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Executive Summary

A. ArtistYear proposes to have 25 AmeriCorps Members who will provide issue-based arts education to vulnerable student populations in Title I schools in Philadelphia, PA; Queens, NY; and the Roaring Fork School District, CO. At the end of the first program year, AmeriCorps Members will have facilitated completion of ArtistYear Citizen-Artist programs to economically disadvantaged youth, English Language Learners (ELLs), and students of color, and the program will demonstrate improved academic engagement, increased artistic skill and self-concept, and increased civic engagement. ArtistYear will focus on the CNCS focus area of Education. The CNCS investment of \$340,875 will be matched with \$53,400 in state/local public funding and \$527,623 in private funding, totaling \$581,023.

Rationale and Approach/Program Design

B1. NEED. The most recent report on the state of art education in the U.S. from the National Center for Education Statistics (NCES) shows that economically disadvantaged students are far less likely to access quality arts instruction when compared to their more affluent peers. According to the National Endowment for the Arts (NEA), this "art education gap" disproportionately effects students of color and ELLs, who are far more likely to attend mid-high to high-poverty public schools (National Equity Atlas). But, in a sea of inequity in education, why focus on access to the arts? Research shows that when children are involved in the arts, they reap substantial social, academic, and personal benefits. The positive effects of arts-rich experiences on vulnerable student populations demonstrate improvement in school climate, culture, and academic engagement, an increase in civic-minded and leadership behaviors, and the development of pro-social and non-cognitive skills. Art also leads to significant gains in academic achievement and bolsters success in STEM subjects through the cultivation of 21st-century skills, such as critical thinking, collaboration, and problem solving. This natural intersection of art, math, and science is often referred to as "STEAM." IN PHILADELPHIA, PENNSYLVANIA, where more than 60,000 children live in deep poverty (U.S. Census 2013 American Community Survey), ArtistYear is focused on Title I public schools. More than $\frac{3}{4}$ of children who attend Philadelphia public schools qualify for the Free or Reduced Lunch Plan (FRLP) (SDP Open Data Initiative). The school district cites thousands of students with limited to no access to arts education (PMAY Collective Impact Whitepaper, October 2016). Current partnerships include: Samuel Powel Elementary, located in a designated Promise Zone; William Cramp Elementary, a "Community School" with 99% of students qualifying for FRLP and 23% ELLs (Mayor's Office of

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Education); Mastery Charter Harrity Upper, located in a neighborhood with the 5th highest violent crime rate in the city (Philadelphia Inquirer crime index report); South Philly High School, one of the districts most diverse and high-poverty schools (100% of students FRLP) (NCES). In QUEENS, NEW YORK, ArtistYear will support the borough's many economically disadvantaged ELLs. Queens has the highest number of newcomers (31,485) as well as the highest concentration of new immigrants (67.1%), making it both the largest population of ELLs (29.5%) and the highest language diversity in NYC schools (NYC Department of Education Office of English Language Learners, 2013 Demographic Report). Paul King, the Executive Director for the NYC Department of Education's Office of Arts and Special Projects, identified that ELLs in Queens have limited access to arts education. The ROARING FORK SCHOOL DISTRICT, COLORADO supports a large number of ELLs (34% of K-12 students), with roughly half of all elementary students fitting the ELL designation (RFSD Demographic Data). A substantial service sector supports the resort towns in this region, which draws a large population of new immigrants. Therefore, despite being near one of the most affluent towns in the U.S., Roaring Fork School District is home to many low-income households, and resources for arts education are limited.

