

Transition to Employment:

Model Projects Fostering Careers in the Arts for Youth with Disabilities

-  Colorado
-  Florida
-  Indiana
-  Michigan
-  Tennessee
-  Texas

vsa The International Organization on Arts and Disability

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Introduction

The 2004 reauthorization of the Individuals with Disabilities Education Act included a focus on addressing the need for transition from school-to-work for students sixteen years and older. Schools are now required to provide a summary of performance that includes information on academic achievement and functional performance with recommendations on how to assist the student in meeting his or her postsecondary goals (www.ncl.org/parents-child--disabilities/teens/transition--school--w). In addition, the School-to-Work Opportunities Act of 1994 and The Workforce Investment Act of 1998 provide supports for vocational rehabilitation for young adults.

Most jobs require some sort of experience before hiring and it is often a challenge for young people with disabilities to find opportunities for job experience. Youth with developmental disabilities typically enter the workforce much later than peers without disabilities. 85% of typical high school students have held jobs at some point before graduation compared to 26% of students with disabilities (U.S. Department of Labor). Clearly there is a critical need to improve these statistics and ensure that young people have better opportunities for transition to an independent adult life.

The John F. Kennedy Center for the Performing Arts, Office of VSA and Accessibility, recognizes this necessity for providing opportunities for youth to improve their prospects for satisfying employment in arts-based careers. A call for proposals was made for high-quality evidence-based models that are replicable programs for students and youth with disabilities interested in pursuing careers in the arts, arts administration or arts education. The call specifically targeted high school students with disabilities about to transition into employment or post-secondary education.

Six VSA state affiliates responded and were contracted to develop and implement transition to employment programs in the arts. Five programs focused primarily on the visual arts and one took advantage of excellent local music resources to execute a program that immersed participants in varied aspects and experiences in music.



As you peruse the materials you will see some very innovative and engaging ideas for supporting youth interested in working in the arts. They include commissioning original art from local corporations, using an online software program to create and share art, investigating careers in music, introducing and engaging students in dance, drama, music, creative writing and the visual arts, developing skills in new media or digital technology, and making pottery that is sold at local fairs.

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This book is dedicated to Ambassador **Jean Kennedy Smith** for her tireless efforts on behalf of artists living with disabilities.

Summary of the Six Programs by State

We are thrilled to share information put together by the individual six state projects and hope they will be helpful to other groups interested in developing similar transition programs for students with disabilities in their schools and communities.

VSA Colorado

ARTWORKS is an outside-of-school program that aids teens with disabilities to explore a variety of work options in the arts, teaches workplace skills and involves teens in advocacy and policy making on issues that are relevant to their lives. This is a comprehensive, four-part program that will reach about one hundred students in four different ways by providing varied career experiences to help students find a good fit as they explore career paths. Career Day provides students with an overview of the arts as a career, and two residency programs will allow students to gain new artistic skills. The Summer Boot Camp provides a more artistic high-tech experience. Through mentoring and comprehensive training in primarily visual arts, professional artists and other working professionals with and without disabilities help ARTWORKS participants gain comprehensive experience to better prepare them for the transition into employment or entry into college and further independence.

VSA Florida

Modern Skills uses a program called *Splash* through their own ArtThread website to help students create art via a computer. Students involved in the Florida program work with visual artists who help them to develop expressive skills through use of the online program. As art is created the students can elect to share it via social networking. Training in marketing artwork is provided and students are assisted in how to sell their artwork through online avenues.

VSA Indiana

The Indiana program occurs year-round in VSAI studios in downtown Indianapolis. The program runs in two 12-week sessions during the school year and one six-eight week session during the summer.

Led by VSAI Master Teaching Artists, the students, who work as paid interns, create products in specific arts media such as ceramics, fiber, painting, and mosaics. For example, during the summer 2011 session, the interns created a line of garden ceramics including flowerpots, garden stakes, and bird feeders. The products are then sold at local art fairs, VSAI's gallery, and other shops in Indianapolis. The sale of these products generates modest income that is invested back into VSAI program operations.

In addition to learning to make functional pottery within a team setting, the interns also assist in the technical and administrative duties required to operate an art studio and gallery. All interns take part in studio and equipment maintenance, as well as evaluating product inventory needs. And, by working together to market and sell the artful products they create in the community, the students learn important employment and life skills including maintaining a good appearance and positive attitude, and providing excellent customer service.

VSA Michigan

artsJAM (Jobs and Mentoring) Gallery and Studio Program is a program created for youth interested in professional careers in the arts or arts education. Participants are introduced and engaged in the arts of dance, drama, music, creative writing, and visual arts. This program means to not only develop skills to create in these disciplines, but to promote knowledge regarding related job skills, such as matting, framing and exhibiting of visual artwork, developing presentations of performance art, including staging, set design, costuming, make-up, sound and lighting technology, and documentation of work using photography, video, and film.

VSA Tennessee

Many high school students dream of a career in music, musical performance, and musical technology, however, unless the student attends a school that has a music or performance arts focus, most will find limited opportunities to explore this interest. Additionally, most school districts have provided limited opportunities for students to plan a course of study or provide transition opportunities that could lead to a career in music. Students who truly want a career in music may have limited knowledge of the various options that may be available and may settle for doing something that they are less interested in because of this. They also have limited knowledge of who to contact to get their foot in the door.

During the spring of 2012, VSA Tennessee piloted a transition program known as the “*Careers in Music Transition Program*.” Support and teaching partners included:

1. The Country Music Hall of Fame and Museum
2. Major Bob Publishing
3. Metro Nashville School Corporation
4. The Nashville Symphony
5. Public Consulting Group
6. VSA Tennessee
7. Tennessee Performing Arts Center

VSA Texas

The New Media Arts project addresses the need for quality transition-to-work opportunities for youth and young adults with disabilities (ages 15-22) by providing a variety of training courses in new media arts and creating links to community media organizations and events. New media arts residencies are format flexible, offering individual and group training activities that are adapted to each student’s capacity and interest, and are designed to enhance pre-vocational skills, while providing a bridge to the media arts community and the world of media employment.

New media is the use of digital technology (i.e., photography, video, computers, etc.). New media arts combine new media

with traditional arts (i.e., theater, dance, creative writing, and art) in a fusion of new and traditional art forms.

In 2011, VSA Texas and the New Media Arts project developed an eight-lesson curriculum to teach digital photography and beginning video production to young adults with disabilities transitioning to employment. The development of this curriculum spanned over one year (June 2010–July 2011) and involved 6 separate workshops, ranging from 3-6 hours per session and 8-12 sessions per workshop, depending upon participant availability and workshop design. The resulting curriculum, “New Media Arts for Young Adults Universal Design for Learning Curriculum” summarizes the work of these young adults with a diverse range of disabilities in the exploration of traditional arts and new media technology. Because of their disability, many of the young adults served by this project experience significant challenges to placement in meaningful employment opportunities. However, through the New Media Arts Project young adults with disabilities, working with teaching artists, peer mentors, community volunteers, and college and university interns, created a useful guide to assist young adults with disabilities to develop skills necessary to seek employment in the 21st century workplace.

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VSA Colorado

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The ARTWORKS Project

VSA Colorado is committed to serving teens, especially those that are the most disenfranchised in our communities—those with disabilities. It is estimated that over 22,000 teens ages 16 to 20 have one or more disabilities (Rehabilitation Research & Training Center) and VSA Colorado is overwhelmed with requests for services and programs for these youth. Teens with disabilities are also at high risk for poor transition into adulthood. Transition is a systemic problem complicated with the inherent challenges of having a disability. Transition is often complicated by a failure to involve young people in making decisions and to consider the issues of the most importance to them. Further education, training, and work experience placements are commonly considered to be care placements, rather than a way of gaining qualifications or paid employment. With an estimated 70 percent of people with disabilities unemployed or underemployed in the U.S., the ARTWORKS project explores a variety of work options in the arts, teaches workplace skills, and involves the teens in self advocacy and policy making on issues that are relevant to their lives. While we use the arts as the tool, the goal is independence and the development of young people with skills to succeed in the workplace.

Project Overview



ARTWORKS is an outside-of-school program that aids teens with disabilities to explore a variety of work options in the arts, teaches workplace skills and involves teens in advocacy and policy making on issues that are relevant to their lives. This is a comprehensive, four-part program that will reach about 100 students in four different ways by providing varied career experiences to help students find a good fit as they explore career paths. Career Day provides students with an overview of the arts as a career, and two residency programs will allow students to gain new artistic skills. The Summer Boot Camp provides a more artistic high-tech experience. Through mentoring and comprehensive training in primarily visual arts, professional artists and other working professionals with and without disabilities help ARTWORKS participants gain comprehensive experience to better prepare them for the transition into employment or entry into college and further independence.

The Office of Disability Employment Policy Guideposts we focus on are 1) Career Preparation and Work-Based Learning Experiences and 2) Youth Development and Leadership. We have a long track record of success in both of these areas.



Activities & Timeline

November 2011

VSA Colorado hosted a **Creative Career Exploration Day** for fifty high school juniors and seniors. Held each fall these Career Exploration days provide teens with the opportunities to visit creative industries like galleries, bakeries, graphic design studios, and artist studios. The goal of this activity is to expose nontraditional students to a wide variety of potential careers. Every participant received information about opening a College in Colorado Account as well as information about education plans for creative careers.

**November/
December 2011**

Artist Residency Program #1 “We Make Great Pets.” This six-week residency was for 15 teens with disabilities and was led by a professional artist. Teens painted portraits of pets to sell through the gallery and online for the holidays. We believe this residency gives young people the opportunity to learn about a commission-based project in a gallery. During this residency the expectations were that participants attend all sessions, be on time, and complete their work. Students also learned sales and marketing techniques. This was primarily an individually focused project and teens were paid based on commissions. Each participant was guaranteed at least one commission during the project.



**March/
April 2012**

Artist Residency #2 “Outside In.” This six-week residency, involving 15 young people, focused on art in public places, architecture and outsider art. The goal of this residency was for each participant to learn about public art, public murals, and produce two to three commissioned pieces of art. Students created, studied, planned, and executed two pieces of public art working with professional artists. Students were paid a commission for the pieces created in the community and also paid a small stipend to participate in the project.

**January 2011–
April 2012**

Recruitment for Summer Arts Boot Camp, a job readiness program for teens with disabilities. Primarily working with Denver Public Schools transition program, VSA Colorado will recruit, interview, and hire up to 15 students for our Summer Boot Camp.

**June 4–
June 29, 2012**

Summer Arts Boot Camp. An intensive summer program that incorporated technology as a key component of gaining job skills and exploring creative career options. The focus of this intensive was for the young people to explore new mediums and opportunities through technology. We have found that computers have opened up a wide range of opportunities for people with disabilities, both personally and professionally. The final project for this intensive is a student digital portfolio/resume, a website for their work, and

the experience of working one-on-one with a professional graphic designer to design an educational poster about an issue facing people with disabilities. At the end of this intensive all students will produce:

- An educational poster about issues facing people with disabilities
- A digital portfolio featuring their artwork
- A digital resume highlighting unique job skills
- An individual web page linked to VSA Colorado site
- A College in Colorado Account
- A stipend for the time in the program
- A valuable, hands-on experience working with professional artists in the creation of a variety of projects

*Note: The four-week intensive is where VSA Colorado produced the how-to manual. We believe this aspect of our program is the most replicable. We have worked with the American Institute of Graphic Arts (AIGA) Colorado chapter for four years on the poster project. As a part of this project we developed and delivered a book outlining the steps of the project and how other communities can replicate this part of the project. As stated earlier AIGA has been our partner for four years and they are interested in rolling this project out nationally.



Goals & Outcomes



For each program component listed above ARTWORKS participants achieved the following:

- Exercise independence in a safe environment
- Worked with positive role models through professional mentors
- Set individual outcomes and goals, with guided support to achieve goals
- Concluded their program with an exhibition at Access Gallery



Impact

Developing self-confidence and high self-esteem is critical to the future independence of the young people in our ARTWORKS program. Beginning with their involvement in the program, teens become actively engaged in various levels of program design including identifying disability advocacy issues, adapting tools and art mediums for accessibility, and providing input for focus areas. They are taught to generate a weekly individual goal plan and evaluate their progress. Self-confidence grows as each teen realizes how they can gain further skills and increase their own level of success. Continued work with individual mentors and professional artists gives teens a purpose and helps self-esteem to flourish.

Through this project we impacted nearly one hundred young people with disabilities by exposing them to creative career paths, structured mentoring, and job shadow experiences, as well as community service opportunities and the ability to earn a stipend for work performed (often this is the first money many of our participants have ever earned). Leadership skills are also a natural outcome of this program.

