revised Regulations of the Americans with Disabilities Act," www.nea.gov/resources/Accessibility/pubs/NEA-TipSheet.pdf, June 2011

Siegel, B. **Original Author, Content Expert,** "Assistive Listening Devices: A Guide for Performing Arts Settings," www.kennedy-center.org/accessibility/guide_alds_KC.pdf, July 2001, Updated March 2011

Siegel, B. **Project Manager, Content Expert,** "Design for Accessibility: A Cultural Administrator's Handbook," www.arts.gov/pub/access_pub.html, February 2003

Siegel, B. **Author, Content Expert,** Various ADA webinars, www.adainfo.org/training/, www.adagreatlakes.org, 2003 to 2012

Most Recent Presentations *(full list available on request)*

Keynote, Mayor's Alliance for Persons with Disabilities, Tampa FL ▪ Mayor's Alliance Awards, Oct 2020

Presenter, Hydrocephalus Association, Bethesda, MD ▪ Youth Peer Employment Support Group, Oct 2020

Presenter, Mass Cultural Council, Boston, MA ▪ Universal Participation Initiative, September, 2020

Guest Lecture, Duke University, Department of Theater Studies, Durham, NC ▪ Arts Access class, Jun 2020

Guest Lecture, Georgetown University, Department of Aging and Health, Washington, D.C. ▪ graduate class on Humanities and Ethics of Aging, Feb 2020

Presenter, Iowa Arts Council, Des Moines, IA ▪ ArtsUp series webinar, Feb 2020

Keynote/Instructor, HumanitiesDC, Washington, D.C. ▪ Grantee Accessibility Training, Dec 2019

Panelist, Associació Lectura Fàcil, Barcelona, Spain ▪ International View on Improving Accessibility in Arts and Culture, Nov 2019

Keynote, National Taiwan Museum of Fine Arts, Taipei, Taiwan ▪ First International Conference on Cultural Accessibility and Social Inclusion, Nov 2019

Guest Lecture, UNC Greensboro School of Theatre, Greensboro, NC ▪ graduate management/ theater for young audiences class, Nov 2019

Presenter, Arts Northwest Conference, Boise, ID ▪ Principles of Accessibility: Practical Strategies for Inclusion, Oct 2019

Keynote, Seattle-King County Cultural Accessibility Consortium, Seattle, WA ▪ Nuts & Bolts of creating a Stellar Access Plan, Oct 2019

VANESSA T. THOMAS

Profile

Highly adaptable arts administrator and educator with experience within organizations large and small, in the government and non-profit sector. Capable of initiating, developing, curating, planning, and executing small, intensive programs, large-scale festivals, and special events for a variety of audiences.

Experience

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS, WASHINGTON, DC
EDUCATION DIVISION

Programs and Productions, Director of Activation and Engagement (2/2017-present)

Serve as the deputy director of the Education Programs and Productions Department with a specific focus on public programs for out-of-school audiences from ages 0 to infinity. Support the management and oversight of Theater Education, Music Education, Dance Education, as well as additional artistic and educational programs for youth, families, and adults in these and other art forms. Responsible for comprehensive planning and implementation of an artistic learning series that activates performances and engages audiences. Responsible for supporting the development of program content and structure, logistical coordination, marketing, budgeting, evaluation, and oversight of all Education Programs and Productions programs.

Audience Enrichment and Distance Learning Initiatives
Assistant Director (10/2013-2/2017), Manager (5/2007-9/2013)

Design, develop, implement, manage, and oversee multiple departmental initiatives: 60-80 Explore the Arts live and online adult education events; the Exploring Ballet with Suzanne Farrell pre-professional ballet training program for students ages 14-18; the Mary Lou Williams Women in Jazz Workshop for musicians ages 16-35; the Multicultural Children's Book Festival; and the Kennedy Center/Stephen Sondheim Inspirational Teacher Awards, $10,000 grants awarded annually to exceptional teachers. Responsible for developing the programs' educational content and structure including curriculum development, selection and vetting of faculty/scholars, review/revision of outlines, logistical coordination, marketing, budgeting, evaluation, and reporting. Serve as program liaison for critical departments within the Center including finance, production, programming, facilities, development, IT/IS, marketing, and press. Cultivate external relationships within the cultural, academic, and diplomatic communities. Develop, prepare, and managing all program budgets. Initiate and oversee the development, implementation, and assessment of marketing, advertising, and publicity strategies. Develop evaluation plan for each program area and provide data for grant reporting and acquisition. Hire and supervise program staff, interns, teaching artists, contractors, and volunteers.

THE SMITHSONIAN ASSOCIATES, WASHINGTON, DC
PERFORMING ARTS, FILM AND HUMANITIES DIVISION

Program Coordinator (9/2005-5/2007), Program Associate (1/ 2002-8/2005), Program Assistant (8/2000-12/2001)

Conceived, developed, and implemented 60-80 educational programs per year in a variety of genres and formats to increase patrons' knowledge of the performing arts and film. Expanded programmatic offerings and cultivated new audiences. Identified, vetted, and contracted qualified artists, lecturers, instructors, and coordinators. Reviewed lecture outlines to maintain educational standards. Initiated and cultivated collaborative relationships with entities locally, nationally, and globally including artists, cultural organizations, embassies and the diplomatic community. Responsible for budgeting and fiscal reporting. Generated marketing copy and served as liaison to the marketing/public relations department. Provided administrative support for the Performing Arts & Film department including the coordination of technical and production logistics, preparation, review, and processing of contracts, and the supervision of interns and volunteers. Served as Associates representative on the Smithsonian Heritage Month Steering Committee.

ARENA STAGE LIVING STAGE THEATRE COMPANY, WASHINGTON, DC

Performance Manager (1/1999-6/2000), Assistant Production Manager (6/1997-12/1998)

Served as Stage Manager for all rehearsals and performances. Coordinated the staffing and logistical support required for rehearsals, performances, and special events. Served as liaison to schools, arts organizations, and other community-based organizations served by the company. Hired and trained incoming production staff in Living Stage techniques. Submitted and reviewed detailed performance reports used for grant preparation and reporting. Supervised production and performance staff. Assisted with facility management.

Education

THE GEORGE WASHINGTON UNIVERSITY, WASHINGTON, DC

Major area of study: Theatre & Dramatic Literature; Minor area of study: Business Administration

Additional Experience & Affiliations

FREELANCE ARTIST, WASHINGTON, DC

Performer, Writer, Director, Teaching Artist, Coach, and Mentor (1997-present)

HORIZONS THEATRE, WASHINGTON, DC

Associate Artistic Director (9/2006- present), Artistic Associate (10/2002-8/2006)

GARRETT LAKES ARTS FESTIVAL, DEEP CREEK, MD

Young Actors' Workshop Instructor (Summers 7/2000-7/2004)

DAVID KILPATRICK

Nonprofit Arts & Culture Executive

Arlington, VA | 202.446.4731

www.linkedin.com/in/david-kilpatrick-a413426 | dwkilpatrick@gmail.com

PROFILE

- Accomplished leader with 20 years of experience managing large teams in the nonprofit arts sector.
- Strategic executive who has worked on high-stakes projects involving complex stakeholders.
- Creative negotiator and fundraiser who has facilitated and mediated public-private partnerships.
- Excellent communicator with demonstrated ability to engage staff, partners, trustees, and funders.
- International leader on theater for young people, new work development, and arts education.

LEADERSHIP

The John F. Kennedy Center for the Performing Arts, Washington, DC 2017 – Present
Director of Education Programs and Productions:
Performances for Young Audiences, Career Development, Audience Education and Engagement, Events for Students, American College Theater Festival, Moonshot Studio

- Provide intellectual and operational leadership for one of the largest programmatic portfolio in the Kennedy Center Education Division: $4.4M, 12 full-time employees;
- Strategically plan and oversee all programming in Performances for Young Audiences season, including National Symphony Orchestra and Washington National Opera educational offerings: 3+ world premier commissions, 10+ presentations, 10+ festivals and 5 summer career-trajectory training programs;
- Identify new opportunities for partnerships to strengthen engagement and performance programs, including opening the Center's REACH expansion and Moonshot Studio;
- Originated and launched the Education Artist-in-Residence initiative with author/illustrator Mo Willems (2019-2021) and author Jacqueline Woodson (2021-2023), expanding the Kennedy Center's brand, and incorporating 4+ cross-genre programs into each season portfolio;
- Coordinate and guide marketing, PR and communications, fundraising, financial, legal, HR and production efforts for the Education Programs and Productions cluster;
- Represent Kennedy Center at national and global gatherings, presenting on institutional priorities.

The John F. Kennedy Center for the Performing Arts, Washington, DC 2007 – 2017
Manager, Theater for Young Audiences

- Provided operational leadership and strategic support for produced season of performances, national and international presentations, and Kennedy Center Theater for Young Audiences on Tour: $2M, 2 full-time employees;
- Developed and produced 25+ world premiere commissioned productions and 12+ national tours;
- Produced *New Visions/New Voices*, the award-winning biennial international festival for new play development;
- Designed and executed a multi-year partnership with the United States Botanic Garden to create innovative site-specific theatrical programs in their conservatory and outdoor amphitheater;
- Launched the ongoing series of Sensory-Friendly Performances, designed to create a welcoming and comfortable arts experience for people with autism and other sensory sensitivities;
- Managed all auditions, casting, hiring and union and non-union contracts, payroll and benefits (AEA, SDC, USA, IATSE) for the department;
- Directed all aspects of the KCTYA on Tour initiative including tour sales and routing, company management, and planning and executing high-stakes strategy meetings and large-scale presentations for board members, funders, and executive staff.

The John F. Kennedy Center for the Performing Arts, Washington, DC 2014 – 2017
"Any Given Child" Site Facilitator

- Led strategic planning processes for public school districts of New Orleans, Trenton and San Juan to ensure equity and access in arts education for students Pre-K to Grade 8;
- Planned and executed high-stakes strategy meetings and large-scale presentations for board members, funders, and executive staff.

Walnut Street Theatre, Philadelphia, PA 2004 – 2007
Education Outreach Coordinator

- Scheduled and produced the Touring Outreach Company, a multi-cultural program bringing theatre to more than 65,000 students annually in Pennsylvania, Delaware, and New Jersey, and implemented a complete redesign of all marketing materials still used today;
- Co-directed the award-winning Adopt-A-School Program, a school-change model through infusion of the arts in the a selected public school in Center City Philadelphia which include curriculum design, professional development for teachers, arts integration, and directing in-school productions;
- Assistant directed Camp Walnut, an intensive summer camp for students ages 8-18, and administrated the Walnut's Theatre School, processing registration and coordinating curriculum and class schedules.

The New Victory Theater, New York, NY 2002 – 2004
Education Associate

- Managed the Apprentice Program, a year-round work-development initiative for high school and college students, which meant liaising with all departments to asses staff

needs, placement and curriculum;

- Produced the Family Workshop program, a weekend series of participatory sessions for adults and children;
- Co-developed the School Membership program, a nationally-recognized model for school and theater partnerships.

The Jim Henson Legacy, New York, NY 2000 – 2002
Administrative Assistant

- Administratively assisted Jane Henson, co-founder of the Muppets and President of The Jim Henson Legacy;
- Managed Legacy functions, including program launch events, Muppet screenings, exhibits, panel discussions, and produced *Puppetry at the Carriage House*, an experimental adult and children's puppetry series held at the Henson Annex;
- Managed public relations and fundraising for this non-profit extension of The Jim Henson Company.

EDUCATION

Master of Arts in Educational Theatre
New York University, New York, NY, 2002

Bachelors in Science in Communication Studies
New York University, New York, NY 2000

SKILLS

Nonprofit Management; Strategic Planning; Philanthropy and Grant-Making; Community Engagement; Arts Education; Large-Scale Producing; Accessibility & Inclusion; Marketing & Audience Development; Public Speaking; Conflict Resolution & Communication

Appendix B: Documentation of Nonprofit Status

IRS Department of the Treasury
Internal Revenue Service

Cincinnati Service Center
CINCINNATI OH 45999-0038

In reply refer to: 0256521944
Mar. 02, 2021 LTR 4168C 0
53-0245017 000000 00
00010692
BODC: TE

JOHN F KENNEDY CENTER FOR THE
PERFORMING ARTS
% LYNNE H PRATT
2700 F ST NW
WASHINGTON DC 20566

025425

Employer ID number: 53-0245017
Form 990 required: Yes

Dear Taxpayer:

We're responding to your request dated Feb. 23, 2021, about your tax-exempt status.

We issued you a determination letter in March 1959, recognizing you as tax-exempt under Internal Revenue Code (IRC) Section 501(c)(3).

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

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

In the heading of this letter, we indicated whether you must file an annual information return. If you're required to file a return, you must file one of the following by the 15th day of the 5th month after the end of your annual accounting period:

- Form 990, Return of Organization Exempt From Income Tax
- Form 990EZ, Short Form Return of Organization Exempt From Income Tax
- Form 990-N, Electronic Notice (e-Postcard) for Tax-Exempt Organizations Not Required to File Form 990 or Form 990-EZ
- Form 990-PF, Return of Private Foundation or Section 4947(a)(1) Trust Treated as Private Foundation

According to IRC Section 6033(j), if you don't file a required annual information return or notice for 3 consecutive years, we'll revoke your tax-exempt status on the due date of the 3rd required return or notice.

You can get IRS forms or publications you need from our website at www.irs.gov/forms-pubs or by calling 800-TAX-FORM (800-829-3676).

If you have questions, call 877-829-5500 between 8 a.m. and 5 p.m.,

0256521944
Mar. 02, 2021 LTR 4168C 0
53-0245017 000000 00
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JOHN F KENNEDY CENTER FOR THE
PERFORMING ARTS
% LYNNE H PRATT
2700 F ST NW
WASHINGTON DC 20566

local time, Monday through Friday (Alaska and Hawaii follow Pacific time).

Thank you for your cooperation.

Sincerely yours,

Steve M. Brown, Operations Manager
Operations 3-CIN

Appendix C: Data Required to Meet Part 3 of the Absolute Priority

Supporting data identifying population of students that meet definitions of priority populations

The Kennedy Center's National Arts Education Program (KCNAEP) has a special emphasis on serving children from low-income families and children with disabilities. The following describes the Center's definitions and approaches to measuring these priority populations, and includes supporting data on the number of students served annually in each population in FY2021.

Children from low-income families –

Consistent with section (b) of the definition in the Notice, and in accordance with section 437(d)(1) of GEPA, 20 U.S.C. 1232(d)(1), the Center defines a child from a low-income family to be determined by a child in pre-kindergarten (PK) through grade 12 who is eligible for free or reduced-price lunches (FRL) under the Richard B. Russell National School Lunch Act.

The number of children from low-income families who are served through the KCNAEP is measured using the percentage of students receiving Free and Reduced Price Lunch (FRL) when programs are serving students through schools. The primary data source is the most recent school FRL data that are available through the Common Core of Data (CCD) database through the National Center for Education Statistics (NCES). Given some state education agencies (SEAs), including the District of Columbia Public Schools (DCPS), no longer rely on FRL as a measure of schools' percentage of children from low-income families, FRL data is not reported to NCES. Instead, DCPS reports the percentage of students in a given school as Economically Disadvantaged (ED). To ensure the most complete data as possible, this data, included in the DCPS Scorecard, is used as a secondary data source to capture the most recent school data that are available. Finally, for school districts and schools that

participate in the KCNAEP where the data are unavailable from these data sources, additional outreach efforts are made to gather the school/district's number of children from low-income families, defined as eligible to receive free and reduced price lunch. In FY2021, 875,125 PK-12 children from low-income families were served by the Kennedy Center's arts and arts education programs. This accounts for 60.7 percent of all PK-12 students served that year.

In addition to directly serving children from low-income families, the KCNAEP directly serves educators who teach children from low-income families. For KCNAEP programs that directly serve teachers, Title I school status is used as the proxy for teachers serving children from low-income families. Title I status is gathered through the NCES CCD database. In FY2021, 56.2 percent of teachers who received professional development taught in Title I schools.

Children with disabilities -

Consistent with the definition in the Notice, and in accordance with section 8101 of the ESEA (20 U.S.C. 7801), the Center defines a child with a disability to be (1) A child—(i) With intellectual disabilities, hearing impairments (including deafness), speech or language impairments, visual impairments (including blindness), serious emotional disturbance (referred to in the IDEA as "emotional disturbance"), orthopedic impairments, autism, traumatic brain injury, other health impairments, or specific learning disabilities; and (ii) Who, by reason thereof, needs special education and related services. (2) The term "child with a disability," for a child aged three through nine (or any subset of that age range, including ages three through five), may, at the discretion of the State and the LEA, include a child— (i) Experiencing developmental delays, as defined by the State and as measured by appropriate diagnostic

instruments and procedures, in one or more of the following areas: Physical development; cognitive development; communication development; social or emotional development; or adaptive development; and (ii) Who, by reason thereof, needs special education and related services. (Section 8101(4) of the ESEA).

Given that the KCNAEP serves students in PK-12 schools, the number of children with disabilities who are served through the KCNAEP is determined by the number of students participating in the program who have an Individualized Education Program (IEP), or a 504 Plan within their respective schools, as reported on registration forms, program applications, and program annual reports. In FY2021, 260,292 children who participated in Kennedy Center arts and arts education were identified as children with disabilities. This accounts for 18.1 percent of all PK-12 students served that year.

Appendix D: Project Objectives and Performance Measures Information

Kennedy Center National Arts Education Program (KCNAEP) Performance Measures

Service Areas	Objectives	Outputs/Outcomes	Measures	Performance Measures (PM)	Frequency
Across all Service Areas	Increase student access to and participation in high quality arts and arts education, including arts integration, with particular emphasis on children from low-income families and children with disabilities.	• Reach	• Counts	**PM 1A (GPRA): The total number of students who participate in arts education sponsored by KCNAEP.** By the end of the grant (September 30, 2025), annually 1,500,000 students will participate in arts and arts education offerings through the Kennedy Center (directly and indirectly), as measured by the total number of students gathered by program registration forms, reports, and rosters. **PM 1B (GPRA): The total number of low-income students who participate in arts education sponsored by KCNAEP.** By the end of the grant (September 30, 2025), annually 60 percent of students who participate in the arts and arts education opportunities through the Kennedy Center (directly and indirectly) will be students from low-income families, as measured by the total number and percentage of students from low-income families. This will be determined primarily by school percentages of Free and Reduced Price Lunch.	Annually

Service Areas	Objectives	Outputs/Outcomes	Measures	Performance Measures (PM)	Frequency
				PM 1C (GPRA): The total number of children with disabilities who participate in arts education sponsored by KCNAEP. Annually (October 1-September 30), 15 percent of students who participate in arts education opportunities through the Kennedy Center (directly and indirectly) will be students with disabilities, as measured by the total number and percentage of students with disabilities, gathered by program registration forms, reports, and rosters. The target is established based on the national average of students with disabilities in public schools.	
Service Area 1: Strengthening and Expanding Partnerships	Expand and strengthen local and national partnerships among schools, local educational agencies (LEAs), communities, or centers for the arts, including national centers for the arts.	• Partnership expansion (number) • Partnership strength (depth)	• Counts via annual reports • Modified version of the IDEA Partnership rubric	**PM 2A: The number of active partnerships engaged with the national program.** Baseline will be determined in the initial year of the grant and will be assessed annually for growth. **PM 2B: The number of partners within the active partnerships.** Baseline will be determined in the initial year of the grant and will be assessed annually for growth. **PM 2C: Partnership Strength.** Baseline will be established in the initial year of the grant and will be assessed annually for an increase	Annually

Service Areas	Objectives	Outputs/Outcomes	Measures	Performance Measures (PM)	Frequency
				in the depth of interactions, as measured by completing an annual rubric.	
Service Area 2: Addressing the Arts Education Needs of Children and Youth	Address student needs in arts education through exposure, engagement and exploration	• Student engagement • Student preparedness • Student SEL (student-reported)	• Student engagement survey • Student preparedness survey • WCSD Student Social and Emotional Competency Assessment (SECA)	**PM 3A: Student engagement.** Annually (October 1 - September 30), sampled students who attend a performance for young audiences will report being engaged, as measured by a mean score of 3.0 or higher on a post-performance survey. **PM 3B: Student preparedness.** Annually (October 1-September 30), students who participate in the career development programs will report being prepared for the next step in their arts training or career, as measured by an overall mean score of 3.0 or higher across the items on the evaluation form. **PM 3C Student Self-Awareness (grade levels 5-12, Student Self-Report):** Annually (October 1-September 30), 70 percent of students who participate in the career development programs will report an increase in self-awareness, as measured on a 4-point scale. **PM 3D Student Social Awareness (grade levels 5-12, Student Self-Report):** Annually (October 1-September 30), 70 percent of	**After performances for young audiences participation:** • Student engagement survey **Before and after career development participation:** • Student preparedness survey • WCSD Student Social and Emotional Competency Assessment (SECA)

Service Areas	Objectives	Outputs/Outcomes	Measures	Performance Measures (PM)	Frequency
				students who participate in the career development programs will report an increase in social awareness, as measured on a 4-point scale.	
Service Area 3: Investing in and Supporting Educator Growth	Invest in and support educator growth through professional learning	• Reach • Teacher knowledge • Teacher use	• Counts • Participant survey (knowledge, use)	**PM 4A: The number of educators who participate in programs through the Kennedy Center's national program (directly and indirectly).** By the end of the Grant (September 30, 2025), annually 100,000 educators will participate in arts education through the Kennedy Center, including conferences, as measured by total numbers gathered from program registration forms, reports and program rosters. **PM 4B (GPRA): The number of teachers participating in KCNAEP who receive professional development (directly and indirectly).** By the end of the grant (September 30, 2025), annually 25,000 teachers will participate in professional development through the Kennedy Center, as measured by program registration forms, reports, and rosters. **PM 4C: The number of teachers serving students from low-income families.** By the end the Grant (September 30, 2025), annually	**Annually:** • Reach (4A, 4B, 4C) **End of year:** • Self-reported use **Following each workshop and/or course**: • Self-reported knowledge

Service Areas	Objectives	Outputs/Outcomes	Measures	Performance Measures (PM)	Frequency
				55 percent of teachers who participate in professional development through the Kennedy Center (directly and indirectly) will be from high-poverty schools, as measured by school Title I status. **PM 4D: Teacher knowledge of arts and arts integration strategies.** Annually (October 1-September 30), teachers who attend Kennedy Center professional learning sessions will report an increase in their knowledge of arts and arts integration strategies, as measured by scoring a 3.0 or higher on the evaluation survey. **PM 4E: Teacher use of arts and arts integration strategies.** Annually (October 1-September 30), 70 percent of teachers who attend Kennedy Center professional learning sessions will report the use of arts and arts integration strategies in their classroom at least monthly.	

Service Areas	Objectives	Outputs/Outcomes	Measures	Performance Measures (PM)	Frequency
Service Area 4: National Arts Education Resource Dissemination	Disseminate resources nationally	• Reach • Use	• Counts • Participant survey (use)	**PM 5A The number of web-based users.** Annually (October 1- September 30), 640,000 users will access web-based Kennedy Center Education resources, as measured by Google Analytics. **PM 5B Educator Use:** Annually (October 1-September 30), 70 percent of educators who access Kennedy Center online resources will report the use of Kennedy Center content.	Annually • Reach (5A) • Use
Across all Service Areas	Ensure program services and resources are of high quality	• Quality (relevance, usefulness)	• Post-activity participant ratings on relevance and usefulness	**PM 6A: Relevance of program services and resources.** Annually (October 1-September 30), educators and students who participate in arts and arts education opportunities offered through the Kennedy Center will report the program content as relevant, as measured by scoring an overall mean score of 3.0 or higher on the program evaluation. **PM 6B: Usefulness of program services and resources.** Annually (October 1-September 30), educators and students who participate in arts and arts education opportunities offered through the Kennedy Center will report the program content as useful, as measured by scoring an overall mean score of 3.0 or higher on the program evaluation.	Annually
Additional performance measures will be added, as needed.					

Appendix E: Logic Model

Kennedy Center National Arts Education Program Logic Model FY23-25

Goal: Support national-level, high-quality arts education projects and services for children and youth, with special emphasis on equitable access and serving children from low-income families and children with disabilities.

Inputs	Strategies & Activities	Outputs	Outcomes
• Funding • Kennedy Center staff (expertise and staff time) • Expertise • Kennedy Center theaters and classrooms • Technological capabilities • External expertise (Teaching artists, artists, educators) • Local and national partners • Advisory council	**Strengthening and Expanding Partnerships**		

	• Build partners' capacity to cultivate and expand opportunities for arts and arts-integrated learning in their communities
	  • Network
	  • Technical assistance - meetings with partners
	  • Convenings – full networks, small gatherings of key stakeholders
		• Partnerships in the Kennedy Center network
		• New member organizations within partnerships
		• High-quality convenings
		• Needs assessment shared with program teams
		• Educators and students reached through partnerships
			• Partnership **expansion**
			• Partnership **strength**

	Addressing the Arts Education Needs of Children and Youth		

	• Arts and arts-integrated learning <u>in the classroom</u>
	  • Expose students to in-person performances & events, virtual performances
	  • Engage students through classroom-ready resources and teaching and learning materials accompanying performances
	  • Explore deeper connections through artist residencies
	• Arts and arts-integrated learning <u>beyond the classroom</u>
	  • Expose students to in-person field trips and virtual performances
	  • Engage students through learning guides and teaching and learning resources that accompany performances, deeper engagement resources and wraparound activities
	  • Explore deeper connections through Moonshot Studio activities and career development programs
		• In-person field trips and virtual performances
		• Teaching artist residencies
		• High-quality resources
		• Moonshot Studio activities
		• Career development training workshops and intensives
		• Students participating across student programs, including students from low-income families and students with disabilities
			• Student **engagement**
			• Student **preparedness**
			• Student **self-awareness**
			• Student **social-awareness**
			Select programs participating in research study:
			• Student **social emotional learning**
			• Student **citizen artistry**
			• Student **self-efficacy in art form**

	Investing in and Supporting Educator Growth		

	• Support independent educator growth through:
	  • Online workshops, including special education workshops (national)
	  • Kennedy Center Arts Education Conference (national)
	  • Certificate of Study (national)
	• Design and implement sustained professional learning in the arts and arts integration, and develop, implement and support the replication of collaborative professional learning models in the arts and arts integration through:
	  • Local school-wide approach – courses throughout the year, demonstration teaching sessions, coaching
	  • National school-wide model
		• High-quality professional development opportunities, including workshops, courses, coaching, and demonstrations
		• Educators participating across programs
		• Teachers participating across professional development, including those serving students from low-income families
			• Teacher **knowledge** of arts education and arts integration strategies
			• Teacher **use** of strategies learned in PD

	National Arts Education Resource Dissemination		

	• Disseminate knowledge and resources through:
	  • Presentations at external conferences
	  • Digital resources for educators and students, including lessons plans and arts activities
		• High-quality resources developed, presentations
		• Participants reached through website and convenings
			• Educator **use** of Kennedy Center digital resources

Appendix F: Program Descriptions

Appendix F: Individual Program Descriptions

Any Given Child (AGC) 2

Turnaround Arts 3

Partners in Education (PIE) 3

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Any Given Child (AGC)

The Any Given Child program assists communities in developing and implementing a plan for expanded arts education in their schools, ensuring access and equity for all students in grades K-8. Although the initiative provides a structure for work to be accomplished, the Kennedy Center understands that every community is unique, and tailors the consultation and facilitation to each site.

AGC is a multi-year program where communities engage in three distinct phases: Strategic Planning (Year 1), Implementation (Years 2-4), and Sustaining (Years 5+). At each phase, the Center provides technical support and expertise to guide participating communities as they address gaps in arts education and resources in schools. During the Strategic Planning phase, the Center guides incoming AGC sites through a series of meetings as they develop an overarching vision statement and Action Plan to broaden sustainable arts education access in their respective communities. The Center's National Partnerships team also provides data collection tools to enable new sites to comprehensively audit and assess current arts education gaps in local schools. This work extends into the Implementation phase, as the AGC sites implement their Action Plans with guidance from the Center's Education division. As sites matriculate to the Sustaining phase, the Center assists in reinvigorating awareness and support for AGC's local arts education efforts and impact.

Every AGC site is comprised of a backbone organization—which is typically artistic in nature—a Site Liaison to lead the initiative at the community level and coordinate with the Kennedy Center, and a Community Arts Team (CAT). All AGC sites assemble their own CAT to represent voices of local leaders in the educational, artistic, governmental, and philanthropic spheres to support the program and aid its implementation. The Kennedy Center supports these groups by discussing their individual successes, challenges, and future plans in-person, via email,

and by phone throughout the year. The Center also hosts quarterly calls with site liaisons to discuss topics that may impact AGC writ-large as the initiative continues to evolve in response to the arts education landscape. Additional support manifests in the AGC Exchange: the Center's annual conference, which convenes all AGC sites to explore best practices in arts education and share their individual progress.

Turnaround Arts

Turnaround Arts targets schools facing historic inequities, providing professional development, strategic planning, supplies, and direct support to utilize the transformative power of the arts to effect positive, school-wide change. Operating on a local/national model, the program serves both students and educators in two distinct and valuable ways. At the national level, Turnaround Arts makes it possible for communities facing similar needs and challenges to come together in a nationwide network to share ideas, refine implementation, and collaborate on strategic planning through one-one-one meetings, gatherings of local leaders, and national covenings. Locally, schools are empowered to tailor the program to their own unique needs and strategic goals, ensuring that they are efficiently leveraging their resources in a way that will have the greatest impact on their own students.

Schools participating in Turnaround Arts provide students with dedicated arts instruction, create arts-integrated lessons, offer field trips and school musicals, extend professional development opportunities to educators, and so much more. Beyond providing arts education to students who would not otherwise have access, Turnaround Arts targets school culture, climate, and student engagement, while facilitating a connection to a broader community.

Partners in Education (PIE)

Partners in Education is a national arts education initiative that assists arts organizations and local school systems in expanding educational partnerships to produce professional

development for teachers in the arts. During the grant term, nearly 100 partners will participate in the network's ongoing activities. PIE provides resources and professional development to these partners that will enable teachers to integrate the arts into their curricula, and arts specialists to learn new strategies for teaching their art forms. The Kennedy Center accomplishes these objectives largely through programmatic conferences and convenings, technical assistance, and the facilitation of knowledge-sharing between sites.

Partner sites are selected based on their demonstrated commitment to the improvement of education in and through the arts and collaborative efforts to make the arts integral to education. When sites are admitted to PIE, they are invited to participate in a four-day institute where they will examine program models and planning strategies for establishing or expanding professional learning programs in the arts for all teachers. Additionally, the Center hosts the Partners in Education Annual Meeting, which focuses on building capacity for educators and organizations. Technical support is also provided to Partnership Teams throughout the year.