B2. INTERVENTION. Higher education arts graduates serve as full-time ArtistYear Members in Title I schools in Colorado, Pennsylvania, and New York, reaching Headstart-12 grade economically disadvantaged students, students of color and ELLs. Each service-site school receives one to two Members who each deliver a sequential art curriculum designed to enhance school engagement, increase civic behaviors and develop student artistry. In our issue-based arts curriculum, classes respond to, explore, create, and share socially relevant and culturally responsive content through artistic expression. Students then apply their 21st century and creative skills as "Citizen-Artists"- individuals who contribute to society through art. This is most exemplified through student-centered community arts events (such as issue-based gallery openings or performances), which showcase student artistic and civic learning. These events enhance the school environment and increase engagement for students and families alike. Members are required to execute a minimum of one such formal student art event per school community, per year. To ensure quality and relevance across multiple locations, Members use ArtistYear's Citizen-Artist Curriculum Framework, which aligns to the National Core Arts Standards, provides the flexibility necessary to genuinely engage youth voice and vision, and inspires active youth citizenship. Each Member typically serves 50 unduplicated students each week, with each student receiving an average of three arts education hours per week for the entire year. For the 2017-2018 academic year, a total of 25 ArtistYear Members will serve a total

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of approximately 1,250 students across the United States: 10 Members in Philadelphia, Pennsylvania; 10 in Queens, New York; and 5 in Roaring Fork Valley School District, Colorado. Activities take place either during or after-school and may be in collaboration with an existing art or classroom teacher.

B3. THEORY OF CHANGE AND LOGIC MODEL:

PROBLEM: Despite the proven benefits quality arts education yields on school engagement, personal development and civic minded behaviors for vulnerable student populations (economically disadvantaged students, students of color and ELLs), access to quality arts education in the identified areas of need (Title I Schools) is not present, or is very limited. The National Center for Education Statistics (NCES) found a national arts equity and opportunity gap for economically disadvantaged students when compared to more privileged peers in their most recent art report, Arts Education in Public Elementary and Secondary Schools: 1999-2000 and 2009-2010. This "art education gap" disproportionately effects students of color and ELLs, with almost 80% of all African American and Latino public school students attending high-poverty or mid-high poverty schools (National Equity Atlas). According to the National Endowment for the Arts (NEA), only 26% of Latinos and 28% of African Americans ages 18-24 surveyed in 2008 reported getting any arts education, in comparison to 59% of Whites. The NEA cites millions of public school students without access to classes in visual arts, music, dance, theatre, or media arts. Further, an art achievement gap for vulnerable student populations is noted, as the quality and intensity of arts education for this population regularly suffers from a lack of resource, as demonstrated by the 2008 National Assessment of Educational Progress (NAEP) "Arts Report Card," which shows that Latino and African American students scored significantly lower in analyzing and creating art when compared to White and Asian/Pacific Islander students.

INTERVENTION: 25 ArtistYear Members work full-time in 13 Title I schools to deliver issue-based "Citizen-Artist" curriculum to economically disadvantaged students, students of color and ELLS in Head Start-12 grade. Each Member serves approximately 50 unduplicated students each week, with each student receiving an average of three arts education hours per week for the entire year. This issue-based arts education is designed to explore culturally relevant concepts of citizenship, promote artistic self-expression and increase school engagement while aligning to the National Core Arts Standards.

OUTCOME: 1,250 targeted youth will complete ArtistYear programming. Of these youth, at least 35-50% (437-500) will experience: 1) Improved Academic Engagement (Attitudes-ED27A and Behaviors-ED27B). This will be demonstrated by at least one of the following over the course of one

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year: Youth increased interest in school; Youth increased attachment to school; Youth improved attendance to school; Decreased youth disciplinary actions; or Youth increased sense of belonging to school; Increased youth participation in school or community events. 2) Increased Artistic Skill and Artistic Self-Concept, measured by: Demonstrated skill improvement and proficiency learning at standard; increased interest in the arts and artistic self-concept 3) Increased Civic Engagement and Mindset, measured by: Participation in the community arts event(s); Increased civic, leadership or community engagement; Attendance at cultural or civic institutions during the year; and an Increase in civic mindsets. Additionally, students will develop a variety of non-cognitive and pro-social skills associated with arts education by year-end. These immediate outcomes will lead to further mid-term benefits, including greater academic success for students, healthier and happier school communities and the growth of arts-rich schools. Over time, the proliferation of the program will lead to empowered and engaged citizens and artists, creative and compassionate communities and increased work-force success.