Training begins by allowing participants to actively participate in programming decisions within a small group and in a safe environment, and is reinforced by close interactions with their mentor throughout the program. As they become more comfortable communicating with peers and adults within the program, teens can expand their leadership abilities by assisting with larger group workshops throughout the year.



Partnerships

In addition to our work with approximately forty different schools from across the state, VSA Colorado has strong partnerships with many non-profits in the Denver Metro area.

The following are the primary collaborative partners for this project.

- AIGA Colorado, collaborating on our summer teen program and culminating summer exhibition. AIGA Colorado is a professional association of graphic designers that volunteer to work with our teens on the development of the poster, website, digital resumes, and the how-to guide.
- Santa Fe Arts District collaborated with VSA Colorado to help identify professional artists to mentor teen artists. Three exhibitions next year have a mentoring component.
- The Denver Public Schools (DPS) and the Littleton Public Schools (LPS) Transition programs are important partners by identifying and referring students to us. Both districts bring teens to our Career Exploration Days.
- Denver Urban Gardens agreed to allow our participants to create public art for their community gardens. In the past we have created murals, funky birdhouses and park benches for the gardens.
- PHAMALY is a professional theater company in Denver made up exclusively of artists with disabilities. We will work with Phamaly utilizing performance skills for

teens to increase self-esteem and overcome fears of speaking in public.

- ArtReach Denver: VSA Colorado is one of the ArtReach program's biggest ticket distributors with our clientele attending over 100 events each year. ArtReach allows us to set up various field trips and attend events throughout the year.
- Denver Art Museum—VSA Colorado visited the design department of the museum for a behind the scenes look at the museum operations.
- Gensler and Associates: we visited this architecture and design firm as a job shadow experience for the teens to see a large firm.
- Denver Office of Cultural Affairs partnered with us for a tour and an overview of the public art in downtown Denver. We utilized public transit to help the teens learn to get around the city independently.
- Colorado Cross Disability Coalition (CCDC) is a partner that helped us start our ARTWORKS project. Each year CCDC provides speakers and mentors for our teens to become self-advocates as they transition to adulthood.





Four Projects

Below is a summary of each of the projects we carried out with this funding.

Project Overview

Project #1 Career Exploration Day *November 8, 2011*

VSA Colorado hosted a Creative Career Exploration Day for 68 high school juniors and seniors from seven Denver Public High Schools. This year we also had two schools from Littleton Public Schools send students. Each participant had an Individual Education Plan and had been recommended by teachers or other school administrators. Held each fall, these Career Exploration days provide teens with opportunities to visit creative work places like galleries, bakeries, graphic design studios, and artist studios. The goal of the career exploration days is to expose nontraditional students to a wide variety of potential careers in the creative industries. Every participant also received information about opening a College In Colorado Account and information about education paths for creative careers. The students preselected two workshops to attend during the day and local creative businesses agreed to host the workshops. After beginning the day at a local theater with an overview of the day VSA

Colorado provided each participant with a map and a lunch coupon. In all we held 16 workshops, two plenary sessions and four optional activities. We coordinated this event with the Denver Arts Week Celebration and were able to work closely with the Denver Public Schools transition coordinator to identify the students. VSA Colorado is located in one of Colorado's Creative Capital Zones and the entire project was done within walking distance of our location.



Project #2 **Artist Residency #1** *November/December 2011*

“We Make Great Pets.” Twelve young people with disabilities participated in this six-week residency. Led by a professional teaching artist, Niza Knoll, the students learned to paint portraits of pets to sell through the gallery and online for the holidays. This residency gave the participants the opportunity to learn about a commission-based project in a gallery. The gallery incorporated a session about how to manage your time and how to talk about your artistic style. During this residency the expectations were that participants attend all sessions, be on time, and complete their work. There was a quality control system set up that the instructor or a VSA Colorado staff would need to approve the piece before it was sealed and delivered. Students also learned sales and marketing techniques. This was primarily an individually focused project and teens were paid based on commissions. Each participant was guaranteed at least one commission during the project. The interesting or unexpected part of this project was that it was so successful that people were still calling and asking about commissioning portraits after the holiday season. We have made this an ongoing part of our program offering and to date have completed nearly one hundred commissions. We are partnering with two doggie day care centers and one animal hospital to further market the project. As mentioned each student was guaranteed one commission but the average was three. We have expanded this project and now people can order commissions online through our website.

Project #3 **Artist Residency #2** *March/April 2012*

This six-week residency, involved 14 young people with disabilities, and focused on art in public places, architecture, and outsider art. The goal of this residency was for each participant to learn about public art, public murals, outsider artists, and to produce two to three commissioned pieces of art for a gallery show. Students studied master artists then planned and executed two to three pieces of art working with professional artist mentors. Students were paid a commission for the pieces created and were also paid a small stipend to participate in the project. This project actually led to a shift in direction for the Artworks program at VSA Colorado. One of the teams of young artists studied with Los Angeles based artist Mark Bradford. Mr. Bradford uses street signs and found paper in his work. After the team studied Mr. Bradford's work and began work on their pieces, they used many of the VSA Colorado collateral pieces (calendars, brochures, old gallery postcards) as the source material for these pieces. The pieces were very intriguing; in fact, we sold both pieces at the gallery opening. The "aha" moment was when someone asked us if we could do a piece for them using their collateral materials. We now use material from others and have begun commissioning corporate art. We have also received a commission to do a photo mosaic of a building here in Denver. We realized through this experience that if teens have difficulty being hired for traditional jobs and pay, then through the commissions we can create some work that will give young people an experience closer to traditional jobs and help them earn money. We did a series of mini workshops during the residency, reiterating the importance of presentation and sales skills, but the most exciting part was this option that opened up a revenue stream for our participants and for the organization. We created a brochure to market our corporate commissions. To date we have three corporate commissions, one mural, and have decided to dedicate our August show in the gallery around the idea of commissioned corporate art. We will invite all



the art consultants and public art officials in the area to attend an industry night and see if we can expand this program on a larger scale.

Project #4 **Summer Arts Boot Camp** *June 2012*

In this past summer intensive we incorporated technology as a key component of gaining job skills and exploring creative career options for 17 youth. The focus of this month-long intensive was to explore new mediums and opportunities through technology. We have found that computers have opened up a wide range of opportunities for people with disabilities, both personally and professionally. The final project for this intensive was a student digital portfolio/ resume, a webpage for their work (that they would be able to maintain after the summer ended), and the experience of working one-on-one with a professional graphic designer to design an educational poster about a personal issue they face. The poster project is what we focused on for the how-to manual for this project. We have worked with AIGA Colorado on the poster project for five years and they have also indicated they would like to explore expanding this project to other locations. This part of the project would be very easy for many VSA affiliates or any other group to incorporate.

Impact

Developing self-confidence and high self-esteem is critical to the future independence of the young people in our ARTWORKS program. Beginning with their involvement in the program, teens become actively involved in various levels of program design including identifying disability advocacy issues, adapting tools and art mediums for accessibility, and providing input for focus areas. They are taught to generate a weekly individual goal plan and evaluate their progress. Self-confidence grows as each teen realizes how they can gain further skills and increase their own level of success.



Through this project we impacted 111 young people with disabilities by exposing them to creative career paths, structured mentoring, and job shadow experiences, as well as community service opportunities and the ability to earn a stipend for work performed (often this is the first money many of our participants have ever earned). Leadership skills are also a natural outcome of this program. Training begins by allowing participants to actively participate in programming decisions within a small group and in a safe environment, and is reinforced by close interactions with their mentor throughout the program. As they became more comfortable communicating with peers and adults within the program, teens can expand their leadership abilities by assisting with larger group workshops throughout the year. Perhaps the biggest unexpected outcome was just how valuable the sales and marketing workshops were for our teens. We have seen them sell pieces from the Outside In Show and actively communicate ideas for murals and other art pieces.



Evaluation

In addition to the Student Learning Stories and Curriculum Maps we collect on a regular basis, we used several components developed by leading practitioners and advocates from the Kellogg Foundation. Using the Logic Model (www.uwex.edu/ces/pdande/evaluation/evallogicmodel.html) we included the following: an overview of how the Artworks transition program works, the theory and assumptions that underlie the program, and how it links to short and long term outcomes through the program activities, its processes, and theoretical assumptions. We used evaluation not only as a means of accountability and measuring stick for the program, but also as a management and learning tool. The ODEP Guideposts we focused on were 1) Career Preparation and Work-Based Learning Experiences and 2) Youth Development and Leadership.

Partnerships



Of course we would not be able to do what we do without our wonderful community partnerships. Listed below are the primary groups we worked with on this project and the role they played in our success.

AIGA Colorado—provided graphic designers for the poster project.

Denver Public Schools Transition Team—provided students and resources for the creative career exploration day.

Art District on Santa Fe—members of the Arts District provided space and resources for the Creative Career Day.

Gensler Architecture and Design—provided guided tours for participants and printing for the Poster Project.

Niza Knoll and Andy Bryzcek—lead artists for Portrait Residency and Outside In residency.



Conclusion

Perhaps the greatest lessons learned through this project are that transition from high school to young adulthood is challenging under the best of circumstances. We firmly believe the arts and creative industries have many viable options for young people with disabilities.

The core group of young people we work with are primarily on the autism spectrum or have learning or cognitive delays that make finding traditional jobs challenging. In working with disabled/disenfranchised teens, we have found one of the best ways to empower them is to help them successfully transition from student to whole person with a productive, quality, and meaningful career. An estimated 70 percent of people with disabilities in this country are unemployed or

underemployed. Most disabled students will graduate high school and have no job options. Typically the students in our programs have not had a job of any sort and therefore will most likely not qualify for even the most menial of jobs. Yet, these young people are talented in other ways.



We have been increasing our focus on job development over the past few years by working on developing skills for individual artists. However, we have realized that we need to go beyond teaching basic skills such as being creative, thoughtful, on time, etc. Teens need real work experience. In the past year we have started creating work with them, such as our Art-o-mat machine (a retired cigarette vending machine) that now vends art produced by our teens, creating a system where they get paid to create and produce. While often the checks from these projects are small, they are the first pay of any kind some of these young people have ever received. We are particularly excited about the idea of the corporate commissioned work as we believe this can open many doors for our young people. To date we have seen five of our young people receive commissions as a result of an employer they met while in our program. By expanding our market to larger companies we hope to commission more artwork.





Giving Voice



Project Overview

Giving Voice is the annual poster design collaboration between VSA Colorado and AIGA Colorado. Now in its milestone fifth year, the program matches graphic designers and teen artists with disabilities for a multi-session poster design and mentoring workshop, which culminates in a gallery exhibition.

VSA Colorado serves nearly five thousand people with disabilities, their families and those that work with them. The organization is creating a world where people with disabilities have the opportunity to learn through, participate in, and enjoy the arts. VSA is an international nonprofit organization founded in 1974 by Ambassador Jean Kennedy Smith.

AIGA Colorado is the statewide chapter of the professional association for design. Made up of more than four hundred Colorado-based designers, AIGA Colorado supports the interests of professionals, educators and students who are engaged in the process of communication design.

During the course of the summer, the Giving Voice Program works to empower teens with disabilities communicate about what is important to them. We pair each teen with a professional graphic designer who creates an educational



poster based on a personal experience, frustration or global issue the teen strongly about. The title Giving Voice comes from the simple idea that rarely does anyone ask a teenager what is important *to them*. This project gives them this chance to have their voices heard. Some of the posters are very personal examples of the frustration they may feel or the poster might depict a global, universal concern.

Examples of Posters developed for this past summer address the following issues.

1. Handicapped parking
2. Hunger in America
3. Native American traditions
4. Art as a form of self-expression
5. Water conservation in the west

The teens come to VSA Colorado primarily through referrals from Denver Public Schools Transition Program. Each year through their summer job training program, VSA Colorado works with nearly one hundred teens with disabilities.

The graphic designers come from the membership of AIGA Denver and meet with the teens at least three times prior to the posters being unveiled. At the end of the summer the posters are presented in the gallery. The AIGA designers are thrilled to work with the teens as it is such a nice departure for them from their day-to-day work, and the teens are exposed to an adult in their life that is not paid to be with them.



Purpose

The purpose of the Giving Voice project is two-fold. First, with an estimated 70 percent of people with disabilities in this country unemployed or underemployed, we believe the arts provide the flexibility in jobs and opportunities to decrease that percentage. By exposing young people to the gallery/

studio we also empower them to consider graphic design as a very viable career option.

Furthermore, we believe teens with disabilities are at high risk for poor transition into adulthood. This is a systemic problem combined with the inherent challenges of their disabilities. This transition is often complicated by a failure to involve young people in making decisions and to involve them in the issues of most importance to them. Further education, training, and work experience placements are commonly considered to be care placements, rather than a way of gaining qualifications or paid employment. The availability of supported employment (support to do a paid job alongside typical workers) varies geographically.