Program strategies are collectively designed to promote the development of foundational tools to sustain arts-focused professional development for local educators; improve teachers' capacity to integrate the arts into their curricula; increase collaboration between Partnership sites in the network; enhance sites' competency to evaluate their own professional learning opportunities and adjust as needed; increase cooperation between local arts organizations and the school district to systematically integrate the arts within local schools; and enhance arts integration in schools and neighboring districts.

Access/VSA Program Sites

VSA, the international organization on arts and disability, was launched more than 35 years ago to provide arts and education opportunities for people with disabilities and increase access to the arts for all. Each year, people of all ages and abilities participate in VSA programs,

in every aspect of the arts – from visual arts and performing arts, to the literary arts. VSA connects and leads a vibrant community of organizations and individuals working toward the full inclusion and participation of people with disabilities of all ages in artistic and cultural endeavors.

Access/VSA Programs sites, a program within Access VSA International, identifies program sites in cities and rural communities across the nation to deliver Access/VSA programs customized and designed to improve outcomes for students with disabilities. Sites are invited to conduct one of nine distinct programs devised to support professional learning via online courses, webinars and in person workshops and residencies for educators, as well as interactive education experiences in all arts genres for youth with disabilities.

District of Columbia School and Community Initiatives

D.C. School and Community Initiatives partners with District of Columbia public and charter schools to ensure quality arts education programs are included as an integral component of a complete education for Pre-K to grade 12 students, and improves access to Kennedy Center performances and events for schools and organizations that serve under-resourced communities of the greater Washington metropolitan area. The D.C. Partnership Schools Initiative (DCPSI) is a program under the Center's D.C. School and Community Initiatives, which provides equitable access to arts education for local students. DCPSI works with more than 25 schools annually, through in-depth partnerships that focus on serving students in Washington, D.C. Each partnership school develops an arts education partnership plan with the Kennedy Center to serve their school's unique arts education needs. Partnership schools participate in a range of activities, including student-centered residencies at the Kennedy Center, in-school performances, and professional learning opportunities for teachers. By providing a range of workshops and residencies, schools and teachers can select options that best align with their education priorities,

to foster a positive arts education experience for all.

A key goal of the program is to build the District's capacity to provide arts education to all schools and students irrespective of geographic location or socioeconomic status. In the long term, DCPSI aims to develop new residency programs through teacher and teaching artist collaborations to integrate the arts into new content areas. Further, the Center aims to expand access to student- centered residencies, so that local teaching artists can reach all students in local schools as part of a comprehensive education.

D.C. School and Community Initiatives also include performance access programs such as the Kimsey 5th Grade Initiative and Get on the Bus, the Center provides transportation, tickets, and supplemental education guides for students at local schools with limited or no funding for arts experiences, including DCPSI schools. The Office of Accessibility/VSA provides additional accommodations for students and educators who need them, including sign language interpretation, cued speech transliteration, open-captioning, assistive listening devices, large print and Braille versions of print materials, and audio description. By removing economic barriers to performances and ensuring accessibility, the Center strives to provide all students with access to world-class performances.

Changing Education Through the Arts (CETA)

Changing Education Through the Arts expands the reach of arts education in the D.C. metro area by offering professional learning opportunities in arts integration to teachers, teaching artists, principals, and arts supervisors. CETA will operate at three levels: CETA in Schools, CETA National, and CETA Workshops – with strategic review of a fourth level: CETA Certificate of Study. In schools, CETA works to design and implement sustained professional learning in the arts and arts integration to yield whole-school engagement, and to develop, implement, and support the replication of collaborative professional learning models in the arts

and arts integration in six D.C. area schools. This is achieved through courses in arts and arts education for teachers and school staff as well as demonstrations from teaching artists. CETA National will seek to expand the reach of the program, as the Center works to assess, refine, and expand replicable models for improving teacher practice in arts learning and arts integration on a larger scale. With CETA Workshops, the Kennedy Center will deliver high-caliber programs for independent teachers seeking support in implementing arts integration strategies in classroom settings. Finally, when reactivated, CETA's Certificate of Study will allow educators who engage in sustained professional learning to obtain a certification that may be applied toward school district recertification or graduate credit.

Digital Learning

The Kennedy Center's Digital Learning team provides educational materials, learning guides, and more, both in-person and online. These include:

- Educator Classroom Resources: the Digital Learning staff designs pre K-12 classroom resources to deliver engaging, inclusive learning in the Arts and critical subjects like Science, History, and English Language Arts.
- Educator Professional Development: staff facilitates educator professional development through how-to's and best practice resources, developed in collaboration with many Kennedy Center departments.
- Audience Resources and Experience Design: in order to supplement the experience of watching Kennedy Center performances, Digital Learning develops on-the-ground audience engagement resources and experiences in collaboration with education and programming colleagues, including age-appropriate program guides for all school performances.
- Digital Arts Education Resources: on a national scale, Digital Learning creates discipline-

based student resources around arts education, including a YouTube channel and Apple podcast.

Performances for Young Audiences

The Performances for Young Audiences program consists of commissions, productions, and presentations across all genres, including music, theater, and dance. As the Kennedy Center choses the repertoire that will be performed, a special focus is placed on presenting a diverse array of artists, stories, and perspectives to ensure that students feel represented and can connect deeply to the content. To expand the reach of this program beyond local networks, the Digital Learning team creates special recordings of select performances that are made available to teachers and students throughout the Center's national network, and posted on the Center's website for access by students from around the world. Further, each year one performance will go on tour, visiting cities across the country.

Moonshot Studio

The Moonshot Studio is the Kennedy Center's learning lab for the arts where visitors are invited to engage in hands-on activities that explore the processes and approaches used by artists. Often inspired by the work on Kennedy Center stages and across the campus, Moonshot Studio activities cultivate fundamental skills in art making and creative exploration, seeking to define the Artist Mindset. After design and prototyping, and launch and refinement in the Moonshot Studio, each activity is further developed into a lesson, with possible adaptions and extensions, which is available to educators and learners (free, registration required). Additionally, activities that have been prototyped in the Moonshot Studio will be made available to the national community via a virtual format. A survey accompanying each lesson will capture key user data and feedback to support lesson updates and the continuous improvement of Moonshot Studio content.

Kennedy Center Dance Lab

The Kennedy Center Dance Lab aims to uplift the next generation of dance industry professionals to be powerful change-makers and leaders who: have a strong classical base and multi-genre facility to match the industry's technical demands, want to make informed career decisions, want to be healthy dancers with increased longevity, will be empowered in their individual artistic expression, and will engage with the world as Citizen Artists. The curriculum includes: ballet, modern, choreography and creative exploration, injury prevention with personalized analysis, nutrition, mental health and wellness, site visits, Citizen Artistry engagements, and discussions and Q&A's with an array of dance industry professionals.

Structured as a two-week intensive held in August to supplement other summer training and prepare for year-round training, students will leave the program with practical career and training tools, strengthened technique, individualized feedback, multiple professional dance industry connections, and greater knowledge of the possibilities and opportunities in the dance field.

National Symphony Orchestra Summer Music Institute

The Summer Music Institute is a four-week intensive program at the Kennedy Center for young people ages 15-20. The Institute consists of orchestral and chamber music coached by NSO musicians, master classes with guest artists, private lessons with NSO musicians, and additional enrichment sessions, including side-by-side rehearsals with the NSO. Talented high school and college instrumentalists from the United States and around the globe are selected by audition to participate in the Institute.

Washington National Opera Institute

Since 1999, WNO's Opera Institute has provided training for high school students interested in pursuing careers in opera performance. Each year a cohort of young vocalists travel

to Washington, D.C. from across the country, participating in master classes and daily lessons throughout a three-week summer residency. Students have the invaluable opportunity to connect with guest presenters and opera professionals, who help them hone their craft as they work towards a professional career. Based on recent feedback received from individuals working in colleges, conservatories, and in the professional world, future iterations of the Opera Institute will place further emphasis on building well-rounded artists, and creating an environment that is both inclusive and accessible.

Emerging Young Creatives with Disabilities

Through the Office of VSA/Accessibility, the Kennedy Center offers a variety of career development opportunities that support career-focused, yet frequently socially isolated, youth with disabilities. These unique programs allow youth ages 14 to 25 to explore their disability identity and lived disability experiences with their peers and with professionals with disabilities in the field, developing lifelong supports in a safe and nurturing environment. Through these programs, the Center helps aspiring musicians, playwrights, and visual artists explore citizen artistry and artistic excellence, while showing them the value their voices bring to the field.

NSO Youth Fellowship Program

The Youth Fellowship Program is a full-scholarship, yearlong orchestral education program for local high school instrumentalists. These students partake in numerous valuable opportunities, including private lessons with NSO musicians, performance opportunities at the Kennedy Center, master classes with both NSO musicians and critically acclaimed guest artists, and rehearsals with the NSO. Program alumni have gone on to pursue orchestral performance at the collegiate and professional level, with past participants studying at schools like Rice University's Shepherd School of Music, and currently holding positions in orchestras throughout the country, including Philadelphia, Atlanta, Cleveland, Houston, Boston, and even the NSO.

Research and Evaluation

The Kennedy Center's Research and Evaluation staff support the Education Division through program evaluation, research studies, and continuous improvement. This is accomplished through quarterly meetings with the Center's education leadership to discuss progress toward performance measure targets. Quarterly meetings will include a review of programs and discussion of revisions to planning, implementation, documentation, and measurement to ensure continuous improvement.

Appendix G: Advisory Council Bios

Kennedy Center Advisory Council

The purpose of the Kennedy Center Advisory Council is to provide the Center with objective feedback and guidance on its work, including the Kennedy Center's National Arts Education Program. The Center will continue to invite members to the Council, with a target of 15 total members who will represent multiple geographies, disciplines, and affiliations throughout the country to ensure representative feedback and advice. Through two meetings annually, Council members will provide guidance on promising practices in arts, education, and adjacent industries that will improve program implementation and contribute to the continuous improvement process.

Advisory Council Members

Rhoda Bernard

Rhoda Bernard is the Founding Managing Director of the Institute for Arts Education and Special Needs and the Assistant Chair of Music Education at Berklee College of Music. The Berklee Institute for Arts Education and Special Needs is a catalyst for the inclusion of people with disabilities in all aspects of visual and performing arts education. Through a large (and growing!) array of Arts Education Programs for people of all ages with disabilities, two first-of-their-kind Graduate Programs in Music Education and Autism, and numerous Professional Development Programs for the field, the Berklee Institute for Arts Education and Special Needs strives to increase opportunities for people with disabilities to learn, explore, grow, and create in the arts. Bernard holds an A.B. in Government with honors from Harvard University, a B.M. with honors in Jazz Voice Performance from New England Conservatory of Music, an Ed.M. in Arts in Education from the Harvard Graduate School of Education, and an Ed.D. in Learning and Teaching from the Harvard Graduate School of Education. Her groundbreaking work has been

recognized by the Massachusetts Cultural Council with a 2015 Commonwealth Award in the category of Access, and with the designation as one of the original UP (Universal Participation) Organizations in 2015.

Dr. Bernard is a highly sought-after keynote speaker, conference presenter, educator, workshop leader, and consultant who has given presentations, taught courses and mini courses, led workshops, and consulted with organizations throughout the United States and around the world. Her work has been published in several book chapters and in numerous journals, including Music Educators Journal; Music Education Research; Action, Criticism, and Theory for Music Education; Mountain Lake Reader; and Arts and Learning Research Journal. Bernard serves on the editorial boards of Massachusetts Music Educators Journal and Visions of Research in Music Education, and on the board of Disability Studies in Arts Education.

She has been honored with the Berklee Urban Service Award (2017), the Boston Conservatory Community Service Award (2011), the Boston Conservatory Faculty/Staff Spirit Award (2007), and the Outstanding Dissertation Award, Honorable Mention (Second Place) from the Arts and Learning Special Interest Group of the American Educational Research Association. An enthusiastic advocate for arts education, she served on the Arts Education Advisory Council of Americans for the Arts, was Chair of the Council for the 2020 calendar year, and currently is a member of their Speakers Bureau. A vocalist and pianist who specializes in jazz music and Jewish music in Yiddish and Hebrew, she performs regularly with a number of klezmer bands and has recorded two CDs with the band Klezamir.

Dominique Enriquez

Dominique Enriquez is a visual artist, educator, and cultural worker with experience working with youth and adult learners in a variety of community contexts. She has served as the

Executive Director at the Junior Center of Art and Science, the Studio Education Director at the Richmond Art Center, the Director of Education at Leap Arts in Education in San Francisco and the Manager of Teacher Programs at the Museum of Contemporary Art, Chicago. She received her Master's degree in Education from the University of California, Santa Cruz, her B.A. in Studio Art from San Diego State University, and studied Drawing and Painting at the California College of the Arts. Additionally, she has over 15 years of cumulative experience in hip-hop, ballet, and bellydance. As an experiential learner, Dominique believes in the intrinsic value of creative exploration in the learning process and loves to explore new ideas through observation, dialogue, and hands-on making.

Thalia Goldstein

Dr. Thalia R. Goldstein is Associate Professor of Applied Developmental Psychology at George Mason University. Her work focuses on children's developing social and emotional skills, particularly theory of mind, empathy, and emotional control and regulation, and how such skills intersect with children's engagement in pretend play, theatre, drama, and other imaginative activities. She directs the SSIT lab (The Social Skills, Imagination, and Theatre Lab), which conducts research that looks both at the effects of engaging in pretend play and theatre on children's social-emotional skills, and how children understand and learn social information in fictional worlds. She is also the co-director of the National Endowment for the Arts Research Lab, the Mason Arts Research Center (MasonARC).

Dr. Goldstein received a Ph.D. in Developmental Psychology in 2010 from Boston College. She completed post-doctoral training at Yale University from 2010-2012. Following this, she moved to Pace University, where she was assistant professor from 2013-2017. Dr. Goldstein's research has been funded by grants from the National Science Foundation, the

National Endowment for the Arts, The John Templeton Foundation, the Caplan Foundation, Arts Connection, and the Department of Homeland Security. Her papers have appeared in Child Development, Trends in Cognitive Science, Journal of Cognition and Development, and Developmental Science, among others. Dr. Goldstein serves on the editorial boards of the journals Empirical Studies in the Arts and Imagination Cognition and Personality, and she is the current co-editor of the APA Division 10 Journal, Psychology of Aesthetics, Creativity, and the Arts.

Idris Goodwin

Idris Goodwin is an award-winning storyteller for multiple generations. An accomplished playwright, breakbeat poet, content creator and arts champion, Goodwin is recognized as a culture bearer who celebrates community values and cultivates histories with care. Idris is the author of over 60 original plays ranging from his Hip Hop inspired breakbeat series to historical dramas to works for young audiences. Titles such as And In This Corner Cassius Clay, How We Got On, Hype Man: A Break Beat Play, This is Modern Art and the ground breaking Free Play: open source scripts for an antiracist tomorrow, are widely produced across the country by a diverse mix of professional and academic venues. Driven by a passion for cultural impact and civic engagement, Idris currently serves as Artistic Director of Seattle Children's Theater. Prior to this he was Executive Director of The Colorado Springs Fine Arts Center at Colorado College, where he also taught as a professor in The Department of Theater and Dance. Previous to this Idris led StageOne Family Theatre in Louisville, Kentucky as Producing Artistic Director. Idris is Board President of Theater For Young Audiences/USA and also serves on the board at Children's Theater Foundation Association. In addition to Idris's work in theater he's created original content for and/or appeared on Nickelodeon, HBO Def Poetry, Sesame Street, NPR,

BBC Radio, and the Discovery Channel. “Your House is Not Just A House,” his first picture book, will be published by Harper Collins in 2024. Find him at www.idrisgoodwin.com and on across all the socials.

Steven Holochwost

Dr. Steven J. Holochwost is an Associate Professor of Psychology at Lehman College, City University of New York and Director of Research for Youth & Families at WolfBrown. His research focuses on the effects of environment, and particularly poverty and parenting, on voluntary forms of self-regulation (e.g., executive functions) in childhood and the involuntary activity of neurophysiological systems that support self-regulatory abilities. This research is directly relevant to his applied work, which examines the efficacy of educational interventions for children in poverty. The common thread running through both these lines of work is the need to understand how poverty impacts child development, and how programs that expand educational opportunities for children can mitigate those effects.

Dr. Holochwost has served as Principal Investigator or co-Principal Investigator on many studies that assess the impacts of arts education programs on under-served children and youth. These studies have addressed how instrumental music education can foster basic cognitive skills among children in poverty, how choral participation can change the ways incarcerated adolescents perceive their peers, and how theater residencies can improve social skills among school students who are routinely exposed to traumatic events. His areas of specialization include the use of mixed quantitative and qualitative methods and the application of advanced analytics to longitudinal data. His work has been supported by the National Endowment for Arts, the U.S. Department of Education, and the William Penn, Mellon, Arnold, and Buck Family Foundations.

Over the past fifteen years, Dr. Holochwost has worked in government, academia, and private research firms. Before joining WolfBrown, Dr. Holochwost was Associate Director of Research at the Early Learning Center and, prior to that, Senior Assistant Child Advocate with the Office of the Child Advocate for the State of New Jersey. He earned his Ph.D. in developmental psychology from the University of North Carolina Chapel Hill as a National Science Foundation Fellow and a masters degree in public affairs from the Fels Institute at the University of Pennsylvania.

Roger Ideishi

Roger Ideishi, JD, OT/L, FAOTA, is the program director for the Occupational Therapy Programs and Professor of Health, Human Function and Rehabilitation Sciences at the George Washington University School of Medicine and Health Sciences. Ideishi's previous work has focused on creating community access and opportunity for children and youth with sensory and cognitive processing disabilities and their families. Ideishi received his bachelor's degree in occupational therapy from University of Washington in Seattle, Washington, and his JD from Temple University Law School. He is on the Board of Trustees at People's Light Theatre and is a Fellow of the American Occupational Therapy Association.

Ben Jaffe

Ben Jaffe is the creative director of Preservation Hall and the son of Allan and Sandra Jaffe, the founders of Preservation Hall. Ben is a musician, playing the tuba and double bass, and is also the Chairman of the Board of the Preservation Hall Foundation. He studied music at Oberlin College and is well versed in music theory and the history of New Orleans Jazz music and culture.

Carla Tantillo Philibert

Carla Tantillo Philibert founded Mindful Practices in 2006 to share innovative Social Emotional Learning (SEL), mindfulness, and well-being to thousands of students, educators and families nationwide. A certified yoga teacher with a Master's degree in curriculum and instruction, Carla has taught at both the secondary and elementary levels. Carla was a founding teacher and curriculum director of a high school in Chicago's Little Village community, is the co-creator of Hip-HopYoga and is the co-founder of SEL EdTech platforms Class Catalyst and Five to Thrive. Carla is also co-creator of Michigan Public Television's POP Check SEL series. Carla is a keynote speaker and author of Cooling Down Your Classroom: Using Yoga, Relaxation and Breathing Strategies to Help Students Learn to Keep Their Cool (2012), the Everyday SEL series: Integrating Social-Emotional Learning and Mindfulness Into Your Classroom (EC, EL, MS, HS, Second Edition 2021), and Everyday Self-Care for Educators: Tools and Strategies for Well-Being (2020). Carla is also a contributing author on Stories of School Yoga: Narratives from the Field (2019) and Educating Mindfully: Stories of School Transformation Through Mindfulness (2020). Carla and her husband Rob have two amazing children, Dottie and Remi, and the family enjoys long adventure walks around Chicago neighborhoods with their black lab.

Appendix H: Letters of Support

DISTRICT OF COLUMBIA
PUBLIC SCHOOLS

To Whom It May Concern: June 28, 2022

I am pleased to submit this letter in support of the Kennedy Center's application for a U.S. Department of Education Assistance for Arts Education (AAE) program award in recognition of the work and services the Kennedy Center has provided to the District Columbia Public Schools (DCPS). DCPS has collaborated with the Kennedy Center for over 30 years and has benefited greatly from arts education programs and services provided by the Kennedy Center, including teacher professional development, artists in schools, district student performances, arts and art integration training, and arts education advocacy programs.

DCPS serves over 50,000 students in grades PK3-12 across 116 schools throughout Washington, DC. Our community mission is that every school guarantees students reach their full potential through rigorous and joyful learning experiences provided in a nurturing environment. The arts are a critical part of DCPS' commitment to providing all students with joyful learning opportunities that educate the whole child. The Kennedy Center is an important partner in supporting DCPS' music and performing arts programs through access to performances, teacher residencies, and professional development for our educators.

The Kennedy Center has worked with DCPS for over three decades, primarily through the DC School and Community Initiative (DCSCI). Through this initiative, 26 schools have long-standing partnerships with the Kennedy Center wherein they receive services, including teacher residencies, professional development and performance access. As well, the Kennedy Center supports our schools through the Turnaround Arts program, CETA art education initiatives, and the Any Given Child program. All of these resources have led to school communities that value the arts, recognize the social emotional value of the arts to our students, and the student agency that the arts develop.

We are deeply appreciative of the Kennedy Center's collaborative work with us and cultivation of arts education in DCPS. The expertise, resources, and support available through our ongoing partnership with the Kennedy Center are invaluable, and we look forward to working with them in the coming years.

Sincerely,

Lewis D. Ferebee

Lewis D. Ferebee, Ed.D
Chancellor
DC Public Schools

Jacqueline Woodson
Brooklyn, NY
Jacqueline@JacquelineWoodson.com

June 29, 2022

To Whom It May Concern:

I am pleased to submit this letter in support of the Kennedy Center's application for the U.S. Department of Education Assistance for Arts Education (AAE) program. As an award-winning author, speaker and educator, I recognize the Kennedy Center's extraordinary contributions and impact.

In 2021, after winning the Macarthur Fellow Award for my work, I spent some time thinking about all that led up to the moment of being recognized as a 'genius'. I've written more than thirty books, many articles, a number of screenplays. But the first play I ever wrote (*Locomotion*) debuted at the Kennedy Center. This means the world to me – that a play about a boy who has lost both of his parents tragically and comes to rely on the love of his foster mom and his two best friends – would take its place among the amazing works that have graced the Kennedy Center stage.

So that's where my relationship with the Kennedy Center began -with me adapting my book *Locomotion* for the Family Theater stage in the 2010-2011 season. They then took the play on the road, touring the production nationally the following season. *Locomotion* is best suited for upper elementary and middle school readers and audiences, telling the story of Lonnie C. Motion whose fifth grade class is learning to write poetry and through those lessons, Lonnie is finding the words to tell the world about his family, the fire that took his parents away, his little sister, and his life in Brooklyn.

A little over ten years later, my relationship with the Kennedy Center Education team has grown even stronger, and I am proud to serve as their next Education Artist-in-Residence, a two-year post that began in January 2022. This newly-created initiative highlight's a selected artist's mission and body of work through on- and off-stage programming across art forms and spaces, locally and nationally. I have had fun watching my friend – author and illustrator Mo Willems – in this role over the past few seasons and have been excited to take over the mantle, myself.

Since announcing the residency, we have already premiered two pieces onstage:

- A dance exploration of my book *The Other Side* with former Alvin Ailey company member and current KC Dance Lab Artistic Advisor Hope Boykin in the Family Theater in April 2022.
- A musical adaptation of my book *Show Way*, with new music composed by Tyrone L. Robinson and directed by Schele Williams in the Family Theater in May 2022. *Show Way The Musical* inspired a full takeover of activities in the Moonshot Studio, all tied to the themes explored in the book, for learners of all ages to explore each weekend.

For the 2022-2023 season, we just announced four new projects as part of the residency:

- A season-opening Block Party, free and outside for families on the REACH Plaza, on October 16, 2022 featuring myself and Artistic Director for Jazz Jason Moran and his Bandwagon, inspired by my newest picture book *The World Belonged to Us*.
- A fully-produced world premiere Kennedy Center commission of my book *The Day You Begin*, which I will adapt myself, composed by Toshi Reagon and directed by Charlotte Brathwaite, that will play in the Family Theater in November and December 2022 and then tour nationally in the 2022-2023 season.
- A musical exploration of my book *Each Kindness*, featuring projections of E.B. Lewis' striking artwork, live music, and myself as narrator, in the Terrace Theater in April 2023.
- A National Symphony Orchestra Family Concert of my book *This Is the Rope: A Story from the Great Migration*, again with me as narrator and featuring a new score by Quinn Mason, in April 2023.

I look forward to using this residency to both take my stories (old and new) and share them as performing arts experiences for students and families, but more than that, I hope to leverage the position to impact arts in schools in the DC area, and also nationally, with an aim at reaching rural areas with the national tour of *The Day You Begin*.

I am deeply appreciative of the Kennedy Center's collaborative work and cultivation of arts education. I look forward to continue collaborating with them in the coming years.

Sincerely,

Jacqueline Woodson
www.jacquelinewoodson.com

To Whom It May Concern:

I am pleased to submit this letter in support of the Kennedy Center's application for the U.S. Department of Education Assistance for Arts Education (AAE) program. I have collaborated with the Kennedy Center since 2014 when they guided my home city, Albuquerque, through the Any Given Child application process for which we were ultimately selected in 2016. Since my selection as a Citizen Artist Fellow in 2017, I have also served as both a Kennedy Center teaching and presenting artist, most recently during the REACH opening. I have benefited tremendously from the programs and opportunities provided by the Kennedy Center, with respect to my personal and professional development as an artist as well as being connected to the network of artists, arts educators and cultural strategists that are part of the Kennedy Center's extended family.

Since becoming an Any Given Child community we have developed and implemented an Elevated Arts framework for ten middle and elementary schools in the Albuquerque Public Schools district (the 34th largest school district in the country). Our Elevated Arts schools provide support and professional development to both APS Fine Arts faculty and teaching artists in the Albuquerque Community. Even in the COVID-19 pandemic, Any Given Child Albuquerque (AGCA) provided paid opportunities for teaching artists in Albuquerque to produce quality virtual content to APS educators in the evolution of a never before seen partnership between Albuquerque Public Schools and the creative community in Albuquerque.

Through my work as a teaching artist with the Kennedy Center, I have led workshops, performed on one of the Center's hallowed stages (a personal aspiration of mine) and brought my mother to meet Yo-Yo Ma (a personal aspiration of hers). These resources have led to my name and my craft circulating in circles it otherwise would never have circulated in, of particular note was my inclusion in the Kennedy Center American College Theater Festival (Region 7) in 2018.

I am deeply appreciative of the Kennedy Center's collaborative work with me, personally as an artist, and with my beloved community of Albuquerque, particularly on behalf of our young people. The expertise, resources, and support available through my collaboration with the Kennedy Center are invaluable, and I look forward to continuing to work with the Center to bring beauty and truth into being over the coming years.

Sincerely,

Hakim Bellamy
Inaugural Poet Laureate of Albuquerque (2012-2014)

June 28, 2022

To Whom It May Concern:

I am pleased to submit this letter in support of the Kennedy Center's application for the U.S. Department of Education Assistance for Arts Education (AAE) program. Hindman Settlement School has collaborated with the Kennedy Center since 2016, and has benefited from arts education programs and services provided by the Kennedy Center, including artist residencies for students with learning differences in targeted programs and mainstream classrooms. Additionally, we have been afforded numerous professional development opportunities through conferences and webinars for our programming staff.

Hindman Settlement School is located in the mountains of southeastern Kentucky and, primarily, serves students with dyslexia and other language-based learning differences. 1 out of every three students in our area live in poverty—a rate more than triple national averages. Furthermore, elementary arts education is non-existent through the local school system. Hindman Settlement School stands in that gap by providing immersive, place-based opportunities for children to learn about the region's artistic heritage while conceptualizing and showcasing their own art.

Through VSA Arts Connect All—Workshop/Residency Program, the Settlement has coordinated teaching artist residencies for thousands of students in local schools in a variety of disciplines. By participating in the residency, conceptualizing art, adjusting a course of action as the plan plays out, accepting results, and finding insight through failure, special needs students will be exposed to positive group interactions and increased feelings of confident and self-worth that naturally arise through arts exposure and education.

We are deeply appreciative of the Kennedy Center's collaborative work with us and cultivation of arts education for students facing learning differences throughout Appalachian Kentucky. This partnership between our organizations has expended opportunities for students and supported the arts sector in a region where equitable access to the arts is challenging in even in the best of circumstances. We look forward to continuing to design programs in collaboration with the Kennedy Center for years to come.

Sincerely,

Josh Mullins
Senior Director,
Program Development & Implementation

June 27, 2022

To whom it may concern:

Please accept my strongest support for the Kennedy Center's application to the U.S. Department of Education. As one of our nation's most significant arts in education institutions, they provide a critical set of services directly to teachers and students, and to arts and education organizations across the country.

MINDPOP has partnered with the Kennedy Center Education Department for ten years. We have benefitted from our relationship with several national initiatives of the Kennedy Center, including: the Kennedy Center's VSA program, building our skills providing professional learning for special education leaders in Austin and across the country; Any Given Child, providing services to support the development and ongoing implementation of a system-wide collective impact initiative in Austin currently creating equitable access to the arts and creative learning for 97 schools, 4000+ teachers and almost 60,000 students; and, Partners in Education, providing the structures to target special growth areas of our systemwide effort to make certain all students have access to the arts and the benefits of creative learning, regardless of their zip code or community circumstance.

MINDPOP benefits from the Kennedy Center programs and services in many ways. They increase our capacity to deliver quality education by:

- Increasing our knowledge and skills
- Convening a specialized network of collective impact professionals to share best practices and generate solutions to common problems
- Providing exemplary models of effective practice

In these ways, the Kennedy Center provides valuable programs that increase the provision of high-quality arts in education. Their contribution to the field is significant. Please consider funding their request.

Feel free to contact me directly with any questions.

Sincerely,

Brent Hasty, PhD
Executive Director

7112 BURNET RD, BUILDING B, AUSTIN, TX 78757 | MINDPOP.ORG

June 28, 2022

To Whom It May Concern:

I am pleased to submit this letter in support of the Kennedy Center's application for the U.S. Department of Education Assistance for Arts Education (AAE) program. As a leader in the field of arts education, Preservation Hall Foundation recognizes the Kennedy Center's extraordinary contributions and impact.

Preservation Hall Foundation was founded in 2011 in order to manifest and broaden Preservation Hall's ethos of intergenerational sharing of musical traditions. (Preservation Hall is a storied music venue in New Orleans, LA.) Among the Foundation's primary pillars is music education programming geared towards K-12 students. Faced with the COVID pandemic, in 2020 we adapted our "in-person" music education programs to develop Preservation Hall Lessons, a free online interdisciplinary resource for teachers nationwide. The Kennedy Center's lessons provided an invaluable model that helped inspire our ultimate product.

In conjunction with the Kennedy Center's Very Special Arts initiative, we provided several professional development webinars throughout focused on addressing the needs of and opportunities for teachers of students with disabilities. eir initiative serves a critical need and enables all students to access music content that will help enrich their lives and education. It also helped our Foundation launch our long-conceived webinar series.