B4. Evidence Base: Preliminary Evidence. ArtistYear's design and approach is informed by a substantial body of research demonstrating that vulnerable student populations reap huge benefits from art-rich experiences, including: improvements in academic engagement and school climate and culture, an increase in civic-minded and leadership behaviors, and significant gains in academic achievement, particularly for ELLs (Walker, E., Tabone, C. & Weltsek, G. (2011); Stevenson, L., & Deasy, R. J. (2005); PCAH Turn Around Arts Final Evaluation Report, (2005); Catterall, James S. (2009); Brouillette, L., Childress-Evans, K., Hinga, B. & Farkas, G. (2014); Ingram, D., & Riedel, E., (2003)). Further, art has been shown to develop the pro-social and non-cognitive skills necessary for productive, cooperative, and compassionate citizenship, such as empathy, communication skills, increased civic engagement, social bonds, and leadership (Heath, Heath, S., & Roach, A. (1999); Goldstein, T. R., & Winner, E. (2012); Catterall, J. S., Dumais, S. A., & Hampden-Thompson, G. (2012); Malin, H. (2012); Stevenson, L. M. (2011); Heath, S. & Wolf, S. (2005); Brouillette, L., & Jennings, L. (2010)). Additionally, art education is frequently integrated into STEM (becoming "STEAM") for to its complimentary cultivation of 21st-century skill development, such as critical thinking, creativity, problem solving and collaboration (Korn, R. 2010)). ArtistYear began in 2014 through a program pilot and collected and analyzed data during these years to evaluate the quality of programming. The organization has measured school partner satisfaction, attitudes, and actions through a mid-year survey. 100% of 2014 school partners reported satisfaction with ArtistYear programming and Members and renewed and/or increased their commitment to host a Member for

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the 2015-2016 and 2016-2017 academic years. ArtistYear also tracks metrics to determine how "arts-rich" a partner school is before, during, and after ArtistYear begins, gathering information around the number of resources and hours dedicated to arts learning. All school service-sites have become more arts-rich after their initial year of ArtistYear programming, not only through ArtistYear instruction, but also through the hiring of additional arts specialists and/or extension of arts offerings. For example, after one year of ArtistYear programming, Harrity Upper School hired the prior-year Member to teach after-school music classes, increasing the arts offerings and budget for students at the school. ArtistYear's work in South Philadelphia High School (SPHS) serves as a case study for intended impact: In 2015, the once legendary music program at SPHS had been eliminated by budget cuts. However, once a Member was placed at the school, the District added a music specialist. The Member led the production of "Dream Girls," the school's first musical theatre production in more than a decade. Students with no prior music or theatre education rehearsed and explored the social themes of the Motown-inspired musical (race, gender, inequality and segregation), drawing critical connections between the historical art context, current events, and their lived experience. The musical had a profound effect on school engagement, climate and culture: Several students at risk for dropping out after being impacted by gun violence cited the musical as their reason for continuing to attend school, and parents who had never entered the school building before came to the performance. SPHS received its first positive press and attention in years. Now in the 2016-2017 school year, ArtistYear and the arts are once again a central part of the school's identity. Decades of research informs ArtistYear's intervention design. One study that is particularly relevant for ArtistYear's work can be found in the *Journal of Learning through the Arts*, 10(1): Increasing the school engagement and oral language skills of ELLs through arts integration in the primary grades. Brouillette, L., Childress-Evans, K., Hinga, B. & Farkas, G. (2014). Researchers studied the impact of San Diego's Teaching Artist Project (TAP) on the attendance, speaking, and listening skills of children in grades K-2, with a focus on English Language Learners. Like ArtistYear, TAP uses multiple art forms to provide lessons in visual arts, theatre, and dance to vulnerable student populations in Title I schools. Also similarly to ArtistYear, TAP is centered around Teaching Artists, formally trained artists who enter a school, opposed to credentialed arts teachers. Researchers found that art lessons led to higher attendance rates (by a statistically significant 0.65 percentage point) and teachers reported many benefits of the program for their students. Researchers also found that theatre and dance lessons led to increased speaking and listening skills for ELLs as measured by state standardized tests. Teachers reported improvements in their students' verbal interactions (i.e., statistically significant

