PART I - FACE SHEET

APPLICATION FOR FEDERAL ASSISTANCE
Modified Standard Form 424 (Rev.02/07 to confirm to the Corporation's eGrants System)

1. TYPE OF SUBMISSION:	
Application [X] Non-Construction	

2a. DATE SUBMITTED TO CORPORATION FOR NATIONAL AND COMMUNITY SERVICE (CNCS):	3. DATE RECEIVED BY STATE: 18-JAN-11	STATE APPLICATION IDENTIFIER:
2b. APPLICATION ID: 11AC123128	4. DATE RECEIVED BY FEDERAL AGENCY:	FEDERAL IDENTIFIER: 09ACHMD0010005

5. APPLICATION INFORMATION

LEGAL NAME: Maryland Institute College of Art

DUNS NUMBER: 069388296

ADDRESS (give street address, city, state, zip code and county):
1300 W Mount Royal Ave
Baltimore MD 21217 - 4134
County: Baltimore (city)

NAME AND CONTACT INFORMATION FOR PROJECT DIRECTOR OR OTHER PERSON TO BE CONTACTED ON MATTERS INVOLVING THIS APPLICATION (give area codes):

NAME: Frankie Gamber

TELEPHONE NUMBER: (410) 225-2254

FAX NUMBER:

INTERNET E-MAIL ADDRESS: fgamber@mica.edu

6. EMPLOYER IDENTIFICATION NUMBER (EIN):
520591661

7. TYPE OF APPLICANT:
7a. Higher Education Organization - Private

7b. 4-year college

8. TYPE OF APPLICATION (Check appropriate box).

	NEW		NEW/PREVIOUS GRANTE
[X]	CONTINUATION		AMENDMENT

If Amendment, enter appropriate letter(s) in box(es): [ ] [ ]

A. AUGMENTATION   B. BUDGET REVISION

C. NO COST EXTENSION   D. OTHER *(specify below):*

9. NAME OF FEDERAL AGENCY:
Corporation for National and Community Service

10a. CATALOG OF FEDERAL DOMESTIC ASSISTANCE NUMBER:94.006

10b. TITLE: AmeriCorps State

11.a. DESCRIPTIVE TITLE OF APPLICANT'S PROJECT:
Community Art Corps

11.b. CNCS PROGRAM INITIATIVE (IF ANY):

12. AREAS AFFECTED BY PROJECT (List Cities, Counties, States, etc):
City of Baltimore, Maryland

13. PROPOSED PROJECT: START DATE: 09/15/11   END DATE: 09/14/12

14. CONGRESSIONAL DISTRICT OF: a.Applicant [MD 007]   b.Program [MD 007]

15. ESTIMATED FUNDING: Year #: [2]

a. FEDERAL	$ 277,092.00
b. APPLICANT	$ 524,131.00
c. STATE	$ 0.00
d. LOCAL	$ 0.00
e. OTHER	$ 0.00
f. PROGRAM INCOME	$ 0.00
g. TOTAL	$ 801,223.00

16. IS APPLICATION SUBJECT TO REVIEW BY STATE EXECUTIVE ORDER 12372 PROCESS?

[ ]   YES. THIS PREAPPLICATION/APPLICATION WAS MADE AVAILABLE TO THE STATE EXECUTIVE ORDER 12372 PROCESS FOR REVIEW ON:

DATE:

[X] NO. PROGRAM IS NOT COVERED BY E.O. 12372

17. IS THE APPLICANT DELINQUENT ON ANY FEDERAL DEBT?
[ ]   YES   if "Yes," attach an explanation.   [X]   NO

18. TO THE BEST OF MY KNOWLEDGE AND BELIEF, ALL DATA IN THIS APPLICATION/PREAPPLICATION ARE TRUE AND CORRECT, THE DOCUMENT HAS BEEN DULY AUTHORIZED BY THE GOVERNING BODY OF THE APPLICANT AND THE APPLICANT WILL COMPLY WITH THE ATTACHED ASSURANCES IF THE ASSISTANCE IS AWARDED.

a. TYPED NAME OF AUTHORIZED REPRESENTATIVE: Frankie Gamber	b. TITLE: AmeriCorps Coordinator	c. TELEPHONE NUMBER: (410) 225-2254
d. SIGNATURE OF AUTHORIZED REPRESENTATIVE:		e. DATE SIGNED: 06/07/11

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Executive Summary

Program Name: Community Art Corps (CAC)

Legal Applicant: Maryland Institute College of Art

Vision/Mission: CAC is a year-long program in which members use arts-based programming to strengthen communities and transform lives in low-income and underserved neighborhoods. The mission of member service is to engage youth in arts-based learning experiences that strengthen their academic performance, strengthen Baltimore's nonprofit community, increase civic engagement, and increase service and volunteerism throughout the city. 24 CAC members will serve 1,000 youth through at least 15 after-school art programs, engage 1,000 volunteers, and facilitate 30 community-strengthening projects in 2011-2012.

Community Need: There is a compelling need for arts-based programming that strengthens leadership, builds community, and increases civic engagement in urban centers. This need is especially great in Baltimore, where an alarming number of children are living in poverty and are at risk of dropping out of school or becoming involved in crime. With low-income neighborhoods throughout the city looking for positive alternatives, and under-funded public schools struggling to educate and engage their students, the arts-based programming that CAC members provide engages young minds, inspires new behaviors, strengthens academic skills, and instills new hope.

Types of Member Services: Each CAC member is responsible for: 1) providing youth with art-based programming, 2) creating and implementing community-strengthening projects that engage the broader community in service and arts activities, 3) recruiting volunteers to engage in, and strengthen the work of, their host site organization and, 4) exploring their own personal commitment to a life of service, while developing the personal and professional skills that will lead to success.

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Rationale and Approach

Maryland Institute College of Art (MICA) is applying for a three-year competitive grant to operate the Community Art Corps (CAC). CAC places talented community artists with nonprofit organizations offering after-school programs to low-income students and youth in Baltimore. From 2010-2011 to 2012-2013, 72 members will partner with 45 nonprofit organizations to increase student achievement through arts-based programming. Their work will benefit 3,000 low-income youth.

COMPELLING COMMUNITY NEED: For years, Baltimore's children have borne the consequences of a city in the throes of post-industrial decline: shrinking job opportunities for their parents, insufficient resources for public schools, and lives constricted by poverty. In 2008, a full 25% of Baltimore's children were living in poverty (Baltimore Sun). For the 2009-2010 academic year, 70% of city schools qualify as Title I schools serving high-poverty student populations (Baltimore City Public Schools). The relative prosperity enjoyed by the rest of Maryland underscores the need to invest in Baltimore. In 2008, Maryland was the wealthiest state in the nation, with a median household income above $70,000 (Census Bureau, 2009). Furthermore, the state's schools were recently ranked best in the nation (Education Week, 2010). Where these statistics show success for some Marylanders, they also reflect a widening gap between rich and poor. About 82% of suburban Maryland teens graduated from high school in 2004; only about 35% of their peers in Baltimore did the same (America's Promise Alliance, 2008). Like other states where poverty is concentrated in one or two metropolitan areas, Maryland cannot truly thrive while Baltimore lags behind.

Helping Baltimore reverse decades of decline begins by marshaling resources in support of children's education. The Serve America Act of 2009 recognizes the role that national service programs play in supporting student achievement in high-need communities. The Act's five priority areas include an Education Corps that "identifies and meets unmet educational needs in communities" through after-

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school programs and mobilizes "artists to promote greater community unity through the use of music and arts education and engagement through work in low-income communities." The Community Art Corps (CAC) embodies the stated goals of the Serve America Act Education Corps. CAC is unique among AmeriCorps programs nation-wide. Since 2004, CAC members have been employing the arts to address pressing social needs in extremely tough urban environments. CAC members accomplish a number of goals, including: enhancing student academic performance; providing supports to students and their families; offering quality after-school programming; engaging students in higher education in service learning that trains them for professions in community service; and deploying artists to strengthen and unify low-income communities. This application will focus on CAC's use of member service to improve academic performance through arts-based learning for students in kindergarten through twelfth grade (K-12).