We are deeply grateful for the Kennedy Center's collaborative work and their cultivation of arts education. We look forward to further collaborating with them in the coming years.

Sincerely,

Greg Lucas
Executive Director

TURNAROUND ARTS: CALIFORNIA

Turnaround Arts
The Kennedy Center

June 27, 2022

To Whom It May Concern:

I am pleased to submit this letter in support of the Kennedy Center's application for the U.S. Department of Education Assistance for Arts Education (AAE) program. Turnaround Arts: CA (TACA) has collaborated with the Kennedy Center as a partner in the Kennedy Center's Turnaround Arts program since 2016. The Kennedy Center Turnaround Arts partnership has offered TACA thought partnership, professional development for our staff and all our partner schools, and a variety of valuable arts resources for our partner schools.

TACA partners with 26 historically marginalized schools in rural, urban, and suburban areas across the state of California, and supports their ability to harness the power of the arts to engage, empower, and transform their school communities. We build partnerships with arts and education organizations to provide a comprehensive and diverse set of expertise to our schools. Our focus goes beyond inserting or supplementing the arts into the curriculum. TACA's capacity-building work with schools offers thought partnership, strategic planning, implementation and financial support. The arts goals we build with each partner school support principals and teachers to create sustainable change in school culture, climate, and student and family engagement for years to come.

Through our partnership with the Kennedy Center and their Turnaround Arts program, we have been able to offer professional development to our staff through annual local program training, and to our entire school network through the Turnaround Arts Summer Leadership Retreat hosted by the Kennedy Center annually. Additionally, teachers in our school partnership network have attended the Kennedy Center's annual Arts Integration and VA Conferences and have partnered with Kennedy Center affiliated teaching artists & partners for residencies or professional development. The Kennedy Center's extensive online resources for educators are a comprehensive and relevant resource for our teachers.

The partnership with the Kennedy Center to integrate arts into our partner schools has led to positive school culture and increased student engagement and learning -in the arts, in core academic subjects, and in Social Emotional Learning as it relates to confidence, empathy, expression and building community.

We deeply appreciate our partnership with the Kennedy Center's Turnaround Arts program, augmenting our ability to cultivate engagement with arts education and integration across the state of California. The expertise, resources, and support available through our ongoing partnership with the Kennedy Center Turnaround Arts program are invaluable, and we look forward to continuing our work together for years to come.

Sincerely,

Ava Sadripour
Executive Director

12541 Beatrice Street, Los Angeles, CA 90066 • 310.482.3131 • turnaroundartsca.org

To Whom It May Concern:

I am pleased to submit this letter in support of the Kennedy Center's application for the U.S. Department of Education Assistance for Arts Education (AAE) program. As a leader in the field of culturally responsive teaching and arts integration, I recognize the Kennedy Center's extraordinary contributions and impact.

I am an educator at Burnt Mills Elementary School in Silver Spring, Maryland where we serve 650 students. Over 63.3% of our population served receives free and reduced lunch services and almost 20% of our student population is English Language Learners. The Kennedy Center's resources are an essential resource for my repertoire. Lessons such as *Animal Habitats* encouraged me to introduce art and technology to students and parents in our community. The variety of lesson plans from the Kennedy Center's collection allows my classroom to transform in many ways. Students can learn and retain knowledge through different modes of delivery. Being able to expand my teaching craft and include strategies and resources that allow for creativity and growth in the classroom has helped me and my students grow in ways I had not experienced before. It's experiences like these that allow me to meet the diverse needs of all of my students and offer multiple means of expression for learning.

The Kennedy Center also provides content that represents not only my voice as a Salvadorian-American woman, but content that represents the cultures and languages of my student body. I feel hopeful and proud when my culture is represented in education, and I am sure my students feel the same way when they see their culture represented in a lesson as well. I will continue to seek professional learning opportunities, lessons, and media resources from The Kennedy Center to meet the instructional and equity needs of each child that walks into my classroom.

We are deeply appreciative of the Kennedy Center's collaborative work and cultivation of arts education. We look forward to collaborating with them in the coming years.

Sincerely,

Heidi Garcia
4th Grade Teacher, Team Leader
Burnt Mills Elementary

PAUL JAMES FADOUL

Percussion

8815 Trafalgar Ct., Springfield, VA 22151 ◆ 703-786-7075

paul.fadoul@gmail.com ◆ paulfadoul.com

To Whom It May Concern:

I am writing this letter in support of the Kennedy Center's application for the U.S. Department of Education Assistance for Arts Education (AAE). Since, 2009, I have collaborated with the Kennedy Center as a teaching artist, and have benefited from programs and services provided by the Kennedy Center, including extensive consultation on creating children's artistic programming valuable to their education.

I am not only a teaching artist for the education programs at the Kennedy Center; I am also a product of their wonderful arts programs. As a high school student, I was a Youth Fellow for the National Symphony Orchestra. Because of that, I received private instruction, attended masterclasses by the world's leading musicians, observed years of National Symphony Orchestra rehearsals, and made connections with fellow artists that have lasted to today. I was also a student for the NSO Summer Music Institute for seven years where I had the opportunity to perform chamber and orchestral music with fellow students from around the country. Those experiences were crucial in creating who I am as a performer and have allowed me to serve future generations of performers.

Through my work as a teaching artist with the Kennedy Center, I have performed hundreds of educational shows for pre-k and elementary school children, treating thousands of them to live performance in which they also get to participate. We carefully curate the program to teach students about musical concepts that are age-appropriate. Many of the schools we have had ask us back repeatedly because the teachers find the experience indispensable for their kids.

I am deeply appreciative of the Kennedy Center's collaborative work with me and cultivation of arts education. As a performer, educator, and former student of the Kennedy Center, I firmly believe that the expertise, resources, and support available through our collaboration is invaluable, and I look forward to working with them in the coming years.

Sincerely,

Paul Fadoul

To Whom It May Concern:

I am pleased to submit this letter in support of the Kennedy Center's application for the U.S. Department of Education Assistance for Arts Education (AAE) program. Woodburn School for the Fine and Communicative Arts has collaborated with the Kennedy Center since 2005, and has benefited from arts education programs and services provided by the Kennedy Center, including professional development, teaching artists, digital learning materials, and performances by National Symphony Orchestra musicians.

Woodburn School is in Falls Church, VA, and is a part of Fairfax County Public Schools. We are a Title I school with 58% of students receiving English Language services and 18% of students receiving Special Education services. The Kennedy Center resources have helped our ELL and SPED students access classroom content through a variety of learning modalities that support their individualized education goals. These resources have also increased teachers' ability to fluidly differentiate and deliver classroom content that engages all learners and moves them towards reaching academic learning goals.

Through the CETA program, Woodburn has received professional development in arts integration strategies, strategic planning for arts integration customized to our individual school needs, and access to teaching artists that collaborate and support both our teachers and students. These arts-integrated resources give students voice and choice in their learning which leads to stronger student engagement in academic learning. Students are continually collaborating with others in arts-integrated lessons and through that collaboration they increase their social perspective-taking skills and empathy for others. English Language Learners experience higher levels of language acquisition through participating in arts-integration and all students reach deeper levels of comprehension of classroom content.

We are deeply appreciative of the Kennedy Center's collaborative work with us and cultivation of arts education both at Woodburn and in Fairfax County Public Schools. The expertise, resources, and support available through our ongoing partnership with the Kennedy Center are invaluable, and we look forward to working with them in the coming years.

Sincerely,

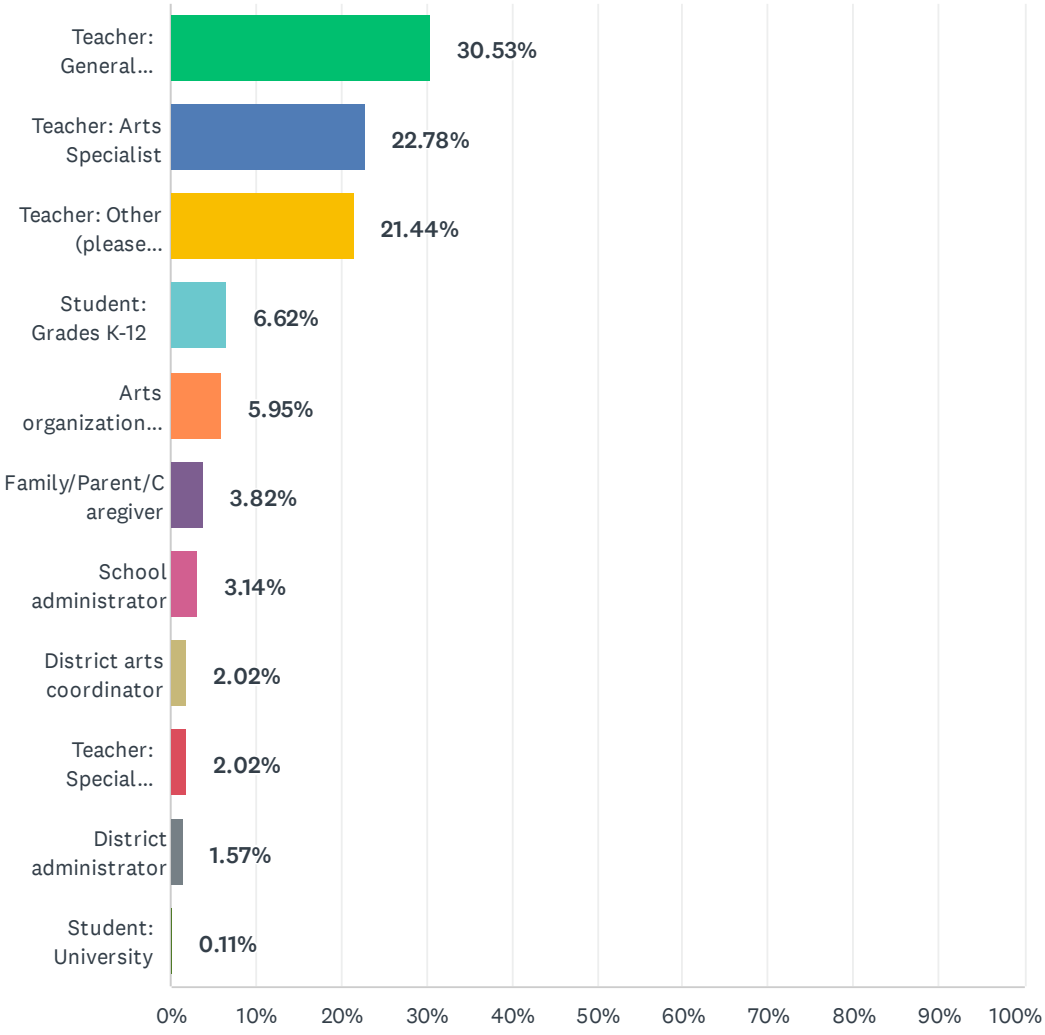
Carrie Ragona
General Music Teacher and CETA Co-Coordinator
Woodburn School for the Fine and Communicative Arts

Appendix I: Needs Assessment

Kennedy Center Education Needs Assessment Results April/May 2022

Q1 Please choose your role:

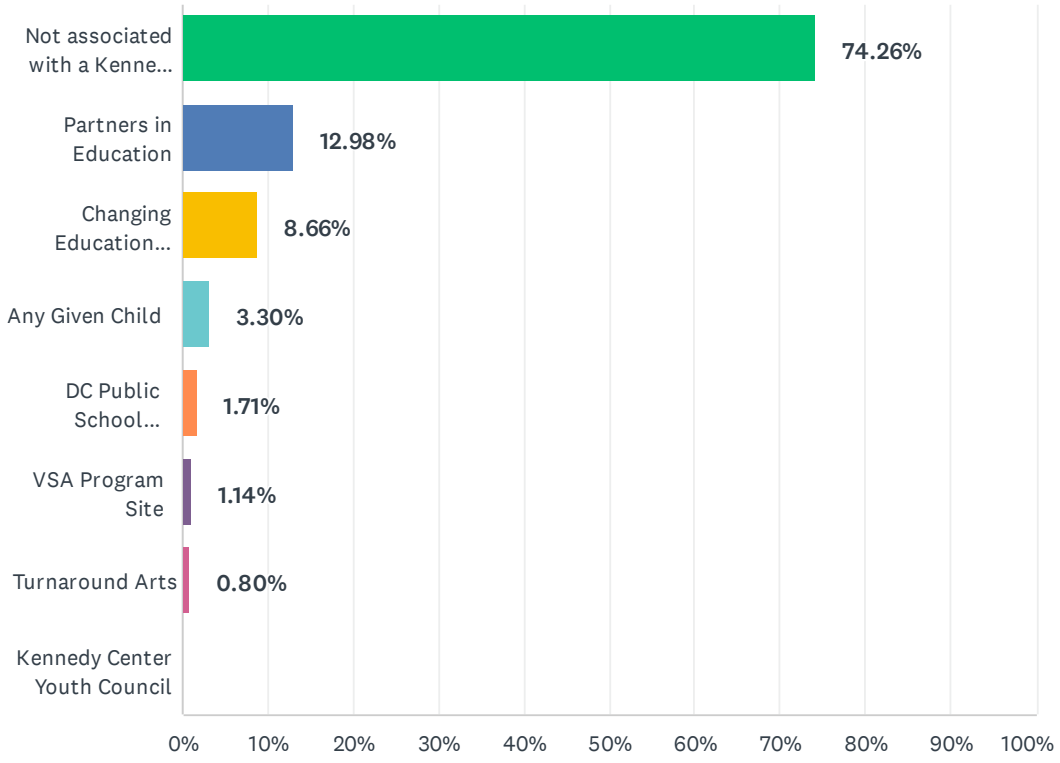
Answered: 891 Skipped: 0



ANSWER CHOICES	RESPONSES	
Teacher: General Education	30.53%	272
Teacher: Arts Specialist	22.78%	203
Teacher: Other (please specify)	21.44%	191
Student: Grades K-12	6.62%	59
Arts organization administrator	5.95%	53
Family/Parent/Caregiver	3.82%	34
School administrator	3.14%	28
District arts coordinator	2.02%	18
Teacher: Special Education	2.02%	18
District administrator	1.57%	14
Student: University	0.11%	1
TOTAL		891

Q2 Which Kennedy Center Partnership Program(s) are you associated with?

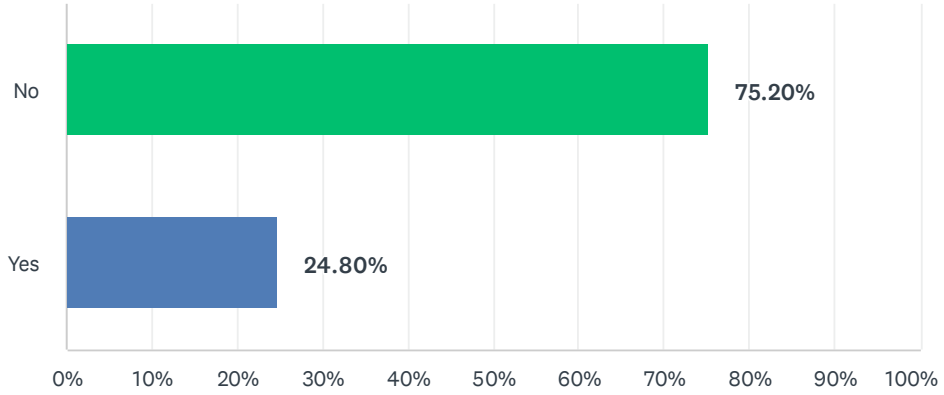
Answered: 878 Skipped: 13



ANSWER CHOICES	RESPONSES	
Not associated with a Kennedy Center Partnership program	74.26%	652
Partners in Education	12.98%	114
Changing Education Through the Arts	8.66%	76
Any Given Child	3.30%	29
DC Public School Partnership Program	1.71%	15
VSA Program Site	1.14%	10
Turnaround Arts	0.80%	7
Kennedy Center Youth Council	0.00%	0
Total Respondents: 878		

Q3 Are you located in the Greater Washington, D.C. Metropolitan Area?

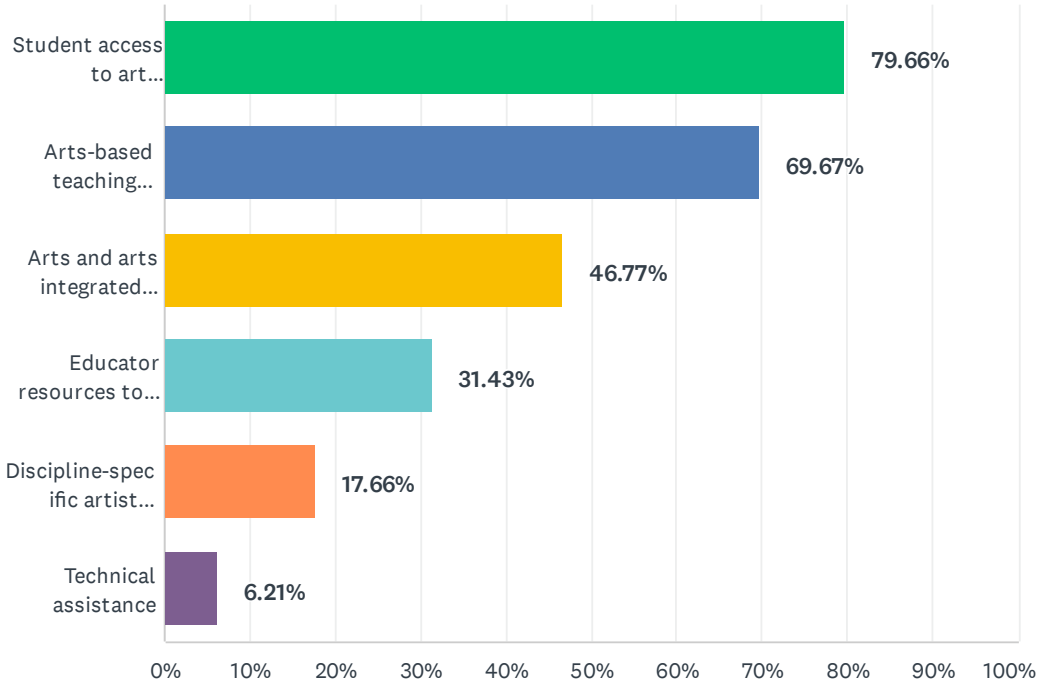
Answered: 891 Skipped: 0



ANSWER CHOICES	RESPONSES	
No	75.20%	670
Yes	24.80%	221
TOTAL		891

Q4 Kennedy Center Education exists to support the arts and arts education nationally and locally. We will be asking about your interest in opportunities that we offer, but first please share which of the following meet your needs:

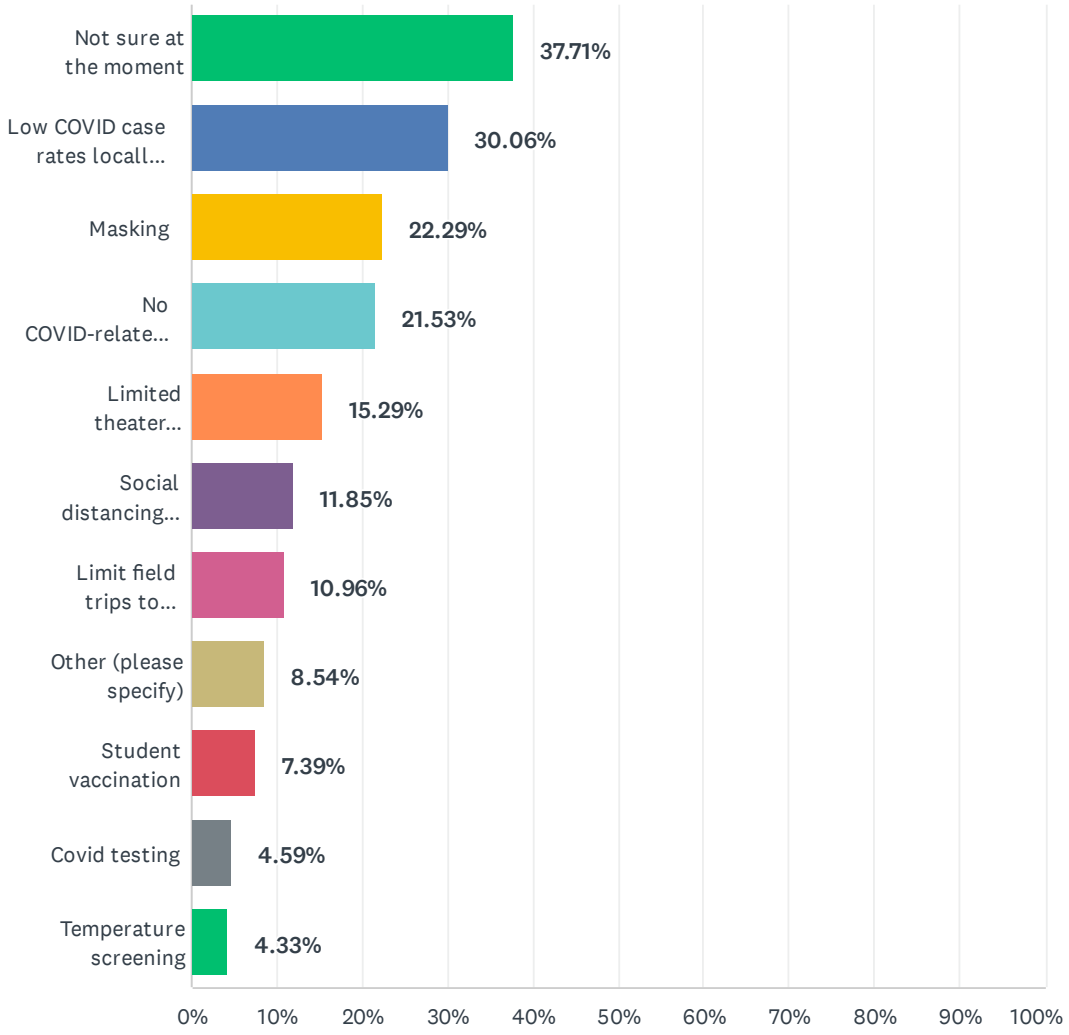
Answered: 821 Skipped: 70



ANSWER CHOICES	RESPONSES	
Student access to art experiences	79.66%	654
Arts-based teaching materials (lesson plans, multimedia, classroom activities, and interactive online experiences)	69.67%	572
Arts and arts integrated professional development	46.77%	384
Educator resources to support students with disabilities in the arts	31.43%	258
Discipline-specific artist training for students	17.66%	145
Technical assistance	6.21%	51
Total Respondents: 821		

Q6 As you consider future arts programming outside of school, what needs to be in place at the venue to determine if and how you engage with opportunities?

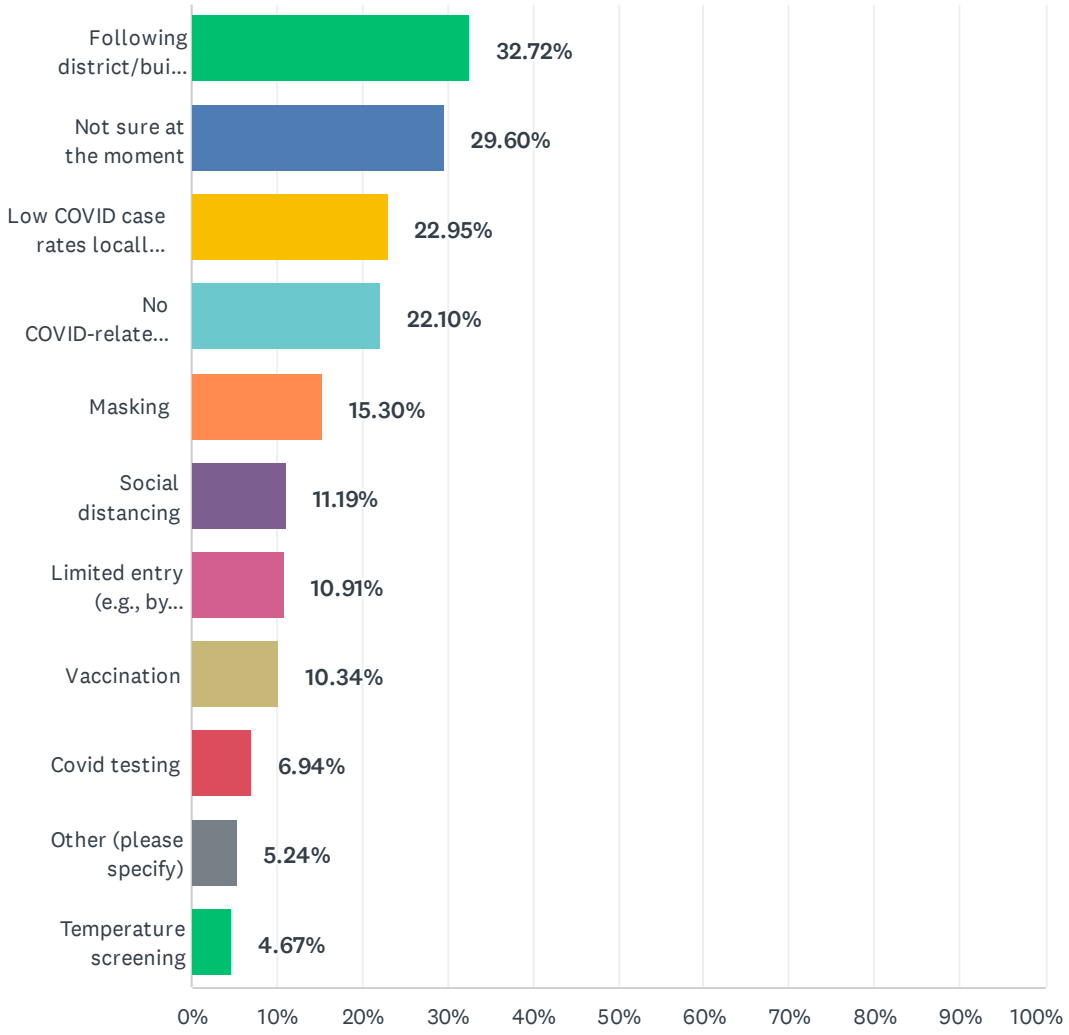
Answered: 785 Skipped: 106



ANSWER CHOICES	RESPONSES	
Not sure at the moment	37.71%	296
Low COVID case rates locally (e.g., set predetermined percentage)	30.06%	236
Masking	22.29%	175
No COVID-related precautions need to be in place in order to engage with these opportunities	21.53%	169
Limited theater capacity and number of participants (e.g., communicate information on size of venue and audience size, organize for spaced seating - empty seats in between to allow for a set distance, such as 3’ or 6’ apart)	15.29%	120
Social distancing (e.g,. transportation, at field trip)	11.85%	93
Limit field trips to students from one school (e.g., for contact tracing procedures, limit to cohorts within schools such as grade level/pod, limit to only including other local schools)	10.96%	86
Other (please specify)	8.54%	67
Student vaccination	7.39%	58
Covid testing	4.59%	36
Temperature screening	4.33%	34
Total Respondents: 785		

Q7 As you consider bringing future arts programming in school, what will be in place at school to determine if and how you engage with opportunities?

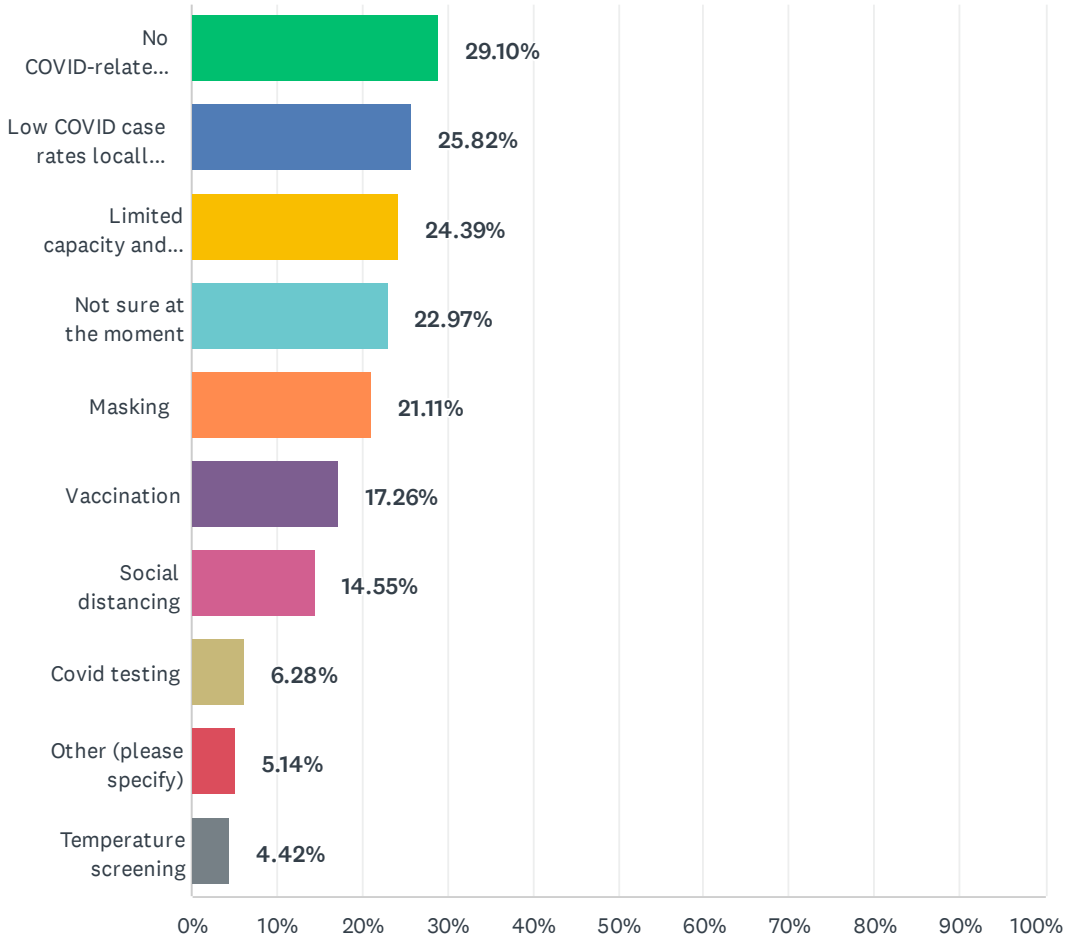
Answered: 706 Skipped: 185



ANSWER CHOICES	RESPONSES	
Following district/building procedures (e.g., background checks, pre-approved list, principal approval)	32.72%	231
Not sure at the moment	29.60%	209
Low COVID case rates locally (e.g., set predetermined percentage)	22.95%	162
No COVID-related precautions need to be in place in order to engage with these opportunities	22.10%	156
Masking	15.30%	108
Social distancing	11.19%	79
Limited entry (e.g., by appointment, after school, daily pass, no traveling between schools to avoid cross-contamination)	10.91%	77
Vaccination	10.34%	73
Covid testing	6.94%	49
Other (please specify)	5.24%	37
Temperature screening	4.67%	33
Total Respondents: 706		

Q8 As you consider participating in activities outside of school such as attending a professional development workshop or a conference, what needs to be in place to determine if and how you personally engage with opportunities?