While this is a short-term project we have seen the empowerment of these teens through this project and evaluations and feedback from family members and teachers have supported this observation.



Basic Structure of Program

The basic structure of the program is fairly simple and flexible allowing for variations and adaptations. For example, one year we focused the entire project on celebrating the Americans with Disabilities Act. The following year was basically a visual resume of the teen. This year we focused on global issues. Once the theme is decided upon it is up to each teen to determine what particular aspect they want to emphasize.

The steps below are meant to be suggestive only; these steps have worked in our project but can be adapted to fit many models.



Step 1 Development of Partnership

Contact your local AIGA Chapter. Most AIGA chapters have a mentoring component and a membership base open to this type of project. Often a simple phone call is enough to start this relationship.

Step 2 Recruitment of Teens for Project

Ten to twelve young people are a manageable number of teens to work with. We have run the program as part of a larger summer program, but it could also be run as an in-school or outside-of-school residency. VSA Colorado has operated the program utilizing six sessions as outlined below. We have had success running this program with all types of teens including those with developmental or learning disabilities, students with vision or hearing loss or those with other physical disabilities. It is also powerful for typical teens.

Step 3 Recruitment of Graphic Designers

AIGA can put out a call for designers through their membership networks. Designers are asked to volunteer for one orientation session and three mentoring sessions. See example at end of this document. VSA Colorado has done this as three working lunches over three to four weeks.

Sessions

Session 1 Teen Session

Overview of art and social change, participants are given overview of graphic design, poster design, messaging, and design. Teens are asked to fill out a questionnaire about interests and issues. These questionnaires are used to match the students with designers who also fill out the same questionnaires.

Designer Session

This orientation session is held with the designers who have volunteered to participate. It can be held at your site or at a



graphic design office. The purpose is to give an overview of the project, answer questions about the posters, timeline, and the deliverable. We also use this time to give an overview of VSA and to answer questions about working with teens with disabilities.



Session 2 Initial Meeting with Designer (45–60 minutes)

This meeting works well as a working lunch, but can be done in a variety of settings. The designers and teens are first paired up based on the responses to questionnaire. Once the pairing is made, designers and teens are given forty-five minutes to an hour to meet and start the design process. They chat about style preferences and concepts using source materials like design magazines, books, and the internet. Designers often bring laptops, sketch pads, or iPads for this session.

Session 3 Second Meeting with Designer (45–60 minutes)

After one to two weeks the pairs meet again to review the designers ideas based on first meeting. This meeting is critical to reinforce to the teens that they are the client and the designer is working with them to bring their idea to life with a powerful poster designed to educate people. Designers often bring laptops, sketch pads, or iPads for this session.

Session 4 Final Unveiling to Group (1 hour)

This session is the unveiling of the final poster. Each team shows the final poster to the entire group and discusses the intent of their project. After the unveiling and the final tweaks are made to the posters by the designer, they are sent to be printed. Designers are also given technical specifications. We have been able to find local printers to print the final posters but they can also be printed on standard office color printers. We print the posters at 11x17 inches.

During this session we photograph each team and also ask them to compose a one to two paragraph description of

their process. We rely on the designers to provide the final description using the writing skills that our teens often do not have. We hang the descriptions and the photographs next to the posters.



Session 5 Design Studio Visit

The teens visit a working graphic design firm to see the day-to-day operations of a design studio. This helps teens to realize that graphic design can be a career choice for them. This visit is done as a group.

Session 6 Presentation

The posters are presented as an exhibit. VSA Colorado operates a gallery so we host the culminating event for this project at our gallery. If a gallery is not available, this exhibit and event could be held at a school or even at a design firm. Invite the designers and the teens to attend and encourage them to invite friends and family.

Both designers and the teens complete an evaluation at the culmination of the project. We use these evaluations to guide us for upcoming sessions.



Guidelines for Mentoring Programs for Young People with Disabilities



“Young people with disabilities have a great deal to gain from relationships with mentors who have the ability to guide them along paths towards independence and full-participation in their communities.” *(Disabled World)*

Regina Snowden believes that “there was no better role model for a young person with a disability than an adult who experiences a form of disability.” She went on to found, Partners for Youth with Disabilities. *(Disabled World)*

Benefits: (Disabled World)

- Disability pride
- Improved self-advocacy skills
- Knowledge of disability rights
- Increased independent living skills
- Improved motivation and self-esteem
- Involvement in community and extracurricular activities
- Healthier relationships with family, friends, teachers and others
- Interest in having a job/career and the knowledge of how to do so
- Interest in continuing education and the knowledge of how to do so



Technical Specifications for Poster



2012 Giving Voice Poster,
Amie York & Carleen Clearwater

The final poster size will be 16" x 24". It can be landscape or portrait and can be a full bleed.

Poster specs:

- 16 x 24 final size (16.25 x 24.25 with bleed)
- CMYK build
- 300 dpi
- High Res PDF with crops

Please post your files to the external ftp site, information at the bottom of this email.

Please include your build files just in case something happens with the PDF. If you use Illustrator, please outline your fonts to ensure no substitutions occur prior to making your pdf.

Also please write a short paragraph about how you worked together, your theme and the inspiration behind it. We will be posting it next to your poster along with a picture of you and your student. I have posted last year's write-ups on the ftp site for examples.



PAIRING Questionnaire

Name:

1. What are three unique or interesting things about you?
2. What do you feel is the biggest issue facing the country or the world right now?
3. Where do you see yourself in five years? What will you be doing?
4. If you could change one thing about the world what would it be?
5. If you had a billboard in Times Square what would you do with it?

Circle one word from each of the following pairings (for example, pick chocolate or vanilla and circle what you prefer, then do the next pairing).

- | | |
|--------------------|------------------|
| Chocolate | Vanilla |
| The Beatles | Beethoven |
| Pizza | Hamburger |
| Carrots | Peas |
| Spiderman | Ironman |



Resources

Disabled World—Young people with disabilities have a great deal to gain from relationships with mentors who have the ability to guide them, www.disabled-world.com/disability/motivational/mentorship.php#ixzz1xVkwSMld

Partners for Youth with Disabilities, www.pyd.org/

Rolex Mentorship and Arts Protégé Initiative,
www.rolexmentorprotege.com/en/about-the-initiative/index.jsp
www.artpartnersprogram.com/10YrAnniv/Unit5-SocActThruArt.htm

VSA Colorado Mission Statement

VSA Colorado/Access Gallery is an inclusive, nonprofit organization that engages the community by opening doors to creative and educational opportunities for people with disabilities to access and experience the arts.

www.accessgallery.org

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Arts and Disability
FLORIDA



VSA Florida

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VSA Florida

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USF COEDU 105



Modern Skills

ArtThread Residency Program

Building on the success of year one of the **VSA Florida (VSAFL)** ArtThread Residency Program, VSAFL has continued providing the ArtThread Residency Program to Florida's transition students. The opportunity to participate in this residency is available statewide, and is not for just a select few. This residency program provides a way for the young person with a disability to take incremental yet substantial steps toward self-reliance. The program offers a comprehensive set of activities to provide participants with the technical, communication, and creative skills required to be successful in the small business world. The residency emphasizes that all students will succeed.

The ArtThread Residency Program gives students the tools to compete and be successful in today's web-based business world. Participants will: 1) increase their skills with digital image manipulation and specialized web applications; 2) increase their presentation and communication skills, which leads to improved self-confidence and self-reliance; 3) improve peer-based support and community involvement by being involved in a peer-to-peer mentorship program; and 4) receive training in entrepreneurship and micro-enterprise

development by getting a chance to start up an online e-commerce business. The ArtThread Residency Program “lights the light” for transition students throughout Florida to use online technology for creative expression and to learn important job skills.

The ArtThread Residency Program is patterned after the traditional VSAFL residency program. The residencies are for eight weeks with one-hour sessions. VSAFL works with the district’s transition specialist in selecting the participating classroom and are approved by the school district’s ESE Director. Teaching artists for the ArtThread residencies must use the Interactive Online Gallery and *Splash*, the integrated art-making tool, a major difference from a traditional residency.

Once the selected classroom is approved by the school district’s ESE director, the VSA Florida Residency Coordinator (VSAFLRC) connects with the selected classroom teacher and the teaching artist. The teaching artist meets with the classroom teacher to work out the details of the residency and gather information about the students including class culture.

All teaching artists that are selected for this program are part of the VSAFL roster of teaching artists. To be a member of the roster the teaching artist must meet the following criteria: demonstrated artistic abilities; educational background and experience as a professional teaching artist; participation in a regional/statewide artist-in-residence professional development workshop; demonstrate appropriate experience for working with students; and demonstrate an ability to work with other professionals in the proscribed setting. Artists participating in the program must intrinsically believe that every participant has unique abilities and that the only way to be successful is through identifying the needs and abilities of the each participant and then to create art using individual strengths. All teaching artists sign an agreement that specifies the services they will render. In addition, the teaching artist has participated in a one-day training on



the Interactive Online Gallery and *Splash* (the art making tool), as well as participating in continued education through webinars and teleconferences.

The teaching artist, using UDL techniques, provides step-by-step directions for the students on how to use *Splash* and how to also upload traditionally created artwork. The step-by-step instructions begin with logging onto ArtThread to create a new painting in *Splash*. Then images are uploaded from the computer to *My Gallery*. Threads are begun for each *Splash* piece and participants learn how to reflect on images in threads. *Splash* images can also be shared with someone else via email. Learning and practicing how to use the new technology provides extensive skill development in using specialized web applications and how to work with digital images. Part of every residency (see curriculum map) includes creating a class collaborative piece. This work helps develop skills in working as part of a team, including learning how to positively interact with peers. The final session includes critiquing and discussing the collaborative piece, including its design elements and expressive elements of the work. This component of the residency helps the student sharpen their skills in presenting their artwork. Depending on the participating classroom teacher and the interest and ability of the students, the teaching artist works with the students on beginning their online-e-commerce business by posting their art for sale.

The VSAFL Statement of Work is to provide twenty ArtThread Residencies for Transition Students. VSAFL completed ten ArtThread residencies in December 15, 2011 and completed an additional ten on May 15, 2012. It is estimated that 300 transition students participated in this project. In 2010 there were approximately 785,000 students in Florida public schools grades 9-12 and of that approximately 110,000 were identified as having disabilities.

Data is gathered by a VSAFL designed evaluation form, which is based on observation and includes anecdotal data.



Statistical data is also collected on usage of the ArtThread Gallery site.

VSAFL has developed many replicable tools to assist in the implementation of the ArtThread residency. Tools include a Training Guide and Checklist, a Curriculum Map and FAQ sheet. Costs to replicate this program in other states would entail teaching artist training and contracting with the ArtThread Foundation to develop a specific gallery for their use. Technology requirements for participating classrooms include: 1) enough computers for each student to either have their own or share with one other student; 2) computers must have broadband access to the Internet with Internet Explorer 7 or above, Firefox 3 or above, or Safari 2 and above; 3) upload and download permissions for www.artthread.org; vsaf1.artthread.org; and www.zazzle.com; 4) keyboard, mouse, and monitor; 5) Adobe Flash player installed and enabled in the browser; and 5) accessible USB port for teaching artists to upload art from a flash drive.

The ArtThread Residency Program addresses the Department of Labor *Guideposts for Success Connecting Activities* (<http://www.dol.gov/odep/categories/youth/>). Participants in the VSAFL ArtThread Residency Program learn all the techniques for using the Interactive Online Gallery. Students love to share the joy of and share their work with peers, friends, and family.

The National Collaborative on WorkForce Development for Youth or NCWD (<http://www.ncwd--youth.inf>) criteria for exemplary programs identifies several points to consider when developing programs for transitioning youth from school to career: 1) provide workforce preparatory experiences; 2) provide youth development and leadership opportunities; 3) tailor services to individuals; 4) demonstrate awareness and attention to serving youth with disabilities; and 5) have quantitative or qualitative outcome data. The VSAFL ArtThread Residency Program fully meets these criteria. The residency works with students



to: 1) successfully work with online technology; 2) develop creativity; 3) provide a vehicle for sharing through social networking; 4) provide an avenue for small business enterprise; and 5) help transition-aged students work toward self-determination. Each student works at their own level and accommodations are made to adapt the tools for specific needs. VSAFL and ArtThread collected data throughout the residency.



NCWD also stresses that successful transition includes these guideposts to success: 1) access to high quality standards-based education regardless of the setting; 2) information about career options and exposure to the world of work; 3) structured internship; 4) opportunities to develop social, civic, and leadership skills; 5) strong connections to caring adults; 6) access to safe places to interact with their peers; and 7) support services and specific accommodations to allow students to become independent adults. The VSAFL ArtThread residency follows these guidelines by providing teaching artists that are trained to successfully work with students with disabilities and have specific training on the interactive online gallery and *Splash*, including career options using online art making tools. The residency also provides a structured eight week residency allowing participants to develop speaking and presentation skills as part of the curriculum, connecting one-on-one with teaching artists working within the student's school setting and making appropriate accommodations.