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benefits for kindergarteners on Listening and Speaking assessments ($p < .05$) and that their students were more engaged in school as a result of participating in art lessons. Student engagement has been shown through previous research to be positively correlated with academic achievement, and the findings seen here establish a strong link between art lessons and student engagement. The methodology of this study included a regression analysis to determine the statistical significance of the effect of art lessons on student attendance, interviews, an external evaluator and a control group for comparison. ArtistYear's intervention replicated several aspects of this study. ArtistYear also works with high-poverty schools and ELLs, with a goal of increasing school engagement and other non-art skills through art learning. Further, the use of non-credentialed arts specialists, a minimum of one hour per week of instruction, employing multiple art forms, using highly selective criteria for hiring and providing teachers with on-going training are also identical design areas. Another study of interest is found in the *International Journal of Art and Design Education*, entitled *Ecological mural as community reconnection* by Kang Song, Y. I. & Gammel, J. A. (2011). This phenomenological case study documents the Mystic River mural project in a low-income Boston suburb over the summer of 2009. They found that the mural catalyzed skill development, collaboration between diverse community members, and a concern about the environment. The mural project impacted the community by aesthetically improving the area, reconnecting community members with the river, and bringing environmental issues to the forefront. Various community members reported that they changed their perspectives and stereotypes because of the project. High School mural participants strengthened their presentation, negotiation, and math skills. Participants developed a variety of artistic skills and knowledge, such as perspective, color mixing, glazing, and aesthetic understanding, through their work with the muralists. The researchers employed a phenomenological case study approach, collecting data through observations, reviewing relevant information and literature, and interviews. This mural project provides an example of how a diverse community can come together to address civic concerns using art. Several aspects are replicated within ArtistYear's Model: an issue-based arts curriculum is used to engage students in relevant civic issues through art, with several year-end projects having a civic and/or community effect similar to the Mystic River mural project; ArtistYear aims to connect youth to the larger community through community art events and projects; the Citizen-Artist curriculum intentionally builds the communication skills necessary for civic discourse and problem solving.

B5. NOTICE PRIORITY. ArtistYear's program aligns with the CNCS Education focus area in the 2017 AmeriCorps funding priorities, as it: 1) provides support and resources that contribute to

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improved educational outcomes for economically disadvantaged students, English Language Learners, and students of color; 2) Supports success in STEM subjects through its employment of art education (STEAM), which is linked to the development of 21st-century skills; 3) Operates in Title I schools located in or near low-income neighborhoods, serving students who qualify for FRLP; 4) Provides direct services in Philadelphia's designated Promise Zone of Mantua.

B6. MEMBER TRAINING. ArtistYear Members engage in a six-week Training and Orientation Institute designed to optimize implementation of interventions that improve student educational outcomes. The Institute is divided into five parts: 1. Strategic Planning and Alignment: To design and align a Member's personal, professional, and service-delivery mission and goal setting, that nests with ArtistYear's mission and curriculum framework, and the school community's priorities and structure; 2. Teacher Training: To train and prepare Members to successfully enter schools; 3. Cultural Competence and Communication Training: To prepare Members to interact with a wide range of constituents in ways that align to ArtistYear's values and expectations; 4. Joint Retreat with Aspen Institute Seminar: To deeply discuss and explore concepts of "The Arts, Citizenship, and the Good Society"; 5. Orientation and Onboarding: To inspire, train, and orientate Members and to foster team-building and connection to the National Service Movement. During this time, the AmeriCorps requirements and rules, code of conduct, prohibited activities, and history will be reviewed in depth as included in our Handbook. Additionally, the Institute's themes are expanded upon throughout the year during weekly Member meetings and trainings with ArtistYear Program Managers and Coordinator, ensuring Members are compliant with all AmeriCorps requirements, receive on-going support and professional development, and provide weekly updates on their service-year progress. Following the Institute, Members spend the first several weeks of the academic year "shadowing" teachers at their service-site to understand the desires, opportunities, and needs of the students. ArtistYear has adapted the commonly used Youth Program Quality Assessment, a validated instrument designed to measure the quality of youth programs and identify staff training needs. Observations are conducted by qualified personnel and Members gain direct feedback to improve teaching and learning. In addition, Members participate in two formal 360-Reviews annually, designed to: 1) Provide Members with critical performance feedback and professional mentorship, 2) Review all AmeriCorps requirements, and 3) Allow Members to share critical feedback with ArtistYear, which is used to improve Member experience and program impact. At year end, ArtistYear requires all Members to finalize written curriculum, support the collection of evaluation data and compose a 500-word reflection on their service year.