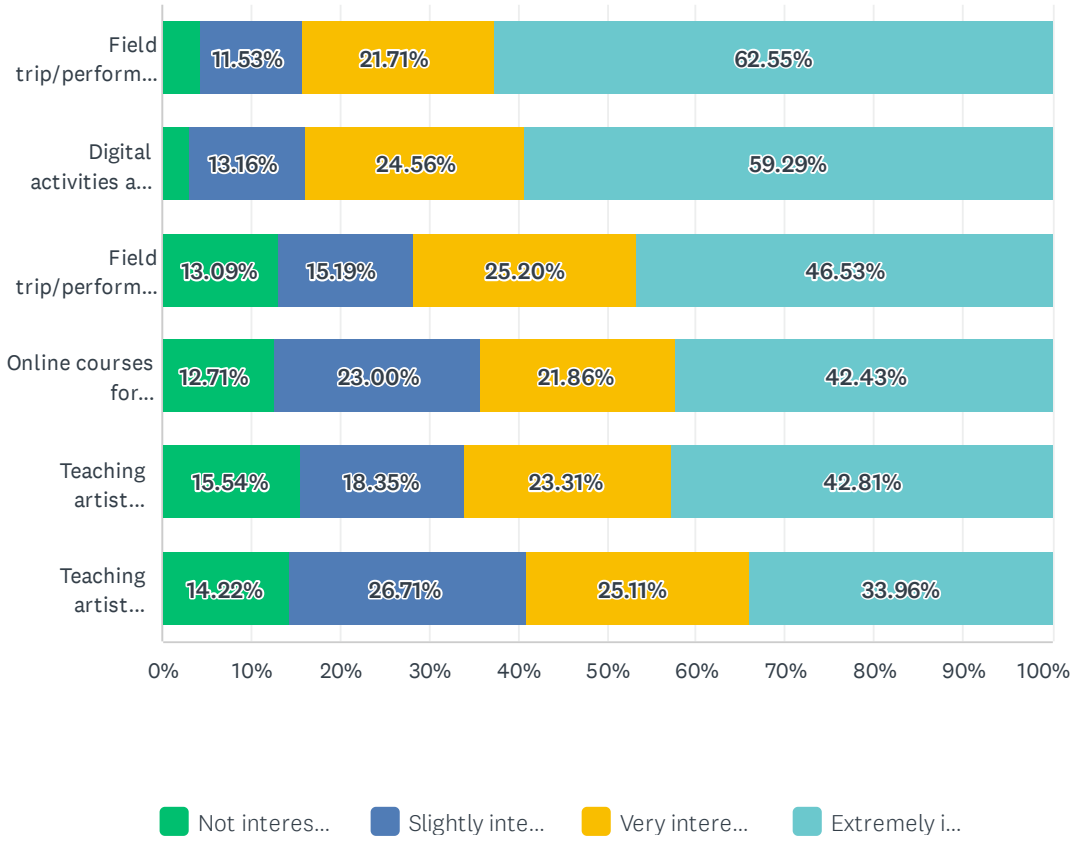
Answered: 701 Skipped: 190



ANSWER CHOICES	RESPONSES	
No COVID-related precautions need to be in place in order to engage with these opportunities	29.10%	204
Low COVID case rates locally (e.g., set predetermined percentage)	25.82%	181
Limited capacity and number of participants (e.g., communicate information on size of venue and audience size, organize for spaced seating - empty seats in between to allow for a set distance, such as 3' or 6' apart)	24.39%	171
Not sure at the moment	22.97%	161
Masking	21.11%	148
Vaccination	17.26%	121
Social distancing	14.55%	102
Covid testing	6.28%	44
Other (please specify)	5.14%	36
Temperature screening	4.42%	31
Total Respondents: 701		

Q9 How interested are you in the following resources and activities for students?

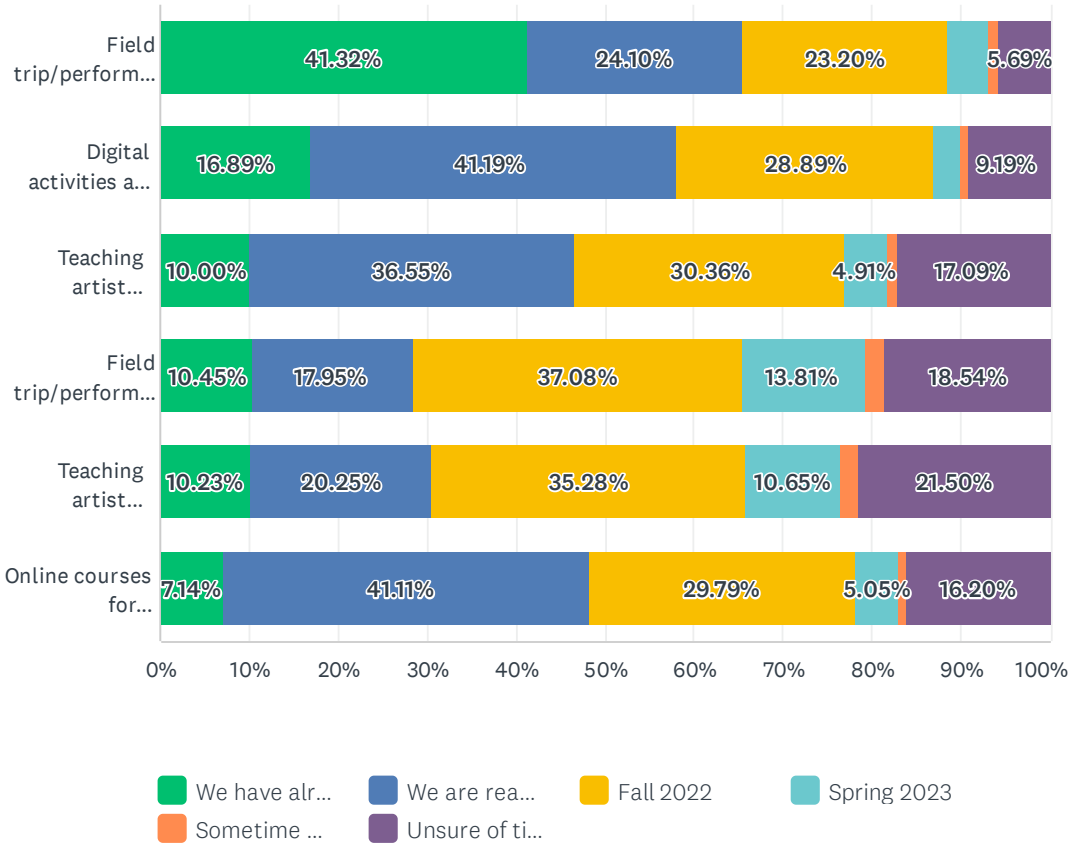
Answered: 771 Skipped: 120



	NOT INTERESTED	SLIGHTLY INTERESTED	VERY INTERESTED	EXTREMELY INTERESTED	TOTAL	WEIGHTED AVERAGE
Field trip/performance - Virtual (streaming)	4.21% 31	11.53% 85	21.71% 160	62.55% 461	737	3.43
Digital activities and resources for children/youth	2.99% 22	13.16% 97	24.56% 181	59.29% 437	737	3.40
Field trip/performance - In-person at local performing arts venue	13.09% 81	15.19% 94	25.20% 156	46.53% 288	619	3.05
Online courses for students/youth that are arts-focused	12.71% 89	23.00% 161	21.86% 153	42.43% 297	700	2.94
Teaching artist residencies - In-person in your school/classroom	15.54% 94	18.35% 111	23.31% 141	42.81% 259	605	2.93
Teaching artist residencies - Virtual	14.22% 98	26.71% 184	25.11% 173	33.96% 234	689	2.79

Q10 When do you anticipate is the earliest that you would be ready to attend?

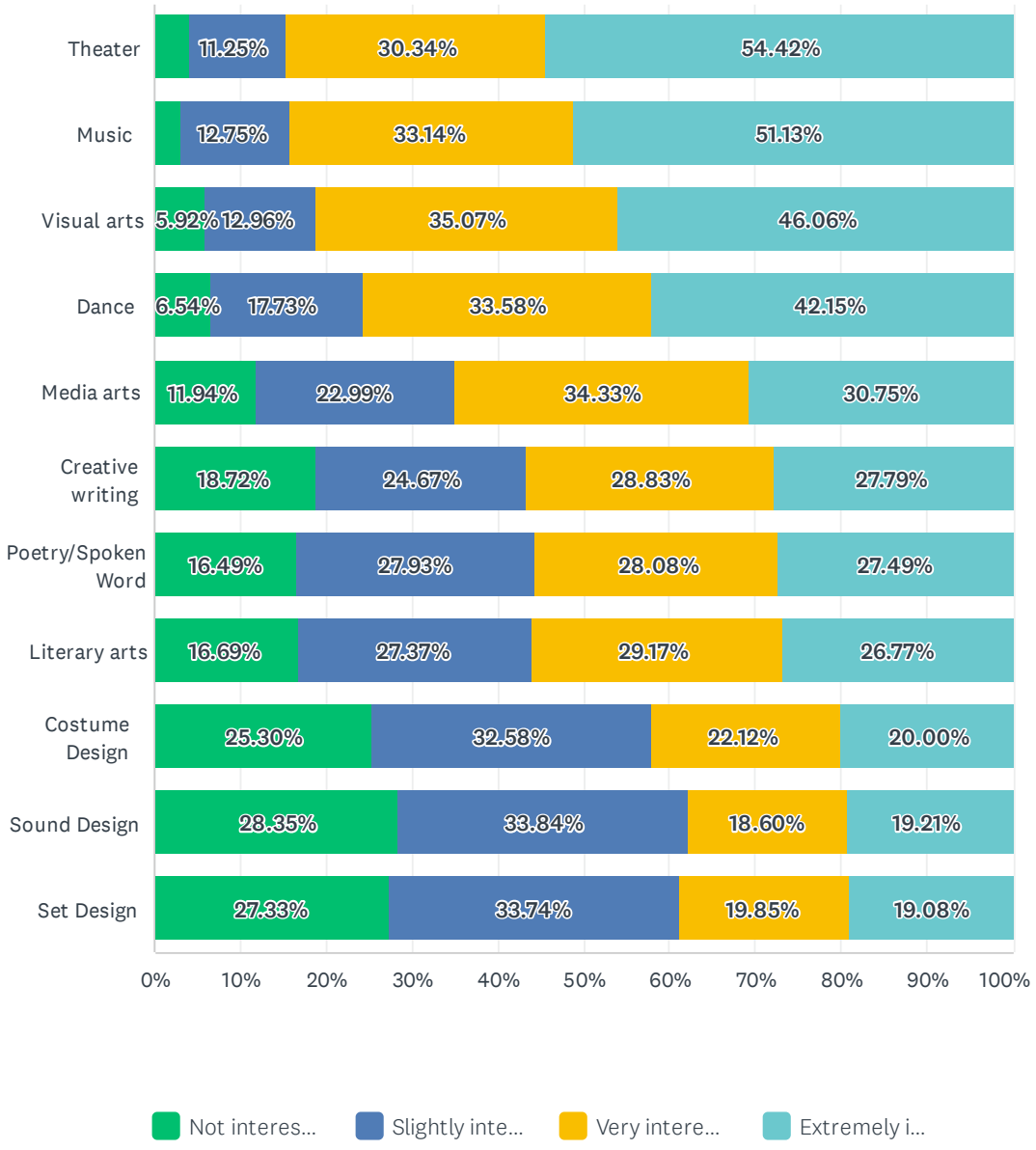
Answered: 727 Skipped: 164



	WE HAVE ALREADY ATTENDED THIS SCHOOL YEAR	WE ARE READY TO ATTEND NOW	FALL 2022	SPRING 2023	SOMETIME BEYOND SPRING 2023	UNSURE OF TIMING	TOTAL
Field trip/performance - Virtual (streaming)	41.32% 276	24.10% 161	23.20% 155	4.49% 30	1.20% 8	5.69% 38	668
Digital activities and resources for children/youth	16.89% 114	41.19% 278	28.89% 195	3.11% 21	0.74% 5	9.19% 62	675
Teaching artist residencies - Virtual	10.00% 55	36.55% 201	30.36% 167	4.91% 27	1.09% 6	17.09% 94	550
Field trip/performance - In-person at local performing arts venue	10.45% 53	17.95% 91	37.08% 188	13.81% 70	2.17% 11	18.54% 94	507
Teaching artist residencies - In-person in your school/classroom	10.23% 49	20.25% 97	35.28% 169	10.65% 51	2.09% 10	21.50% 103	479
Online courses for students/youth that are arts-focused	7.14% 41	41.11% 236	29.79% 171	5.05% 29	0.70% 4	16.20% 93	574

Q11 To what degree are you interested in the following arts content areas for student resources in 2022-2023?

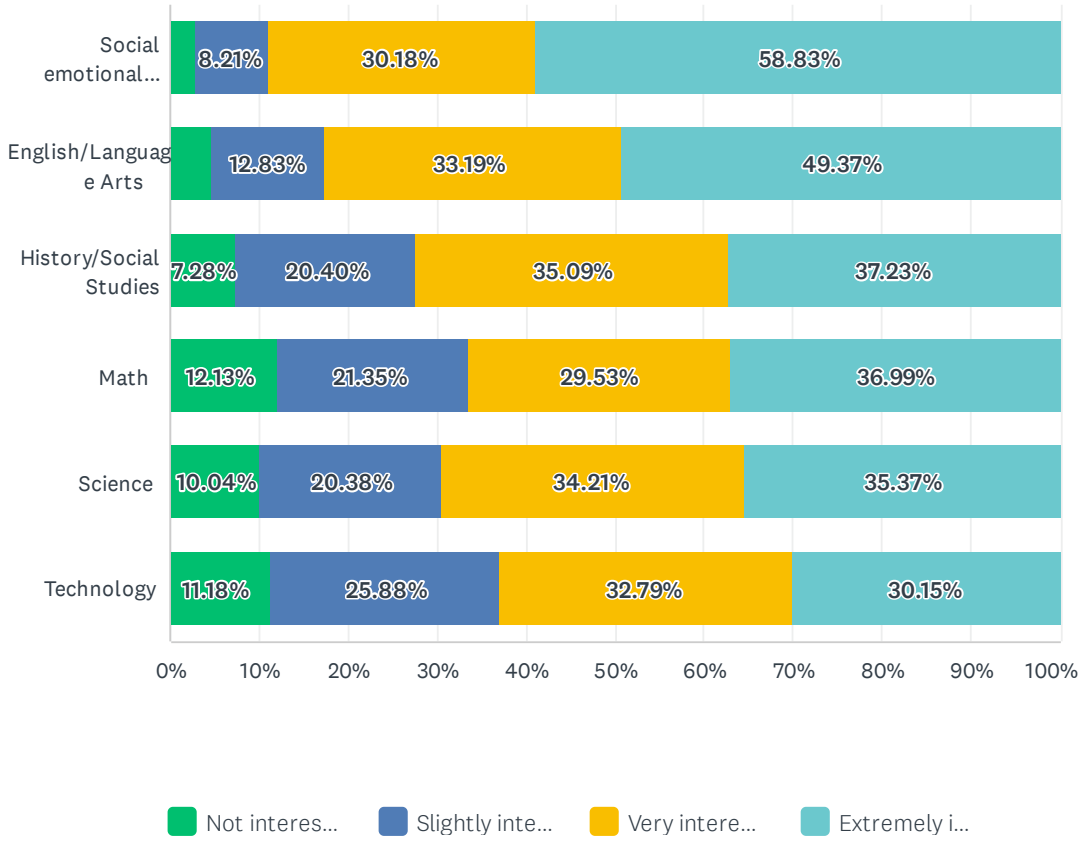
Answered: 735 Skipped: 156



	NOT INTERESTED	SLIGHTLY INTERESTED	VERY INTERESTED	EXTREMELY INTERESTED	TOTAL	WEIGHTED AVERAGE
Theater	3.99% 28	11.25% 79	30.34% 213	54.42% 382	702	3.35
Music	2.97% 21	12.75% 90	33.14% 234	51.13% 361	706	3.32
Visual arts	5.92% 42	12.96% 92	35.07% 249	46.06% 327	710	3.21
Dance	6.54% 45	17.73% 122	33.58% 231	42.15% 290	688	3.11
Media arts	11.94% 80	22.99% 154	34.33% 230	30.75% 206	670	2.84
Creative writing	18.72% 126	24.67% 166	28.83% 194	27.79% 187	673	2.66
Poetry/Spoken Word	16.49% 111	27.93% 188	28.08% 189	27.49% 185	673	2.67
Literary arts	16.69% 111	27.37% 182	29.17% 194	26.77% 178	665	2.66
Costume Design	25.30% 167	32.58% 215	22.12% 146	20.00% 132	660	2.37
Sound Design	28.35% 186	33.84% 222	18.60% 122	19.21% 126	656	2.29
Set Design	27.33% 179	33.74% 221	19.85% 130	19.08% 125	655	2.31

Q12 To what degree are you interested in the following arts integrated content areas for student resources in 2022-2023?

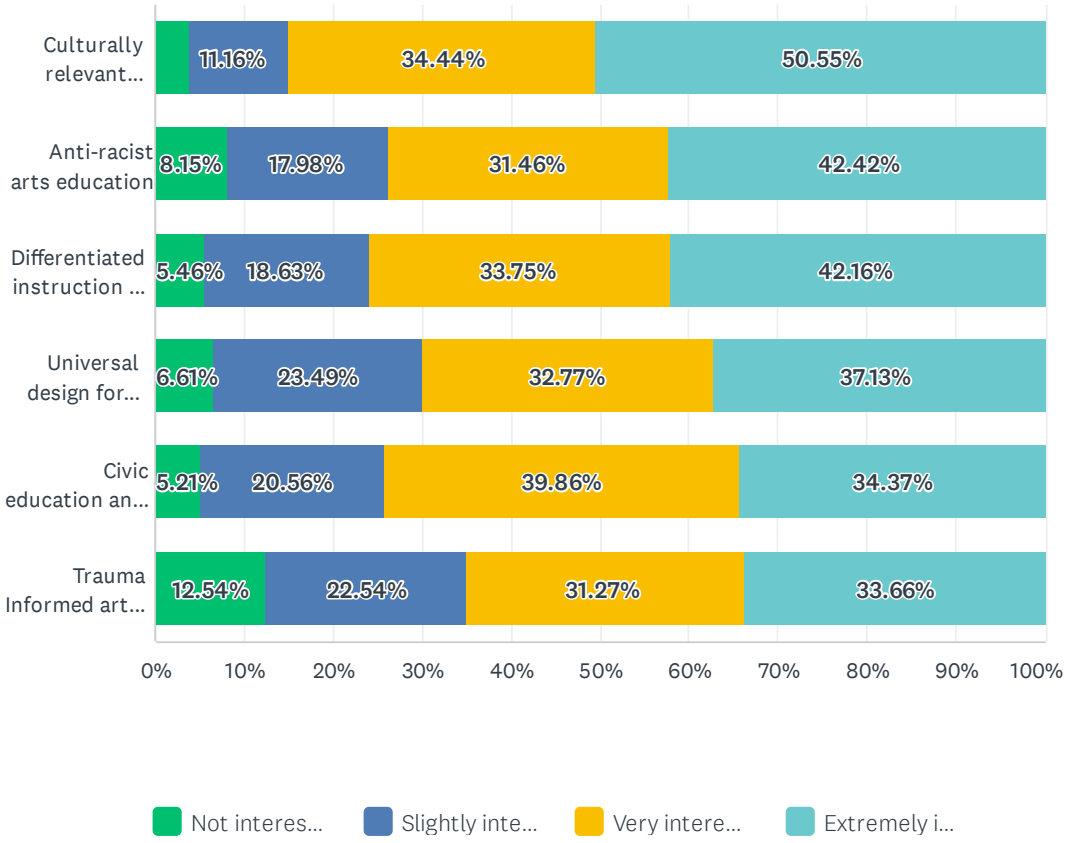
Answered: 736 Skipped: 155



	NOT INTERESTED	SLIGHTLY INTERESTED	VERY INTERESTED	EXTREMELY INTERESTED	TOTAL	WEIGHTED AVERAGE
Social emotional learning and the arts	2.78% 20	8.21% 59	30.18% 217	58.83% 423	719	3.45
English/Language Arts	4.60% 33	12.83% 92	33.19% 238	49.37% 354	717	3.27
History/Social Studies	7.28% 51	20.40% 143	35.09% 246	37.23% 261	701	3.02
Math	12.13% 83	21.35% 146	29.53% 202	36.99% 253	684	2.91
Science	10.04% 69	20.38% 140	34.21% 235	35.37% 243	687	2.95
Technology	11.18% 76	25.88% 176	32.79% 223	30.15% 205	680	2.82

Q13 To what degree are you interested in the following approaches for student resources in 2022-2023?

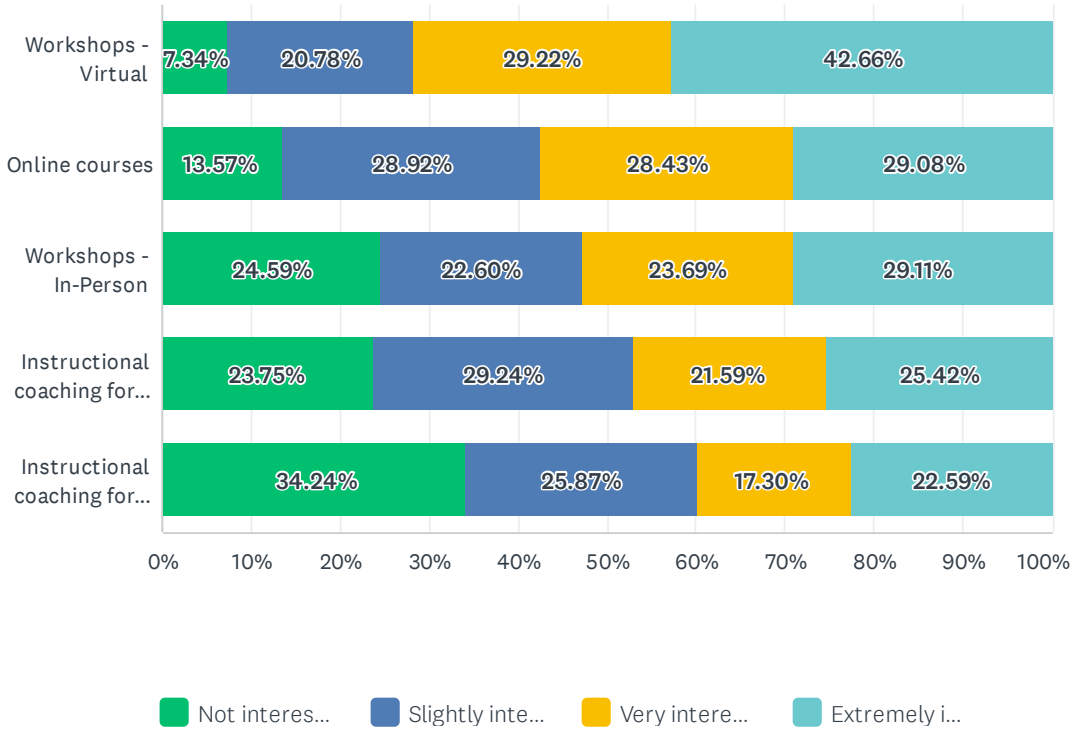
Answered: 736 Skipped: 155



	NOT INTERESTED	SLIGHTLY INTERESTED	VERY INTERESTED	EXTREMELY INTERESTED	TOTAL	WEIGHTED AVERAGE
Culturally relevant content and pedagogy	3.86% 28	11.16% 81	34.44% 250	50.55% 367	726	3.32
Anti-racist arts education	8.15% 58	17.98% 128	31.46% 224	42.42% 302	712	3.08
Differentiated instruction in arts education	5.46% 39	18.63% 133	33.75% 241	42.16% 301	714	3.13
Universal design for learning in the arts and arts education	6.61% 47	23.49% 167	32.77% 233	37.13% 264	711	3.00
Civic education and the arts	5.21% 37	20.56% 146	39.86% 283	34.37% 244	710	3.03
Trauma Informed arts education	12.54% 89	22.54% 160	31.27% 222	33.66% 239	710	2.86

Q14 How interested are you in the following professional development offerings?

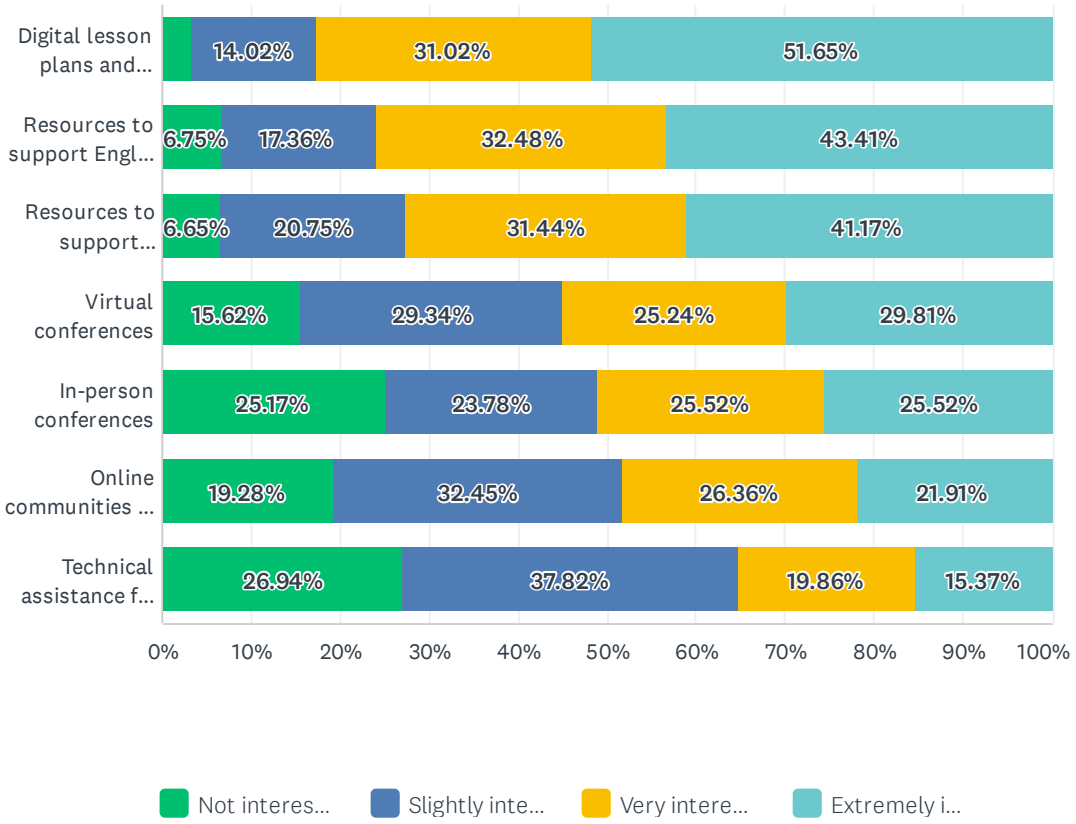
Answered: 656 Skipped: 235



	NOT INTERESTED	SLIGHTLY INTERESTED	VERY INTERESTED	EXTREMELY INTERESTED	TOTAL	WEIGHTED AVERAGE
Workshops - Virtual	7.34% 47	20.78% 133	29.22% 187	42.66% 273	640	3.07
Online courses	13.57% 84	28.92% 179	28.43% 176	29.08% 180	619	2.73
Workshops - In-Person	24.59% 136	22.60% 125	23.69% 131	29.11% 161	553	2.57
Instructional coaching for individuals or small groups - Virtual	23.75% 143	29.24% 176	21.59% 130	25.42% 153	602	2.49
Instructional coaching for individuals or small groups - In-Person	34.24% 188	25.87% 142	17.30% 95	22.59% 124	549	2.28

Q15 How interested are you in the following other teacher resources and supports?