History of Project & Project Development

VSAFL first partnered with the ArtThread Foundation in 2008 using a program that brought technology to adult artists with disabilities. The use of the technology was a challenge for many of these participants. Through the

evaluation process VSAFL learned that using computers was a better tool for young adults than adults who have less experience using a computer. As a follow up to the 2008 project, ArtThread partnered with Project 10. Their approach was to provide instruction to the trainer on the mechanics of using the technology and also train teachers who in turn would work with the students. The evaluation of this model showed that very few teachers felt comfortable with the technology and most did not spend the time necessary to work with the students.

In 2010 the VSAFL, ArtThread, Project 10 partnership began. In the more than ten years since we began the residency program, we know the impact a teaching artist has on working with students with disabilities. Incremental steps are best used to learn an arts process. We brought to the partnership this knowledge. ArtThread had the technology and Project 10 had the expertise and connection with transition students. VSAFL selected the teaching artists through an RFP. VSAFL selected the artists based on their experience working with transition-aged students and their interest in learning the online technology. In the first year of the partnership VSAFL teaching artists worked with two hundred seven transition students in fourteen schools. With the expertise of the teaching artists, the participating students had an outstanding experience working, creating and sharing their art. The success of this partnership is seen in the more than three thousand pieces of art work created in the student's private My Gallery Space, and the one thousand six hundred and forty-two pieces of art that have been posted to public threads or art conversations on ArtThread.

The project is coordinated by the VSAFL Professional Development Coordinator. The VSAFL Regional Program Coordinators provide oversight statewide. The coordinators have received *Splash* training and all are experienced teaching artists.



Project Partners include Project 10 the State of Florida Transition Education Network and the ArtThread Foundation.

The mission of **Project 10: Transition Education Network** is to assist Florida school districts and relevant stakeholders in building capacity to provide secondary transition services to students with disabilities in order to improve their academic success and post-school outcomes. Project 10 uses regional personnel, 21st Century technology, extensive collaboration, and data-driven accountability to deliver services, supports, and information to all stakeholders focused on improving post-school outcomes for students served in exceptional student education within Florida.

Transition representatives from Project 10 work closely with school district personnel within their region to identify the programmatic and training needs of each district, and assist them with meeting their goals in the area of secondary transition. 21st Century technology is used for on-going electronic communications via a transition listserv, Transition Wheel topics, the Project 10 website, and timely products and updates on transition issues. Project 10 collaborates in related state activities and provides support to the State Transition Steering Committee and District Interagency Councils. It also produces a number of products, supports pilot transition activities across the state, provides training and technical assistance services, and develops research-supported activities.

The **ArtThread Foundation** is a 501(c)3 that evolved from a U.S. Department of Commerce and NIH/NCI-funded arts-based research and patient service program at the University of Florida. Drawing on the expertise gained from five years of research and hands-on service to people with physical limitations, the Foundation forged a partnership with Carnegie Mellon University to develop technology that brings the tools of art-making and creative expression to people with limited access to the traditional art tools. In 2006 ArtThread moved from its academic-based roots to a



community-based organization in order to offer the benefits of its research and its mission to a broader population. To that end ArtThread began its work with VSAFL in 2008.

The mission of the ArtThread Foundation is to improve the quality of life for persons with special needs and people in crisis through the universal reach of technology and the power of creative expression. ArtThread technology enhances creative expression through accessibility and community building.

Modern Skills

Modern Skills is a replicable program that can be accessed and used by anyone; teacher, student, or parent. Virtually anyone can create by going to ArtThread.org. Art can be made at ArtThread then uploaded. Once uploaded, students are able to respond to other art threads. Young adults familiar with the computer can begin to create at anytime, anywhere.

For a sustained approach to Modern Skills any classroom teacher, that is computer savvy, can use our PowerPoint tutorial, the training guide, and checklist to learn the basic steps to create art. With practice, users are able to improve their knowledge of the software and use their skills for more creative expression. During practice with the software we suggest that a trained teaching artist assist the classroom teacher in working directly with the students to understand the program.

VSA Florida is committed to assisting anyone that wants to replicate the program through webinars. The webinar aid the participants through the creation process using the software.

The Modern Skills residency program provided a way for the transition student to take incremental, yet substantial steps toward self-reliance. The residency offered a comprehensive



set of activities that provided participants with the technical, communication, and creative skills required to be successful in the small business world.



Evaluation

Each residency includes an evaluation completed by the teaching artist and the classroom teacher. The teaching artist must also submit a completed curriculum map.

Lessons Learned

The Modern Skills Program works extremely well for high functioning transition students. Many of these students intuitively figured out the process before the teaching artist began instruction. Students with vision or hearing loss had successful experiences. Additional time in the residency should be allotted to explore jobs that use similar computer skills. Difficulties arose when the participating students did not have access to the computers or had technical difficulties. If possible, the program should be held in a computer lab.

Summary of Evaluation Completed by Classroom Teachers



How strongly did the VSA program satisfy the objectives listed below?
Please check the appropriate box with **5 being the most effective**.

Residency Program	5	4	3	2	1
Classroom teacher and artist collaborated on the goals	71%	21%	7%	0%	0%
The goals of the residency were met	79%	21%	0%	0%	0%
The art activities were age appropriate	86%	7%	7%	0%	0%
The lessons integrated the arts with the classroom curriculum	57%	14%	21%	7%	0%
The art activities helped to increase artistic skills and techniques	71%	29%	0%	0%	0%
Facilitated Skills					
Making choices	86%	14%	0%	0%	0%
Negotiating / conflict resolution	71%	7%	14%	0%	7%
Self expression	100%	0%	0%	0%	0%
Diversity acceptance	93%	7%	0%	0%	0%
Fine and gross motor skills	86%	14%	0%	0%	0%
Evaluating the Teaching Artist					
The artist used adaptive strategies	79%	21%	0%	0%	0%
Was on time and used session time wisely	93%	7%	14%	0%	7%
Was organized and prepared	93%	7%	0%	0%	0%
Was comfortable working with students of all abilities	86%	14%	0%	0%	0%

Success Stories



High school students with varying disabilities including low cognitive functioning students

“Most of the students in this class needed repetitive instruction and a lot of individual attention. In observing the students working, I watched how well they connected with the program. The students were really trying the different tools and understanding how to use the color palette to change options and control, going back and forth between brushes and color variations. One student was intrigued by uploading other images to which he added his own artistic style. This became his favorite way to use the program. He learned how to search for specific images online, download them, and then upload them to the VSA Gallery where he could navigate the site to manipulate the images and save them into the gallery.” *(teaching artist)*

High school students ranging from high functioning students with specific learning disabilities and students on the autism spectrum, to very low functioning hand over hand students

“The greatest success of the Modern Skills Residency is the time spent with the classroom teachers and the paraprofessionals. Each fully participated in the residency and took the time to create, save, and respond to pieces. Discussions included various applications and the proof of success is demonstrated by the fact that artwork is still being created after the residency has ended.” *(teaching artist)*

High school students with other disabilities

“Other teachers in the school have requested the opportunity to participate in the program. Students who had a difficult time with paper and pencil assignments have been able to better follow directions and complete illustrations for other classes/subjects, as well as vocalize the thought process used.” *(classroom teacher)*

Technical School

“One of the students is developing a graphic arts business.” *(classroom teacher)*

“I watched how well they connected with the program.”

.....

Modern Skills Interactive Gallery



Come connect with your friends by making and sharing art online! This Gallery is for you—use it to unleash your creativity and explore the world of computer art and graphic design. Be sure to try creating art using *Splash*, the ArtThread online art making tool.

Jump in! Start by **adding art** from your computer or **making art online**. Everything goes into **My Gallery**, and from there you can start or respond to a thread. Choose **All Art** to browse the art or choose **Thread View** to see the “thread” of an art conversation. Go for it—become part of the **VSA Florida Modern Skills** community!

Visit <http://vsaf1.artthread.org/>.



VSA Florida Curriculum Map for School Residency Program

Theme/Enduring Understanding/
Essential: **The use of an online art
creating tool and its uses**

Questions: Did the students learn to:
Set up a personal account; Use the tools;
Save artwork into class and personal
gallery; View and respond, create threads,
add to threads, upload artwork

Teaching Artist:

Site:

County:

Residency Dates:

	#1 Date	#2 Date	#3 Date	#4 Date
Learning Outcomes: Goals	Introduction to program Learn tools of <i>Splash</i>	<ul style="list-style-type: none"> Review <i>Splash</i> Create art w/ <i>Splash</i> Save art into class gallery and thread Each week, save one piece into this gallery 	<ul style="list-style-type: none"> Review <i>Splash</i> Review creating a new thread Adding to favorites and then to a thread Responding to an art piece 	<ul style="list-style-type: none"> Add a piece of artwork from another source by uploading Add to a thread using this piece Learn to share artwork
State Standards	Meet the IEP & VA.A.1#2	VA.B.1.4#4	VA.B.1.4#2	VA.A.1.4#1
Learning Objectives: (skills, content and concepts)	To explore the properties of the online tool	To create artwork using the online tool, saving a piece and starting a new thread with it, beginning the art to art conversation	<ul style="list-style-type: none"> Browse main gallery and add pieces to favorites Add to an existing thread Respond to an existing piece you like 	<ul style="list-style-type: none"> To upload an external visual art piece or photo to My Gallery. Art can be created in class if desired To take an uploaded piece and incorporate it into a thread
Instructional Activity	Demonstrate each tool in program	<ul style="list-style-type: none"> Student will save their image in "My Gallery" Start new thread and title it 	Student will browse "All Art" for pieces to add to my favorites. Use either My Gallery or My Favorites to add to an existing thread. Respond to pieces they like	<ul style="list-style-type: none"> Student will upload an external image by adding art followed by adding it to an existing thread Email an image using share option

VSA Florida Curriculum Map for School Residency Program

Date #1 – 4

	#1 Date	#2 Date	#3 Date	#4 Date
Adaptations Accommodations Modifications Examples: Time element, amount of assistance need, Buddy/mentor classmate system Physical aids: mouse, keyboard				
Assessment Evidence: (Performance tasks / rubrics/ other evidence)	<ul style="list-style-type: none"> Observing students on task 	<ul style="list-style-type: none"> Did the student save image in My Gallery? Did they successfully start a new thread and title it? 	<ul style="list-style-type: none"> Did the student find art to add to favorites? Are the students adept at adding to My Gallery, My Favorites and responding to pieces? 	<ul style="list-style-type: none"> Was the student able to upload an image and add it to an existing thread? Was the student able to email images using the share option?
Instructional Activity				

VSA Florida Curriculum Map for School Residency Program

Date #5–8

	#5 Date	#6 Date	#7 Date	#8 Date
Learning Outcomes: Goals	<p>Create a class collaborative piece via “round robin”</p> <p>Continue creating threads, adding art to threads and responding to art in a thread</p>	<p>Creating art with art</p>	<p>Create a slide show</p>	<p>To review the coursework and view each student’s contribution to the class slide show</p>
State Standards	VA.E.1.4#1	VA.A.1.4#3	VA.A.1.4#4	VA.D.1.4#1
Learning Objectives: (skills, content and concepts)	<p>Collaborative piece created that includes a specified amount of time for each student</p> <p>To be proficient in working with threads</p>	<p>To learn how to select an existing image from My Gallery or My Favorites and upload it</p> <p>To use image to create another piece and save in My Gallery</p>	<p>To compile several images into a slide show</p>	<p>To review and discuss class slide show</p>
Instructional Activity	<p>Using one computer, have students add to a collaborative piece. Give each student only 30–45 seconds to add their own touch</p>	<p>Once in program, upload image. Use creative stamping options to create a new piece of work. Save this piece into My Gallery</p>	<p>Students will select images from a variety of places to develop a slide show</p> <p>Have students contribute to a class slide show</p>	<p>Critique slide show with positive responses and discuss feelings as they view</p> <p>Discuss elements of design if appropriate, i.e. color, shape, patterns</p>

VSA Florida Curriculum Map for School Residency Program

Date #5–8

	#5 Date	#6 Date	#7 Date	#8 Date
<p>Adaptations Accommodations Modifications</p> <p>Examples: Time element, amount of assistance need, Buddy/mentor classmate system Physical aids: mouse, keyboard</p>				
<p>Assessment Evidence: (Performance tasks / rubrics/ other evidence)</p>	<p>Were the students able to work together to create a common piece of artwork? Can everyone create and add to threads, etc.?</p>	<p>Were students able to bring a piece of artwork from their favorites or gallery to use to create another piece of work... and save it?</p>	<p>Were students able to gather pieces for their own slide show and contribute approx. 3 pieces each for a class slide show?</p>	<p>Did all students contribute to slide show and class discussion?</p>
<p>Instructional Activity</p>				

Project Guidelines & Internet Parameters



- a. Classrooms must contain students of transition age with any form of disability.
Students without a disability may be included to promote inclusion.
- b. Computer lab availability
 - 1) Must include enough computers for each student to either have their own or share with one other student.
 - 2) All computers must have *broadband access to the Internet with browsers already installed* on either Mac or PC. A dial-up connection will not work.
 - Browsers that can be used:
 - Internet Explorer (version 7 or up, IE6 will not work)**
 - Safari (version 2 or up)**
 - Firefox (version 3 or up)**
 - Access with upload and download permissions for ArtThread and partner websites:
vsafi.artthread.org
 - Keyboard, mouse, and monitor working properly
 - **Adobe Flash player installed and enabled** in the browser
 - **Accessible USB port** (in case trainers need to upload art from a flash drive)

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VSA Indiana

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VSA Indiana

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Urban Artisans glazing flower pots.