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B7. MEMBER SUPERVISION. Each Member is directly supervised and mentored by an ArtistYear Program Manager to maximize personal and professional development and service year effectiveness; there is one Manager per-region. The Managers ensure all ArtistYear standards and expectations are met by all Members, provide leadership for service-site and community partnerships, and oversee AmeriCorps requirements. Managers meet with Members in person a minimum of once per week and communicate daily via Slack, a cloud-based team communication application. Additionally, each school assigns an existing faculty member to serve as the Member's school service-site supervisor. This individual oversees the Member in day-to-day school activities and logistics. With guidance from the school and oversight from ArtistYear Program Managers, Members use the ArtistYear Curriculum Framework to deliver content that meets the needs of the students. Members are also regularly observed in the classroom as a part of their on-going training and supervision, with formal observations taking place in the fall and spring. Formal school service-site supervisor meetings take place a minimum of once per-grading session to assess progress. ArtistYear staff providing direct supervision of Members are required to complete an AmeriCorps training module to ensure compliance for Member roles, responsibilities, and the applicable AmeriCorps provisions. Completion of the module will be supplemented by a comprehensive guide in the Handbook that describes the rules, procedures, forms, timelines, and requirements of all ArtistYear AmeriCorps programs. ArtistYear Program Managers and Coordinator are held accountable for appropriate Member supervision and support by the National Program Director. All staff participate in quarterly strategic alignment sessions to ensure mission optimization for ArtistYear and compliance with all AmeriCorps program regulations, priorities, and expectations.

B8. MEMBER EXPERIENCE. ArtistYear's approach is centered around three pillars: 1. National Service: to enable and equip artists to build equity in their local communities and foster responsible citizenship through arts-based interventions; 2. The Arts: to encourage the development of professional citizen-artists, based on a deeply engaged community perspective; and 3. Citizenship: to engage and strengthen the social and economic fabric of communities across the U.S. through developing purpose-driven artists. ArtistYear provides citizen-artists with an opportunity to use their art to make a difference in the lives of children, schools, and communities, while offering training and development that prepares Members to be highly competitive for jobs in our economy, post-their service year. ArtistYear offers consistent professional development and training opportunities on leadership, teaching, strategic planning, creativity, arts education, and civic engagement to Members throughout their service year. ArtistYear centers around exposure to and experience with critical skills

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including: non-profit strategy, advocacy, problem solving and communication, writing and video production, brand development and management, grant writing, and intensive experience in community arts education and teaching. Through targeted recruitment efforts at higher education institutions, ArtistYear aims to attract applicants that reflect the communities in which we serve, and alums who have graduated from institutions in the cities where they serve. Current ArtistYear Members represent diversity in following ways: Bilingual (44%), immigrants (22%), attended public school (88%), Bachelor's degrees (100%). Throughout the year, ArtistYear provides opportunities for Members to network and collaborate with a large range of stakeholders including local community arts leaders, school district leadership, other service year corps Members (from organizational partners like Teach for America) for meetups, and alumni. Members also participate in conferences and events such as the National Conference on Citizenship, Martin Luther King Jr. National Day of Service, Service Year Alliance events, and Arts Advocacy Day. Reflection on service, citizenship, civic obligation, the arts, and leadership, is paramount from the application when we ask perspective Members, "How do you define 'service' and 'citizenship'?" and "How can the arts optimally impact our society?" During Orientation, Members practice articulating and sharing their motivations behind dedicating a year of their life to service. Members chronicle their experiences, new competencies, and developing skills through blogs and videos, leveraging technology and social media platforms. Our team works with Members on outlines, editing, and personal brand development to prepare them for authentic and meaningful communication throughout their careers. This culminates in a year-end report and opinion piece from each Member, interpreting their year of service and its community impact, as well as the curation of an exhibit or performance(s) with their students in the community.