CAC's design is driven by research that proves the positive correlation between arts-based learning and student achievement. A study of 25,000 students showed that middle and high school students who participate in arts activities see significant increases in grades and test scores that their peers do not. This is especially true for economically disadvantaged students engaged in the arts. The same study found that students who participate in the arts are more likely to continue attending high school, watch fewer hours of television, and define community service as important to them (Catterall, 1998). Teachers indicate that students engaged in the arts surpass their peers in creativity, expression, and imagination. Other studies have found that the arts improve student achievement by enhancing cognition, diligence, and attention spans (Posner and Patoine, 2009). Evidence of the positive impact on student achievement of arts-based learning out of school is similarly abundant. After-school programs in the arts hone artistic competencies and critical thinking skills, encourage students to attend school during the day, and provide opportunities for families and communities to get involved in supporting student success. After-school program staff also serve as mentors who encourage young people to think

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big about their futures (The After-School Alliance). Evidence exists not only in the national literature, but also within CAC itself. At Wide Angle Youth Media, a longtime CAC site partner, 100% of teen participants have graduated from high school since 2004. 79% of those students went on to college. Similarly, the high school completion rate for students at CAC site partner New Lens Productions is 96%.

Leveraging the impact of arts-based learning in Baltimore is more critical than ever. There are two reasons for this. First, under-funded City schools are struggling to offer art instruction of any kind. Currently in Baltimore, there are just 133 art teachers to serve the entire public school system's 82,500 students, a ratio of 1 teacher per 620 students. 37% of City schools offer no formal art instruction whatsoever (Baltimore City Public Schools). In this context, after-school arts-based programs become the sole means by which students have access to the benefits of arts-based learning.

The second need compelling CAC members to serve has to do with the progress being made in spite of the challenges. In 2009, public school enrollment increased for the first time in four decades. For high school students, the graduation rate rose 2.5 points in 2008 to 62.6%, while the dropout rate fell from 9.6% to 7.9%. Test scores in reading and math for elementary and middle school students are on the rise, as is the number of high school students passing the state-mandated assessment exam. Baltimore's students, now more than ever, need support from volunteers, community members, nonprofits, and AmeriCorps members to sustain and increase their achievements. While attendance has improved, for example, high schools are still experiencing nearly 17% absenteeism, and about 35% of city students are not completing high school (Baltimore City Public Schools). Absenteeism and dropout rates are just two indicators of the distance left to travel in supporting academic achievement for Baltimore City students after decades of inadequate funding, large class sizes, and poor test scores.

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CAC is designed to support student achievement and impart enduring skills that respond to children's needs for arts-based learning that stimulates further academic success.

DESCRIPTION OF ACTIVITIES AND MEMBER ROLES: Over three program years, 72 full-time members will work with at least 45 nonprofits administering after-school arts-based programs that improve student skills and achievement. CAC members facilitate high-quality after-school programs in the arts for K-12 students in Baltimore that encourage skill development, leadership opportunities, critical thinking, and community engagement. Their service responds to a community need for arts-based learning given the dearth of art instruction in public schools and a persistent need for the academic benefits that arts-based learning provides. The results of their service will be seen in improved student achievement outcomes as defined by national performance measures. CAC will participate in the National Performance Measures Pilot for the Education priority area.

Current Efforts: 90% of CAC members in 2009-2010 support K-12 student achievement through their work. These 17 members are hosted by 14 nonprofit organizations where they lead arts-based after-school programs that bolster student learning. Through the Baltimore American Indian Center, for example, one CAC member works with an after-school art program for Native American youth in east Baltimore that connects students to the city's broader Native American community. Another CAC member at Wide Angle Youth Media helps high school students learn to create and edit their own videos, developing technical skills and sparking interests that will take students to college and beyond.

Program Structure: CAC is a scattered site program whose members are skilled artists with a passion for community change and a desire to use art as a tool for engagement. Working collaboratively with their host site organizations, they create and implement innovative arts-based programs which aid host site organizations in meeting the educational needs of K-12 students. Host site partners comprise a network,

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now 40 organizations strong, of varied but like-minded organizations partnering with MICA and AmeriCorps to support the city's youth. Unlike staff with multiple job responsibilities or volunteers with short-term or episodic commitments to an organization, CAC members offer focused, long-term engagement with K-12 students in arts-based learning over the course of their full-time service year.

Non-duplication, Non-displacement, and Non-supplementation: CAC makes sure to inform host sites about the non-duplication, non-displacement requirement when sites apply to be a potential host, and again during the annual site supervisor meeting at the start of the program year. CAC also requires host sites to provide a members' job description in which duties are distinct from those of staff or volunteers.

Member Development, Training, and Supervision: To ensure that CAC members are fully prepared to succeed, CAC coordinates individualized and group training and support for its members throughout the service year. Many of CAC's member artists are simultaneously enrolled in the Master of Arts in Community Arts (MACA) degree program at MICA. Through this program, CAC members receive specialized training in community art and perform service-learning coursework. Their AmeriCorps service is integrated into their graduate work. Host site partners play an active role in training and supervising CAC members. In addition to participating in regular meetings and conversations with CAC staff, sites commit to having a dedicated mentor on-site and available for their member throughout the year and to orienting the member to the policies, procedures, and culture of the host organization and the community served. Regular site visits, ongoing instruction, and peer-to-peer mentoring and networking are supplemented by guest speakers, visiting artists, field trips, and special workshops which convey new models and inspire fresh ideas. MICA's MACA graduate faculty is key to CAC's exceptional member training program. They are integral to the training curriculum as well as mentoring and evaluation. MACA and non-MACA AmeriCorps members are both trained in such core skills as: community organizing, conflict resolution, grassroots fundraising, volunteer recruitment, asset-

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mapping, relationship building, event planning, project management, and volunteer management. In the next three program years, additional member training will be designed to provide tools needed for tracking student achievement in line with the national performance measures.

Member Compliance: Terms and conditions for hosting a CAC member are listed clearly in the host site application and are reviewed during informational sessions to ensure compliance with the rules on prohibited service activities and job displacement. During the host site selection process, terms and conditions for member placement are again carefully reviewed with each prospective host site. Members also participate in a thorough review of prohibited activities during training, and sites are monitored for compliance during monthly site visits.

Adding Value to Existing Service Activities: MICA is deeply committed to community service and volunteerism both on campus and off. The MACA degree program is the first of its kind in the nation and helps to attract potential CAC members from around the nation. MICA's undergraduate Community Arts Partnerships (CAP) program places 55 students per semester in service projects throughout the city and often serves as a feeder for the CAC program. The College's National Community Arts Research and Convening project, a nationally funded initiative committed to advancing the field of community arts, provides an avenue for CAC members to connect with like-minded students and professionals engaged in similar work nationwide. While each of these programs is vitally important to the College, only CAC provides the sort of intensive, year-long experience that can truly change the lives of those who serve and are served. Providing a vital link in the local chain of community capacity building, CAC has developed a strong network of current and former host site organizations throughout Baltimore. Many CAC members serve a second year with their host organizations. Other members are hired as full-time employees at their original placement sites. Surveys show that 80% of CAC members continue to work with children, youth, and communities for at least two years after the completion of their final service

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year.