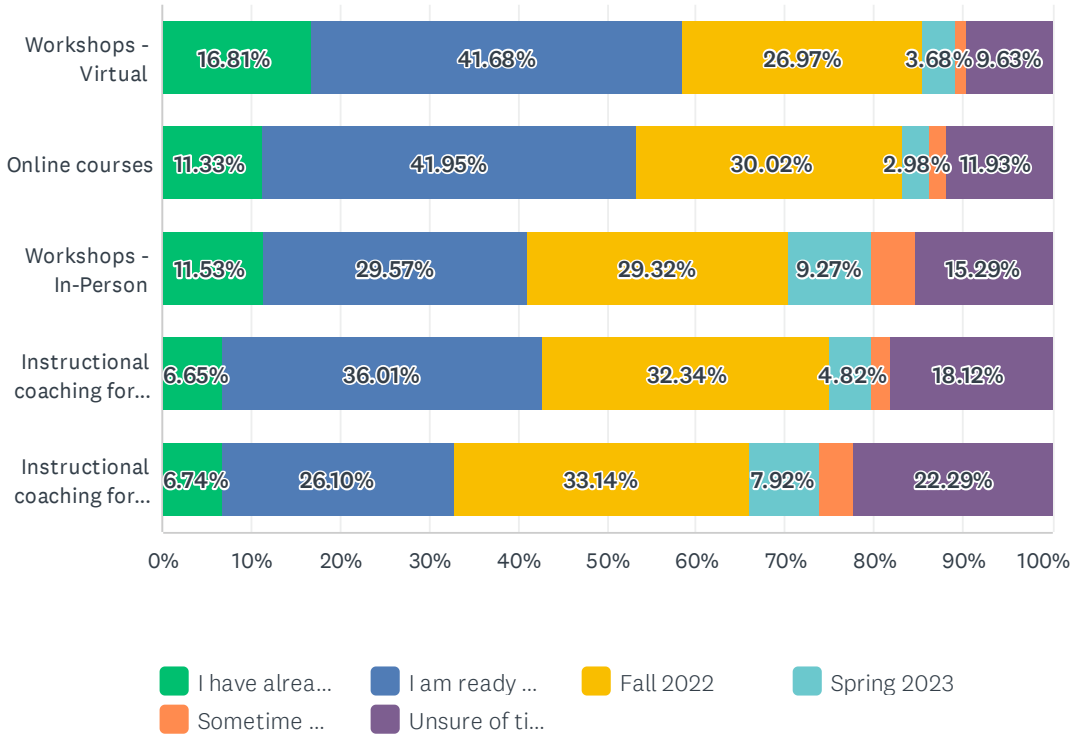
Answered: 659 Skipped: 232



	NOT INTERESTED	SLIGHTLY INTERESTED	VERY INTERESTED	EXTREMELY INTERESTED	TOTAL	WEIGHTED AVERAGE
Digital lesson plans and resources	3.31% 21	14.02% 89	31.02% 197	51.65% 328	635	3.31
Resources to support English language learners in the arts	6.75% 42	17.36% 108	32.48% 202	43.41% 270	622	3.13
Resources to support students with disabilities in the arts	6.65% 41	20.75% 128	31.44% 194	41.17% 254	617	3.07
Virtual conferences	15.62% 99	29.34% 186	25.24% 160	29.81% 189	634	2.69
In-person conferences	25.17% 144	23.78% 136	25.52% 146	25.52% 146	572	2.51
Online communities of practice	19.28% 117	32.45% 197	26.36% 160	21.91% 133	607	2.51
Technical assistance from Kennedy Center staff	26.94% 156	37.82% 219	19.86% 115	15.37% 89	579	2.24

Q16 When do you anticipate is the earliest that you would be ready to participate in the following professional development offerings:

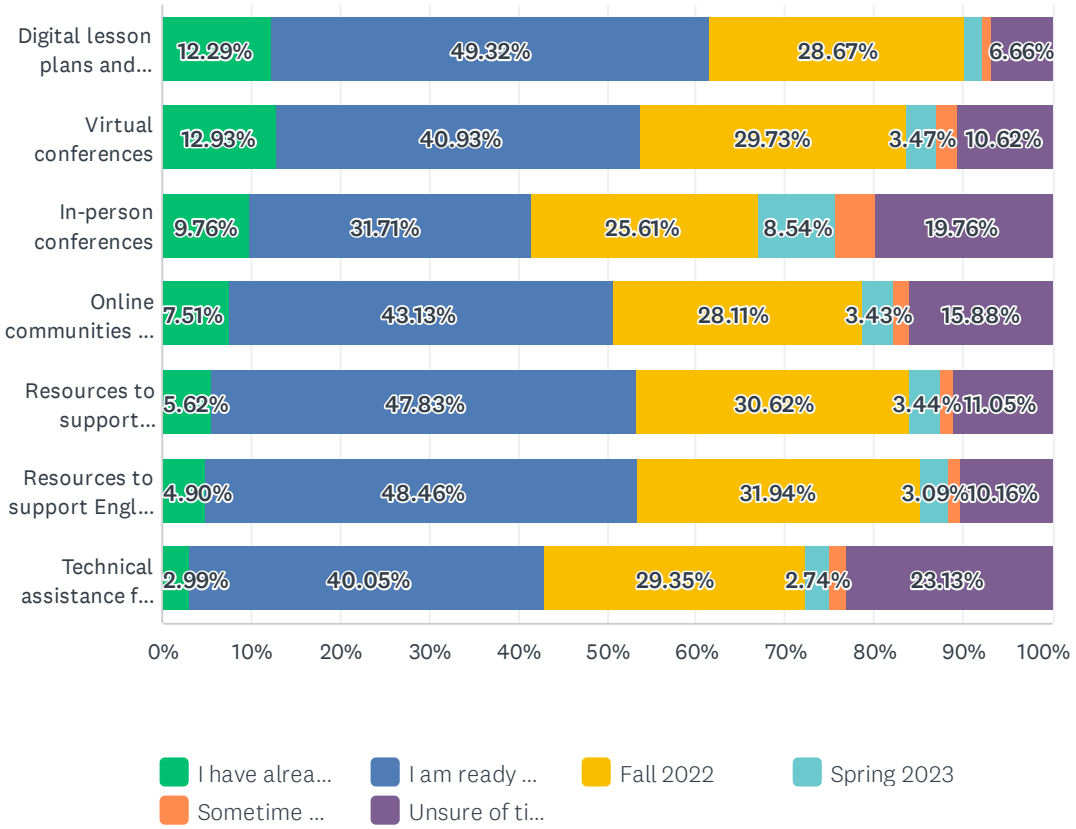
Answered: 603 Skipped: 288



	I HAVE ALREADY ATTENDED THIS SCHOOL YEAR	I AM READY TO ATTEND NOW	FALL 2022	SPRING 2023	SOMETIME BEYOND SPRING 2023	UNSURE OF TIMING	TOTAL
Workshops - Virtual	16.81% 96	41.68% 238	26.97% 154	3.68% 21	1.23% 7	9.63% 55	571
Online courses	11.33% 57	41.95% 211	30.02% 151	2.98% 15	1.79% 9	11.93% 60	503
Workshops - In-Person	11.53% 46	29.57% 118	29.32% 117	9.27% 37	5.01% 20	15.29% 61	399
Instructional coaching for individuals or small groups - Virtual	6.65% 29	36.01% 157	32.34% 141	4.82% 21	2.06% 9	18.12% 79	436
Instructional coaching for individuals or small groups - In-Person	6.74% 23	26.10% 89	33.14% 113	7.92% 27	3.81% 13	22.29% 76	341

Q17 When do you anticipate is the earliest that you would be ready to participate in the following teacher resources and supports:

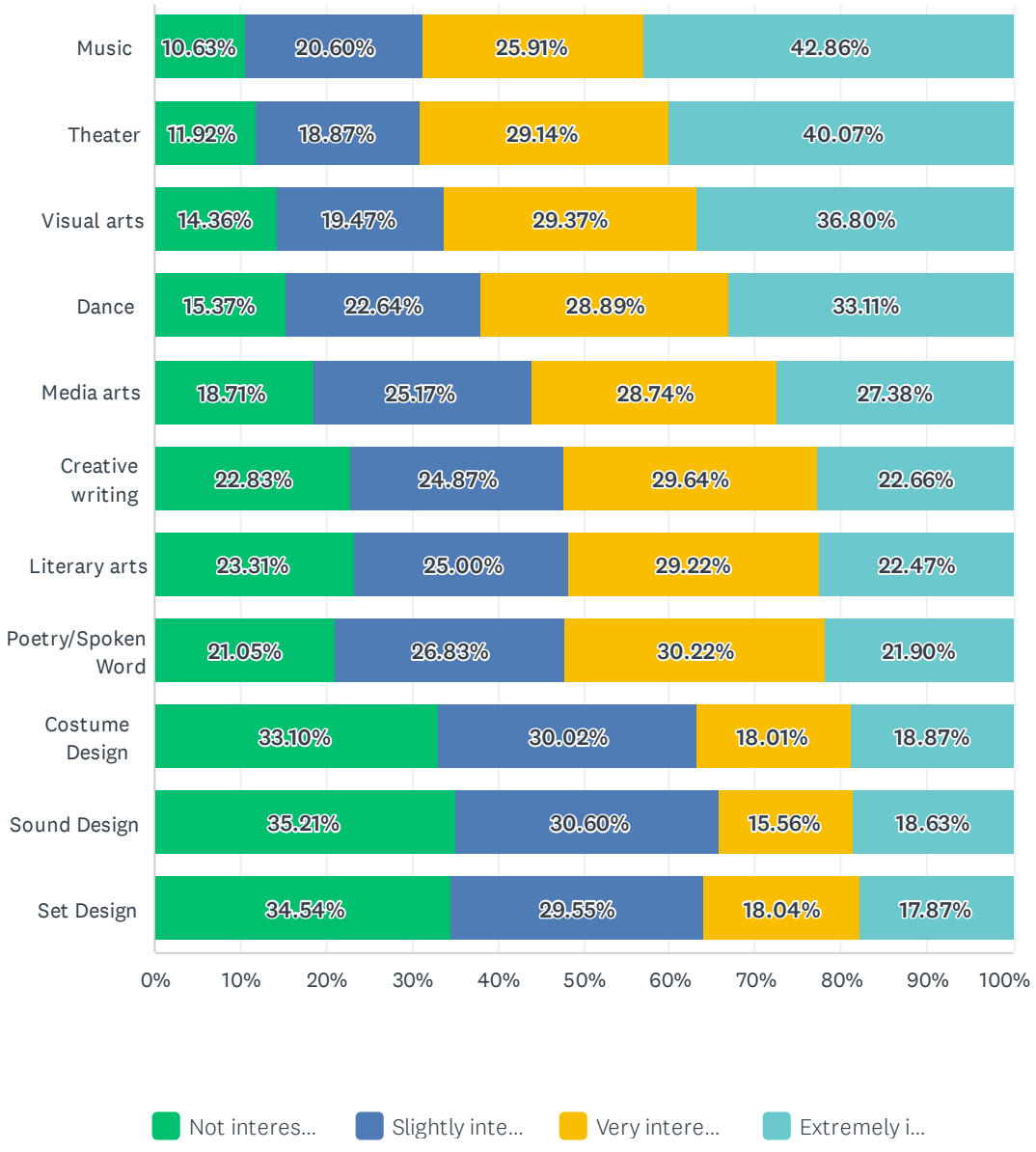
Answered: 618 Skipped: 273



	I HAVE ALREADY ATTENDED THIS SCHOOL YEAR	I AM READY TO ATTEND NOW	FALL 2022	SPRING 2023	SOMETIME BEYOND SPRING 2023	UNSURE OF TIMING	TOTAL
Digital lesson plans and resources	12.29% 72	49.32% 289	28.67% 168	2.05% 12	1.02% 6	6.66% 39	586
Virtual conferences	12.93% 67	40.93% 212	29.73% 154	3.47% 18	2.32% 12	10.62% 55	518
In-person conferences	9.76% 40	31.71% 130	25.61% 105	8.54% 35	4.63% 19	19.76% 81	410
Online communities of practice	7.51% 35	43.13% 201	28.11% 131	3.43% 16	1.93% 9	15.88% 74	466
Resources to support students with disabilities in the arts	5.62% 31	47.83% 264	30.62% 169	3.44% 19	1.45% 8	11.05% 61	552
Resources to support English language learners in the arts	4.90% 27	48.46% 267	31.94% 176	3.09% 17	1.45% 8	10.16% 56	551
Technical assistance from Kennedy Center staff	2.99% 12	40.05% 161	29.35% 118	2.74% 11	1.74% 7	23.13% 93	402

Q18 To what degree are you interested in the following arts content areas for arts-related professional development and resources provided by the Kennedy Center?

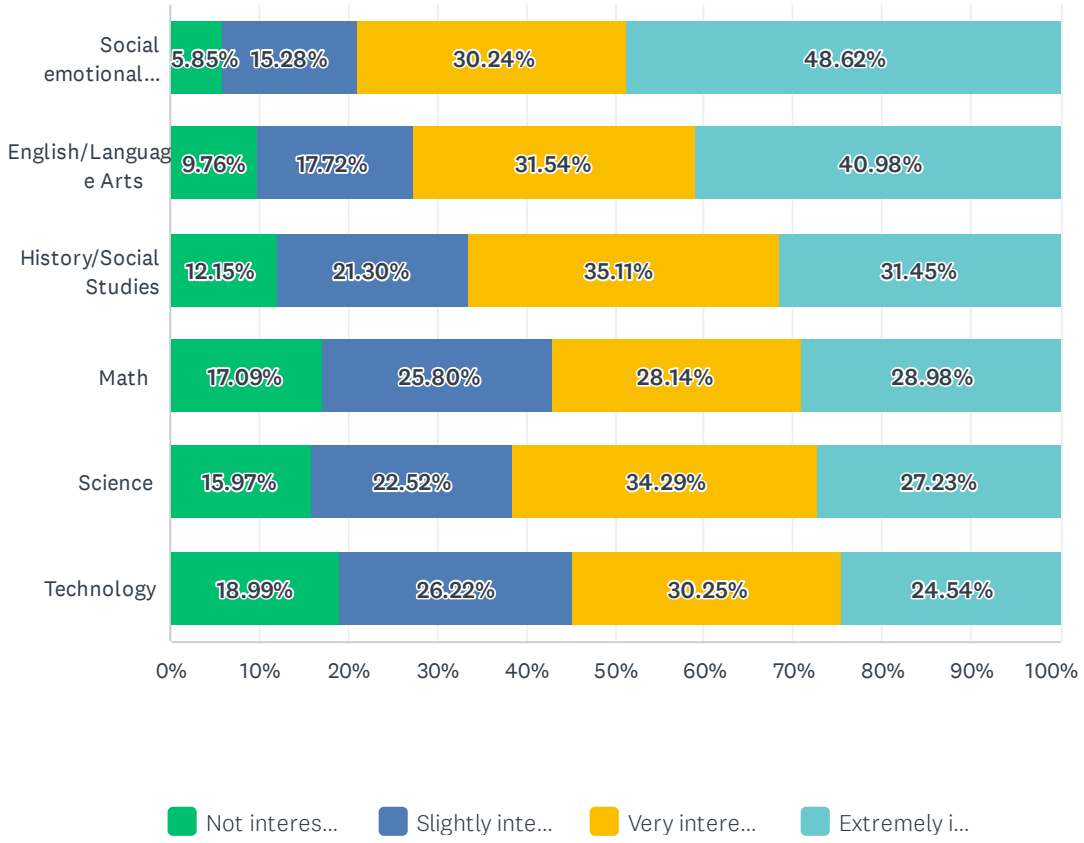
Answered: 626 Skipped: 265



	NOT INTERESTED	SLIGHTLY INTERESTED	VERY INTERESTED	EXTREMELY INTERESTED	TOTAL	WEIGHTED AVERAGE
Music	10.63% 64	20.60% 124	25.91% 156	42.86% 258	602	3.01
Theater	11.92% 72	18.87% 114	29.14% 176	40.07% 242	604	2.97
Visual arts	14.36% 87	19.47% 118	29.37% 178	36.80% 223	606	2.89
Dance	15.37% 91	22.64% 134	28.89% 171	33.11% 196	592	2.80
Media arts	18.71% 110	25.17% 148	28.74% 169	27.38% 161	588	2.65
Creative writing	22.83% 134	24.87% 146	29.64% 174	22.66% 133	587	2.52
Literary arts	23.31% 138	25.00% 148	29.22% 173	22.47% 133	592	2.51
Poetry/Spoken Word	21.05% 124	26.83% 158	30.22% 178	21.90% 129	589	2.53
Costume Design	33.10% 193	30.02% 175	18.01% 105	18.87% 110	583	2.23
Sound Design	35.21% 206	30.60% 179	15.56% 91	18.63% 109	585	2.18
Set Design	34.54% 201	29.55% 172	18.04% 105	17.87% 104	582	2.19

Q19 To what degree are you interested in the following arts integrated content areas for arts-related professional development and resources provided by the Kennedy Center?

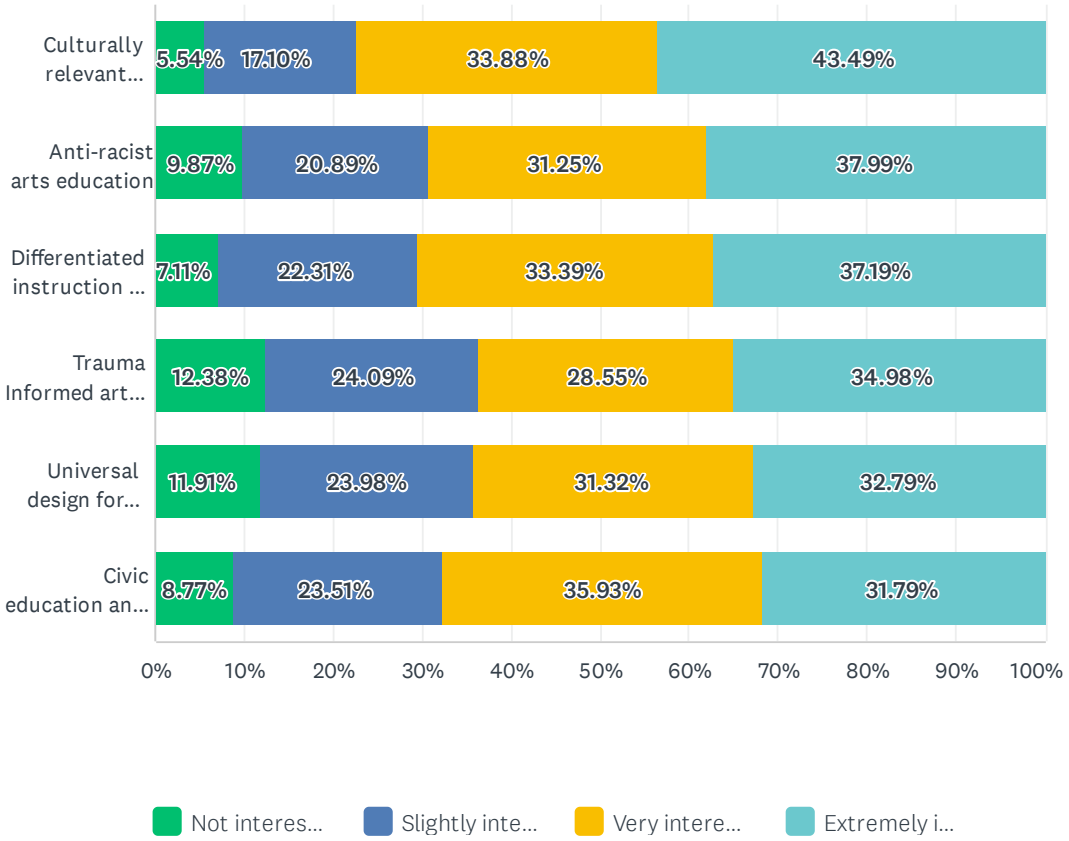
Answered: 627 Skipped: 264



	NOT INTERESTED	SLIGHTLY INTERESTED	VERY INTERESTED	EXTREMELY INTERESTED	TOTAL	WEIGHTED AVERAGE
Social emotional learning and the arts	5.85% 36	15.28% 94	30.24% 186	48.62% 299	615	3.22
English/Language Arts	9.76% 60	17.72% 109	31.54% 194	40.98% 252	615	3.04
History/Social Studies	12.15% 73	21.30% 128	35.11% 211	31.45% 189	601	2.86
Math	17.09% 102	25.80% 154	28.14% 168	28.98% 173	597	2.69
Science	15.97% 95	22.52% 134	34.29% 204	27.23% 162	595	2.73
Technology	18.99% 113	26.22% 156	30.25% 180	24.54% 146	595	2.60

Q20 To what degree are you interested in the following approaches for arts-related professional development and resources provided by the Kennedy Center?

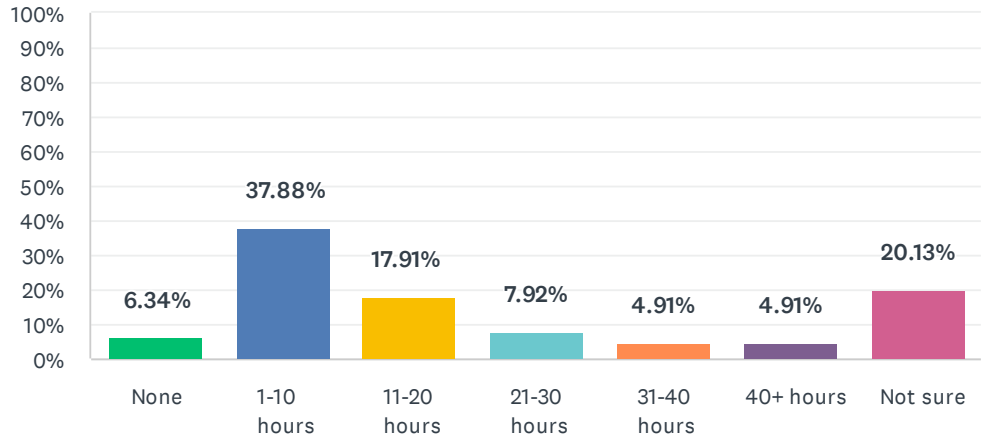
Answered: 625 Skipped: 266



	NOT INTERESTED	SLIGHTLY INTERESTED	VERY INTERESTED	EXTREMELY INTERESTED	TOTAL	WEIGHTED AVERAGE
Culturally relevant content and pedagogy	5.54% 34	17.10% 105	33.88% 208	43.49% 267	614	3.15
Anti-racist arts education	9.87% 60	20.89% 127	31.25% 190	37.99% 231	608	2.97
Differentiated instruction in arts education	7.11% 43	22.31% 135	33.39% 202	37.19% 225	605	3.01
Trauma Informed arts education	12.38% 75	24.09% 146	28.55% 173	34.98% 212	606	2.86
Universal design for learning in the arts and arts education	11.91% 73	23.98% 147	31.32% 192	32.79% 201	613	2.85
Civic education and the arts	8.77% 53	23.51% 142	35.93% 217	31.79% 192	604	2.91

Q21 How many hours of arts education PD are you planning to attend in 2022-2023?

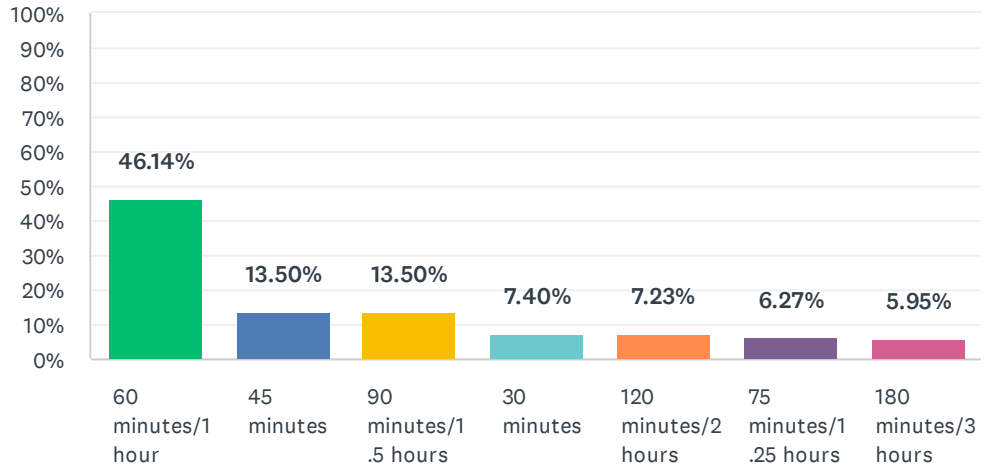
Answered: 631 Skipped: 260



ANSWER CHOICES	RESPONSES	
None	6.34%	40
1-10 hours	37.88%	239
11-20 hours	17.91%	113
21-30 hours	7.92%	50
31-40 hours	4.91%	31
40+ hours	4.91%	31
Not sure	20.13%	127
TOTAL		631

Q22 What is your preferred length for a PD workshop?

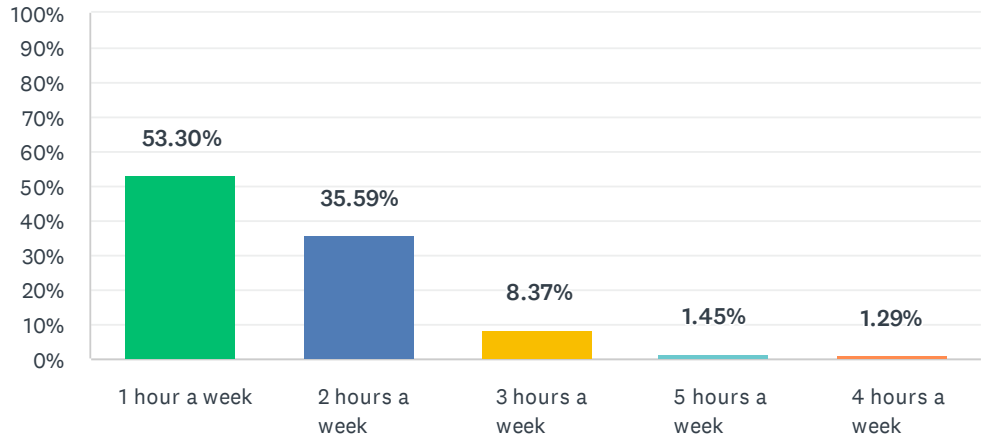
Answered: 622 Skipped: 269



ANSWER CHOICES	RESPONSES	
60 minutes/1 hour	46.14%	287
45 minutes	13.50%	84
90 minutes/1.5 hours	13.50%	84
30 minutes	7.40%	46
120 minutes/2 hours	7.23%	45
75 minutes/1.25 hours	6.27%	39
180 minutes/3 hours	5.95%	37
TOTAL		622

Q23 What is your preferred length for an online course, in terms of hours a week?

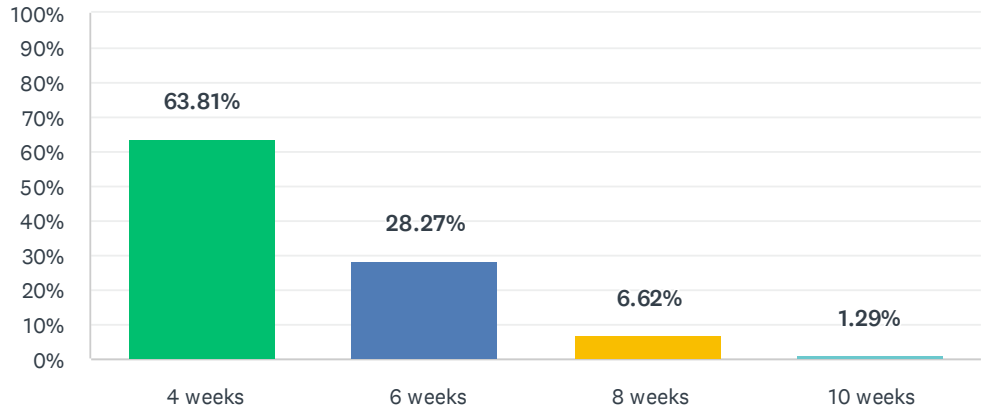
Answered: 621 Skipped: 270



ANSWER CHOICES	RESPONSES	
1 hour a week	53.30%	331
2 hours a week	35.59%	221
3 hours a week	8.37%	52
5 hours a week	1.45%	9
4 hours a week	1.29%	8
TOTAL		621

Q24 What is your preferred length for an online course, in terms of number of weeks?

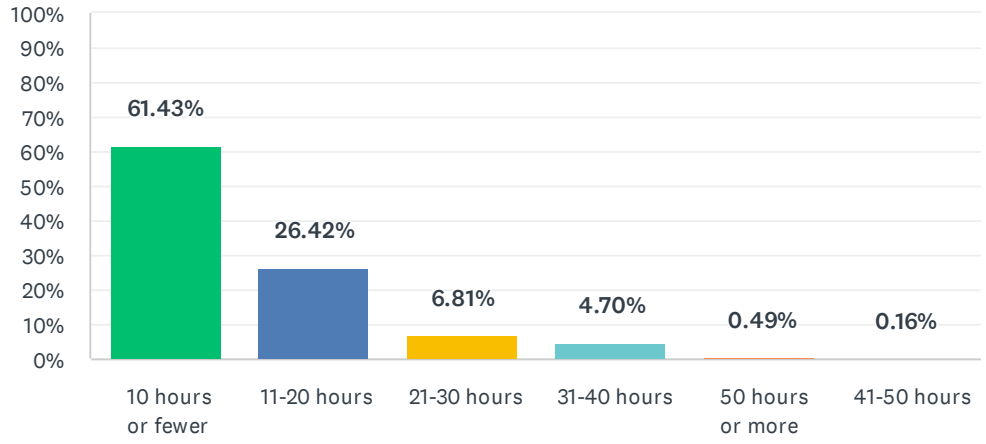
Answered: 619 Skipped: 272



ANSWER CHOICES	RESPONSES	
4 weeks	63.81%	395
6 weeks	28.27%	175
8 weeks	6.62%	41
10 weeks	1.29%	8
TOTAL		619

Q25 What is your preferred length for an online course, in terms of total number of hours across a course?