B9. COMMITMENT TO AMERICORPS IDENTIFICATION. ArtistYear will ensure that Members and staff recognize the principles that underpin AmeriCorps and how to articulate their AmeriCorps identity. During Orientation and Onboarding, Members will receive service gear with the AmeriCorps and ArtistYear logos, which they are required to wear to their service-site daily and when representing or speaking about their AmeriCorps service year. Each member will recite the annual pledge of service during their swearing in as Citizen-Artists. ArtistYear will actively promote and prominently display the AmeriCorps brand on digital and print materials and during monitoring visits, ArtistYear staff will verify that each service-site is prominently displaying the AmeriCorps sign.

Organizational Capability

C1. ORGANIZATIONAL BACKGROUND AND STAFFING. ArtistYear is the first Citizen-Artist

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service year program in our nation. Founders Margo Drakos and Elizabeth Warshawer, were inspired at Aspen Institute's Ideas Festival and GEN McChrystal's call-to-action for every American to participate in full-time national service. They recognized the need to extend such an opportunity to the arts community, seeking to bring the power of the arts to economically disadvantaged school children by providing exceptional artists with a dedicated service year beyond community service outreach. In 2014-15, ArtistYear launched a three Member pilot program in Philadelphia with founding higher-education partner Curtis Institute of Music and local community partners through fundraising through private individual donors and foundations. In 2016, ArtistYear partnered with Drexel University's Westphal College of Media Arts and Design and expanded to nine Members serving across Philadelphia. 2016 also marked a formal partnership with Service Year Alliance and other National Service Organizations. ArtistYear was founded to be impact- and metric-driven, laying a foundation upon which to expand ArtistYear nationally. Our goal is to have 200 ArtistYear Members serving across the U.S. in five years in a fiscally-responsible and sustainable manner. Our staff works with school district leaders, principals, teachers, parents, community partners, other local service organizations, and program alumni to maintain program quality through expansion. The key program staff include: Co-founder and Trustee Elizabeth Warshawer who brings more than 25 years of successful experience leading and managing organizations in the corporate, non-profit, and academic arenas in leadership positions and as an external consultant, and is a parent of sons dedicated to public service. Her ArtistYear focus is dedicated towards strategic growth strategy. Most recently, Elizabeth served for eight years as EVP, CFO, COO, and Chief Advancement Officer for the Curtis Institute of Music. In this role, Elizabeth directed all non-musical functions of the Institute including, finance, advancement, external affairs, communications and marketing, legal affairs, information technology, digital initiatives, facilities and human resources. At Curtis, she led two effective strategic planning processes and successfully managed the Institute's \$65 million physical expansion. Co-founder, Trustee, and CEO Margo Drakos, an active duty U.S. Army spouse and former concert cellist, brings over a decade of experience working with private and public sector institutions leveraging technology and strategic alignment to realize scale, revenue generation, and sustainability. She is focused on the operational management of the ArtistYear AmeriCorps program and oversees growth strategy, strategic partnerships, fundraising and talent development. Margo spent the last four years as Chief Technology Officer at McChrystal Group LLC and its enterprise software spin-off, CrossLead, Inc.. Margo also brings her experiences as a citizen-artist including serving as an Artist-in-Residence at the Aspen Music Festival and Manhattan School of Music, as a cellist of the