A Day in the Life of Urban Artisans

It's 9:00 am and 10 high school students selected to work as Urban Artisans interns are signing in at the front office to work for the morning. The clay studio, which is their workspace, is lined with flower pots, bird feeders, garden stakes, and other functional clay objects in various states of completion. Their Teaching Artist supervisor and mentor is ready to lead them as they continue to make art to fulfill a commission for a local community partner—95 flower pots that will be used as the centerpieces at an upcoming fundraising luncheon. At the end of the day, the students will evaluate their own participation—considering their appearance, attendance, attitude, behavior, and performance. At the end of every other week, each intern will receive a paycheck for their work, enhancing the importance and responsibility that comes with employment.





Urban Artisans: An Overview



Urban Artisans show off a finished acrylic painting.

Program History

The Urban Artisans program began in 2001 with a partnership between Indianapolis Public Schools (IPS) and VSAI. The program was called “Artwork” and was developed to serve students in transition between school and the workplace.

The program took place in the VSAI studios. It was an arts-integrated curriculum staffed by two VSAI Teaching Artists and one IPS licensed special education teacher. Participating students gained vocational skills and academic credit by spending their entire school day in the studios and classrooms. Students were active in all aspects of making, marketing, and packaging their artwork. Students received a stipend for their work and academic credit in studio arts, language arts, and business/math.

The program received commissions from Indiana University Purdue University at Indianapolis (IUPUI), the University of Michigan Garden Shop, and the Frederick Meijer’s Public Gardens in Grand Rapids, Michigan. The program was funded entirely by the Indianapolis Public Schools.

The IPS/VSAI partnership ended in 2004. However, VSAI recognized the benefits of the program for students and the community. With that, VSAI began to develop the program under the name Urban Artisans and sought new funding partners and built new community relationships.



Community Need



Urban Artisans work displayed at Orchard in Bloom, a prominent Indianapolis community art fair.

Students with disabilities commonly encounter barriers including a negative or discouraging response from others, lack of stimulating environment, school-based obstacles, lack of models and mentors, access barriers, and other impediments to accommodation.¹

Additionally, the nationwide unemployment rate among people with disabilities is nearly six times higher than the national average at 54.4 percent. Many factors contribute to this high unemployment rate including a lack of training and vocational opportunities designed to meet the needs of people with disabilities.

Indianapolis' unemployment rates follow these trends and VSAI staff found that the lack of training opportunities and all the common barriers existed locally. Creation of the Urban Artisans program filled a gap in central Indiana by providing the only arts-centered workforce development program for young adults with disabilities. With nearly 30 percent of Urban Artisans interns finding employment within 12 months of graduation and 34 percent pursuing post-secondary education opportunities after leaving the program, Urban Artisans has contributed to reducing the local unemployment rate among individuals with disabilities.

¹ Carol J. Gill, *Developmental Obstacles to Careers in the Arts for Young Persons with Disabilities*, Washington DC: The John F. Kennedy Center for the Performing Arts, 1998

Meeting the Need— A Research Based Solution



Urban Artisans has evolved over time through research of educational standards and other vocational programs nationwide, as well as study of ongoing best practices and current community needs. While a complete list of the research and resources is included in the appendix, Urban Artisans was adapted from the popular Gallery 37 program in Chicago, Illinois, the Youth Arts study prepared by the Americans for the Arts, and research from numerous arts and disability organizations that study youth in transition.

Meeting Existing Standards for Success

The program foundation is further built on standards developed by the National Collaborative on Workforce and Disability's Guideposts for Success, the U.S. Department of Labor's SCANS (Secretary's Commission on Achieving Necessary Skills) standards, as well as academic standards from the Indiana Department of Education, and the Individuals with Disabilities Education Act. For example, the SCANS report found that students learn best when they are taught in a meaningful context that provides the following elements over an extended period of time:

- Integration of knowledge, procedures, and their application
- Active construction and invention
- Social interactions, resources, and tools typical of non-school situations

Within this framework, the Urban Artisans program focuses on developing core competencies that help people with disabilities become productive citizens in their communities. These core competencies include *artistic*, *vocational*, and *social development*.





Why the Arts?

Marketable vocational skills and personal and creative development can occur simultaneously for people who are interested in the arts. The studio arts experience engages the whole person in the development of artistic, vocational, and personal/social competencies. This is why Urban Artisans uses an arts-centered approach to:

- Develop creative and critical thinking skills necessary for success in any occupation or workplace
- Foster communication and social development through authentic interactions in a shared studio space
- Develop intelligence and expertise in an actual, not simulated, environment that integrates the application of knowledge and procedure

“Being an artist is now part of his identity.”

Additional research finds the arts contribute substantially to special education and various learning styles. The arts offer alternative approaches to students who may have problems adjusting to more traditional classroom situations. The infusion of the arts into general education offers a sensory, hands-on or kinetic approach to retaining knowledge. It may also identify special abilities in the arts that may otherwise go unnoticed.²

Finally, art programs can be highly effective in reducing community problems related to delinquent behavior and truancy in youth.³

Feedback from students and parents regularly assures VSAI that the arts-centered approach is on track. A recent letter from an Urban Artisans parent shared,

“When Cody began working at VSAI, he was quiet, shy and unsure of himself. He has just blossomed there. He has learned to make beautiful ceramic pieces, which is a great source of pride for him. Being an artist is now part of his identity. He has become more outgoing and self-confident, and has gained leadership skills and a sense of responsibility. Even more importantly, he enjoys the camaraderie of other young adults who are also dealing with disabilities. The world can be a very lonely place for the disabled, but Cody feels accepted and appreciated at VSAI.”

.....



Mixed media on wood panel, 10" x 10" fine art piece created by Urban Artisans participant, Joe.

2 Jane Remer, *Beyond Enrichment, Building Effective Arts Partnerships with Schools and Your Community*, Washington DC: Americans for the Arts, 1996

3 H. Spector, *Social Impact of the Arts Project*, Philadelphia: University of Pennsylvania, 2001



Focusing on Studio Craft



Artisan: a skilled manual worker who makes items that may be functional or strictly decorative

Craft: an activity involving skill in making things by hand

Historically, the craft workshop has been a community endeavor. It takes many capable hands to get a product through development and production into the marketplace. We have found being part of a studio community has been significant for the Intern Artists in terms of pride and ownership. Teambuilding skills and savvy negotiation are learned when a small team of invested artisans work together to reach a common goal. Additionally, by focusing on craftsmanship, interns learn how to master the use of materials as tools to creative expression.

Building a student's artistic foundation in craft rather than fine art creates opportunities for students to:

- Develop tacit knowledge best acquired from working as a member of a team
- Build manual dexterity, coordination, and improved craftsmanship through repetition over a period of time
- Learn through demonstration rather than verbal explanation and develop a relationship with a mentor
- Become a member of a creative collective with a common creative vision and work ethic
- Cultivate skills that transfer to any job and enhance overall quality of life

After developing their craftsmanship abilities, students are given the opportunity to explore different visual arts mediums, their own individual creativity, and to create visual art through personal research and direction by Teaching Artists.



Example of studi craft flower pot 10" high created by Urban Artisans

The Urban Artisans product line changes over time to meet demand and community and seasonal interests. Interns work in these artistic disciplines:

- clay work
- printmaking
- papermaking
- textile creation
- painting
- collage / mixed media
- sculpture





Mission & Goals

Mission The mission of the Urban Artisans program is:

To teach transferable, pre-vocational skills to students with disabilities through making, marketing, and selling craft and artwork in a professional studio atmosphere.

Program Goals The Urban Artisans program has four goals:

- To provide students with disabilities access to experiences that advance artistic, vocational, and social development in a professional environment
 - To provide meaningful employment with an opportunity to earn income and foster economic self-sufficiency
 - To promote integration and inclusion of students with and without disabilities
 - To create visibility, acceptance, and recognition of craftspeople and artists with disabilities throughout the community
-



Program Foundation



Teaching Artist Linda Wisler demonstrates how to use a form to create a slab vase.

Five basic building blocks are needed to implement a successful Urban Artisans program: skilled Teaching Artists, qualified students, accessible space, community partnerships, and funding.

Teaching Artists

VSAI Teaching Artists are professional artists with expertise in one or more arts disciplines and skills in working with children, youth, and adults in a variety of settings. In addition, VSAI Teaching Artists are familiar with various disabilities and effective methods for adapting techniques and differentiating instruction to reach all learners while focusing on the student's ability rather than disability.

Some characteristics of successful Teaching Artists include:

- Professional behavior
- Knowledge and use of educational concepts
- Artistic discipline, expertise, and continued practice of chosen disciplines
- Evaluation and assessment of self and others



Urban Artisans Teaching Artists serve as the studio supervisors and are responsible for planning, coordinating, supervising, and working directly alongside Urban Artisans interns in the studio on a daily basis. This means additional skills required of the Urban Artisans Teaching Artists are:

- Supervisory skills
- Ability to manage quality control
- Desire to mentor over an extended period of time in an intensive environment
- Interest in the aspects of running an arts-based business

Additional roles for Teaching Artists include Program Manager and Studio Technician. The Program Manager handles the overall administration of the program including fostering community partnerships, recruiting Teaching Artists and interns, managing budget and payroll, and establishing program policies. The Studio Technician manages studio cleaning, equipment maintenance, kiln management, and supply inventory.



Interns

The primary participant for the Urban Artisans program is an individual with a disability including diagnosed intellectual or cognitive disability and/or mental illness. Students may also possess physical disabilities or learning disabilities. Additionally, because inclusion is a program goal, some student participants do not have a disability. Currently, about 80 percent of VSA's interns have a disability and 20 percent do not.

Urban Artisans are typically 15-25 years old and demonstrate a level of independent functioning which allows them to handle self care, including primarily eating and toileting.

An internship with Urban Artisans differs from an arts class. The position is a job. Interns are selected through a



Alex C. making a sheet of handmade paper from recycled pulp

written application and oral interview process. Applicants must possess an interest in the arts. Interns are typically recommended to the program through a community partner which may be a school or social service agency. If an intern is no longer in high school, he/she must demonstrate a need for workforce development, such as being unemployed, having no work experience, or having been fired from previous employment.



Characteristics of a successful Urban Artisans participant are:

- Motivated by access to creative environment and experiences
- Works well with others
- Ability to persevere and cope
- Courteous attitude
- Accepts constructive criticism
- Receptive to craftsmanship philosophies

Experienced interns may be designated as Senior Intern Artists. Their function is to support the Teaching Artist and model techniques, work skills, and professional behavior.



Urban Artisans work on glazing in the studio

Program Space & Supplies / Equipment

The Urban Artisans program takes place in VSAI's adaptive studios in downtown Indianapolis. The building is located adjacent to a bus line and includes nearly 5,000 square feet of space with two clay studios and one visual arts studio. Our studios are ADA accessible and include adaptive equipment such as adjustable tables and potters wheels to easily accommodate small children and people in wheelchairs or with other physical disabilities. Additionally, we regularly adapt everyday arts tools to meet the special needs of an individual student.

Our studios are utilized for Urban Artisans programming about 264 hours a year. During down time, the space is used for other VSAI programming, meetings, and events. The Urban Artisans program is located in an arts incubator building which features five galleries, multiple independent artists, and the opportunity for interaction among a variety of people.



In addition to studio space, the Urban Artisans artwork is featured in VSAI's enROUTE Gallery. The gallery is located adjacent to the studios in a hallway and hosts monthly openings in conjunction with citywide gallery tours.

In general an appropriate program space is any facility that can provide access to all, regardless of economic status, race, gender, or physical ability. The space should be convenient and safe, and preferably within walking distance of neighborhoods, schools, and/or public transportation.



Budget

Urban Artisans program expenses include Teaching Artist, Program Manager, Studio Technician, and Intern compensation, supplies, space rental, and administrative overhead.