MEASURABLE OUTPUTS AND OUTCOMES: CAC will address the Education priority area and participate in the National Performance Measures Pilot to meet unmet educational needs within Baltimore City, especially those that help children and youth achieve success in school. The national performance measures in the Education priority area that CAC will select are: Measure ED1: Number of students who start in an AmeriCorps education program; Measure ED2: Number of students who complete participation in an AmeriCorps education program; and Measure ED5: Number of students with improved academic performance. Output 1: 1000 students in kindergarten through twelfth grade will start in after-school arts-based learning programs facilitated by CAC members. Output 2: 75% of students (750) will complete after-school arts-based learning programs facilitated by CAC members. Intermediate outcome: 75% of students who complete after-school arts-based learning programs (563) will improve their academic performance, with specific improvement goals pending approval of nonprofit administered assessment tools by the Corporation for National and Community Service. The systems used for tracking outputs and intermediate outcomes include: attendance rosters, nonprofit administered assessments approved by CNCS, on-site observation, member monthly reports, and site supervisor feedback.

PLAN FOR SELF-ASSESSMENT AND IMPROVEMENT: CAC prioritizes self-assessment, feedback from our members and host sites, and continued program improvement. Program staff have implemented several means of collecting and applying both qualitative and quantitative measures of the program's progress. Members are required to complete a monthly report to record their progress toward fulfilling CAC performance measures, identify their successes and challenges during the period, indicate the skills they are contributing to their site, and provide feedback on their working relationships. Reviewing member monthly reports alerts CAC staff to any difficulty meeting performance measures or

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collaborating with sites. Staff follow up accordingly by arranging additional training or meeting with the member and his or her supervisor if necessary. Aggregate data is submitted quarterly to AmeriCorps. In addition to monthly reports, members provide feedback through weekly group meetings and monthly site visits with CAC staff. CAC staff also maintain regular contact with site supervisors, beginning with the site application process and a program year kick-off meeting. CAC staff check in with supervisors during monthly site visits to observe members. Site supervisors participate in mid-year and end-of-year evaluation meetings with CAC staff, the member, and the member's faculty mentor if he or she is a MACA student. Providing further opportunities to witness members' progress, challenges, and suggestions for improvement, they display samples of their work through an art show on MICA's campus at the end of the service year. An overall programmatic evaluation is in progress with the assistance of an outside evaluator.

COMMUNITY INVOLVEMENT: At the inception of the CAC program, MICA organized community focus groups to identify the needs of the local community and the types of member-led activities that would be most beneficial. Input was drawn from four committees composed of elementary and middle school teachers, students, artists, and staff from faith- and community-based organizations. Their insights provided guidance on the program's core design and training curriculum. CAC program staff and MACA faculty mentors meet regularly with site supervisors to ensure that community needs are being met. CAC's goals for the next three program years have taken shape in consultation with the 14 current-year site partners that are after-school program providers. To fulfill the program's performance measures over the next three program years, community stakeholders will be expanded to include other organizations in Baltimore engaging AmeriCorps or AmeriCorps VISTA members in support of student achievement, MICA faculty in the college's Master of Arts in Teaching program, and the students being served. As in previous years, these stakeholders will be consulted for their feedback on the program's goals and methods as well as to link CAC members to existing networks and training opportunities.

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RELATIONSHIP TO OTHER NATIONAL AND COMMUNITY SERVICE PROGRAMS: CAC members take pride in their AmeriCorps service, and they collaborate with other AmeriCorps members serving in Baltimore. In 2008-2009, CAC members at the University of Baltimore and Students Sharing Coalition co-facilitated projects with AmeriCorps VISTAs who were also serving at those locations. A 2007-2008 CAC alumnus returned to MICA as a Maryland Campus Compact AmeriCorps VISTA in 2008-2009. CAC member Aidah Rasheed was one of 150 AmeriCorps members selected from 1,100 applicants to represent national service in President Obama's inaugural parade in January 2009. 4 members from 2008-2009 returned for a second year of service with CAC in 2009-2010, while another member began a term with AmeriCorps VISTA in Virginia. In the current program year, two members are collaborating with AmeriCorps VISTA members at the University of Baltimore and the nonprofit Greater Homewood Community Corporation; two others have worked on joint projects with members of Experience Corps, an AmeriCorps State program engaging adults over age 55 in mentoring at Baltimore City elementary schools. Current CAC members have undergone volunteer recruitment and management training with Volunteer Maryland, another AmeriCorps State program. CAC staff are organizing a joint Life-After-AmeriCorps training with AmeriCorps VISTAs at Greater Homewood Community Corporation for February 2010.

POTENTIAL FOR REPLICATION: CAC's successes have attracted interest from other disciplines within MICA and from nonprofit partners in Baltimore. Its strategy for replication resides in the application of its approach to student achievement through arts-based learning to a variety of artistic disciplines and community sites. In the next three program years, in partnership with MICA's Center for Design Practice, CAC will add to its traditional visual arts focus a graphic design component. CAC members with graphic design expertise will use their service to impart this skill to high school students through after-school programs at a new community art center in east Baltimore. Every year, CAC adds new site

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partners to the program who extend the program's reach to new parts of Baltimore and new student populations. Many CAC alumni apply the program's emphasis on supporting student achievement through arts-based learning at other nonprofit sites in Baltimore and in other cities. CAC also seeks wide exposure as a national model for engaging artists in direct service through presentations at national conferences, symposia, and in print and electronic media. CAC members and staff, for example, will lead several presentations at the upcoming National Art Education Association conference in April 2010. Interviews of CAC members and staff were conducted by a representative of the national Community Arts Network and published online at www.communityarts.net. The 2009 CAC year-end art show will be featured in an upcoming issue of Diverse Issues in Higher Education.

Organizational Capability

PROGRAMMATIC AND FISCAL OVERSIGHT: History and Experience: Founded in 1826, MICA's mission is to train professional artists and designers and to serve as a community cultural resource. MICA is the nation's oldest independent, fully accredited degree-granting art college and consistently ranks among the nation's top tier art and design schools. Its groundbreaking curricular approach combines fine arts education with state-of-the-art technology training and liberal arts studies to educate artist-citizens for success in the 21st century. MICA has a long history of creative community engagement and is dedicated to the development of arts-based programs that increase student achievement. In addition to the Community Art Corps, MICA administers both undergraduate and graduate programs in arts-based learning. MICA's undergraduate Community Arts Partnerships (CAP) program was founded in 1998 with a $600,000 grant from the Wallace Foundation and places 55 students per semester in extended community service projects throughout the City. MICA's Master of Arts in Community Arts (MACA) program was established with the goal of educating graduate-level students in community-building and collaboration through the arts. The MACA program utilizes experiential education and participatory research to engage community partners in using art as a tool for civic and community engagement. The program has doubled since its inception in 2005.

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CAC has a proven, multi-year record of enriching the lives of children and youth and of strengthening organizations and neighborhoods. CAC has repeatedly exceeded its goals for arts programming, community strengthening, volunteer generation, and member development, even while raising expectations in each new program year. In the program's last fully completed year of service (2008-2009), the objective was to serve 594 youth and to ensure that they each received an average of 60 hours of art-making experience. By year's end, 18 CAC members provided 945 youth across 16 different organizations with an average of 62 hours of art-making experience (a total of 58,590 hours). Community strengthening goals for the year were also exceeded. Originally, the program promised to deliver 10 arts-based community-strengthening projects; there were a total of 40 for the year. The estimated figure of 2,600 participants in these events is well above the 300 participants outlined in CAC's original objectives. 2008-2009 CAC members worked with a total of 237 new volunteers, who contributed over 2,815 hours of volunteer service, also above original program goals. Members exceeded their goals in improving 80% of participants' skill competencies and encouraging leadership skills in 50% of participants, reaching 89% and 67%, respectively.