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American String Quartet and Principal Cellist of the San Diego and Seattle Symphonies, and recording for Sony Classical. She holds a Bachelor's in Cello Performance from the Curtis Institute of Music, a Master's in Human Rights from Columbia University, and an Executive Degree from Harvard University's Kennedy School. Christine Witkowski, the current Director of ArtistYear Philadelphia, will expand her role to also serve as the national Program Director and Director of Education, where she will be responsible for operations, management, training and compliance of AmeriCorps rules and regulations as well as curriculum and evaluation. Christine, a musician with over a decade of experience in community-centered arts education, serves as an evaluation consultant for WolfBrown, the country's top provider of research-based knowledge to the cultural sector. Previously, Christine designed and led Youth Orchestra LA (YOLA) at Heart of Los Angeles, a free music and youth development program serving hundreds of economically disadvantaged and ELL students in L.A.'s most underserved neighborhood. Joseph Slater, serves as Director of Finance for ArtistYear. He brings 43 years of experience in the private and nonprofit sectors, most recently serving as Senior Director of Finance for the Curtis Institute of Music, and previously as the Controller for The Philadelphia Orchestra Association. We will hire and train Program Managers for Queens, NY and Roaring Fork School District, CO and add a Philadelphia Program Coordinator (to support Christine), to provide day-to-day supervision of their assigned team Members. Key advisors who provide critical expertise and/or community knowledge: In Colorado- Katie Hone Wiltgen, Aspen Music Festival and School's Director of Education and Community Programming. In New York City- Paula Gavin, Chief Service Officer of the Mayor's Office of New York City. In Philadelphia- Frank Machos, Executive Director of the Office of The Arts & Academic Enrichment for the School District of Philadelphia; Mary Javian, Director of Professional Development and Community Engagement at Curtis Institute of Music. Nationally- Todd Breyfogle, Ph.D., Director of Seminars for the Aspen Institute; and Service Year Alliance staff who continues to work with us on program design and national expansion strategies.

C2. COMPLIANCE AND ACCOUNTABILITY. ArtistYear will enact protocols and policies that ensure accountability and compliance with all AmeriCorps rules and regulations. An annual agreement with each service-site will articulate the program expectations, Member responsibilities, and AmeriCorps rules and regulations, including those related to prohibited and unallowable activities. All Members and staff will receive training to ensure compliance with AmeriCorps rules and regulations, and those providing direct supervision of Members will be trained to understand the Member's roles, responsibilities and the applicable AmeriCorps provisions during the ArtistYear Orientation and Onboarding. The ArtistYear Handbook will describe the rules, procedures, forms, timelines and

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requirements of ArtistYear AmeriCorps programs. Members and their Program Manager supervisors meet weekly to ensure that the Member's activities are appropriate and compliant, and discuss any potential service-site instances of risk or noncompliance as well as a path towards prevention or resolution. Program Managers will also perform "monitoring" visits at service-sites to report and remedy any areas of noncompliance. Service-sites where violations occur will be promptly notified of the violation, included in the immediate solution and provided with follow-up training. If a service-site continues to be non-compliant, ArtistYear will issue a formal warning of a terms of the agreement violation, which may result in termination of the partnership. ArtistYear also measures school partner satisfaction, attitudes and actions and evaluates Member experience and satisfaction in an on-going fashion. Since inception ArtistYear has a Member retention rate of 100%.

Cost Effectiveness and Budget Adequacy

D1. COST EFFECTIVENESS. The average cost of each youth served by ArtistYear is estimated at \$736: an outstanding return on investment considering the intensity and quality of intervention. The budget represents sufficient resources to carry out the program design and anticipated outcomes, while remaining cost-effective by leveraging community partnerships, technology, and community resources. As a new national service program, it is critical ArtistYear invest heavily in evaluation assessment and curriculum framework development to ensure program quality and effectiveness at scale; ArtistYear will hire experts to support these efforts. ArtistYear's cost per MSY is \$13,635. A key component of this cost covers Member and staff training and travel, necessary to implement the robust training plans necessary to prepare and support our full-time Members throughout the school year without requiring additional capacity from our high-need service-sites. We have projected our cost per MSY to go down over time as we scale, while being conscious of the fact we will need to expand our team to maintain quality and impact. Funds from the Corporation for National and Community Service are the only federal dollars ArtistYear is applying for. Additional ArtistYear funding requirements are secured via non-federal sources, thanks to higher-education institutions, foundations, and private individuals, as accounted for in the ArtistYear budget. We have been very successful in exceeding the required MSY matching resources of 24%. Of a total annual operating budget of \$921,898 (including Member living stipend, Member and staff training, professional development, conference attendance, Member and staff travel expenses, program evaluation, and operating expenses), the total non-CNCS resources required to implement ArtistYear is \$581,023. To date, ArtistYear has secured \$422,200. Given our strong relationships with current and potential individual private donors, we are on track to complete our funding shortly.