Broken down by percentage a typical budget is as follows:

39%–Teaching Artist Compensation (*includes teaching and preparation time*)

15%–Program Manager Compensation

6%–Studio Technician Compensation

11%–Intern Compensation/Stipend

7%–Space Rental

5%–Supplies (*including art supplies, break time snacks, and student transportation/bus passes as needed*)

10%–Administrative Overhead



Products awaiting pricing and display. Proceeds from sales support the program.

A typical annual budget for a 40-week/year program has the capacity to serve up to 50 students. Intern turnover varies and the average intern spends one and one half years in the program. The current Urban Artisans annual budget is approximately \$75,000 or about \$1,500 per student.



Community Partnerships

Community partnerships are critical to smooth operation of the program. Partners support the program by:

- Assisting with student recruitment and evaluation
- Offering products for exhibit and sale
- Advancing awareness and acceptance of artists with disabilities
- Awarding funding grants and sponsorships

For VSAI's Urban Artisans, area high schools and their special education and arts teachers have been the largest partners in identifying students who may benefit from the program. School administrators and teachers recommend individual students or classes of students for participation; assist with coordinating student transportation to and from Urban Artisans; and support preparation and evaluation of individualized student goals.

Funding partners are also critical to providing high quality, continuous programming. VSAI receives the majority of its program funds from local foundations. State government and federal funds also support the effort.

Funds are also raised through the sale of Urban Artisans products. This requires establishing and maintaining community partnerships with area art galleries, retail boutiques, and local art fairs.



Tiles for charitable Operation Walk event ready for glazing



Implementing the Program

Program Structure

Internship/ Entrepreneurial Model

Urban Artisans is an internship program in an entrepreneurial model. Students apply and interview for their positions. Interns work with their Teaching Artist supervisors. Intern job performance is regularly evaluated with their input and they are subject to firing for noncompliance with the program rules. Additionally, interns earn hourly pay, a semester stipend, or school credit, which reinforces the responsibilities of employment.

Interns gain credibility and professionalism by participating in an entrepreneurial model that maintains a viable business in the arts. Daily activities provide practice maintaining the studio space and equipment, tracking product inventory/ supply needs, and working with customers.

Annual Schedule/ Classroom Hours

VSAI's Urban Artisans program operates 2-4 days a week, 40 weeks a year. The program is delivered in two 16-week semester long sessions during the school year and one 8-week session during the summer.

During the school year, interns work twice a week for three hours/day. In the summer, interns work two-three days a week for three hours each day.



Urban Artisans staff developed this schedule based on the SCANS research that indicates students learn best when they are taught over a long enough time period to reveal persistence and effort. VSAI has found that a daily block of three hours works well because it is challenging for interns to stay focused, yet is achievable, as well as meets a variety of logistical needs.

Fundamentals Training

The first two weeks of each program session is a fundamentals period. Basic artistic and technical skills are taught and/or reviewed and office/administrative requirements are practiced and fulfilled. Following the fundamentals period, interns focus on production goals, personal growth, and work group collaboration.

Curriculum & Competencies

Hands-on experiences that overlap and connect skills are incorporated in daily lesson plans designed to meet artistic, vocational, and social goals. To see measured improvement, these competency areas are addressed through guided activities in the studio and classroom. Transferable workplace skills, which apply to any work environment, are developed while engaging in the studio arts work experience.

The following are the competency areas the program works to develop:



Tonica weaves on the Saari loom.

Artistic: ability to contribute to a team effort to create high quality works of art by developing the creative thinking skills necessary for multidimensional problem solving.

Vocational: ability to comprehend and follow workplace customs.

Social: understanding of and ability to interact in an age and situational appropriate manner, to express ideas and resolve conflicts with respect, and to trust and develop harmonious relationships with co-workers and other professionals.

Examples of qualities of these competency areas and sample project plans are included in the appendix.

Factors for Success



Teaching Artist to Student Ratios

Teaching Artist to Student ratios must remain below 1:8 for each intern to receive the attention necessary to progress. Additional students assigned to a Teaching Artist will result in diminished student learning and professional studio atmosphere.

Student Participation

Attendance is a major factor of success. Interns who do not participate daily, for the length of the session, or who consistently miss required instruction, fall behind in their artistic and vocational development. The effects of falling behind not only reflect on the individual intern, but on the entire work group who relies on the contribution of all team members to efficiently produce high quality items.

Real Work

The Urban Artisans program is real work and is not a simulated classroom experience. Interns take part in the creation of products for actual events, commissions, and for sale in retail/gallery spaces. When there are no commissions to fulfill, interns work on perfecting techniques, developing individual art styles, and create work for gallery exhibits. Interns are real employees and receive compensation for their work as well as develop a portfolio.

Other Variable Factors

Other factors that contribute to student and program success are:

- Level of commitment to the intern success by family, teachers, and other student support systems
- Level of collaboration between Teaching Artist and community partner





Evaluation & Impact



Andrew measures and trims bookmarks from handmade seed paper for sale at a community gallery tour.

Methods of Measurement

Urban Artisans uses the following methods to best measure the goals of program and intern performance.

- Pre/Post Assessments by Interns and Teaching Artists
 - Daily Self Evaluation by Interns
 - Written Observation by Teaching Artists
 - Follow up meetings with interns who leave or age out of the program
-

Results

Success of Urban Artisans interns is best illustrated by what the students are able to do next. Since 2001, the program has served approximately 250 students. While maintaining contact with students after they leave the program can be challenging, about 25 percent of our past participants stay in contact. VSAI's current records indicate that 30 percent of those we are in touch with are employed and 34 percent are enrolled in post high school training/education programs.

On an anecdotal level, we know that with the training of Urban Artisans,



Joe and Thomas enjoy some snacks at a First Friday gallery show they helped hang.

- Sean G. continues using his art skills to make, exhibit, and sell ceramic art at galleries and shops in Indianapolis. His work is also part of the permanent collection at Community North Hospital in Indianapolis.
- Desare J. was accepted at the Art Institute of Indianapolis studying fashion design.
- Quinton W. credits Urban Artisans with helping him succeed at Indiana State University studying graphic design.
- Thomas M. was hired by Kroger Supermarkets where he now helps train other employees.
- Cody F. has utilized the skills and self-confidence gained to apply for and receive a start-up grant to operate his own food service cart.

Typical qualitative program outcomes include:

- 90% of interns will demonstrate increased competencies in vocational, thinking, and personal skills.
- 75% of interns will demonstrate increased competencies in artistic and communication development.
- 100% will reflect increased awareness of the arts as a career or lifelong learning option.



Appendix



- **A1 – Research Resource List**
- **A2 – Program Foundation**
 - Job Description
 - Recommended Supply List
 - Community Partner Program Introduction Document
- **A3 – Designing and Implementing the Program**
 - Program Logic Model
 - Skills/Tasks Table
 - Program Space Checklist
 - Media and Products
 - Project Plan Form
 - Sample Project Plans
 - Application for Internship
 - Intern Artist Orientation Manual
- **A4 – Measurement and Evaluation**
 - Intern Pre/Post Assessment Form
 - Work History/Art Quiz
 - Daily Self Evaluation Form
 - Post Evaluation Forms
 - Culminating Event/Gallery Quiz
- **A5 – Running the Business Aspect of the Program**
 - Exhibits, Commissions, Collections and Retail Representations

Urban Artisans Research Resource List



Critical Issue: Developing an Applied and Integrated Curriculum
www.ncrel.org/sdrs/areas/issues/envrmmnt/stw/sw100.htm

Center on Education and Work, University of Wisconsin at Madison
www.cew.wisc.edu/

Gallery 37
<http://afterschoolmatters.org/>

Integrating Academic and Vocational Education; Strategies for Implementation
ERIC Digest No. 120
<http://www.ericdigests.org>

National Collaborative on Workforce and Disability for Youth
Institute for Educational Leadership, Inc.
www.ncwd--youth.info

Princeton University Center for Arts and Cultural Policy Studies; How the Arts Impact Communities
[http://www.princeton.edu/~artspol/workpap/WP20%20--%20Guetzko .pdf](http://www.princeton.edu/~artspol/workpap/WP20%20--%20Guetzko.pdf)

The Social Impact of the Arts Project (SIAP) – University of Pennsylvania’s School of
Social Policy and Practice at Philadelphia
www.sp2.upenn.edu/SIAP/

U.S. Department of Labor, Employment and Training Administration: SCANS Secretary’s
Commission on Achieving Necessary Skills
<http://wdr.doleta.gov/SCANS/>

U.S. Department of Labor, Office of Disability Employment Policy: Entrepreneurship for
Youth with Disabilities
<http://www.dol.gov/odep>

U.S. Department of Labor, Office of Disability Employment Policy: Guideposts for Success
What All Youth Need to Successfully Transition Into Adulthood
<http://www.dol.gov/odep/categories/youth/>

Youth Arts
<http://www.artsusa.org/youtharts/>

Urban Artisans Job Descriptions



Intern Artist

Job Title: Intern Artist

Reports To: Teaching Artist (Supervisor)

Purpose: Through the creation of artwork, to learn job and life skills

Responsibilities:

1. Create artwork according to demand and Teaching Artist's direction.
2. Participate in studio maintenance necessary to the proper functioning of the studio.
3. Learn job skills necessary in the workplace as a whole.
4. Learn to perform to the highest level individually possible through perseverance.
5. Actively participate in the studio experiences in Urban Artisans.
6. Complete daily and overall evaluations with as much care and thought as possible.

Context:

Intern Artists are talented high school students and young adults who have expressed an interest in the arts. All Intern Artists will develop their artistic, vocational, and social skills through participation in Urban Artisans.

Teaching Artist

Job Title: Teaching Artist

Reports To: Urban Artisans Program Manager and/or Organizational President

Purpose: To plan, coordinate, supervise, and directly work alongside the Intern Artists in the studio

Responsibilities:

1. Plan daily studio activities/jobs.
2. Assist interns in the creation of handmade items.
3. Assist interns in studio maintenance necessary to the proper functioning of the studio.
4. Provide hands-on ways to instruct the Intern Artists in the understanding and acquisition of job skills which are necessary in the workplace as a whole.
5. Provide the needed supports and adaptations necessary to allow the Intern Artists to perform to the highest level individually possible through perseverance.

6. Develop a creative and safe studio/work environment for all Intern Artists which allows for hands-on learning.
7. Assist Intern Artists in completion of self and programmatic evaluations.



Context:

Teaching Artists are professional artists with extensive experience in the art forms studied in the Urban Artisans studio program. The Teaching Artist is responsible for each day's activity and is the supervisor of the interns



Program Manager Job Title: Program Manager

Reports To: Organizational President

Purpose: To handle the overall administration of the program including fostering community partnerships, recruiting interns, recruiting Teaching Artists, managing budget and payroll, and establishing program policies.

Responsibilities:

1. Plan overall studio activities/jobs.
2. Grants – advising with organizational administration.
3. Budgets – drafting and advising with organizational administration.
4. Supply purchasing.
5. Payroll – oversight, submission and approval.
6. Admissions – interviews, tours, Intern and Teaching Artist paperwork.
7. Scheduling – Interns, Teaching Artists and Studio Technician.
8. School contacts – partnerships and ongoing communication.
9. Consignments, commissions – meeting, planning and follow-up.
10. Intern files.
11. Program development.

Context:

The program manager in Urban Artisans is a Master Teaching Artist who has the necessary skills to serve as a Teaching Artist in the program and also fulfill the administrative tasks necessary to properly manage the program.



Studio Technician Job Title: Studio Technician

Reports To: Urban Artisans Program Manager

Purpose: To manage studio cleaning, equipment maintenance, kiln management (when clay products are being created), and supply inventory.

Responsibilities:

Kilns & clay:

1. Load and fire kilns for bisque and glaze clay work.
2. Maintain records of kiln firings.
3. Organize fired clay by established system: sort bisque and glaze fired clay work.
4. Perform minor kiln repairs based on experience.
5. Maintain system for reclaiming clay.

Studios:

6. Maintain cleanliness and visual order in studio: floors, tables, chairs, sinks, countertops, window ledges, and supply carts, etc.
7. Check studio at end of workday for program readiness.
8. Water plants.
9. Purchase local studio supplies and make studio deliveries.
10. Participate in quarterly studio deep cleaning: wash shelves, walls, ductwork and stationary equipment.
11. Participate in periodic, all-staff building clean-up and maintenance sessions.

Administrative / General:

12. Meet daily with supervisor to review work in progress.
13. Answer phones and doors as needed.
14. Unlock outside doors upon arrival as needed.
15. Mentor Urban Artisans Interns assigned to assist with studio tech responsibilities.
16. Print and complete timesheet.