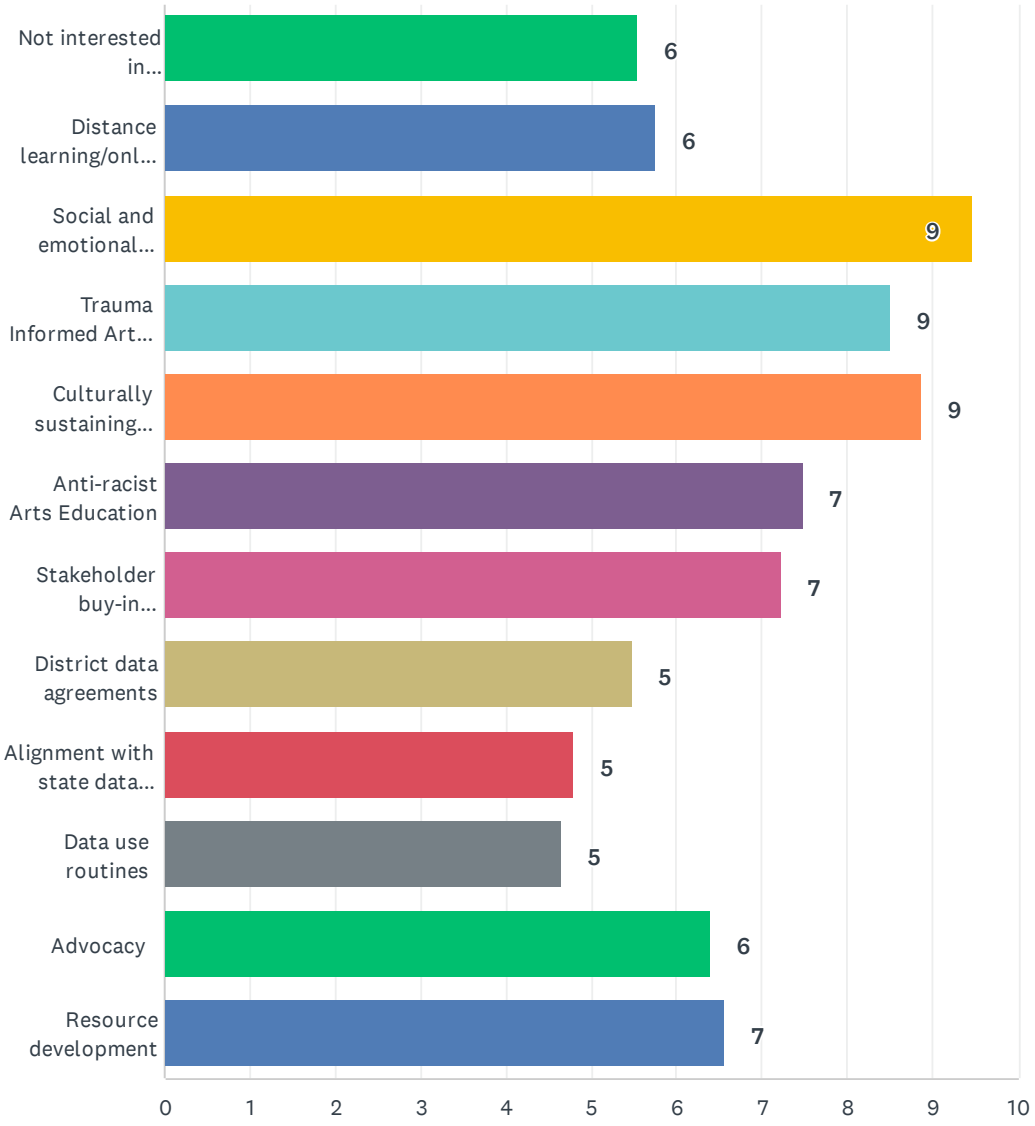
Answered: 617 Skipped: 274



ANSWER CHOICES	RESPONSES	
10 hours or fewer	61.43%	379
11-20 hours	26.42%	163
21-30 hours	6.81%	42
31-40 hours	4.70%	29
50 hours or more	0.49%	3
41-50 hours	0.16%	1
TOTAL		617

Q26 What topics would you like to explore in a Community of Practice? (please rank)

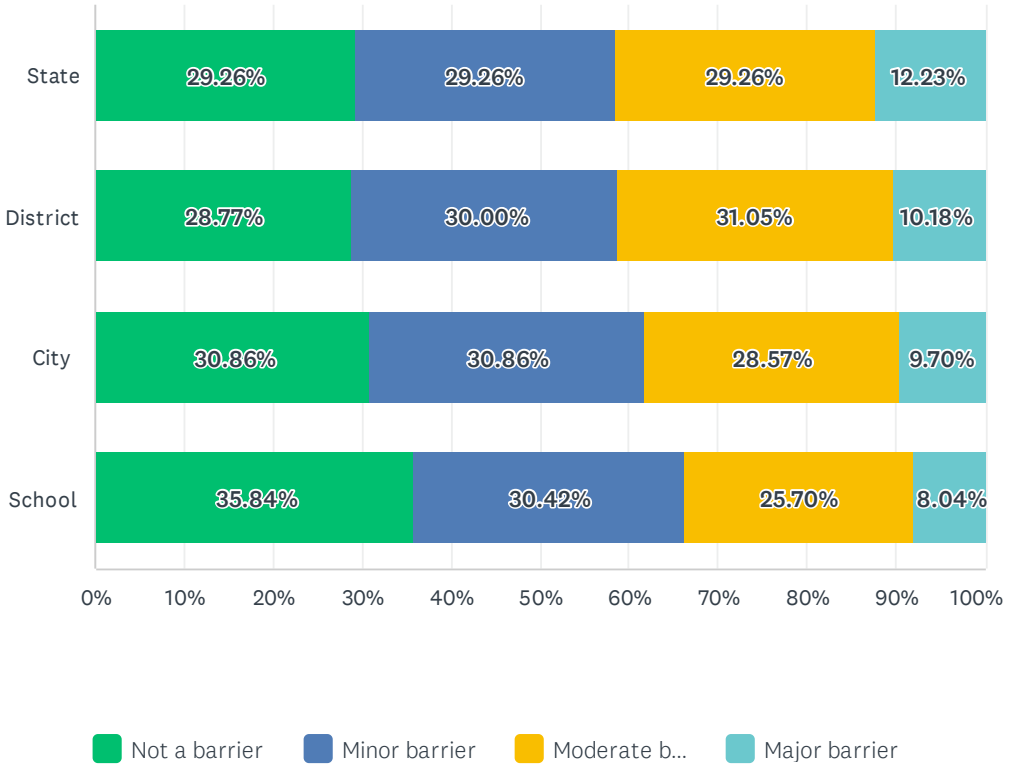
Answered: 95 Skipped: 796



	1	2	3	4	5	6	7	8	9	10	11
Not interested in participating in a community of practice.	28.57% 20	4.29% 3	0.00% 0	2.86% 2	1.43% 1	1.43% 1	2.86% 2	4.29% 3	4.29% 3	5.71% 4	0.00% 0
Distance learning/online instruction	7.89% 6	14.47% 11	1.32% 1	3.95% 3	6.58% 5	3.95% 3	7.89% 6	10.53% 8	5.26% 4	6.58% 5	21.05% 16
Social and emotional learning through the arts	24.42% 21	11.63% 10	23.26% 20	19.77% 17	4.65% 4	2.33% 2	5.81% 5	1.16% 1	1.16% 1	4.65% 4	1.16% 1
Trauma Informed Arts Education	9.52% 8	22.62% 19	14.29% 12	15.48% 13	7.14% 6	13.10% 11	2.38% 2	1.19% 1	4.76% 4	1.19% 1	5.95% 5
Culturally sustaining content and pedagogy	9.41% 8	18.82% 16	24.71% 21	12.94% 11	11.76% 10	5.88% 5	3.53% 3	4.71% 4	2.35% 2	2.35% 2	2.35% 2
Anti-racist Arts Education	7.50% 6	10.00% 8	13.75% 11	8.75% 7	12.50% 10	16.25% 13	6.25% 5	5.00% 4	5.00% 4	7.50% 6	6.25% 5
Stakeholder buy-in strategies	6.41% 5	5.13% 4	7.69% 6	14.10% 11	10.26% 8	10.26% 8	26.92% 21	7.69% 6	3.85% 3	3.85% 3	1.28% 1
District data agreements	0.00% 0	5.19% 4	5.19% 4	5.19% 4	7.79% 6	7.79% 6	7.79% 6	25.97% 20	14.29% 11	7.79% 6	6.49% 5
Alignment with state data systems	0.00% 0	1.33% 1	2.67% 2	4.00% 3	4.00% 3	13.33% 10	8.00% 6	9.33% 7	28.00% 21	14.67% 11	12.00% 9
Data use routines	1.33% 1	4.00% 3	1.33% 1	5.33% 4	10.67% 8	2.67% 2	2.67% 2	9.33% 7	13.33% 10	29.33% 22	14.67% 11
Advocacy	11.39% 9	2.53% 2	5.06% 4	7.59% 6	12.66% 10	11.39% 9	10.13% 8	5.06% 4	10.13% 8	5.06% 4	13.92% 11
Resource development	11.11% 9	6.17% 5	6.17% 5	7.41% 6	11.11% 9	12.35% 10	9.88% 8	8.64% 7	1.23% 1	4.94% 4	7.41% 6

Q29 To what extent do the barriers you face in students' accessing arts and arts education exist at each of the following levels of the ecosystem?

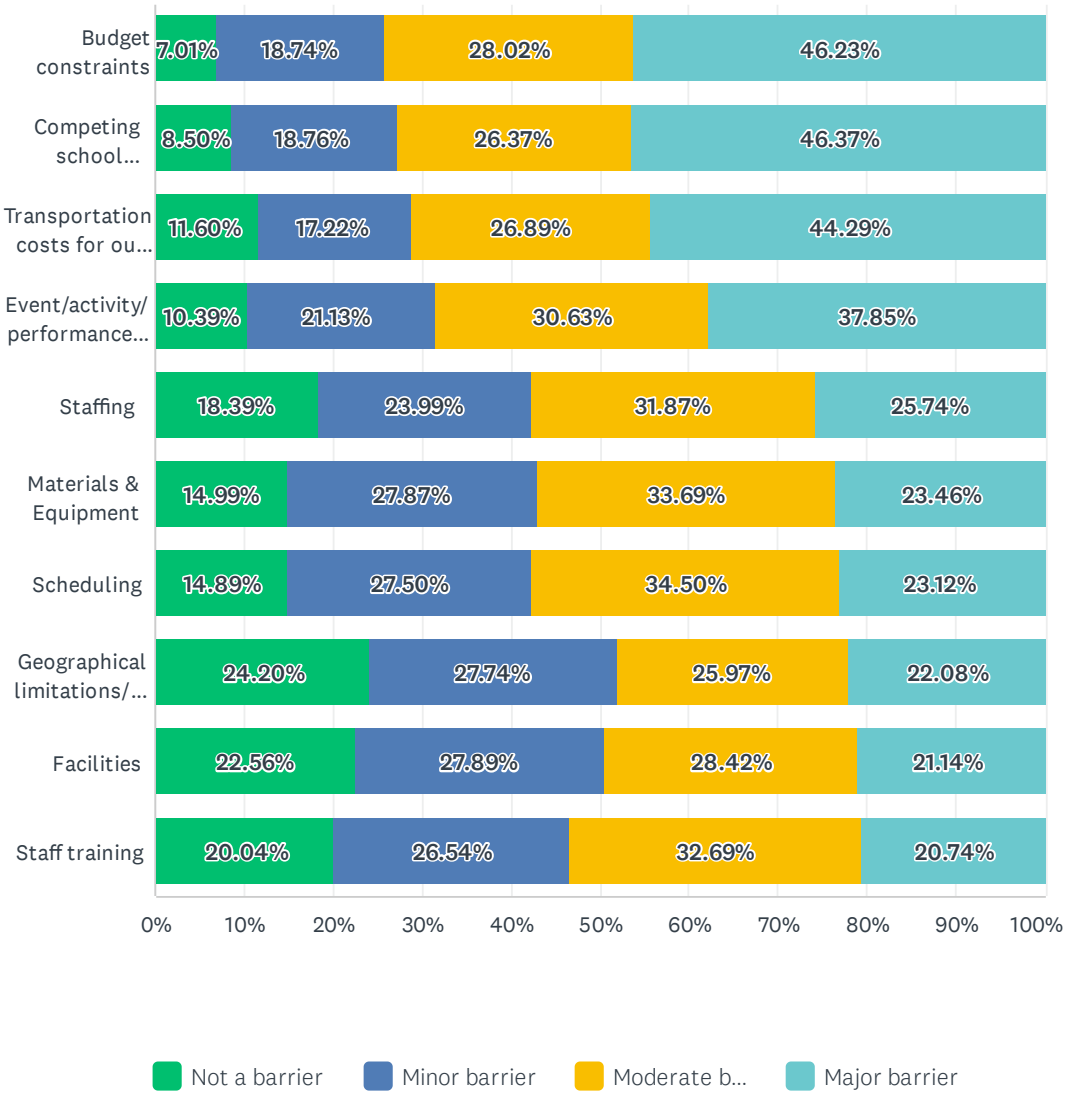
Answered: 572 Skipped: 319



	NOT A BARRIER	MINOR BARRIER	MODERATE BARRIER	MAJOR BARRIER	TOTAL	WEIGHTED AVERAGE
State	29.26% 165	29.26% 165	29.26% 165	12.23% 69	564	2.24
District	28.77% 164	30.00% 171	31.05% 177	10.18% 58	570	2.23
City	30.86% 175	30.86% 175	28.57% 162	9.70% 55	567	2.17
School	35.84% 205	30.42% 174	25.70% 147	8.04% 46	572	2.06

Q30 Please share the extent that the following areas are barriers to accessing the arts and arts education in your school(s).

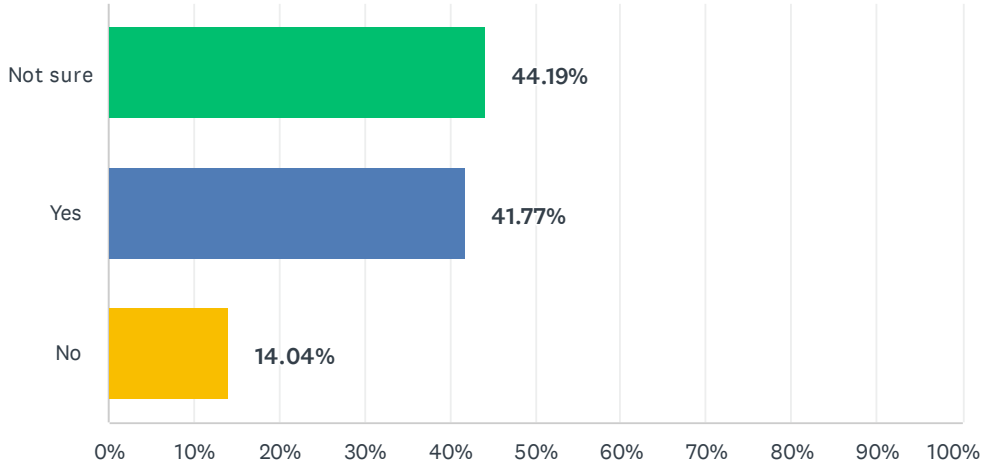
Answered: 576 Skipped: 315



	NOT A BARRIER	MINOR BARRIER	MODERATE BARRIER	MAJOR BARRIER	TOTAL	WEIGHTED AVERAGE
Budget constraints	7.01% 40	18.74% 107	28.02% 160	46.23% 264	571	3.13
Competing school priorities	8.50% 48	18.76% 106	26.37% 149	46.37% 262	565	3.11
Transportation costs for out of school programs	11.60% 66	17.22% 98	26.89% 153	44.29% 252	569	3.04
Event/activity/performance fees	10.39% 59	21.13% 120	30.63% 174	37.85% 215	568	2.96
Staffing	18.39% 105	23.99% 137	31.87% 182	25.74% 147	571	2.65
Materials & Equipment	14.99% 85	27.87% 158	33.69% 191	23.46% 133	567	2.66
Scheduling	14.89% 85	27.50% 157	34.50% 197	23.12% 132	571	2.66
Geographical limitations/remoteness of school/time out of school day for out of school programs	24.20% 137	27.74% 157	25.97% 147	22.08% 125	566	2.46
Facilities	22.56% 127	27.89% 157	28.42% 160	21.14% 119	563	2.48
Staff training	20.04% 114	26.54% 151	32.69% 186	20.74% 118	569	2.54

Q33 Are the arts included in your district strategic plan?

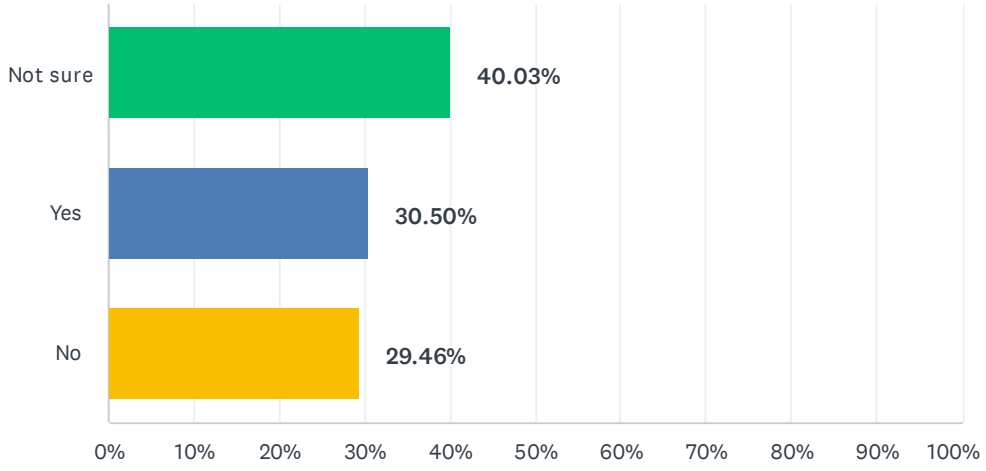
Answered: 577 Skipped: 314



ANSWER CHOICES	RESPONSES	
Not sure	44.19%	255
Yes	41.77%	241
No	14.04%	81
TOTAL		577

Q34 Are the arts included in your school improvement plan?

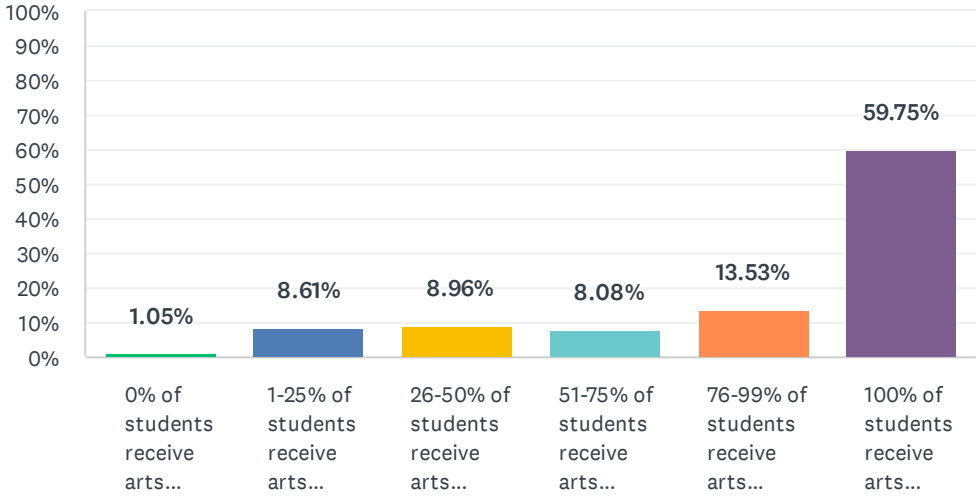
Answered: 577 Skipped: 314



ANSWER CHOICES	RESPONSES	
Not sure	40.03%	231
Yes	30.50%	176
No	29.46%	170
TOTAL		577

Q35 What percentage of students in the school are receiving arts instruction?

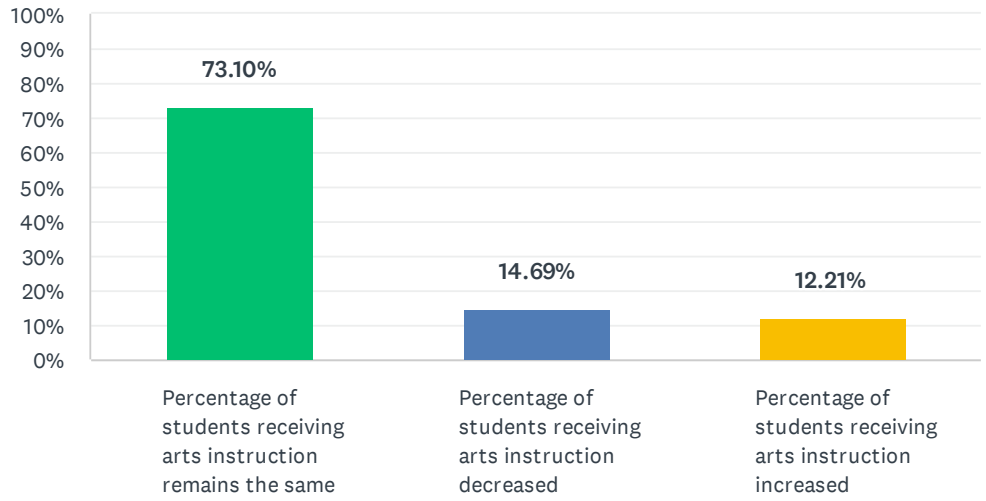
Answered: 569 Skipped: 322



ANSWER CHOICES	RESPONSES	
0% of students receive arts instruction	1.05%	6
1-25% of students receive arts instruction	8.61%	49
26-50% of students receive arts instruction	8.96%	51
51-75% of students receive arts instruction	8.08%	46
76-99% of students receive arts instruction	13.53%	77
100% of students receive arts instruction	59.75%	340
TOTAL		569

Q36 How does the percentage of students in the school receiving arts instruction in 2022-2023 compare to the percentage receiving arts instruction pre-COVID?

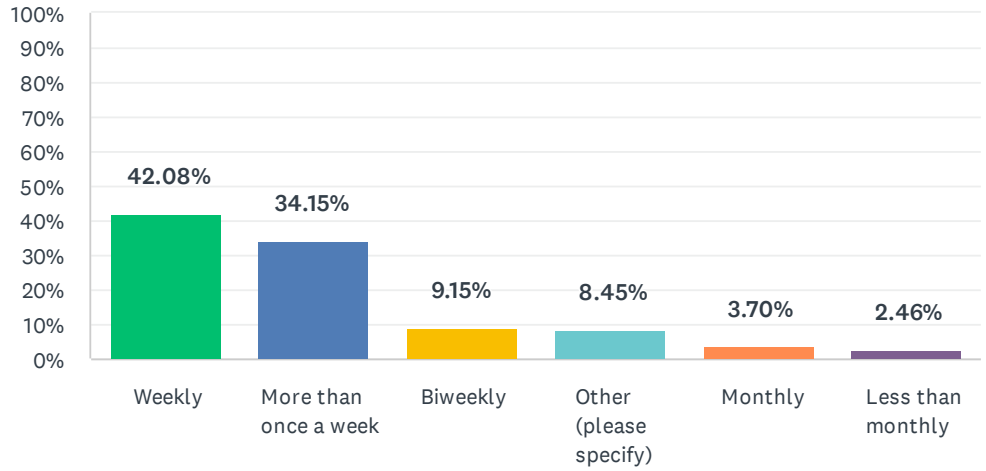
Answered: 565 Skipped: 326



ANSWER CHOICES	RESPONSES	
Percentage of students receiving arts instruction remains the same	73.10%	413
Percentage of students receiving arts instruction decreased	14.69%	83
Percentage of students receiving arts instruction increased	12.21%	69
TOTAL		565

Q37 How frequently will students receive instruction in the arts in 2022-2023?

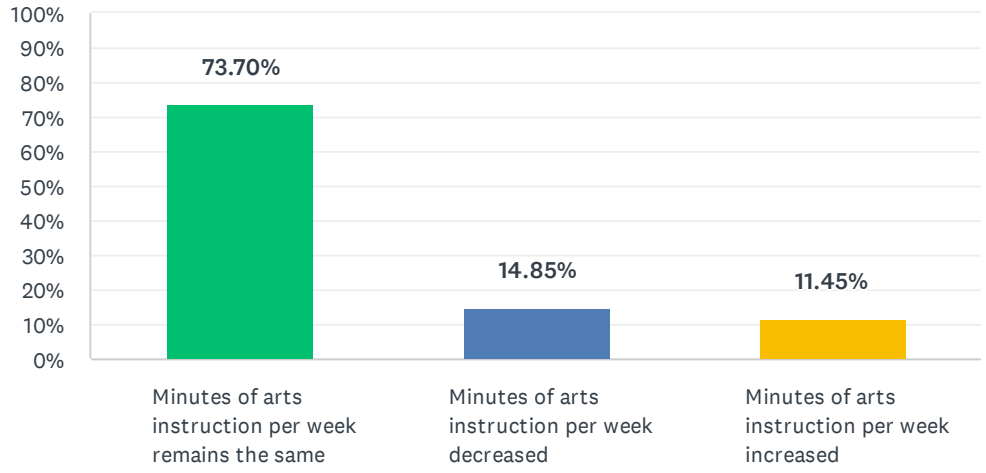
Answered: 568 Skipped: 323



ANSWER CHOICES	RESPONSES	
Weekly	42.08%	239
More than once a week	34.15%	194
Biweekly	9.15%	52
Other (please specify)	8.45%	48
Monthly	3.70%	21
Less than monthly	2.46%	14
TOTAL		568

Q38 How does the frequency of arts instruction in 2022-2023 compare to the frequency offered pre-COVID?

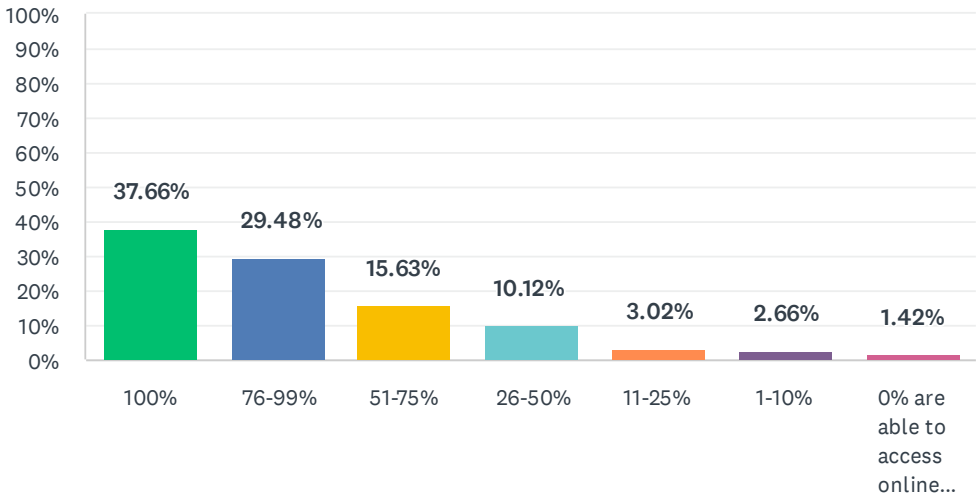
Answered: 559 Skipped: 332



ANSWER CHOICES	RESPONSES	
Minutes of arts instruction per week remains the same	73.70%	412
Minutes of arts instruction per week decreased	14.85%	83
Minutes of arts instruction per week increased	11.45%	64
TOTAL		559

Q39 Roughly, what percentage of your students are able to access online content, in that they have access to the necessary technology and internet to join online classes and access online resources?

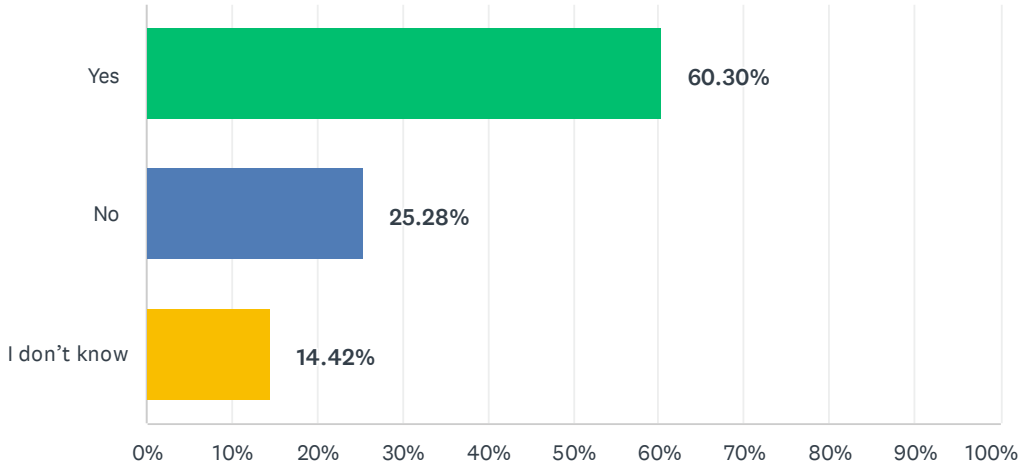
Answered: 563 Skipped: 328



ANSWER CHOICES	RESPONSES	
100%	37.66%	212
76-99%	29.48%	166
51-75%	15.63%	88
26-50%	10.12%	57
11-25%	3.02%	17
1-10%	2.66%	15
0% are able to access online content	1.42%	8
TOTAL		563

Q40 Have students who received devices for at-home learning retained those devices as in-person instruction has resumed?

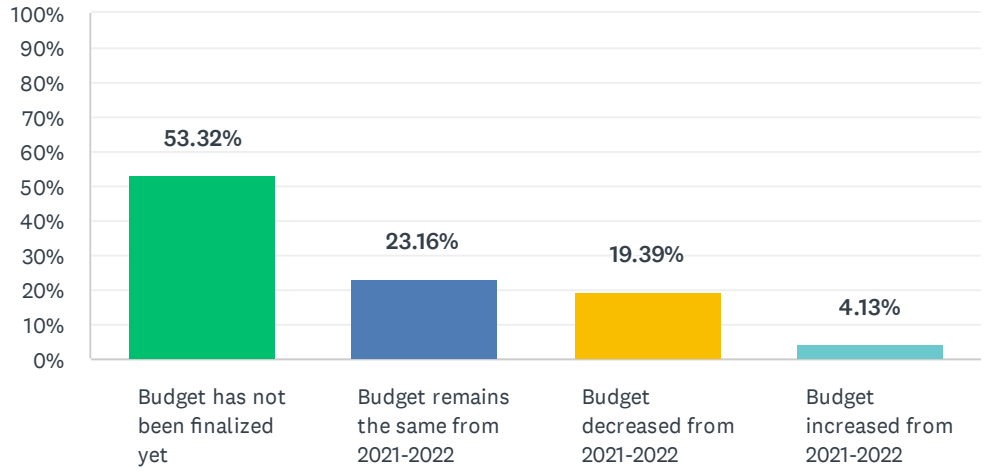
Answered: 576 Skipped: 315



ANSWER CHOICES	RESPONSES	
Yes	60.30%	322
No	25.28%	135
I don't know	14.42%	77
TOTAL		534

Q41 What are the expected budget impacts to your arts education programs in the 2022-2023 school year?

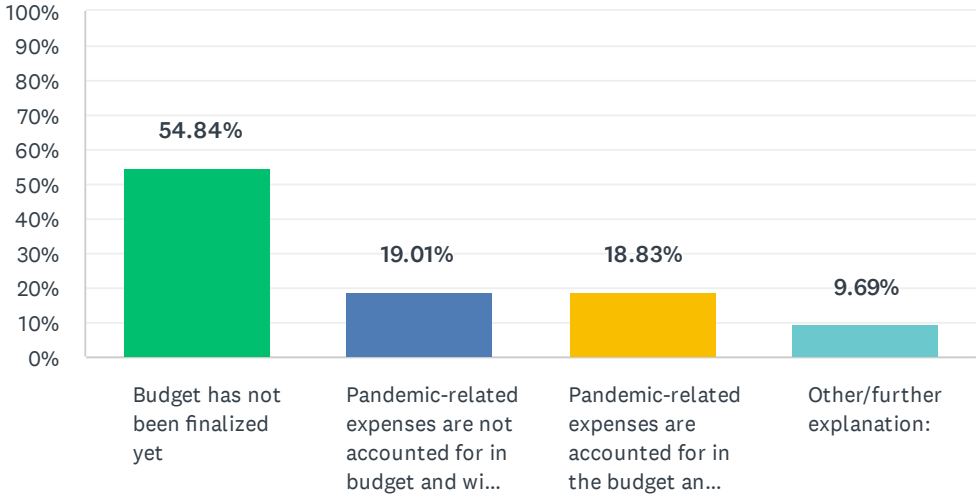
Answered: 557 Skipped: 334



ANSWER CHOICES	RESPONSES	
Budget has not been finalized yet	53.32%	297
Budget remains the same from 2021-2022	23.16%	129
Budget decreased from 2021-2022	19.39%	108
Budget increased from 2021-2022	4.13%	23
TOTAL		557

Q42 How are pandemic-related expenses taken into account for your arts education programs in the 2022-2023 school year? (check all that apply)

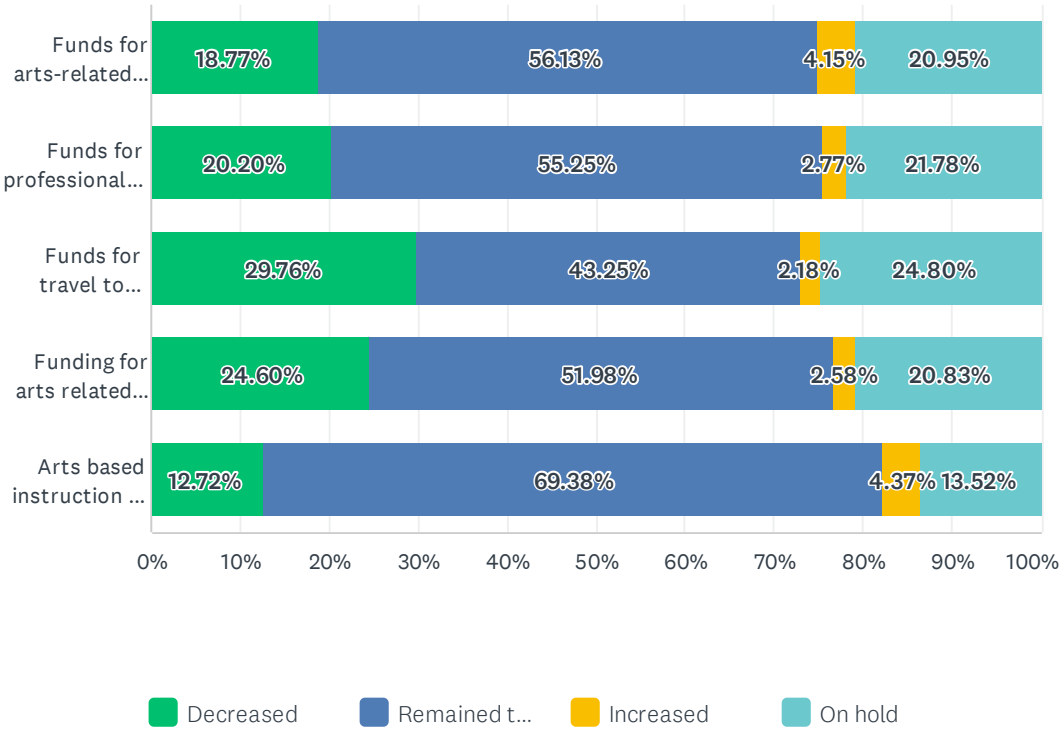
Answered: 547 Skipped: 344



ANSWER CHOICES	RESPONSES	
Budget has not been finalized yet	54.84%	300
Pandemic-related expenses are not accounted for in budget and will have an impact on the program	19.01%	104
Pandemic-related expenses are accounted for in the budget and the program will not be impacted	18.83%	103
Other/further explanation:	9.69%	53
Total Respondents: 547		

Q43 What specific budget-related impacts are expected to your arts education programs in the 2022-2023 school year?