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D2. BUDGET ADEQUACY. The attached total budget of \$921,898 is compliant and sufficient for ArtistYear, ensuring the appropriate balance of leadership and direct service-site staff to ensure effective program implementation. It also includes carefully crafted estimates for the Orientation and Training Institute, recruiting, and setup costs (including criminal background checks), professional development, Member and staff travel, conference attendance, program evaluation, and finance, legal, and advancement costs that are required to fully realize ArtistYear and the desired outcomes for Members and students. The AmeriCorps grant allows us to expand to two additional states, and given our long-term vision, we have already secured a significant portion of funding for FY19 and FY20, the duration of the three-year project period.

Evaluation Summary or Plan

First time applicant. N/A

Amendment Justification

First time applicant. N/A

Clarification Summary

1. ArtistYear Members will be compliant with AmeriCorps member fundraising requirements as articulated in 45 CFR §§ 2520.40-.45. Members only raise resources directly in support of service activities (i.e., a member may write a grant to a foundation to gain additional funds to cover additional costs for the community arts event or may seek funding from alumni associations to help purchase arts supplies for their program or students). Members will in no way participate in fundraising for general operating for the organization, and will understand through their training not submit an application to the Corporation or to any other Federal agency.
2. ArtistYear members act as "Supplemental Artist" who enhance or expand arts education in a school. Our Members do not perform employee duties, such as student grading, and do not and cannot replace existing certified arts teachers or certified classroom teachers. The work of Members is supplemental, and falls outside the job requirements of classroom teachers or arts teachers. In our agreement with each school service site, we clearly outline the requirements for non-displacement so that the addition of an ArtistYear member does NOT result in displacement of an employee or position (including reduction of hours, wages, benefits, covering for an employee who is on leave, etc.). ArtistYear is designed to supplement, not supplant, arts education in schools.

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3. ArtistYear has notified the state commissions in Colorado, New York, and Pennsylvania, of the opportunity and intent for Members to serve in the respective states. ArtistYear is completing the National Direct Consultation forms for Colorado and New York. To date, ArtistYear have not received action items from Pennsylvania.

Additional note regarding the Financial Management Survey (FMS) Form:

Please refer to the FMS Form for detailed information regarding ArtistYear's current and projected timeline for completion of all Public Disclosure, Governance, and Organizational Policies and Procedures. As ArtistYear was established as a 501c3 in May 2016, we are on track for completion of the outstanding documents no later than July 2017. ArtistYear's IRS Form 990 will be filed by November 2017 in accordance with the IRS timeline, as our first Fiscal Year has not yet closed.

ArtistYear recognizes and understands the prohibited activities outlined in 45 CFR § 2520.65 related to advocacy. ArtistYear as an organization does not have a political or religious agenda, and its Members and Staff do not and will not engage in any of the prohibited activities, directly or indirectly, as outlined in 45 CFR § 2520.65. The term "advocacy" as used twice in our application, does not mean or relate to any of the prohibited activities outlined in 45 CFR § 2520.65. The role of our Members is to serve as full-time teaching artists to vulnerable student populations in Title I schools in Philadelphia, PA; Queens, NY; and the Roaring Fork School District, CO. Our Staff is dedicated to supporting our Members in their delivery of high-quality arts education to economically disadvantaged youth, English Language Learners (ELLs), and students of color, to improve academic engagement and increase artistic skill, self-concept, and civic-engagement. ArtistYear's planned training is committed to educating, monitoring, and ensuring that our Members and Staff understand all prohibited activities as outlined in 45 CFR § 2520.65, including the critical responsibility to not engage directly or indirectly in advocacy. ArtistYear currently conducts and will continue to develop prohibited activity training and monitoring during our Member Orientation and Training Institute and continuous professional development sessions, and during new Staff onboarding and ongoing feedback sessions. ArtistYear also ensures that our Members and Staff do not engage in any advocacy at conferences or events, in compliance with 45 CFR § 2520.65, through discussion, protocol review, feedback sessions, and onsite and social media monitoring. Thank you for providing us with this opportunity for clarification.

Narratives

Continuation Changes

First time applicant. N/A

Grant Characteristics