Context:

The Studio Technician for the Urban Artisans Program is vital to the maintenance of the studios, the completion of clay work, and the overall preservation of a positive studio environment.



Urban Artisans

Recommended Supply List



Clay

- Canvas boards
- Fettling knives
- Deep cut stamps
- Texture rollers/mats/paddles
- Forms/molds
- Cone 6 clay
- Vinegar/slip
- Tall/adjustable tables for working
- Mop brushes for glazing
- Good sponges for clean-up
- Dust masks for heavy clean-up
- Aprons
- Slab roller/clay extruder
- Kiln
- Underglazes
- Cone 6 glazes
- Books/magazines as reference material

Printmaking

- Brayers
- Glass or plexi for ink block
- High quality water-soluble ink
- High quality paper for printing
- Rubber/linoleum for block printing

Painting

- Pre-primed canvas/paper
- Gallery format stretched canvases
- Good brushes – round and flat
- Texture tools – scrapers, rubber pencils, etc.
- Aprons
- Books/magazines as reference material

Handmade Paper

- Heavy duty blender
- Scrap paper
- Commercial paper pulp
- Commercial dyes
- Additives – flower petals, coffee grounds, seeds, etc.
- Mold/deckles/felts
- Newspaper, sponges, mop for clean-up/water absorption

Textiles

- Saori looms
- High quality yarn – cotton, linen, soft wool, mohair, cashmere, angora, etc.

Sculpture

- Paper maché
- Wire
- Plaster
- Soft concrete blocks
- Plaster molds
- Found objects
- Cardboard

The Artisans Program

Community Partner Program Introduction



It is the mission of VSA Indiana, to provide access to lifelong learning and creative expression through the arts for people with disabilities in Indiana.

Since the early 1980's, VSA Indiana (VSAI) has led the movement to unleash the creative spirit and artistic gifts of thousands of children, youth, and adults.

VSA Indiana is the Indiana affiliate of VSA, an international educational program of the John F. Kennedy Center for the Performing Arts in Washington, D.C. Founded as Very Special Arts in 1974 by Ambassador Jean Kennedy Smith, sister of John F. Kennedy, VSA offers comprehensive programs in dance, music, drama, creative writing, and visual arts for over 3.5 million people worldwide through affiliates such as VSAI.

Mission

The Artisans Program Mission: To teach transferable pre-vocational skills to students with disabilities through the making, marketing, and selling of craft and artwork in a professional studio atmosphere.

VSA Indiana offers internships in the Artisans Program to high school students and young adults, ages 16-22. Applicants must have an interest in developing their vocational and artistic skills by working with professional artists in the VSAI ceramic and visual arts studios.

The program provides transitional, pre-vocational services in an inclusive environment that supports young adults in the transition from school to the workplace. The Artisans Program is designed to meet the needs of students as determined by the U.S. Department of Labor's SCANS (Secretary's Commission on Achieving Necessary Skills) Program, the Indiana Department of Education, and the Individuals with Disabilities Education Act (IDEA).

The Artisans Program is funded by the sale of artwork created in the program, fees for service, and from foundation and corporate sponsors.

Why the Arts?

Marketable vocational skills and personal and creative development can occur simultaneously for people who are interested in the arts. The studio arts experience engages the whole person in the development of artistic, vocational and personal/social competencies.

In addition to identifying a list of necessary skills to succeed in the workplace, the SCANS program investigated the

context in which learning best takes place. Cognitive science studies find that intelligence and expertise are built out of interaction with an environment. When skills are taught in isolation, learners get little practice in applying and combining skills in a meaningful context and there is a surprising lack of transfer between what is learned and knowing how to apply it. **The commission found that students learn best when they are taught in a meaningful context that provides integration of knowledge, procedures and their application, requires active construction and invention, and includes social interactions, resources and tools typical of non-school situations. Finally, these criteria must happen over a long enough time period to reveal persistence and effort.**



The studio arts environment provides all of these measures and the creation of art and craft provide an activity that requires the SCANS list of skills to be developed. The Artisans Program focuses on the creation of original and commissioned works of art. Time in the studio is spent working with professional artists on structured projects in ceramics, fiber, painting, and mosaic. All artwork is made to be sold in galleries, at area art fairs, and retail venues, or created specifically for commissioned requests. All money made from the sale of artwork goes directly back into the program.

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The Artisans Program History & Resources for Program Development

The Artisans Program started in 2001 as a partnership between VSA Indiana and the Indianapolis Public Schools. Developed to serve students in transition from school to the workplace, the program continues to grow and adapt to the needs of students in transition through experiences with the

following local partnerships and from best practices data collected from the following sources.



Community Partnerships

- Indianapolis Public School–Northwest H.S., Tech H.S., Key Learning Community
- Lawrence Central High School
- Indianapolis Metropolitan Career Academy
- Ben Davis High School
- ArtsWork Indiana
- Charles A. Tindley School

Research and Assessment Resources

- U.S. Department of Labor, Office of Disability Employment: Entrepreneurship for Youth with Disabilities
- U.S. Department of Labor, Employment and Training Administration: SCANS (Secretary's Commission on Achieving Necessary Skills)
- National Collaborative on Workforce and Disability for Youth
- National Center for Workforce Development/National Youth Employment Coalition
- Center on Education and Work, the University of Wisconsin, Madison
- National Center on Secondary Education and Transition, the University of Minnesota
- Disability Policy Research Center at West Virginia University

Other programs connecting the arts with employment and/or transition

- Gallery 37, Chicago, IL
- Youth Arts, National Endowment for the Arts project assessing three different programs over a 10 year period



Meeting Workplace Competencies for Successful Transition



Student Goals in the Artisans Program

To see measured improvement in the following areas, the following competency areas will be addressed through guided activities in the studio and classroom. These activities provide a hands-on experience that overlap and connect the skills needed for future success. Transferable workplace skills which apply to any work environment are developed while engaging in the studio arts work experience. Student interns gain credibility and professionalism by participating in an entrepreneurial model for creating, marketing, and maintaining a viable business in the arts.

Vocational: ability to comprehend and follow vocational mores.

- Concern for quality
- Ability to take criticism
- Adjustment to repetition and monotony
- Adjustment to frequent and unexpected changes
- Acceptance of authority and work related policies
- Attendance, punctuality
- Dependability and responsibility
- Positive attitude towards work, following instructions
- Interpersonal skills and cooperation
- Working as a team member
- Self-confidence, positive self-image
- Self-discipline, self-management
- Appropriate dress, grooming
- Honesty, integrity
- Ability to be self directed

Artistic: ability to contribute to a team effort to create high quality works of art by developing the creative thinking skills necessary for multidimensional problem solving.



- Artistic and creative thinking competencies
- Technical knowledge of materials
- Historical and cultural perspectives of art and craft
- Craftsmanship
- Safety
- Principles of art
- Elements of design
- Innovation and invention

Social: understanding of and ability to interact in an age and situational appropriate manner that allows artisans to express ideas and resolve conflicts with respect and to trust and develop harmonious relationships with co-workers and other professionals.

- Integrity
- Professional etiquette
- Public speaking

Individualized Student Goals

Interns can complete the following assessment inventories to identify an individual's interests, unique strengths, talents and aspirations:

- Career exploration inventory to assess interest in the arts and/or business
- Arts preparedness inventory to assess knowledge of arts materials, terms, mediums, and methods
- Social/vocational skills inventory to assess work place readiness

Based on these assessment inventories students will help create individualized goals for their time in the Artisans program.



Partnering with the Artisans Program



Students from area high schools can come to VSAI to participate in the on-going Urban Artisans program in our studios or a program can be planned to take place at a site designated by you.

The VSAI studio program is called Urban Artisans. Off-site programs operated and funded in partnership with VSAI, must select a name that keeps 'Artisans' in its title such as Lawrence Central High School's program called LC Artisans. Programs developed from this vocational model but operated and funded independently of VSAI, can be given any name.

Preparation and follow-up for the project

A visit to the studio or a planning meeting at an off-site studio must take place before a program or project begins. All parties must be in agreement and committed to the success of the project.

Program or project specific priorities must be determined and in writing before the start of any studio activity.

All programs or projects require evaluation and a final report. Specifics will be determined during the set-up meeting and all partners will receive a copy of the final report.

Lesson plans, student goals and evaluation

Teaching artists will prepare an overall lesson plan for the project and a scope and sequence detail of planning and studio/classroom activities for each day they are involved with the project.

All studio activity will support program and student goals. Teaching artists will provide a safe, engaging, and constructive studio environment.

Students will complete self evaluations. Teaching artists, classroom teachers and/or job coaches will evaluate students based on the same criteria.

Factors for success: teaching artist-to-student ratio, attendance, and team teaching

The foundation for success of the Artisans program is a professional workplace environment where the artwork is created for actual events or retail spaces. Hence, program success is measured by student achievement and the successful placement of products into the community.

To obtain the results described in this booklet, the teaching artist-to-student ratio must remain below 1:8. Additional students assigned to a teaching artist will result in diminished student learning and the ability to provide a professional studio atmosphere will be negatively affected.

Another factor that contributes to student success is attendance. Students who are not available to participate on a regular basis for the entire time period, consistently miss required instruction that results in their falling behind in vocational and artistic development. While the teaching artist utilizes differentiated learning tools to reach all learners, the effects of falling behind not only reflect on the individual student, but on the entire work group who rely on the contribution of all team members to efficiently produce high quality items.

Additionally, classroom teachers, instructional assistants, and job coaches must meet with the teaching artist prior to studio activity for instruction in the use of materials, to share student information, and to develop a cohesive approach to team teaching that meets the personalized program and student goals. Consistent teaching of vocational, artistic and social skills is critical to the inundated style of this type of program.



Program Expenses



Supplies and materials

Cost of supplies and materials is determined per project. A project manager or a teaching artist will prepare a budget prior to studio activity.

Teaching artist expense

Depending on the project and the experience of the artist, VSAI teaching artists are paid between \$30-\$50 per hour for contact teaching time and \$15 per hour for planning, preparation, and follow-up.

Administrative expense

15 percent will be added to the total project cost.



Nina Mason Pulliam Charitable Trust

Operating Support Proposal/Logic Model



Program: Urban Artisans – developing transferable vocational skills in young adults through making, marketing, and selling art in a professional studio

Activities	Outputs	Outcomes	Impact
<p>Determine annual programs and student goals/outcomes (in compliance with IN Dept. of Education and US Dept. of Labor Standards), schedule and budget</p> <ul style="list-style-type: none"> • Schedule & Train Teaching Artists • Prepare Lesson Plans & Evaluation Materials • Obtain Supplies • Conduct Outreach and Develop Community Partnerships • Prepare & Distribute Intern Applications • Enroll Interns • Deliver Classes in ADA Adaptable Studios • Schedule and Show at Community Art Fairs/Exhibit • Review/Analyze Class Outcomes • Maintain & Develop New Community Partnerships 	<ul style="list-style-type: none"> • 96 Classroom/Studio Hours per 16 week session • 45-75 students served annually • Ceramic and other craft skills are learned—<i>Artisans create clay vases, vessels, platters, etc. that are offered for sale</i> • Studios and Equipment are maintained—<i>Artisans evaluate product inventory, take part in cleaning workspace and maintaining equipment.</i> • 1 or more Gallery Shows/Art Fairs per 16 week session—<i>Artisans prepare to exhibit/sell their crafts in a public setting</i> • 1 or more new item added to product line each year • 1 or more new sales venue added each year • Ongoing Evaluation/Analysis of entrepreneurial business model 	<ul style="list-style-type: none"> • 90% of participants demonstrated increased competencies in vocational and thinking skills • 75% demonstrate increased competencies in communication and artistic development • 100% reflect increased awareness of the arts as hobbies and recreation for life-- long learning 	<ul style="list-style-type: none"> • The program supports reduction of the unemployed rate among people with disabilities • Of the approximately 25% of students VSA Indiana is currently able to maintain contact with, 30% are employed, and 34% are enrolled in post-high training/ education program. • Additionally, the program prepares students to be active citizens advocating for positive change in their personal and social lives

Urban Artisans Skills / Tasks Table



Academic Skills	Description of Skill	Describe tasks that will engage or develop this skill
Reading	Locates, understands, and interprets written information in prose and in documents such as manuals, graphs, and schedules	Following flow chart instructions to create products, researching artists, and instructions for new methods and materials
Writing	Communicates thoughts, ideas, information, and messages in writing and creates documents such as letters, directions, manuals, reports, graphs, and flow charts	Journaling daily activity, work flow, and ideas for future projects
Mathematics	Performs basic computation and approaches practical problems by choosing appropriately from a variety of mathematical techniques	Calculating materials, time needed to complete a work order, correct size of unfired clay work to reflect shrinkage, filling out packing slips and invoice forms
Listening	Receives, attends to, interprets, and responds to verbal messages and other cues	Studio instruction and pre/post work meetings to discuss work orders, customer requests, and professional expectations
Speaking	Organizes ideas and communicates orally	Working in a group, communicating with customers who come in to order items, and visit the studios at VSA Indiana