MICA has extensive experience in meeting federal grant requirements and understands the reporting needs inherent in working with host sites where members are placed. MICA's financial systems are handled by a staff of twelve under the direction of the Vice-President for Finance. MICA has managed numerous Title III and National Endowment for the Arts grants, many that are multi-year and in the six-figure range. MICA has received and successfully managed a planning grant and five consecutive implementation grants from the Corporation for National and Community Service and the Maryland Governor's Office on Service and Volunteerism. These grants have allowed the College to fulfill its dual mission to serve as an educational institution and as a community cultural resource. MICA's Director of Corporate, Foundation, and Government Relations has over 15 years of experience in fundraising and

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grants management.

Multi-site Program Oversight: CAC's ability to support multiple sites can be attributed to strong staffing by MICA paired with a deep commitment on the part of site supervisors who provide daily guidance, support, and supervision. CAC faculty and staff are in regular communication with each site supervisor and conduct routine site visits. Since many CAC members are co-enrolled in the MACA program, each member also has access to a faculty mentor with whom she or he meets weekly and who aids in overall site management.

Site Selection: An intensive application and orientation process for host site organizations prepares site representatives for their role as supervisors and mentors of the CAC member on site. Support from host site's Board of Directors, staff, and management is required to produce an effective partnership that achieves positive results. Site selection is completed with a careful eye to the details of regulation 2522.475. When potential host sites apply, an intensive feasibility assessment is conducted. Organizations must demonstrate, in their written application and in subsequent interviews, a commitment to quality, innovation, leadership, history, and community involvement. A dialogue among key personnel also takes place to ensure the necessary conditions and resources exist to develop an effective national service partnership. In the next three program years, CAC will continue to apply this care to selecting sites that will enable members to meet their requirements as participants in an Education Corps program. Program staff will select sites that share CAC's emphasis on student achievement, skill development, and community engagement. CAC supports the special considerations in 2522.450 by operating exclusively in Baltimore City, a highly distressed economic area, and by working with underserved children and youth. CAC also increases service and service-learning on MICA's campus.

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Prior Relationships with Sites: MICA has an ongoing intensive relationship with the sites that host CAC members. 90% of current members are already matched with sites where they are engaged in working with youth, which suits the goals of the Education Corps. Host sites contribute a portion of the financial match for the program by raising about 40% of the member's living allowance. Some CAC host sites are also sites for the CAP program, an extracurricular service program for MICA undergraduates, or they may be part of the many service-learning courses that are developed throughout the college. Several CAC sites have benefited from a service-learning course in the graphic design department that designed flyers, pamphlets, and event programs for them. Another site has partnered with a video class to produce a documentary about its work. 70% of current CAC sites have hosted a member in previous years.

Site Monitoring and Connections: CAC staff and MACA faculty mentors meet regularly to monitor program activities and to ensure that the sites comply with fiscal and programmatic requirements. During the host site selection process, the terms and conditions for member placement are carefully reviewed with each prospective host site. Members also participate in a thorough review of prohibited activities during their training, and sites are monitored for compliance during monthly site visits. Supervisors from each site meet together at the start of the program year to discuss program successes and challenges and to make continuous improvements. They also meet formally with CAC staff during mid-year and year-end evaluations for similar monitoring and feedback. At particular milestones throughout the program year, site supervisors and members are brought together to celebrate and share. These events include Matching Day, a meet-up at the start of the program year that begins the process of pairing members and host sites; the program year kick-off, where site supervisors come together to review AmeriCorps policies and meet each other; and the year-end celebration, which includes an art show and community festival with hands-on artmaking workshops. These events connect site partners and members and strengthen each site's commitment to a common vision and goals.

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BOARD OF DIRECTORS, ADMINISTRATORS, AND STAFF: MICA is governed by a 31-member Board of Trustees. The board holds fiduciary responsibility for the College and is responsible for ensuring that management is consistent with MICA's mission. MICA faculty and staff are responsible for carrying out their duties to support the academic and administrative goals of the College's strategic plan as determined by the Trustees. Trustees support CAC by raising visibility and funds in conjunction with MICA's Advancement Office.

Key positions: The key staff persons responsible for the Community Art Corps are Frankie Gamber, AmeriCorps Coordinator; Julie Lin, program assistant; and Kenneth Krafchek, director of MACA. In her role as Coordinator, Ms. Gamber recruits members and host organizations; manages member training; monitors host sites to ensure adherence to program guidelines; completes quarterly AmeriCorps progress reports; and provides intensive ongoing support and guidance to members and programs. Before coming to MICA, Ms. Gamber worked for nearly two years in education and youth programs at the Baltimore nonprofit Greater Homewood Community Corporation, where she managed a college access volunteer program and organized parents and community members in support of public schools. She is completing a Ph.D. in African-American history. Ms. Lin is a community artist with experience working in nonprofit organizations around Baltimore, including the Baltimore Museum of Art's Education Department. Mr. Krafchek directs MACA and supervises faculty and consultants who provide CAC member training. He also manages MACA's annual budget, supervises the work of the CAC Coordinator, and ensures the program's overall quality.

PLAN FOR SELF-ASSESSMENT OR IMPROVEMENT: MICA conducts organizational self-assessments through several vehicles. The Board of Trustees meets three times annually and reviews the activities of each department within the College. The Board evaluates the College's progress toward the completion

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of its long-term strategic plan on a semi-annual basis. In addition, annual financial audits are conducted with KPMG, MICA's outside auditor, and each department within the College reports on its activities annually to the President. MICA also completes self-assessments as required by two accrediting bodies: the National Association of Schools of Art and Design and Mid-Atlantic States.

PLAN FOR EFFECTIVE TECHNICAL ASSISTANCE: Regular communication with staff at CAC host sites, with members, and with MACA faculty members ensures timely and responsive technical assistance. Host sites receive a thorough review of CAC's programmatic structure, reporting requirements, and AmeriCorps regulations during the kick-off meeting that starts the program year. Both members and site supervisors have regular opportunities to seek clarification or other assistance in meeting CAC's requirements during monthly site visits, evaluation meetings, and informally through email or phone calls. CAC staff make it a priority to establish an atmosphere of open communication in which site supervisors and members are encouraged to ask questions and make suggestions for improvement that are in turn incorporated in program design. In 2009-2010, for example, site supervisors have been instrumental in field-testing and refining a new monthly report form used by members to record their progress on the program's performance measures. CAC staff also seek opportunities to link service site partners to the array of resources available on MICA's campus. This includes circulating announcements to site partners about guest speakers, visiting faculty, artists' seminars, film and lecture series, equipment, and faculty expertise. CAC staff also connect site partners to local grant writing opportunities through their close relationship to staff in MICA's development office as well as relationships with local funders seeking grassroots arts organizations to support. CAC staff and MACA faculty mentors continue to integrate their work by sharing observation forms from CAC member site visits and participating in regular MACA faculty meetings for idea-sharing and troubleshooting. CAC staff also train MACA faculty mentors in AmeriCorps regulations during the program year to help them monitor for compliance during site visits. These are all techniques that CAC

staff will continue in the next three program years to identify and respond to the needs of members and site partners through effective technical assistance.

VOLUNTEER GENERATION AND SUPPORT: Volunteer generation and support are major priorities for CAC, both as a goal for members and as a way to increase the program's capacity. Through a partnership with Volunteer Maryland, CAC began offering members formal training in volunteer recruitment and management in fall 2009. The program's ongoing, monthly training agenda prompts an ongoing search for non-stipended community volunteers to lead member training workshops. These volunteers have been drawn in the past from host site partners like WombWork Productions, which led members in 2008-2009 in workshops on community theater. In the current program year, CAC staff have reached out to local artists to facilitate workshops with CAC members on specific community art projects. In November 2009, for example, community artist Ivy Parsons led CAC members on a tour of a community chess garden she helped create in east Baltimore. These volunteer speakers expand CAC's ability to introduce members to professional community artists and the projects they have facilitated that make real differences in some of Baltimore's most blighted neighborhoods. In addition, CAC generates and supports volunteers by making connections on MICA's campus. CAC encourages its members to reach out to MICA undergraduates who participate in the Community Arts Partnerships program as potential volunteers. CAC staff participate in MICA's annual Community Involvement Fair to recruit MICA student volunteers.