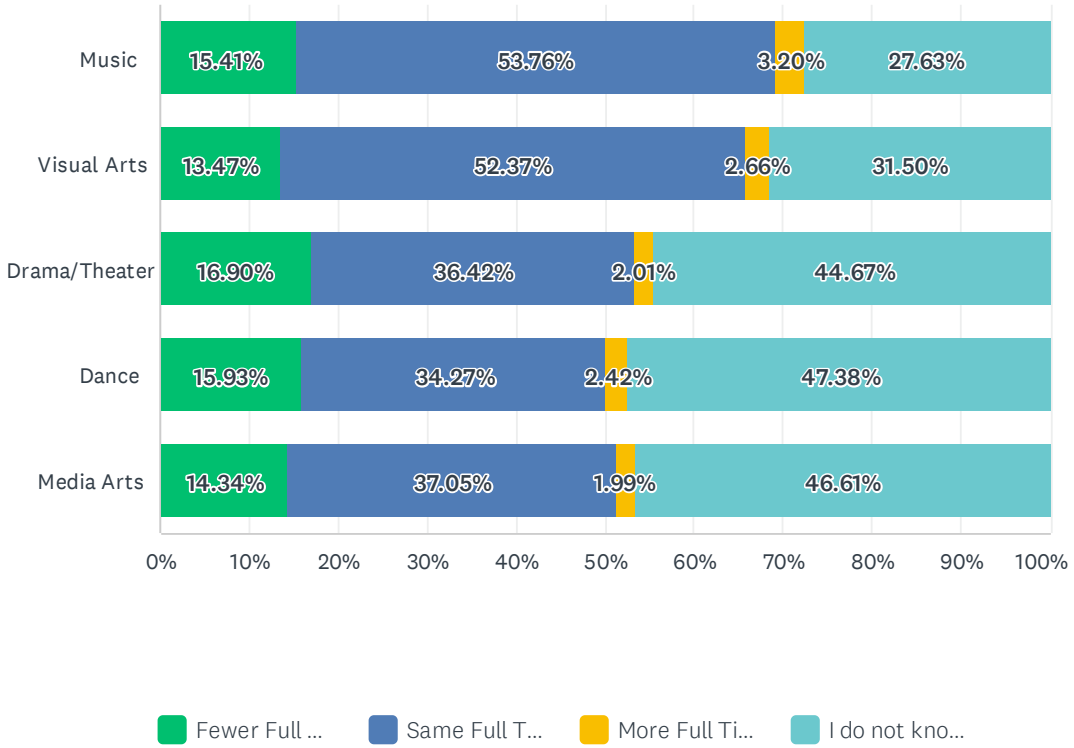
Answered: 507 Skipped: 384



	DECREASED	REMAINED THE SAME	INCREASED	ON HOLD	TOTAL	WEIGHTED AVERAGE
Funds for arts-related professional development	18.77% 95	56.13% 284	4.15% 21	20.95% 106	506	2.27
Funds for professional development for arts specialists	20.20% 102	55.25% 279	2.77% 14	21.78% 110	505	2.26
Funds for travel to conferences for professional learning	29.76% 150	43.25% 218	2.18% 11	24.80% 125	504	2.22
Funding for arts related field trips and arts experiences in schools	24.60% 124	51.98% 262	2.58% 13	20.83% 105	504	2.20
Arts based instruction and activities	12.72% 64	69.38% 349	4.37% 22	13.52% 68	503	2.19

Q44 Please share how arts teacher (specialists) positions in your school/district are impacted in the 2022-2023 school year:

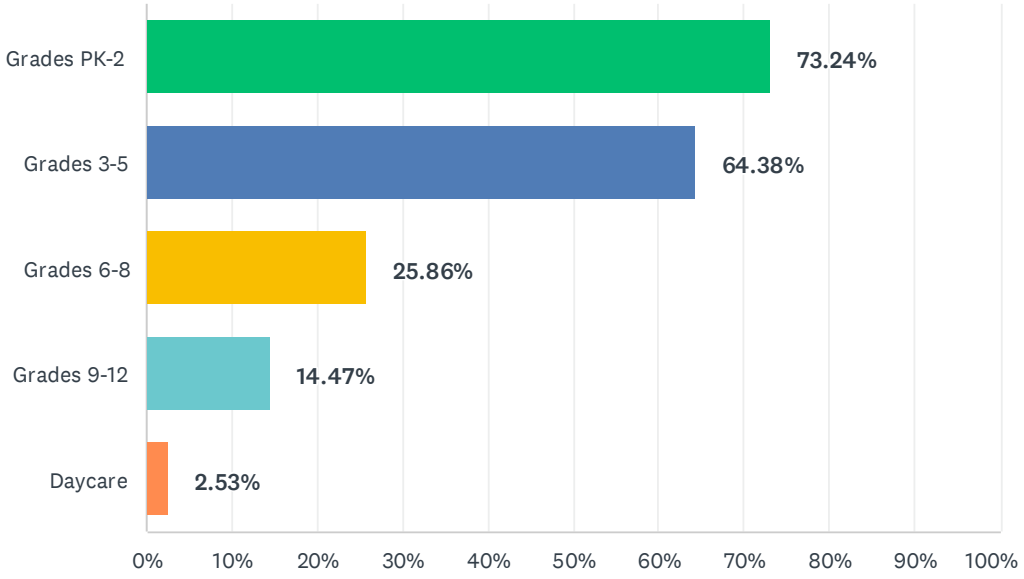
Answered: 535 Skipped: 356



	FEWER FULL TIME EQUIVALENTS (FTES) THAN 2021-2022 SCHOOL YEAR	SAME FULL TIME EQUIVALENT (FTES) AS 2021-2022 SCHOOL YEAR	MORE FULL TIME EQUIVALENTS (FTES) THAN 2021-2022 SCHOOL YEAR	I DO NOT KNOW HOW ARTS TEACHER (SPECIALISTS) FTES WILL BE IMPACTED	TOTAL	WEIGHTED AVERAGE
Music	15.41% 82	53.76% 286	3.20% 17	27.63% 147	532	2.43
Visual Arts	13.47% 71	52.37% 276	2.66% 14	31.50% 166	527	2.52
Drama/Theater	16.90% 84	36.42% 181	2.01% 10	44.67% 222	497	2.74
Dance	15.93% 79	34.27% 170	2.42% 12	47.38% 235	496	2.81
Media Arts	14.34% 72	37.05% 186	1.99% 10	46.61% 234	502	2.81

Q45 What grade level(s) do you teach? (check all that apply)

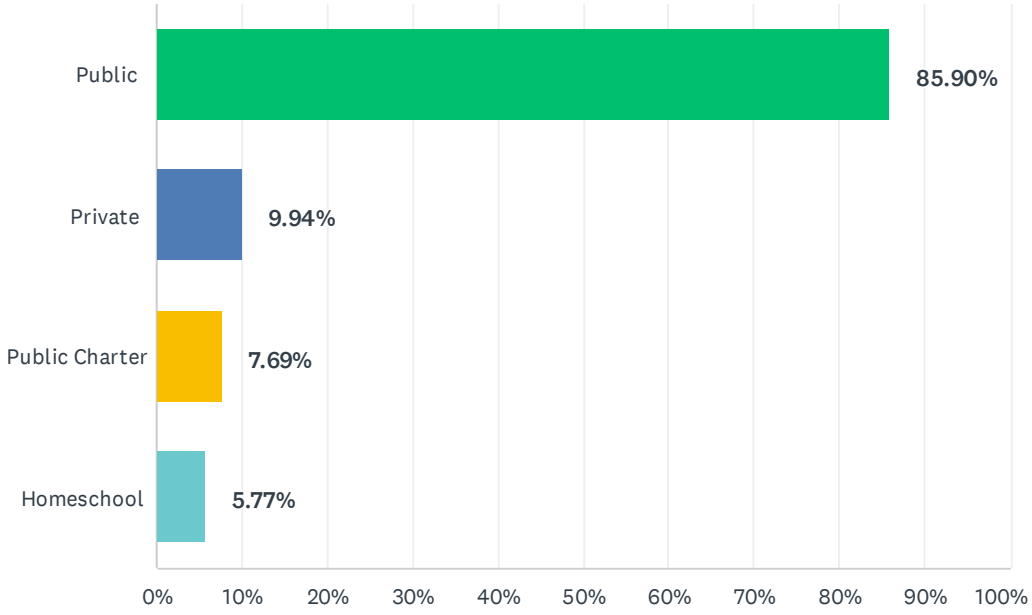
Answered: 553 Skipped: 338



ANSWER CHOICES	RESPONSES	
Grades PK-2	73.24%	405
Grades 3-5	64.38%	356
Grades 6-8	25.86%	143
Grades 9-12	14.47%	80
Daycare	2.53%	14
Total Respondents: 553		

Q47 Which types of schools do you represent?

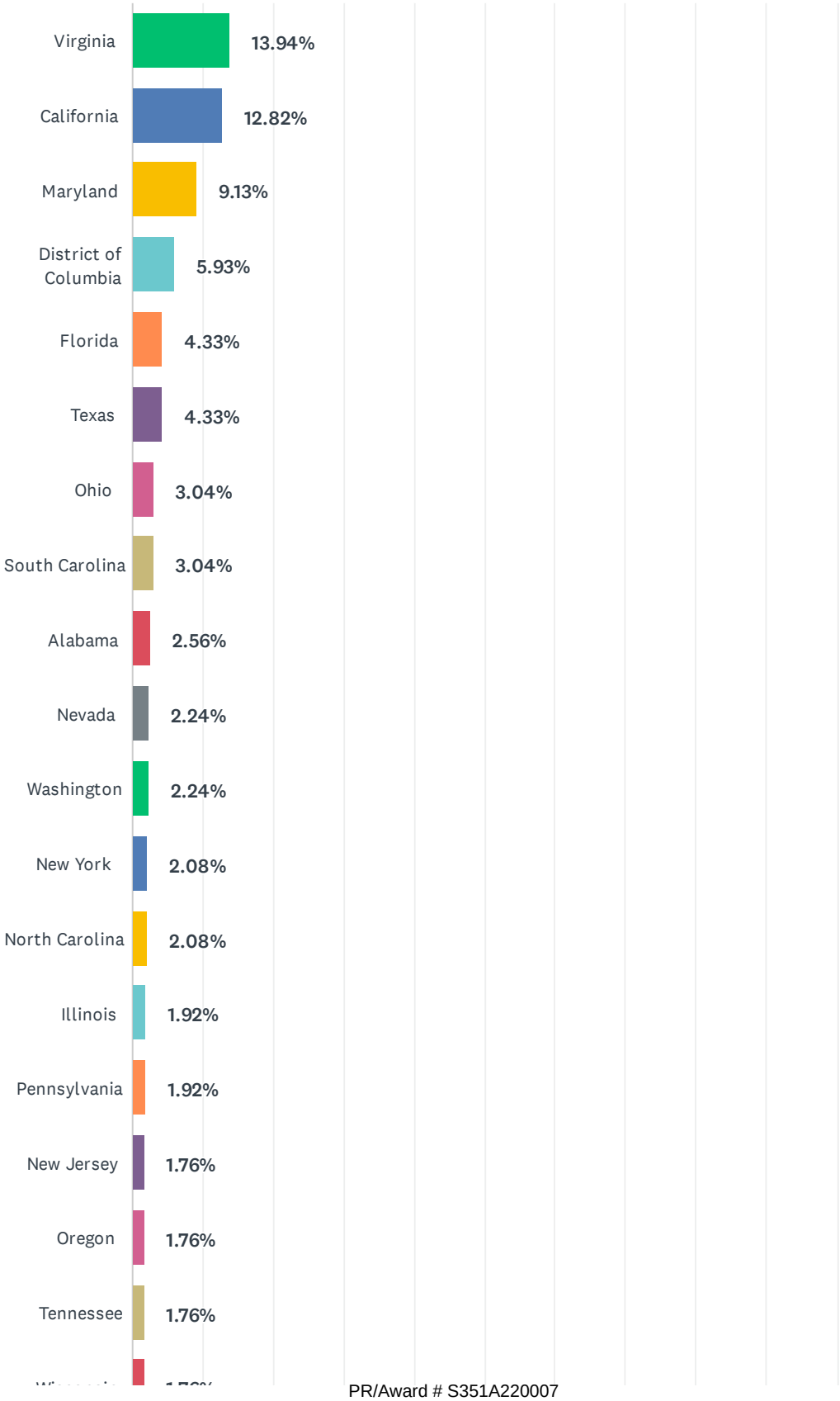
Answered: 624 Skipped: 267

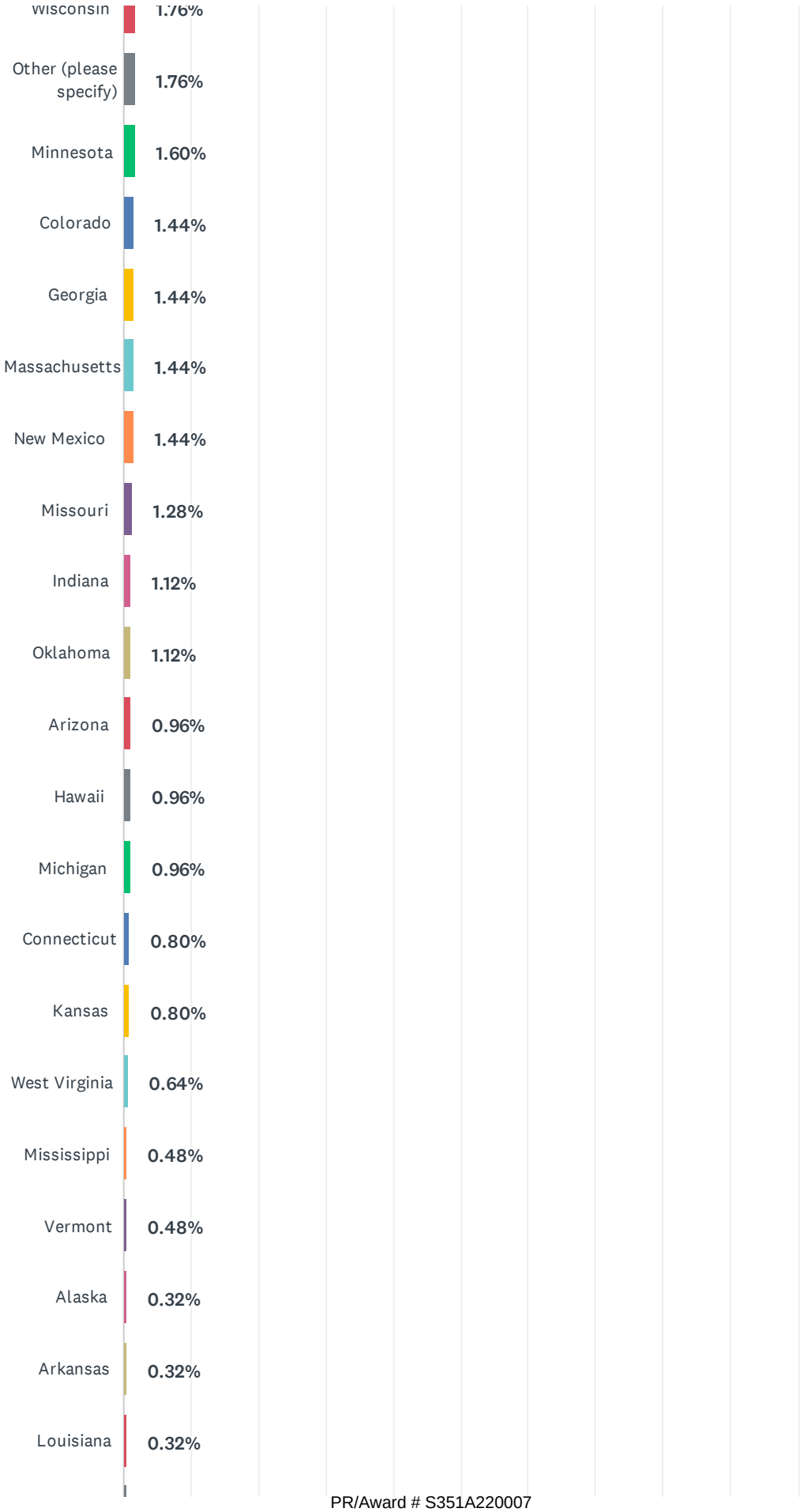


ANSWER CHOICES	RESPONSES	
Public	85.90%	536
Private	9.94%	62
Public Charter	7.69%	48
Homeschool	5.77%	36
Total Respondents: 624		

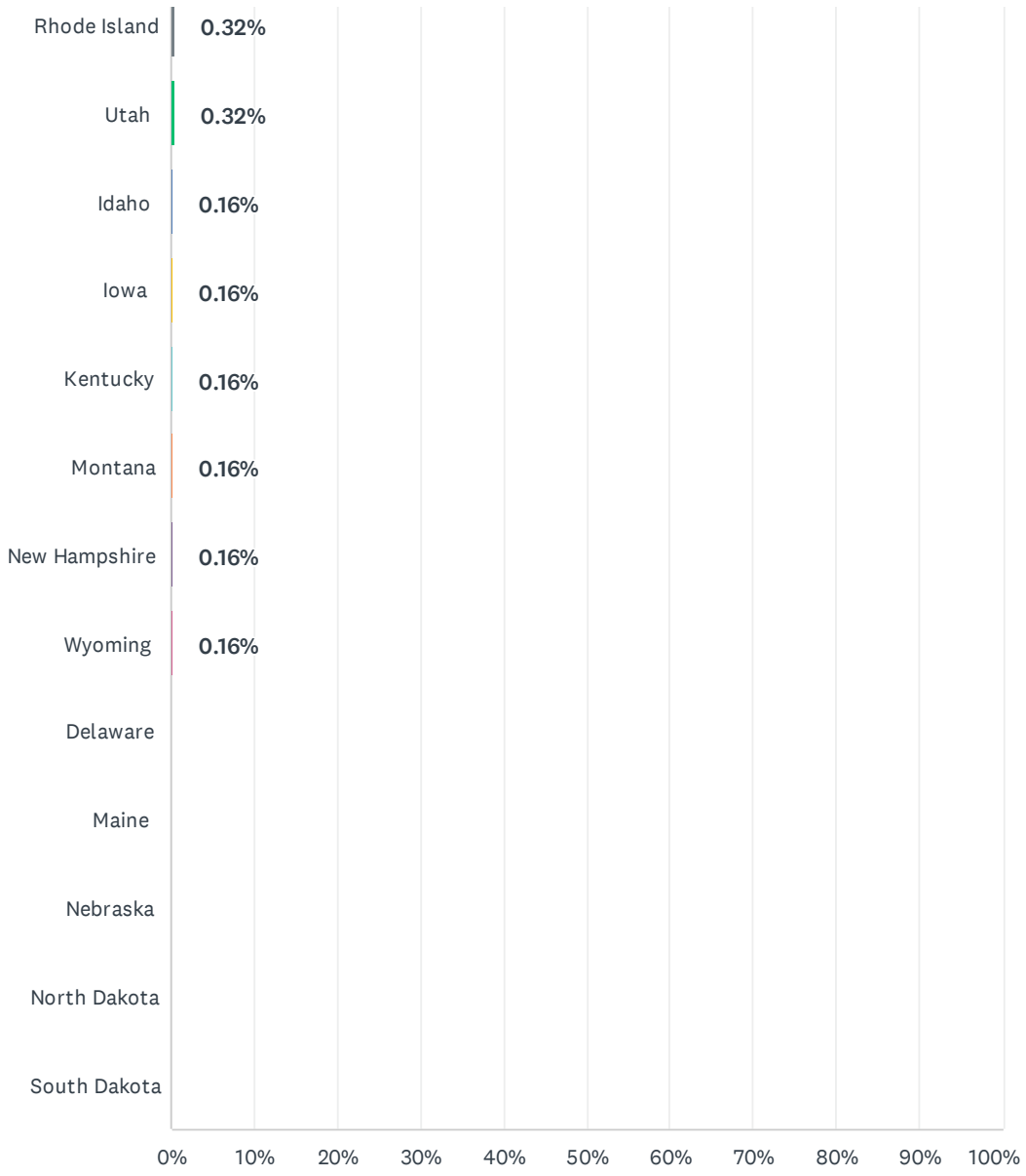
Q48 State:

Answered: 624 Skipped: 267




Wisconsin 1.76%
Other (please specify) 1.76%
Minnesota 1.60%
Colorado 1.44%
Georgia 1.44%
Massachusetts 1.44%
New Mexico 1.44%
Missouri 1.28%
Indiana 1.12%
Oklahoma 1.12%
Arizona 0.96%
Hawaii 0.96%
Michigan 0.96%
Connecticut 0.80%
Kansas 0.80%
West Virginia 0.64%
Mississippi 0.48%
Vermont 0.48%
Alaska 0.32%
Arkansas 0.32%
Louisiana 0.32%

Kennedy Center Arts in Education Needs Assessment - April/May 2022



ANSWER CHOICES	RESPONSES	
Virginia	13.94%	87
California	12.82%	80
Maryland	9.13%	57
District of Columbia	5.93%	37
Florida	4.33%	27
Texas	4.33%	27
Ohio	3.04%	19
South Carolina	3.04%	19
Alabama	2.56%	16
Nevada	2.24%	14
Washington	2.24%	14
New York	2.08%	13
North Carolina	2.08%	13
Illinois	1.92%	12
Pennsylvania	1.92%	12
New Jersey	1.76%	11
Oregon	1.76%	11
Tennessee	1.76%	11
Wisconsin	1.76%	11
Other (please specify)	1.76%	11
Minnesota	1.60%	10
Colorado	1.44%	9
Georgia	1.44%	9
Massachusetts	1.44%	9
New Mexico	1.44%	9
Missouri	1.28%	8
Indiana	1.12%	7
Oklahoma	1.12%	7
Arizona	0.96%	6
Hawaii	0.96%	6
Michigan	0.96%	6
Connecticut	0.80%	5

Kansas	0.80%	5
West Virginia	0.64%	4
Mississippi	0.48%	3
Vermont	0.48%	3
Alaska	0.32%	2
Arkansas	0.32%	2
Louisiana	0.32%	2
Rhode Island	0.32%	2
Utah	0.32%	2
Idaho	0.16%	1
Iowa	0.16%	1
Kentucky	0.16%	1
Montana	0.16%	1
New Hampshire	0.16%	1
Wyoming	0.16%	1
Delaware	0.00%	0
Maine	0.00%	0
Nebraska	0.00%	0
North Dakota	0.00%	0
South Dakota	0.00%	0
TOTAL		624

Appendix J: Single Point of Contact Letter

06/18/2022

Jordan C. LaSalle
Vice President, Education
John F. Kennedy Center for the Perfor
2700 F Street, NW, Washington, D.C.

Dear: Jordan C. LaSalle

Thank you for submitting your project for intergovernmental review. This notification confirms that you provided the necessary information to comply with Executive Order 12372 and are assigned the State Application Identifier: DC-2565

Requester Name: Maryvonne Neptune
Requester Email: mneptune@kennedy-center.org
Initials: MN
Title: Vice President, Education
Organization: John F. Kennedy Center for the Perfor
Address: 2700 F Street, NW, Washington, D.C. 20566
Federal Funding Agency: Department of Education
Federal Funding Opportunity Title: Assistance for Arts Education
CFDA #: 84.351A
Total Federal Funding Available: $8,000,000.00
Budget Request: $8,000,000.00
Project Title: Kennedy Center National Arts Educati
Project/Impact Area:
- [x] Arts
- [x] Education
- [ ] Energy
- [ ] Environment
- [ ] Juvenile Justice
- [ ] Culture
- [ ] Recreation
- [ ] Technology
- [ ] Human Rights
- [ ] Homelessness
- [ ] Child Support Services
- [ ] Libraries
- [ ] Literacy
- [ ] Agriculture
- [ ] Food and Nutrition
- [ ] Other

Anticipated Number of Residents Served: 2430
Brief One Sentence Summary of Project:
The Kennedy Center will design and deliver a broad portfolio of pre-K-12 arts and arts education programs of local and national scope, with an emphasis on increased engagement, impact, and access to the arts.

Please contact our team should you have further questions about this process.

Sincerely,

Monica Swintz
Senior Policy Analyst
DC State Single Point of Contact (SPOC)
E.O. 12372

INDIRECT COST RATE AGREEMENT
NONPROFIT ORGANIZATION

Organization:

Kennedy Center
P.O. Box 101510
Arlington, VA 22210

Date: September 2, 2021

Agreement No: 2021-102

Filing Reference: This replaces previous Agreement No. 2020-124
Dated: 9/1/2020

The approved indirect cost rates herein are for use on grants, contracts, and other agreements with the Federal Government. The rates are subject to the conditions included in Section II of this Agreement and regulations issued by the Office of Management and Budget (OMB) Uniform Administrative Requirements, Cost Principles, and Audit Requirements for Federal Awards under 2 CFR 200.

Section I - Rates and Bases

General & Administrative

Type	From	To	Rate	Base	Applicable To
Final	10/01/2019	09/30/2020	15.9%	MTDC	Unrestricted
Final	10/01/2019	09/30/2020	13.9%	MTDC	Restricted
Provisional	10/01/2020	09/30/2021	12.5%	MTDC	Unrestricted
Provisional	10/01/2020	09/30/2021	10.5%	MTDC	Restricted
Provisional	10/01/2021	09/30/2022	16.2%	MTDC	Unrestricted
Provisional	10/01/2021	09/30/2022	14.1%	MTDC	Restricted

Education Programming

Type	From	To	Rate	Base	Applicable To
Final	10/01/2019	09/30/2020	2.4%	MTDC	Unrestricted
Final	10/01/2019	09/30/2020	1.6%	MTDC	Restricted
Provisional	10/01/2020	09/30/2021	5.6%	MTDC	Unrestricted
Provisional	10/01/2020	09/30/2021	3.1%	MTDC	Restricted
Provisional	10/01/2021	09/30/2022	2.4%	MTDC	Unrestricted
Provisional	10/01/2021	09/30/2022	1.6%	MTDC	Restricted

Kennedy Center Programming

Type	From	To	Rate	Base	Applicable To
Final	10/01/2019	09/30/2020	6.2%	MTDC	Unrestricted
Final	10/01/2019	09/30/2020	5.3%	MTDC	Restricted
Provisional	10/01/2020	09/30/2021	6.7%	MTDC	Unrestricted
Provisional	10/01/2020	09/30/2021	6.0%	MTDC	Restricted
Provisional	10/01/2021	09/30/2022	6.3%	MTDC	Unrestricted
Provisional	10/01/2021	09/30/2022	5.4%	MTDC	Restricted

National Symphony Orchestra Programming

Type	From	To	Rate	Base	Applicable To
Final	10/01/2019	09/30/2020	5.6%	MTDC	Unrestricted
Final	10/01/2019	09/30/2020	3.6%	MTDC	Restricted
Provisional	10/01/2020	09/30/2021	7.7%	MTDC	Unrestricted
Provisional	10/01/2020	09/30/2021	5.7%	MTDC	Restricted
Provisional	10/01/2021	09/30/2022	5.7%	MTDC	Unrestricted
Provisional	10/01/2021	09/30/2022	3.7%	MTDC	Restricted

Distribution Base:

MTDC	Modified Total Direct Cost - Total direct costs excluding equipment, capital expenditures, participant support costs, pass-through funds and the portion of each subaward (subcontract or subgrant) above $25,000 (each award; each year).

Applicable To:

Unrestricted	Unrestricted rates apply to programs that do not require a restricted rate per 34 CFR 75.563 and 34 CFR 76.563.
Restricted	Restricted rates apply to programs that require a restricted rate per 34 CFR 75.563 and 34 CFR 76.563.

Treatment of Fringe Benefits:
Fringe benefits applicable to salaries and wages are treated appropriately as direct or indirect costs. Vacation, holiday, sick leave and other paid absences are included in salaries claimed on awards. Separate claims for paid absences are not made.

Capitalization Policy: Items of equipment are capitalized and depreciated if the initial acquisition cost is equal to or greater than $5,000.

Section II – Particulars

Limitations: Application of the rates contained in this Agreement is subject to all statutory or administrative limitations on the use of funds, and payments of costs hereunder are subject to the availability of appropriations applicable to a given grant or contract. Acceptance of the rates agreed to herein is predicated on the following conditions: (A) that no costs other than those incurred by the Organization were included in the indirect cost pools as finally accepted, and that such costs are legal obligations of the Organization and allowable under the governing cost principles; (B) the same costs that have been treated as indirect costs are not claimed as direct costs; (C) that similar types of information which are provided by the Organization, and which were used as a basis for acceptance of rates agreed to herein, are not subsequently found to be materially incomplete or inaccurate; and (D) that similar types of costs have been accorded consistent accounting treatment.