ORGANIZATIONAL AND COMMUNITY LEADERSHIP: In addition to attracting and enrolling some of the country's finest artists, the College is a leading cultural resource for the region and an anchor for Baltimore's flourishing arts community. The College is host each year to over 100 exhibitions that feature work by nationally and internationally known artists, faculty, and students. Public programs also include artist talks, scholarly symposia, film screenings, and performances, and they provide MICA

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students and the broader community with year-round access to and engagement in a cultural and artistic dialogue. The College's deep commitment to community and economic development and urban revitalization is well-known. President Fred Lazarus is recognized for his role in bringing the resources of MICA to bear on Baltimore's future. This is evidenced in Lazarus' contributions to such organizations and efforts as Partners for Livable Communities, the Station North Arts and Entertainment District, the Midtown Development Corporation, the Baltimore City Public School System, the Maryland State Department of Education, and the Greater Baltimore Cultural Alliance. MICA's commitment to the cultural and economic revitalization of Baltimore is also evident within the footprint of its own campus. MICA's campus buildings have been praised as notable examples of both historic preservation and new design. Lazarus received this year's Preservation Maryland Stewardship Award for his leadership in this regard.

SUCCESS IN SECURING MATCH RESOURCES: MICA has been successful in exceeding its required match each year. The MACA program lends time, talent, and financial resources to the program each year. Support has also come from the Marion I. and Henry J. Knott Foundation, the Baltimore Office of Promotion and the Arts, the Wachovia Foundation, the Zanvyl and Isabelle Krieger Foundation, and individual donors. The program receives financial support from its most important stakeholders, the nonprofit organizations where members are placed, through a $4,600 contribution from each host site. Organizations hosting a CAC member for a second year contribute $1,000 or more additional dollars in support of an increased member living allowance. In cases of financial hardship, CAC staff work with host sites to identify in-kind resources that can be contributed in lieu of cash.

COMMUNITY COLLABORATION: MICA has had tremendous success building collaborative partnerships with public, private, and community organizations throughout the state. The CAP, MACA, and CAC programs are fine examples of community collaborations that place the College in direct

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engagement with a wide range of community-serving agencies throughout the city and which deliver tangible benefits to city residents. The College's commitment to arts-based leadership and community development is woven into the very heart of its curriculum. MICA's undergraduate graphic design department, for instance, partners each year with the Johns Hopkins University's Urban Health Institute to address critical health needs in east Baltimore's low-income neighborhoods. Students work collaboratively with public health researchers and local residents to create accessible solutions to pressing health concerns affecting the residents of that community: primarily older African-Americans with high rates of hypertension, diabetes, and unemployment.

LOCAL FINANCIAL AND IN-KIND CONTRIBUTIONS: Since its inception, the CAC program has received generous support from a diverse group of non-federal funding sources. Non-federal support has historically come from three distinct sources: cash and non-cash contributions from host site partners, gifts and grants from local philanthropic sources (individuals, foundations, and corporations), and in-kind support from MICA.

Historically, the CAC program has raised $25,000 to $35,000 annually in gifts and grants from external funding sources. These corporate, foundation, and individual gifts provide discretionary dollars that help to underwrite the program's daily operations and can be used, if available, for special opportunities such as materials, training, or professional development. Key donors since 2004 (roughly in order of appearance) have included the Zanvyl and Isabelle Krieger Fund, the Jacob and Hilda Blaustein Foundation, the Marion I. and Henry J. Knott Foundation, the Wachovia Foundation, the Gloria B. and Herbert M. Katzenberg Charitable Fund, the Baltimore Office of Promotion and the Arts, the Aaron and Lillie Straus Foundation, and the PNC Fund at the Baltimore Community Foundation. Grant amounts have ranged from $5,000 to $30,000; most have been in the $10,000-$15,000 range. Most CAC donors, to date, have supported the program for one to two years. CAC's fundraising goal for the next three

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program years is to re-engage past donors such as the Wachovia Foundation, increase retention among new donors such as PNC Bank, and to identify and build relationships with new prospects. CAC will work closely with MICA's development office on this effort.

In addition, host site partners contribute a required minimum portion of the member living allowance. In the current program year, this amount is $4,600. The financial and in-kind support received from host site partners in the form of cash contributions, supervision, and training has grown more diverse over time. Every year, new host site partners join CAC, and this trend is expected to continue. The infusion of new host site partners extends CAC's emphasis on student achievement through arts-based learning to new parts of the city and new student populations. In the current program year, 30% of CAC host sites are new to the program.

COMMUNITY STAKEHOLDERS: The nonprofit organizations that host CAC members have always played a crucial role in the program's design, implementation, and evaluation. CAC was designed in 2004 after a series of focus groups with elementary and middle school teachers, students, artists, faith-based organizations, and community organizations revealed a compelling community need for arts-based programs that engaged youth. CAC has built and sustained relationships with 40 organizations since the program began in 2004, diversifying this group of stakeholders by adding new site partners each year. Site partners remain critical to assessing CAC's responsiveness to community needs through feedback, monthly site visits, evaluations, and site supervisor meetings. Site partners have also taken an increased role over time in training and mentoring CAC members. In addition to host site partners, other community stakeholders include members of Baltimore's artistic community who provide training opportunities. Their investment has intensified over time, because the ongoing training that CAC provides offers frequent openings throughout the year for guest artist workshops. Between September and December 2009, three local community artists have already led member training workshops, with

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more to follow in the spring. These workshops enhance CAC's relationship to the city's artistic community, which leads to member recruitment opportunities and insight from artists into new trends and techniques. CAC intends to diversify its community stakeholders further in the next three program years by adding faculty from MICA's Master of Arts in Teaching program, who can assist in the development of evaluation and assessment tools. CAC also trains its members to cultivate their own groups of community stakeholders invested in their specific projects. Members are trained in community organizing techniques that teach them how to identify key leaders within a community and collaborate with them to achieve the shared goal of improving student achievement outcomes in that community.

SPECIAL CIRCUMSTANCES: CAC supports the special considerations in 2522.450 by operating exclusively in Baltimore City, a highly distressed economic area, and by working with underserved children and youth.

Cost Effectiveness and Budget Adequacy

Cost per MSY: The 2010-2011 operating budget supports 24 full-time members at a cost of $11,546 per member service year. This is well below Maryland's maximum allowable member service year cost of $13,000, as well as CAC's per-member cost of $12,189 in 2008-2009.

Diverse Non-Federal Support: MICA is committed to raising the non-federal funds needed to sustain the program. This is accomplished through proposals to local and national foundations, corporations, and individuals. For 2010-2011, CAC will receive 62% of matching support from MICA tuition-funded sources, 14% from private and corporate foundations, and 24% from host site contributions to the member living allowance. MICA has received matching grants from the Marion I. and Henry J. Knott Foundation, the Baltimore Office of Promotion and the Arts, the Zanvyl and Isabelle Krieger Fund, and the Wachovia Foundation. Additionally, MICA's development office is actively engaged in a

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comprehensive fundraising campaign that includes monies for endowment funds to support community initiatives. Community-related funding has come from such diverse sources as the Open Society Institute, AmeriCorps planning and implementation grants from the State of Maryland, the Wallace Foundation, the Baltimore Community Foundation, the France-Merrick Foundation (a $1 million endowment for community service fellowships), and the National Endowment for the Arts, as well as individual donors. CAC will submit proposals for 2010-2011 matching funds to the Wachovia Foundation, the Knott Foundation, CrossCurrents Foundation, and the Rappaport Family Foundation.