Accounting Changes: The rates contained in this agreement are based on the organizational structure and the accounting systems in effect at the time the proposal was submitted. Changes in organizational structure or changes in the method of accounting for costs which affect the amount of reimbursement resulting from use of the rates in this agreement, require the prior approval of the responsible negotiation agency. Failure to obtain such approval may result in subsequent audit disallowance.

Provisional/Final/Predetermined Rates: A proposal to establish a final rate must be submitted. The awarding office should be notified if the final rate is different from the provisional rate so that appropriate adjustments to billings and charges may be made. Predetermined rates are not subject to adjustment.

Fixed Rate: The negotiated fixed rate is based on an estimate of the costs that will be incurred during the period to which the rate applies. When the actual costs for such period have been determined, an adjustment will be made to a subsequent rate calculation to compensate for the difference between the costs used to establish the fixed rate and the actual costs.

Notification to Other Federal Agencies: Copies of this document may be provided to other Federal agencies as a means of notifying them of the agreement contained herein.

Audit: All costs (direct and indirect, federal and non-federal) are subject to audit. Adjustments to amounts resulting from audit of the cost allocation plan or indirect cost rate proposal upon which the negotiation of this agreement was based may be compensated for in a subsequent negotiation.

Reimbursement Ceilings/Limitations on Rates: Awards that include ceiling provisions and statutory/ regulatory requirements on indirect cost rates or reimbursement amounts are subject to the stipulations in the grant or contract agreements. If a ceiling is higher than the negotiated rate in Section I of this agreement, the negotiated rate will be used to determine the maximum allowable indirect cost.

Section III - Special Remarks

Alternative Reimbursement Methods: If any federal programs are reimbursing indirect costs by a methodology other than the approved rates in this agreement, such costs should be credited to the programs and the approved rates should be used to identify the maximum amount of indirect costs allocable.

Submission of Proposals: New indirect cost proposals are necessary to obtain approved indirect cost rates for future fiscal years. **The next indirect cost rate proposal is due six months prior to expiration dates of the rates in this agreement.**

Section IV – Approvals

For the Organization:

Kennedy Center
P.O. Box 101510
Arlington, VA 22210

L Pratt
Signature

Lynne Pratt
Name

CFO
Title

9/7/21
Date

For the Federal Government:

U.S. Department of Education
OFO / OAGA / ICD
400 Maryland Avenue, SW
Washington, DC 20202-4500

Andre Hylton Digitally signed by Andre Hylton Date: 2021.09.02 14:09:20 -04'00'
Signature

Andre Hylton
Name

Director, Indirect Cost Division
Title

September 2, 2021
Date

Negotiator: Mae Ewell
Telephone Number: (202) 453-7898

Budget Narrative File(s)

*** Mandatory Budget Narrative Filename:** 1235-6. Budget Narrative_Final.pdf

Add Mandatory Budget Narrative | Delete Mandatory Budget Narrative | View Mandatory Budget Narrative

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

Add Optional Budget Narrative | Delete Optional Budget Narrative | View Optional Budget Narrative

Tracking Number:GRANT13671152 Funding Opportunity Number:ED-GRANTS-053122-001 Received Date:Jun 30, 2022 06:15:11 PM EDT

Kennedy Center National Arts Education Program
Budget Narrative

Kennedy Center Education
The John F. Kennedy Center for the Performing Arts
Covering the period October 1, 2022, through September 30, 2023

PROGRAM AREAS	PERSONNEL	FRINGES	TRAVEL	SUPPLIES	CONTRACTUAL	OTHER	SUBTOTAL DIRECT COSTS	INDIRECT COSTS	TOTAL
Any Given Child	$ 9,800	$ 2,744	$ -	$ 1,690	$ 14,520	$ -	$ 28,754	$ 4,579	$ 33,333
Turnaround Arts	$ 232,344	$ 65,056	$ 254,000	$ 20,000	$ 140,154	$ -	$ 711,554	$ 113,319	$ 824,874
Partners in Education	$ 75,724	$ 21,203	$ 80,560	$ 7,310	$ 72,850	$ 70,000	$ 327,646	$ 52,180	$ 379,826
VSA Program Sites	$ 53,739	$ 15,047	$ 3,850	$ -	$ 970,946	$ -	$ 1,043,582	$ 166,197	$ 1,209,779
DC School and Community Initiatives	$ 142,502	$ 39,901	$ 32,000	$ 6,500	$ 225,340	$ -	$ 446,243	$ 71,067	$ 517,310
Changing Education Through the Arts	$ 184,948	$ 51,785	$ 63,916	$ 9,840	$ 193,050	$ 16,600	$ 520,140	$ 82,835	$ 602,975
Digital Learning	$ 225,905	$ 63,254	$ 624	$ 7,644	$ 135,102	$ 24,000	$ 456,529	$ 72,705	$ 529,234
Performance for Young Audiences	$ 190,980	$ 53,474	$ 132,111	$ 165,430	$ 1,261,384	$ -	$ 1,803,380	$ 287,199	$ 2,090,579
Moonshot Studio	$ 63,704	$ 17,837	$ -	$ 57,200	$ 45,552	$ -	$ 184,294	$ 29,350	$ 213,643
Dance Lab	$ 28,236	$ 7,906	$ 27,650	$ 650	$ 50,555	$ -	$ 114,996	$ 18,314	$ 133,310
NSO Summer Music Institute	$ 28,994	$ 8,118	$ -	$ -	$ 186,258	$ -	$ 223,371	$ 35,573	$ 258,944
WNO Opera Institute	$ 21,614	$ 6,052	$ 5,700	$ 1,623	$ 55,550	$ -	$ 90,538	$ 14,419	$ 104,957
Emerging Young Creatives with Disabilities	$ 52,156	$ 14,604	$ 22,850	$ 18,000	$ 33,350	$ -	$ 140,959	$ 22,449	$ 163,408
NSO Youth Fellowship Program	$ 12,874	$ 3,605	$ -	$ -	$ 268,272	$ -	$ 284,751	$ 45,348	$ 330,099
Research & Evaluation	$ 312,040	$ 87,371	$ 14,300	$ -	$ 110,530	$ -	$ 524,241	$ 83,489	$ 607,730
GRAND TOTAL	$ 1,635,560	$ 457,957	$ 637,561	$ 295,887	$ 3,763,413	$ 110,600	$ 6,900,978	$ 1,099,022	$ 8,000,000

Below, please find descriptions for each budget category. Explanations for individual programs are listed within each budget category where relevant.

Note: The Kennedy Center uses the Lawson accounting system, which allows for a cost-based approach by offering four levels of cost centers, leading to detailed tracking as well as consolidated reporting for an umbrella of programs. Education program activities tied to federal grants are tracked using designated activity codes designed to prevent the comingling of federal funds. Additionally, expenses charged to a federal grant must have a cognizant signature on the payment request, confirming that the cost is allowable and that procurement processes were followed. Finance staff will meet regularly with the Project Director regarding the grant and the 2 C.F.R. 200 and EDGAR requirements surrounding the use of funds, and to ensure costs funded through various sources do not overlap.

Kennedy Center National Arts Education Program
Budget Narrative

Personnel

This category includes costs associated with staff time devoted to the projects outlined in the Narrative. Estimated percentages charged to this grant outlined below. Note: Level of effort for Vice President of Education is reflected in SF424 Supplement, but since no grant funds will be charged for their time, there is no percentage noted here.

TITLE	SALARY	Any Given Child	Turnaround Arts	Partners in Education	VSA Program Sites	DC School and Community Initiatives	Changing Education Through the Arts	Digital Learning	Performances for Young Audiences	Moonshot Studio	KC Dance Lab	NSO Summer Music Institute	WNO Opera Institute	Emerging Young Creatives with Disabilities	NSO Youth Fellowship Program	Research & Evaluation	Total Salaries	Percentage
		%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	$	%
Vice President of Education	$ 213,210.00																	
Director of School and Community Programs	$ 167,724.00	1%		10%		30%	2%										$ 72,121	43%
Director of Curriculum and Administration	$ 130,488.00			10%		2%	50%										$ 80,903	62%
Director - National, Turnaround Arts	$ 160,046.00		45%														$ 72,021	45%
Assistant Manager, Turnaround Arts	$ 60,000.00		45%														$ 27,000	45%
Program Assistant, Turnaround Arts	$ 25,000.00		45%														$ 11,250	45%
Manager, Turnaround Arts	$ 84,870.00		54%														$ 45,830	54%
Manager, Turnaround Arts	$ 86,992.00		54%														$ 46,976	54%
Coordinator	$ 48,645.00		54%														$ 26,268	54%
Manager, School and Community Programs	$ 72,445.00			5%		2%	51%										$ 42,018	58%
Manager, School and Community Programs	$ 70,359.00					65%	2%										$ 47,141	67%
Assistant Manager, Moonshot Studio	$ 65,000.00									55%							$ 35,750	55%
Assistant Manager, Local Programs	$ 57,000.00					40%	10%										$ 28,500	50%
Coordinator	$ 50,898.00						43%										$ 21,886	43%
Assistant Manager, Special Education	$ 60,000.00	1%	5%	5%		5%	40%										$ 33,600	56%
Manager, National Partnerships	$ 75,000.00	3%		10%													$ 9,975	13%
Coordinator	$ 51,170.00	5%		54%													$ 30,190	59%
Assistant	$ 41,483.00	6%		10%		40%	5%										$ 25,305	61%
Assistant Manager - Prof Development	$ 60,838.00						40%										$ 24,335	40%
Assistant, Moonshot Studio	$ 41,600.00									55%							$ 22,880	55%
Director - Education Programs & Productions	$ 130,899.00								12%								$ 15,708	12%
Director - Education Activation &	$ 101,488.00									5%	10%						$ 15,223	15%
Director - Music Education	$ 95,551.00								20%			5%	5%				$ 28,665	30%
Manager- Music Education	$ 42,120.00								20%				30%				$ 21,060	50%
Manager- Music Education	$ 66,722.00								30%			30%			13%		$ 48,707	73%
Assistant- Music Education	$ 42,000.00								10%			10%	10%		10%		$ 16,800	40%
Manager - Theater Education	$ 77,001.00								38%								$ 29,260	38%
Assistant Manager - Theater Education	$ 64,306.00								40%								$ 25,722	40%
Coordinator - Theater Education	$ 52,233.00								40%								$ 20,893	40%
Assistant - Theater Education	$ 42,120.00								40%								$ 16,848	40%
Assistant Manager	$ 60,289.00								5%		30%						$ 21,101	35%
Director of Research and Evaluation	$ 163,303.00															80%	$ 130,642	80%
Manager	$ 91,054.00															72%	$ 65,559	72%
Manager	$ 90,000.00															74%	$ 66,600	74%
Assistant Manager	$ 61,548.00															80%	$ 49,238	80%
Director of Digital Learning	$ 139,982.00							62%	10%								$ 100,787	72%
Manager	$ 75,846.00							70%	10%								$ 60,677	80%
Assistant Manager	$ 62,004.00							70%	10%								$ 49,603	80%
Program Coordinator	$ 53,277.00							80%									$ 42,622	80%
Director of VSA and Accessibility	$ 163,303.00				10%									10%			$ 32,661	20%
Manager	$ 95,506.00				33%									5%			$ 36,292	38%
Manager	$ 86,788.00				5%												$ 4,339	5%
Programmer	$ 77,625.00				2%									40%			$ 32,603	42%
Personnel Total	$ 3,557,733.00																$ 1,635,560	

Kennedy Center National Arts Education Program
Budget Narrative

Fringe Benefits

Fringe benefits are calculated at 28% of salaries. Total fringe benefits amount covered by this grant is **$457,957**.

Travel

This category can include costs for air/train travel, hotel, and ground transportation. The per-flight cost estimate is $500; no first class travel is charged against this funding. Hotel average costs range from $150 to $250 per night, depending on the city and time of year. Per diem is based on GSA's established rates as outlined on the website: www.gsa.gov/portal/category/100120.

The general costs of travel fall into three categories:

1. External Personnel includes artists, teaching artists, arts administrators, teachers, and/or school personnel engaged to perform, present workshops, attend programs at the Kennedy Center, and/or consult on program development.

2. Attending Personnel includes designated young people and/or chaperones attending programs at the Kennedy Center as part of a larger initiative.

3. Internal Personnel includes staff presenting at or attending conferences, meetings, and/or site visits.

Estimated Travel Costs:

Program Area	Estimated Travel Costs	Purpose/Basis
Turnaround Arts	$254,000	Air/ground, hotel for Summer Leadership Institute and Annual Convening plus school site visits
Partners in Education (PIE)	$80,560	Air/ground, hotel for Advisory Committee meetings and annual convening plus artist site visits
VSA Program Sites	$3,850	Air/ground travel for staff to provide technical assistance to sites
DC School and Community Initiatives	$32,000	Ground travel for field trips and performances
Changing Education Through the Arts (CETA)	$63,916	Air travel for conferences and artists presenting, buses for school site visits
Digital Learning	$624	Travel for conferences/presentations
Performances for Young Audiences (PYA)	$132,111	Ground/flight transportation, lodging, and parking for artists and creative teams
Dance Lab	$27,650	Ground/flight transportation, housing for students and instructors

WNO Opera Institute	$5,700	Ground/flight transportation, housing for students and instructors
VSA Emerging Young Artists with Disabilities	$22,850	Travel for award winners/participants to attend Capitol Hill events and KC performances
Research & Evaluation	$14,300	Transportation and registration for presenting and attending conferences
TOTAL ESTIMATED TRAVEL	$637,561	

Supplies

This category can include supplies utilized in the creation and implementation of programs, including the following:

1. General office supplies, e.g., copier paper, pens, paper clips, tape, binder clips, etc.

2. Instructional materials for participants, e.g. books, binders, cds, dvds, etc.

3. Copying of music and other related materials

4. Script copying and distribution for read-throughs and rehearsals, first-aid supplies, source texts, timekeepers, and binders for productions

Program Area	Estimated Supplies Costs	Purpose/Basis
Any Given Child	$1,690	Meeting supplies
Turnaround Arts	$20,000	Classroom arts supplies to each school, books, office supplies, workshop materials, conference materials
Partners in Education (PIE)	$7,310	Convening supplies/materials
DC School and Community Initiatives	$6,500	Teaching artist residency materials
Changing Education Through the Arts (CETA)	$9,840	Printing, workshop materials
Digital Learning	$7,644	Dropbox, office supplies, production supplies, software (zoom, vimeo, zapworks)
Moonshot Studio	$57,200	Activity supplies, materials, tape, signage, books, software
Performances for Young Audiences	$165,430	Office supplies, books, COVID safety supplies, hair and makeup supplies, lighting supplies, costume

		materials, props, puppets, scenic materials, sound supplies
Dance Lab	$650	t-shirts, physical therapy tools, materials for instructors
WNO Opera Institute	$1,623	t-shirts, app subscriptions, workshop materials
VSA Emerging Young Artists with Disabilities	$18,000	Workshop materials, microphones, recording materials, music/art supplies
TOTAL ESTIMATED SUPPLIES	$295,887	

Contractual

This category can include costs for service providers such as educators, performers, directors, playwrights, editors, choreographers, production, writers, and/or experts in the field. Additionally, this category can include costs for companies that provide services in the areas of media development, graphic design, web creation, set/costume/lighting design and creation. The Kennedy Center always has and will continue to comply with the procedures for procurement under: 2 C.F.R. §§ 200.317-200.327.

Program Area	Estimated Contractual Costs	Purpose/Basis
Any Given Child	$14,520	Conference speakers and workshop leaders
Turnaround Arts	$140,154	Presenter fees ($750-4000), keynote speaker fees, captioning, social media promotion, videographers, production assistance, graphic design, conference planning, conference software, in-school workshop facilitation
Partners in Education (PIE)	$72,850	Presenter fees ($750-3750), teaching artist programs ($1200-8000), keynote speaker fee, seminar presenter fees
VSA Program Sites	$970,946	Webinar tip writers, webinar presenter fees, panelists, reviewers, site-based workshops, captioning, social media promotion, screen reader remediation, website content writer, conference event planning
DC School and Community Initiatives	$225,340	Teaching artist training facilitation and planning plus residencies

Kennedy Center National Arts Education Program
Budget Narrative

Changing Education Through the Arts (CETA)	$193,050	Teaching artists leading workshops ($200-2500), ASL interpreters, captioning, virtual performances
Digital Learning	$135,102	Content writers and editors for online lesson collection, online course developer, graphic designers, online course platform host, project management for wraparound content, software housing, app update firm
Moonshot Studio	$45,552	ASL interpreters, videographers, teaching artists, artistic consultants, production assistance, live captioning, graphic design
Performances for Young Audiences	$1,261,384	Stagehands, designers, guest artists, artists, commissioning fees, COVID testing, musicians, orchestra services, piano tuning, composers, directors, dramaturgs, music directors, production assistants, videographers
Dance Lab	$50,555	Teachers and faculty ($250-3200), artistic lead ($20000), teaching asst
NSO Summer Music Institute	$186,258	Masterclass instructors, technical assistants, teachers, workshop panelists ($150-800), course instructor, orchestra services, panelists, social media promotion, Spanish translation services
WNO Opera Institute	$55,550	Masterclass teachers ($300-3,000), workshop panelists (24@$150), teachers, vocal coaches, course instructor, coaching director, background checks for faculty, faculty director, technical assistants
VSA Emerging Young Artists with Disabilities	$33,350	Mentors, workshop panelists ($500ea), adjudicators, artistic consultants, social media promotion, coaches, mentors
NSO Youth Fellowship Program	$268,272	Teachers, guest speakers, masterclass clinicians, pianists, orchestra services, piano tuner
Research & Evaluation	$110,530	Study advisors/consultants, Independent Review Board for 3 studies
TOTAL ESTIMATED CONTRACTUAL	$3,763,413	

Other

This category can include Kennedy Center expenses that fall outside of the Department of Education's named expense categories, including:

1. Printing

   This category includes the printing of brochures, publications, schedules, itineraries, learning guides, evaluation results, and other publications related to the programs.

2. Rentals/Insurance/Utilities

   This category includes rentals of audio/visual equipment related to performances, events, and workshops.

Program Area	Estimated Other Costs	Purpose/Basis
Partners in Education (PIE)	$70,000	Audio/visual equipment rental
Changing Education Through the Arts (CETA)	$16,600	Printing materials
Digital Learning	$24,000	Printing materials
TOTAL ESTIMATED OTHER	$110,600	

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

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

See Instructions.

Applicant Information

Legal Name:

John F. Kennedy Center for the Performing Arts

1. Project Objective:

Increase student access to and participation in high quality arts and arts education, including arts integration, with particular emphasis on children from low-income families and children with disabilities.

1.a. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio			%
PM 1A (GPRA): The total number of students who participate in arts education sponsored by KCNAEP. By the end of the grant (September 30, 2025), annually 1,500,000 students will participate in arts and arts education offerings through the Kennedy Center (directly and indirectly), as measured by the total number of students gathered by program registration forms, reports, and rosters.	GPRA	1,500,000		/		

1.b. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio			%
PM 1B (GPRA): The total number of low-income students who participate in arts education sponsored by KCNAEP. By the end of the grant (September 30, 2025), annually 60 percent of students who participate in the arts and arts education opportunities through the Kennedy Center (directly and indirectly) will be students from low-income families, as measured by the total number and percentage of students from low-income families. This will be determined primarily by school percentages of Free and Reduced Price Lunch.	GPRA		60	/	100	60.00

1.c. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio			%
PM 1C (GPRA): The total number of children with disabilities who participate in arts education sponsored by KCNAEP. Annually (October 1-September 30), 15 percent of students who participate in arts education opportunities through the Kennedy Center (directly and indirectly) will be students with disabilities, as measured by the total number and percentage of students with disabilities, gathered by program registration forms, reports, and rosters. The target is established based on the national average of students with disabilities in public schools.	GPRA		15	/	100	15.00

2. Project Objective:

Expand and strengthen local and national partnerships among schools, local educational agencies (LEAs), communities, or centers for the arts, including national centers for the arts.

2.a. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio			%
PM 2A: The number of active partnerships engaged with the national program. Baseline will be determined in the initial year of the grant and will be assessed annually for growth.	PROJECT			/		

2.b. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio			%
PM 2B: The number of partners within the active partnerships. Baseline will be determined in the initial year of the grant and will be assessed annually for growth.	PROJECT			/		

2.c. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio			%
PM 2C: Partnership Strength. Baseline will be established in the initial year of the grant and will be assessed annually for an increase in the depth of interactions, as measured by completing an annual rubric.	PROJECT			/		

3. Project Objective:

Address student needs in arts education through exposure, engagement and exploration.

3.a. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio			%
PM 3A: Student engagement. Annually (October 1 - September 30), sampled students who attend a performance for young audiences will report being engaged, as measured by a mean score of 3.0 or higher on a post-performance survey.	PROJECT	3		/		

3.b. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio			%
PM 3B: Student preparedness. Annually (October 1-September 30), students who participate in the career development programs will report being prepared for the next step in their arts training or career, as measured by an overall mean score of 3.0 or higher across the items on the evaluation form.	PROJECT	3		/		

3.c. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio			%
PM 3C Student Self-Awareness (grade levels 5-12, Student Self-Report): Annually (October 1-September 30), 70 percent of students who participate in the career development programs will report an increase in self-awareness, as measured on a 4-point scale.	PROJECT		70	/	100	70.00

3.d. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio			%
PM 3D Student Social Awareness (grade levels 5-12, Student Self-Report): Annually (October 1-September 30), 70 percent of students who participate in the career development programs will report an increase in social awareness, as measured on a 4-point scale.	PROJECT		70	/	100	70.00

4. Project Objective:

Invest in and support educator growth through professional learning.

4.a. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio			%
PM 4A: The number of educators who participate in programs through the Kennedy Center’s national program (directly and indirectly). By the end of the Grant (September 30, 2025), annually 100,000 educators will participate in arts education through the Kennedy Center, including conferences, as measured by total numbers gathered from program registration forms, reports and program rosters.	PROJECT	100,000		/		

4.b. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio			%
PM 4B (GPRA): The number of teachers participating in KCNAEP who receive professional development (directly and indirectly). By the end of the grant (September 30, 2025), annually 25,000 teachers will participate in professional development through the Kennedy Center, as measured by program registration forms, reports, and rosters.	GPRA	25,000		/		

4.c. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio			%
PM 4C: The number of teachers serving students from low-income families. By the end the Grant (September 30, 2025), annually 55 percent of teachers who participate in professional development through the Kennedy Center (directly and indirectly) will be from high-poverty schools, as measured by school Title I status.	PROJECT		55	/	100	55.00

4.d. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio			%
PM 4D: Teacher knowledge of arts and arts integration strategies. Annually (October 1-September 30), teachers who attend Kennedy Center professional learning sessions will report an increase in their knowledge of arts and arts integration strategies, as measured by scoring a 3.0 or higher on the evaluation survey.	PROJECT	3		/		

4.e. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio			%
PM 4E: Teacher use of arts and arts integration strategies. Annually (October 1-September 30), 70 percent of teachers who attend Kennedy Center professional learning sessions will report the use of arts and arts integration strategies in their classroom at least monthly.	PROJECT		70	/	100	70.00

5. Project Objective:

Disseminate resources nationally.

5.a. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio			%
PM 5A The number of web-based users. Annually (October 1- September 30), 640,000 users will access web-based Kennedy Center Education resources, as measured by Google Analytics.	PROJECT	640,000		/		

5.b. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio			%
PM 5B Educator Use: Annually (October 1-September 30), 70 percent of educators who access Kennedy Center online resources will report the use of Kennedy Center content.	PROJECT		70	/	100	70.00

6. Project Objective:

Ensure program services and resources are of high quality.

6.a. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio			%
PM 6A: Relevance of program services and resources. Annually (October 1-September 30), educators and students who participate in arts and arts education opportunities offered through the Kennedy Center will report the program content as relevant, as measured by scoring an overall mean score of 3.0 or higher on the program evaluation.	PROJECT	3		/		

6.b. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio			%
PM 6B: Usefulness of program services and resources. Annually (October 1-September 30), educators and students who participate in arts and arts education opportunities offered through the Kennedy Center will report the program content as useful, as measured by scoring an overall mean score of 3.0 or higher on the program evaluation.	PROJECT	3		/		

INSTRUCTIONS
GRANT APPLICATION FORM FOR
PROJECT OBJECTIVES AND PERFORMANCE MEASURES INFORMATION

PURPOSE

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

GENERAL INSTRUCTIONS

Applicant Information

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

Project Objectives Information and Related Performance Measures Data

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

- **Project Objective:** Enter each project objective that is included in your grant application. When completing this form in Grants.gov, a maximum of 26 project objectives may be entered. Only one project objective should be entered per row. Project objectives should be numbered sequentially, i.e., 1., 2., 3., etc. If applicable, project objectives may be entered for each project year; however, the year to which the project objective applies must be clearly identified as is presented in the following examples:

  1. **Year 1.** Provide two hour training to teachers in the Boston school district that focuses on improving test scores.
  2. **Year 2.** Provide two hour training to teachers in the Washington D.C. school district that focuses on improving test scores.

- **Performance Measure:** For each project objective, enter each associated quantitative and/or qualitative performance measure. When completing this form in Grants.gov, a maximum of 26 quantitative and/or qualitative performance measures may be entered. There may be multiple quantitative and/or qualitative performance measures associated with each project objective. Enter only one quantitative or qualitative performance measure per row. Each quantitative or qualitative performance measure that is associated with a particular project objective should be labeled using an alpha indicator. Example: The first quantitative or qualitative performance measure associated with project objective "1" should be labeled "1.a.," the second quantitative or qualitative performance measure for project objective "1" should be labeled "1.b.," etc. If applicable, quantitative and/or qualitative performance measures may be entered for each project year; however, the year to which the quantitative and/or qualitative performance measures apply must be clearly identified as is presented in the following examples:

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

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

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

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

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

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

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

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

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

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

Tracking Number:GRANT13671152 Funding Opportunity Number:ED-GRANTS-053122-001 Received Date:Jun 30, 2022 06:15:11 PM EDT

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

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

Name of Institution/Organization

John F. Kennedy Center for the Performing Arts

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

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

Budget Categories	Project Year 1 (a)	Project Year 2 (b)	Project Year 3 (c)	Project Year 4 (d)	Project Year 5 (e)	Project Year 6 (f)	Project Year 7 (g)	Total (h)
1. Personnel	1,635,560.00	1,684,627.00	1,735,166.00					5,055,353.00
2. Fringe Benefits	457,957.00	457,957.00	457,957.00					1,373,871.00
3. Travel	637,561.00	637,561.00	637,561.00					1,912,683.00
4. Equipment	0.00	0.00	0.00					0.00
5. Supplies	295,887.00	295,887.00	295,887.00					887,661.00
6. Contractual	3,763,413.00	3,714,346.00	3,663,807.00					11,141,566.00
7. Construction	0.00	0.00	0.00					0.00
8. Other	110,600.00	110,600.00	110,600.00					331,800.00
9. Total Direct Costs (lines 1-8)	6,900,978.00	6,900,978.00	6,900,978.00					20,702,934.00
10. Indirect Costs*	1,099,022.00	1,099,022.00	1,099,022.00					3,297,066.00
11. Training Stipends	0.00	0.00	0.00					0.00
12. Total Costs (lines 9-11)	8,000,000.00	8,000,000.00	8,000,000.00					24,000,000.00

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

(1) Do you have an Indirect Cost Rate Agreement approved by the Federal government? ☒ Yes ☐ No

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

Period Covered by the Indirect Cost Rate Agreement: From: 10/01/2019 To: 09/30/2022 (mm/dd/yyyy)

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

The Indirect Cost Rate is 15.93 %.

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

(4) If you do not have an approved indirect cost rate agreement, do you want to use the temporary rate of 10% of budgeted salaries and wages?

☐ Yes ☐ No If yes, you must submit a proposed indirect cost rate agreement within 90 days after the date your grant is awarded, as required by 34 CFR § 75.560.

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

☒ Is included in your approved Indirect Cost Rate Agreement? Or, ☐ Complies with 34 CFR 76.564(c)(2)? The Restricted Indirect Cost Rate is 15.93 %.

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

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

Name of Institution/Organization

John F. Kennedy Center for the Performing Arts

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

SECTION B - BUDGET SUMMARY
NON-FEDERAL FUNDS

Budget Categories	Project Year 1 (a)	Project Year 2 (b)	Project Year 3 (c)	Project Year 4 (d)	Project Year 5 (e)	Project Year 6 (f)	Project Year 7 (g)	Total (h)
1. Personnel	0.00	0.00	0.00					0.00
2. Fringe Benefits	0.00	0.00	0.00					0.00
3. Travel	0.00	0.00	0.00					0.00
4. Equipment	0.00	0.00	0.00					0.00
5. Supplies	0.00	0.00	0.00					0.00
6. Contractual	0.00	0.00	0.00					0.00
7. Construction	0.00	0.00	0.00					0.00
8. Other	0.00	0.00	0.00					0.00
9. Total Direct Costs (lines 1-8)	0.00	0.00	0.00					0.00
10. Indirect Costs	0.00	0.00	0.00					0.00
11. Training Stipends	0.00	0.00	0.00					0.00
12. Total Costs (lines 9-11)	0.00	0.00	0.00					0.00

SECTION C - BUDGET NARRATIVE (see instructions)

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Tracking Number:GRANT13671152 Funding Opportunity Number:ED-GRANTS-053122-001 Received Date:Jun 30, 2022 06:15:11 PM EDT

Name of Institution/Organization	Applicants requesting funding for only one year should complete the column under "Project Year 1." Applicants requesting funding for multi-year grants should complete all applicable columns. Please read all instructions before completing form.	
John F. Kennedy Center for the Performing Arts		

IF APPLICABLE: SECTION D - LIMITATION ON ADMINISTRATIVE EXPENSES

(1) List administrative cost cap (x%): ☐

(2) What does your administrative cost cap apply to? ☐ (a) indirect and direct costs or, ☐ (b) only direct costs

Budget Categories	Project Year 1 (a)	Project Year 2 (b)	Project Year 3 (c)	Project Year 4 (d)	Project Year 5 (e)	Project Year 6 (f)	Project Year 7 (g)	Total (h)
1. Personnel Administrative								
2. Fringe Benefits Administrative								
3. Travel Administrative								
4. Contractual Administrative								
5. Construction Administrative								
6. Other Administrative								
7. Total Direct Administrative Costs (lines 1-6)								
8. Indirect Costs								
9. Total Administrative Costs								
10. Total Percentage of Administrative Costs								

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