Decreased Reliance on Federal Support: Since its inception, there has been a steady increase in MICA's financial support of CAC and a concomitant decrease in reliance on state and federal funds. The grantee share of Program Operating Costs in 2010-2011 is 84%. MICA has increased its share of Member Costs from 21% in 2008-2009 to 36% for 2010-2011. Of the program's budget of $738,728, MICA's match is $461,636, or 62%, which has risen from 57% in 2008-2009 and is nearly double the required match of 34%. MICA's match commitment includes partial funding of salaries and benefits for CAC members and MICA staff participating in program administration and implementation, as well as in-kind donations of office space, maintenance, travel, and continuing education benefits to CAC members. MICA also utilizes 7.1% of its federal work-study funds in semester-long off-campus placements through the Community Arts Partnerships office.

Budget Adequacy: The Community Art Corps budget uses a lean but efficient administrative structure to support its program design. The majority of federal funds are used to support member living allowances and member support costs like worker's compensation, payroll taxes, and health insurance. Program Operating Costs include funding to offer the ongoing training that is a hallmark of CAC's program design. CAC provides members with multiple opportunities to hone the skills they need to serve low-income children in Baltimore. Training sessions by experienced nonprofit and educational professionals,

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guest lectures by community artists, and field trips around Baltimore and community art sites in other cities take place throughout the service year, at the rate of about one per month. Federal funds are used to support just two full-time staff, the CAC Coordinator and CAC Program Assistant, who spend 100% of their time administering CAC. They are responsible for coordinating member training, tracking and reporting, liaising with site partners, conducting regular site visits to monitor members, recruiting and selecting members, and connecting CAC to networks within MICA, across Baltimore, and to community art practitioners around the country. Five additional MICA faculty, whose salaries are covered entirely by MICA, assist with member training, supervision, and evaluation through their duties as faculty mentors in the Master of Arts in Community Arts program, at a mentor-to-student ratio of 1 to 4. CAC's structure minimizes the use of federal funds for program personnel while leveraging MICA's resources to provide training, mentoring, and monitoring of members. This ongoing member support enables CAC's desired K-12 student achievement outcomes by giving members the tools and resources they need to accomplish these outcome goals. Training and monitoring are driven by an emphasis on quality service that responds to community need.

CAC's 2010-2011 operating budget requests five additional full-time members above its current membership of 19 as a reflection of the increase in need for quality arts-based programs that promote student skills and achievement, at a time when resources are dwindling elsewhere. Unlike many of CAC's nonprofit partners, MICA has the structure and resources to increase member service and sustain this larger group of members over the three-year grant period. Baltimore communities were particularly hard-hit by the recent economic crisis. The crisis affected the resources available to children as nonprofit service providers struggled to keep their doors open amid declining individual donations and foundation grants. A complement of 24 members will expand CAC's capacity to serve far beyond the attendant increase in expenditure. In 2008-2009, for example, for an average federal cost of $3.70 per hour of artmaking, members served nearly 1,000 youth and generated nearly 11,000 volunteer service

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hours. CAC's increase to 24 members in 2010-2011, a number that will be sustained throughout the three-year grant period, means an expanded ability to provide the academic benefits of arts-based learning to even more children. While a larger number of members requires an increase in expenditures, most of the increase is borne by the grantee. The 2010-2011 budget includes additional grantee expenditures for MACA faculty to provide guidance to this larger number of members. The vast majority of the increased request for federal funds supports member living allowances. A slight increase in the federal share of Program Operating Costs supports a portion of the salary and benefits required to make the current part-time Program Assistant a full-time staff member, a change that is necessitated by the larger number of members who will need additional supervision and support.

Evaluation Summary or Plan

N/A

Amendment Justification

N/A

Clarification Summary

April 29, 2011

Please provide an explanation for how CNCS-sponsored travel expenses will be covered.

Travel expenses to CNCS-sponsored meetings will be covered by the Grantee Share of Staff Travel costs, specifically by foundation donations to MICA's Office of Community Engagement. A line item covering these expenses appears in the Staff Travel section of Budget Section 1.

May 4, 2010

Please provide targets for the number of youth who will be served.

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1,000 Baltimore City youth attending kindergarten through twelfth grade will be served in after-school arts-based learning programs by Community Art Corps members over the course of a single program year. A total of 3,000 youth will be served over three program years.

Please identify targets for the chosen national performance measures.

As an Education program, the Community Art Corps selected three national performance measures:

Measure ED1: Number of students who start in an AmeriCorps Education program

Measure ED2: Number of students who complete an AmeriCorps Education program

Measure ED5: Students with improved academic performance

We have aligned Measures ED1 and ED2 as Outputs with the following targets:

Output ED1: Number of students who start in an AmeriCorps Education program

Target for Output ED1: 1,000 students in kindergarten through twelfth grade (3,000 students over three program years) will begin after-school arts-based learning programs facilitated by 24 Community Art Corps members at the start of the program year.

Output ED2: Number of students who complete an AmeriCorps Education program

Target for Output ED2: Of the 1,000 students who start after-school arts-based learning programs over the course of a program year (3,000 students over three years), 75%, or 750 (2,250 over three years), will complete the programs.

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We have aligned Measure ED5 as an Intermediate Outcome with the following target:

Intermediate Outcome ED5: Students with improved academic performance

Target for Intermediate Outcome ED5: Of the 1,000 students who start after-school arts-based learning programs over the course of a program year (3,000 students over three years), 75% will complete the programs. Of these students, 75%, or 563, will improve their academic performance over the course of a single program year (1,689 over three years). We will measure student academic performance outcomes throughout the program year using nonprofit administered assessment tools. Specific improvement goals are pending the approval of nonprofit administered assessment tools for this performance measure by the Corporation for National and Community Service.

Training topics identified in the application appear to be relevant to the member service activities, and the narrative explains these trainings will take place within the first four months of service. The activities described often take place in the first few weeks of member service. Please provide clarification or a revised training timeline that ensures timely appropriate training.

CAC offers extensive member training at the beginning of, and throughout, the service year such that members are prepared from day one to succeed in the field and to continue being engaged long after the end of their AmeriCorps service. As in previous years, the program will begin with an intensive four-day orientation during the first week of service. Orientation introduces members to AmeriCorps policies and procedures, including a close review of the member handbook. It also introduces members to the Baltimore communities they will be serving through film screenings, group discussions, and a tour of CAC sites. On the final day of orientation, members will be required to spend the day in the field getting to know their host sites.

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After Orientation, members receive ongoing training according to the following timeline for 2010-2011 (and the two subsequent program years): during the first four months of service, training will occur about twice per month, an intensified schedule designed to respond to members' early experiences working in community. CAC will bring in trainers from other organizations with the appropriate expertise that members need to serve well. This training will delve deeper into specialized topics including community organizing, volunteer recruitment and management, and parent and community engagement strategies in after-school program settings. Following these first four months of service, members will continue to receive training on a monthly basis on topics that are identified by site supervisors and monthly reports as areas where additional reinforcement is needed. During the current program year, for example, members received additional training in the second half of the year in classroom management when this was identified by site supervisors as an area where members needed assistance. Training during the second half of the program year will also feature guest lectures by community artists and a Life after AmeriCorps panel discussion with local AmeriCorps alumni.

Continuation Changes

2011-12 Continuation Request

Year 2 Continuation Changes: Application Info

The program start and end dates have been changed to September 15, 2011 and September 14, 2012, respectively, to fit within the 2011-2012 program year.

Year 2 Continuation Changes: Organizational Capability

BOARD OF DIRECTORS, ADMINISTRATORS, AND STAFF: The key personnel responsible for the Community Art Corps now include Karen Stults, Director of the Office of Community Engagement

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(OCE) at Maryland Institute College of Art (MICA). Ms. Stults supervises the CAC Coordinator and coordinates CAC member service with other community engagement initiatives on campus.

Year 2 Continuation Changes: Cost Effectiveness and Budget Adequacy

Cost per MSY: The 2011-2012 operating budget supports 24 full-time members at a cost of $11,705 per member service year. This remains well below Maryland's maximum allowable member service year cost of $13,300. The cost per MSY represents a slight increase of $159 from 2010-2011, which is well supported by a number of factors. Most significant is the increase in the minimum full-time living allowance by $300 per member for 2011-2012. For the first time in the program's seven-year history, CAC will increase the host site contribution from $4,600 to $4,800 to compensate for most of this increase. Only one-third of the increase to the living allowance will be borne by CNCS funds. The cost sharing between host sites and CNCS to accommodate the larger living allowance enables site partners to commit additional resources that do not put participating in CAC beyond the realm of fiscal possibility. Beyond the living allowance, the increase in cost per MSY is the result of two additional requests for CNCS support: mileage and cell phone reimbursement for CAC staff. These expenses support critical field observation required to support members and ensure quality service. Because they are so material to the nature of member service, CAC respectfully requests a small increase in CNCS support to cover them. CAC has increased its grantee share to reflect other institutional resources in 2011-2012 that more than compensate for the requested CNCS increase (see below for details).

Decreased Reliance on Federal Support: As in previous years, CAC continues to increase the grantee share of program costs well beyond the required match percentage. The 2011-2012 budget reflects an overall grantee share of 65%, an increase from 64% in 2010-2011 and nearly twice the requirement of 38%. The grantee share of Program Operating Costs has grown from 84% to 86%, and the grantee share

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of Member Support Costs has grown from 36% to 37% when compared to last year's budget. The budget reflects an 18% increase to the grantee share of personnel costs, and the grantee share of evaluation costs will double in 2011-2012.

Budget Adequacy: The opening of the Office of Community Engagement at MICA represents an expansion in administrative capacity to oversee and coordinate CAC activities. The Director and Program Manager within the OCE spend a portion of their time supporting CAC activities. The budget also includes additional full-time faculty in the Master of Arts in Community Arts program who spend some of their time mentoring graduate students who are co-enrolled in AmeriCorps as they complete visual artwork drawn from their service experiences. While CNCS funds are applied only to support the CAC Coordinator and Program Assistant, MICA provides a strong network of administrative and faculty support upon which members draw.

Year 2 Continuation Changes: Evaluation Summary or Plan

In 2011-2012, CAC will supplement the evaluation measures that are a regular part of its program design with an internal program evaluation. This internal evaluation will be conducted through both quantitative and qualitative means. CAC will develop a survey for members, CAC alumni, and host site supervisors asking them to assess the program's quality in five key program design areas: site selection, member training, member development, community outcomes, and sustainability. The survey will be accompanied by smaller focus groups of CAC members and site supervisors, where participants will discuss these topics in more detail. Ultimately, CAC is seeking to evaluate what makes a successful member and what makes a successful host site. The elements common to the success stories in both areas will be identified and incorporated into site and member relations in the future.

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In 2010-2011 and 2011-2012, several CAC sites are participating in an additional evaluation project administered by MICA. The college received a two-year grant from the Kresge Foundation enabling it to partner with the Gallup Student Poll to measure and disseminate findings on the impact of community arts programming at MICA. The Gallup-MICA partnership evaluates the influence of community arts programs on positive outcomes such as "hope, engagement and well-being" in the lives of children and youth. In a ten-year survey of 70,000 youth, Gallup found hope to be "a more robust predictor of college success than high school GPA, SAT, and ACT scores" (Gallup Student Poll National Report, 2010, p. 1). 600 young people served in MICA-sponsored community arts programs, including CAC, will be surveyed pre- and post-program participation. The lessons learned will be shared with CAC sites.

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Executive Summary

Community Need: Despite research that shows a strong correlation between the arts and student achievement, Baltimore's under-resourced public schools struggle to provide art instruction. In 2009-10, 133 art teachers served the school system's 82,500 students.

Direct Member Service: CAC members facilitate after-school art programs for students that encourage skill development and critical thinking.

Projected Outcomes: 24 CAC members will serve 1,000 students in after-school art programs. A projected 75% who complete a program will improve in academic achievement.

Summary of Service Activities

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In 2011-2012, CAC will deploy AmeriCorps members to offer arts-based after-school programs to low-income youth in Baltimore City. As a scattered site program, CAC will place 24 full-time members with at least 15 nonprofit organizations offering out-of-school time arts-based learning in schools and/or community centers. CAC will continue its participation in the National Performance Measure Pilot to demonstrate the measurable academic improvement accomplished by students served by member-led arts-based learning opportunities. Projected outcomes are three-fold: first, that 1,000 students in kindergarten through twelfth grade will begin a CAC member-supported program in the arts; second, that 750 of those students will complete the program; and third, that 75% of students who complete a program will show academic improvement. In addition to facilitating arts-based after-school programs, CAC members will engage in two other major activities: 1) recruiting and managing volunteers whose service provides additional support for arts-based learning; and 2) coordinating community-based projects, outside of after-school programs, that build community unity and make art accessible to residents of all ages. In 2011-2012, CAC members will support 1,000 volunteers who will contribute 5,000 hours of service to 30 community-strengthening projects. 25% of those volunteers will remain engaged as ongoing volunteers (defined as a volunteer who serves on at least two occasions) who build the capacity of the member's host organization.

Program Strengths

Since 2004, CAC has maintained an excellent record of providing transformational service to Baltimore communities that prepares members for a lifetime of service. Its greatest strengths include:

1) Innovative program design: CAC is the only AmeriCorps program in Maryland, and one of few nationwide, to promote student achievement through arts-based education. Studies have shown a link

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between arts-based learning and improvements in a wide range of student competencies, including critical thinking, writing, cognition, and civic engagement. The significance of the arts to student achievement well beyond art class itself has been recognized by policy makers and elected officials alike. "The only way that we're going to produce the number of scientists, technologists, engineers and mathematicians that we need, is if we invest in giving our children the art and the music and those things which enable them to become full and contributing individuals in the most well-rounded sense," agreed Maryland Governor Martin O'Malley in a 2009 interview with Imagination Stage (available at http://www.youtube.com/watch?v=iKCOd-YRkrg). All too often, cash-strapped school districts eliminate arts-based education to meet other needs. CAC members are uniquely equipped to use their service to fill this unmet educational need. CAC has become a national model for other educators seeking to combine the arts and community service. In October 2010, CAC hosted a site visit by a representative from Ethos Music Center of Portland, Oregon. An AmeriCorps planning grantee, Ethos is applying for AmeriCorps funding to expand its current music programming and was referred to CAC as an exemplary program model.

2) Exceeding benchmarks: CAC consistently exceeds the numerical targets established in its performance measures, even as it increases expectations each year. During the most recently completed program year (2009-2010), CAC members served nearly 2,000 youth and approximately 3,500 community members in out-of-school time arts programming. This represents an almost seven-fold increase beyond the target of 800 youth and community served. CAC members also surpassed their goal to provide an average of 70 hours of artmaking experiences by 63%, providing an average of 114 hours of artmaking experiences. CAC members began the 2009-2010 program year with the goal of completing 20 community-strengthening projects that engaged 1,000 participants. By year's end, they had facilitated 278 projects that drew more than 8,600 people. These projects included community festivals, receptions for museum exhibitions, weekend workshops, and discussion groups. Finally, members

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supported 862 volunteers, more than four times their goal. The 8,749 hours of service contributed by these volunteers exceeded the goal of 5,000 hours of service by 75%. As members face new performance measures in 2010-2011 and subsequent years, their tradition of excellent service will continue. The nearly 2,000 youth served in 2009-2010 reflected member service in both consistent after-school programs and episodic workshops. In terms of the latter, a single member was responsible for reaching 364 youth through these workshops. Targeted site selection that allows every member to work with a consistent group of students and track academic performance over time will allow CAC members to reach the program's goals in 2011-2012.

3) Member development: With nearly 100 alumni since 2004, service with CAC is a transformational experience for members. CAC's program design emphasizes the ongoing member support and training that make a service year with CAC the beginning of a lifelong commitment to service. Beginning with their week-long pre-service training, CAC members receive monthly professional development opportunities in volunteer management, classroom management, community organizing, and much more. CAC seeks ways to partner with other AmeriCorps programs in making these opportunities available. Members also find support through regular group check-in meetings that allow them to network and troubleshoot with other members; required weekly meetings with their site supervisors; and feedback from monthly on-site observations by CAC staff. Every year, many CAC members are also co-enrolled in the Master of Arts in Community Arts (MACA) program at MICA. Their engagement in this degree program affords them additional mentoring by faculty and coursework on topics like grantwriting and curriculum development. In the aggregate, more than three-quarters of CAC's membership since the program's first year remain engaged in community art or community-based work. In 2010-2011, nine host site supervisors are also CAC alumni. The attention devoted to member development makes time in CAC much more than a finite term of service; for many members, it is the beginning of a life's work.

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Program Challenges

1) Grant tracking and reporting: In 2009-2010, CAC was fortunate to receive a grant funded by the American Recovery and Reinvestment Act (ARRA). The grant provided critical match waiver funding to MICA and to host sites as individual and foundation giving slowed. The challenge resided in tracking and reporting Recovery funds separately from CAC's regular operating grant. CAC staff worked closely with MICA's finance office to ensure compliance with grant guidelines. Thanks to ARRA support, at least six host site partners who otherwise would not have been able to participate in CAC were able to offer member-led programming to both children and adults.

2) Data collection: In keeping with the spirit of the Serve America Act of 2009, CAC placed greater emphasis in 2009-2010 on data collection. The quarterly member report was replaced by a monthly report requiring members to supply both quantitative and qualitative information. Members tracked the number of volunteers and youth supported according to standard CNCS demographic indicators, recorded their numerical progress on the program's performance measures, and also provided narratives reflecting that month's strengths and challenges. Although this reporting was new to CAC, the overall return rate for member monthly reports was 89%. Members occasionally found the new reporting requirements challenging, but CAC staff worked with them and their site supervisors to ensure accurate transmission of data. Reporting reminders to members and site supervisors via e-mail were effective in encouraging timely return of monthly reports. In addition to electronic reminders, CAC will use monthly professional development and biweekly group meetings as additional in-person opportunities to convey the importance of on-time reporting to members. The reporting requirements are a significant professional development opportunity for members, many of whom will go on to work with other grant-funded programs that will request similar data.

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Enrollment

CAC enrolled 100% of slots received during 2009-2010.

Retention

CAC's exit rate report in the Portal will reflect a 100% retention rate in 2009-2010.

Portal and Reporting Compliance

CAC enrolled and exited 100% of members within the required 30-day timeframe in 2009-2010. All quarterly narrative and financial reports were submitted on time to the GOSV.

Performance Measures

SAA Characteristics

☐ AmeriCorps Member Population - None   ☐ Geographic Focus - Rural

☒ Geographic Focus - Urban   ☐ Encore Program

Priority Areas

☒ Education   ☐ Healthy Futures

Selected for National Measure ☐   *Selected for National Measure* ☐

☐ Environmental Stewardship   ☐ Veterans and Military Familie

Selected for National Measure ☐   *Selected for National Measure* ☐

☐ Economic Opportunity   ☐ Other

Selected for National Measure ☐   *Selected for National Measure* ☐

     Grand Total of all MSYs entered for all Priority Areas   24

Service Categories

Afterschool Programs   Primary ☒   Secondary ☐

Other Education   Primary ☐   Secondary ☒

Student Participation in Education Programs

Service Category: Afterschool Programs

Measure Category: Not Applicable

Strategy to Achieve Results

Briefly describe how you will achieve this result (Max 4,000 chars.)

Studies show that after-school arts-based learning promotes student skill development and increases achievement in other academic areas. Because many Baltimore City youth live in poverty or low-income households, their families can seldom afford to send them to for-cost art camps and programs. They risk missing out on this important source of enrichment, skill development, and mentoring. Community Art Corps members will expand the after-school arts-based learning opportunities available to K-12 students in Baltimore City. They will lead classes in a variety of artistic media that enhance students' artistic competencies, critical thinking, civic engagement, and interest in pursuing further study in college. Student participants will receive a minimum of two hours of arts-based learning per week for a minimum of 8 weeks.

Results

Result: Output

1,000 students in kindergarten through twelfth grade (3,000 students over three program years) will

Result: Output

begin after-school arts-based learning programs facilitated by 24 Community Art Corps members.

Indicator: student beneficiaries

Target: 1000 students who start after-school arts-based learning programs facilitated by Community Art

Corps members

Target Value: 1000

Instruments: Attendance sheets, on-site observation, member monthly reports, site supervisor feedback

PM Statement: 1,000 students in kindergarten through twelfth grade (3,000 students over three program years) will begin after-school arts-based learning programs facilitated by 24 Community Art Corps members.

Prev. Yrs. Data

Result: Output

Of the 1,000 students who start after-school arts-based learning programs over the course of a

program year (3,000 students over three years), 75%, or 750 (2,250 over three years), will complete

the programs. Program completion is defined as having attended 87.5% of sessions of an art program

that lasts a minimum of 8 weeks but less than the duration of the school year, or 75% of sessions of an

art program that lasts the duration of the school year.

Indicator: student beneficiaries

Target: 750 students who attend 87.5% of sessions of an art program that lasts a minimum of 8 weeks

but less than the duration of the school year, or 75% of sessions of an art program that lasts

the duration of the school year

Target Value: 750

Instruments: Attendance sheets, on-site observation, member monthly reports, site supervisor feedback

PM Statement: Of the 1,000 students who start after-school arts-based learning programs over the course of a program year (3,000 students over three years), 75%, or 750 (2,250 over three years), will complete the programs. Program completion is defined as having attended 87.5% of sessions of an art program that lasts a minimum of 8 weeks but less than the duration of the school year, or 75% of sessions of an art program that lasts the duration of the school year.

Prev. Yrs. Data

Result: Intermediate Outcome

Of the 1,000 students who start after-school arts-based learning programs over the course of a

program year (3,000 students over three years), 75% will complete the programs. Of these students,

75%, or 563, will improve their academic performance over the course of a single program year (1,689

over three years), measured in terms of the proportion of students served who are promoted to the

next grade in school.

Indicator: student beneficiaries

Target: 563 student participants who complete after-school arts-based learning programs and improve

their academic performance over the program year, measured in terms of the proportion of

Result: Intermediate Outcome

students served who are promoted to the next grade in school

Target Value: 563

Instruments: Grade promotion data obtained from Baltimore City Public Schools

PM Statement: Of the 1,000 students who start after-school arts-based learning programs over the course of a program year (3,000 students over three years), 75% will complete the programs. Of these students, 75%, or 563, will improve their academic performance over the course of a single program year (1,689 over three years), measured in terms of the proportion of students served who are promoted to the next grade in school.

Prev. Yrs. Data

Required Documents

Document Name	Status
Evaluation	Not Applicable
Labor Union Concurrence	Not Applicable