Thinking Skills	Description of Skill	Describe tasks that will engage or develop this skill
Creative Thinking	Generates new ideas	Constant evaluation and assessment of artwork and craftsmanship that requires new ways to approach a situation or project
Decision Making	Specifies goals and constraints, generates alternatives, considers risks, and evaluates and chooses the best alternative	Constant evaluation and assessment of artwork and craftsmanship requiring critical choices to be made at every step to produce sellable artwork
Problem Solving	Recognizes problems and devises and implements plan of action	
Knowing How to Learn	Uses efficient learning techniques to acquire and apply new knowledge and skills	Projects require students to develop their own systems of applied skills and thought processes to work independently on tasks, while contributing to the efforts of the group
Reasoning	Discovers a rule or principle underlying the relationship between two or more objects and applies it when solving a problem	Constant assessment of techniques and group participation practices that result in timely completion of artwork



Interpersonal Skills	Description of Skill	Describe tasks that will engage or develop this skill
Participates as Team Member	Contributes to group effort	Teamwork and open studio work space provide constant opportunity to develop all interpersonal skills within the work space. Working with customers at art fairs and local merchants provide outside contact to build interpersonal skills at a professional level
Teaches Tasks to Others	Ability to teach new and old skills to peers	
Serves Others	Works to satisfy customer expectations, helps co-workers	
Exercises Leadership	Communicates ideas to justify position, persuades and convinces others, responsibly challenges existing procedures and policies	
Negotiates	Works toward agreements involving exchange of resources, resolves divergent interests	
Works with Diversity	Works with others from diverse backgrounds, respecting/appreciating the contributions of others	

Personal Qualities	Description of Skill	Describe tasks that will engage or develop this skill
Responsibility	Exerts a high level of effort and perseveres towards goal attainment	All are addressed in learning how to adapt to being part of the work team and contributing to the completed artworks
Self-esteem	Believes in own self-worth and maintains a positive view of self	Planned reflection and evaluation on personal effort to contribute to individual and group success
Sociability	Demonstrates understanding, friendliness, adaptability, empathy, and politeness in group settings	Teamwork, leadership, break time interaction
Self-management	Assesses self accurately, sets personal goals, monitors progress, and exhibits self-control	Charted comparison of daily and semester evaluation forms completed by student and staff, shows accuracy in self assessment, and improvement over a specified period of time
Integrity / Honesty	Chooses ethical courses of action	Open studio format reveals personal and work habits. Peers and supervisors respond to situations related to workplace issues regarding integrity and honesty, as they occur, or in the daily evaluation discussions

Creative / Art Skills

Description of Skill

Describe tasks that will engage or develop this skill

Creative / Art Skills	Description of Skill	Describe tasks that will engage or develop this skill
Knowledge / Use of Elements & Principles of Design	Demonstrates understanding of line, value, texture, space, color, form, shape, repetition, balance, emphasis, contrast, and unity	Projects/work activities seeking the use of these skills will develop greater understanding and ability. Exposure to high quality examples through research and critique will also increase the ability to use the elements and principles of design
Craftsmanship	Demonstrates ability to create high quality work and the understanding of why it is vital to maintaining a successful line of studio products	Demonstration of craftsmanship philosophies and techniques to achieve the desired results, interaction/experimentation with the art materials, critique and access to high quality reference materials—combined with questions and learning from mistakes will develop craftsmanship skills
Technical Knowledge / Use of Tools / Materials	Demonstrates an ability to use tools and materials properly to achieve desired effects and craftsmanship	Demonstration of proper use of tools and handling of materials, interaction/experimentation with the art materials, critique and access to high quality reference materials—combined with questions and learning from mistakes will develop technical skills
Safety	Adheres to safety guidelines in the workplace/studio.	Listening to the guidelines and using tools/materials that have safety guidelines will increase comfort in some who have not previously had access to any tools/materials that have safety concerns—or in some who have been unsuccessful in listening to guidelines and being trusted to use those tools/materials
Historical / Cultural Perspective of Art / Craft	Demonstrates an understanding and interest in the historical/cultural perspective of art/craft and is able to incorporate that understanding into the production/creation of art in the studio	Critique, reference materials, web research, visits to galleries and museums, etc. will increase the interns' access to the world outside their home/neighborhood/city/state. The use of the knowledge gained from these experiences, in the creation of artwork/products, serve to unite understanding with action/ability



Urban Artisans Program Space Checklist



Parking

- Safe drop-off zone and route to building
- Accessible parking spots

Location/Building

- Central to students
- Near public transportation
- Exterior signage
- Physically accessible
- Easy access to bathrooms
- Administrative space/check-in area

Landlord Relationship

- Attentive to tenant needs
- Mission compatibility

Program Space

- Waiting area
 - Gallery space
 - Program equipment
 - Kiln room/area
 - Storage area
-

Media & Products

Clay

Using coil, slab, and the potter's wheel:

- Flower Pots
- Vases
- Portrait Busts
- Boxes/Canisters
- Slab Paintings
- Coil Drawings
- Frames/Mirrors
- Animal Sculptures
- Food Sculpture
- Tiles (cultural studies, press molds)
- Murals/Mosaics
- Cups/Mugs
- Platters/Plates
- Bowls
- Pins
- Garden Markers
- Awards/Plaques

Painting

Using paint to explore creative design, design theory, and technique

Fine Art

- Color Studies (theory/exploration)
- Portrait
- Figures (small scale/life size)
- Texture
- Abstract and Non-Representational
- Landscape
- Action and gesture
- Illustration
- Murals
- Mixed Media/Collages

Papermaking

- Recycled Paper
- Cast Paper/Press Molds
- Printing Paper (fine fiber)
- Book Covers
- Cards
- Bookmarks
- Awards
- Collage

Textiles

Weaving/Sewing

- Placemats
- Table Runners
- Rugs
- Bags/Purses
- Mittens
- Pillows

Production/Fine Craft

- Placemats
- Rugs
- Cards
- Bookmarks

Printmaking

- Block Printing
- Monoprints
- Postcards/Greeting Cards
- Books/Journals

Sculpture

- Paper Maché
- Assemblage and Collage
- Mobiles
- Wire
- Plaster/Soft Concrete
- Plaster Molds/Casting



Urban Artisans Project Plan Form

Date	
Teaching Artist	
Medium	
Supplies Needed	
Resulting Product	
Academic Skills	
Thinking Skills	
Interpersonal Skills	
Personal Skills	
Creative / Art Skills	

Is this for a Commission or to Fill and Order? (circle one) Yes No

If yes, What is the order?

Who is it for?

When is it due?

PRE-WORK

WORK SESSION

WRAP UP

NOTES

Papermaking Instructions



Supplies

- Blender
- Recycled paper pieces/pulp
- Newspaper
- Pan of water
- Felt (or old wool blankets cut up)
- Sheets of Pelon (fabric interfacing)
- Mop and bucket
- Sponge
- Water
- Small buckets
- Mold/Deckle (wood frame)
- Strainer
- Cheesecloth bag and big bucket
- Windows/Glass for Burnishing

PRE-WORK

Introduction

- Introduce papermaking
 - What is paper made from?
- Introduce tools/materials
 - How do we make it in the studio?
- Show examples of work and books on methods
 - What do we make out of our handmade paper?
- Break into groups
 - Jobs assigned
 - Daily Goals discussed
- Processing of the paper – learning the steps...

WORK SESSION

Pulp Making Directions

1. Lay down a thick layer of newspaper on table
2. Fill up pulp pan $\frac{1}{2}$ full of water
3. Get all other supplies together
4. Tear recycled paper into small pieces
5. Fill blender to black line with water
6. Add a handful of recycled paper pieces
7. Put blender lid on and turn on
8. Blend up paper until all big chunks are gone
9. Dump pulp into pulp pan until it is to correct thickness
10. Begin straining pulp with strainer into small buckets



Paper Sheet Making Directions

1. Get Pelon sheets damp and stack up
2. Put a piece of felt down beside pulp pan
3. Put a piece of Pelon down on top of felt
4. Once pulp is to correct thickness in pulp pan, stir with hands
5. Put mold (screen side up) and deckle (on top of screen) together into pulp pan
6. Slide mold and deckle down to the bottom of pan
7. Pull mold and deckle slowly out of the water
8. Rock mold and deckle slowly to even out paper texture
9. Let water drain out of mold
10. Take deckle off of mold and set aside
11. Set mold closest to you at the edge of the Pelon
12. Quickly but carefully lay the mold on top of the Pelon
13. Press the wood part of the mold
14. Sponge the excess water off of the mold
15. Squeeze the sponge out into the pulp pan
16. Slowly lift up the mold to expose the sheet of paper
17. Lay another sheet of Pelon down and repeat

Paper Press Directions

1. Open up the press all the way on the side of the sink
2. Take the stack of finished sheets of paper
3. Put the stack into the opened press
4. Screw down the press
5. Leave in the press for at least 15 minutes
6. Open up the press again
7. Carefully take out the sheets of paper
8. Take one sheet of paper and Pelon off the stack at a time
9. Put the sheet of paper and Pelon onto the window
10. Rub the back of the Pelon until paper is stuck to window
11. Carefully separate the paper and the Pelon
12. Brush the back of the paper to smooth it out
13. Continue until all paper is on the windows
14. Leave up to dry

Clean Up Directions

1. Strain pulp and squeeze into a ball
2. Clean all dirty “dishes”
3. Put everything away
4. Throw away wet newspaper
5. Wipe down table
6. Mop the area



WRAP UP

- Review work done
 - Critique
 - Troubleshoot
 - Demo of improvements/correct methods
- Were goals met?
 - Next steps
 - Timeline for next work session
- Complete daily self-evaluations



Textured Clay Slabs

Instructions



PRE-WORK

- Introduce clay
 - What is clay?
 - Where does it come from?
 - Handling and storing clay
- Introduce tools
 - How to use tools to texture clay
- Show examples of items that can be made using textured slabs
- Discuss project timeline and design specifics
 - What are the items for?
 - When are they due?
 - How will we get them done?
- Break into groups

WORK SESSION

- Roll slabs
- Texture slabs
- Cut slabs to size
- Store slabs to dry to desired stiffness

WRAP UP

- Review work done and critique on:
 - How well we met our design goals
 - How well we utilized our tools
 - Determine if we met our goal for total work created
 - Discuss next steps in the process
 - Create timeline for next work session
 - Complete daily self-evaluation forms
-

Urban Artisans Application for Internship

To be considered for the UA program, you must answer the following questions as they pertain to you and your family. This information is required for statistical purposes only as it applies to our funding. All information is confidential. **Your answers will not affect your acceptance.**

Name.....

Address.....

City..... State..... Zip.....

Phone Number..... Social Security Number.....

Birth Date..... Gender: Male..... Female.....

Emergency Contact.....

Relationship to You.....

Current School..... Current Grade.....

Ethnic Origin: African American / Black..... Asian / Pacific Islander.....

European American / White..... Other.....

Native American Indian..... Latino / Afro-Caribbean.....

How many people (including yourself) live in your household?.....

Do you live with:

- Mother only
- Father only
- Mother & Father
- Other relatives.....
- Non--relative.....
- On your own
- Assisted living.....

Do you participate in a reduced lunch program at school? Yes..... No.....

Do you, your family or household receive any of the following:

Food stamps..... Unemployment Compensation

Public Assistance..... Social Security Benefits

Check the yearly income range of your household or family:

- \$0 – 7,500
- \$7,501 – 10,050
- \$10,051 – 12,600
- \$12,601 – 15,200
- \$15,201 – 17,800
- \$17,801 – 22,300
- \$22,301 – 28,000
- Above \$28,000

Do you have a diagnosed disability?.....

- MI MO/S LD ED CD AUTISM
- BLIND/VI DEAF/HI MULTI USE WHEELCHAIR
- NON-VERBAL OTHER

Applicant Signature **Date**

If applicant under 18,
Parent Signature **Date**

Artwork Waiver

I,....., do hereby agree that any artwork that I produce in whole or in part as a participant in the Urban Artisans program, including, but not limited to any and all paintings, sculptures, pottery, literary works or musical compositions or recordings, are and shall remain the property of Urban Artisans and that I have no proprietary interest in said artwork.

I understand that the artwork that I produce may be used for publicity and/or sold to fund the Urban Artisans program.

Signed **Date**

(or Parent/Guardian if under the age of 18)

Print Name

Urban Artisans

Intern Artist Orientation Manual

What to Expect

Program Structure The atmosphere at VSAI is relaxed, but professional. While working in the studios, the focus is on maintaining a creative environment where each person is respected for who they are and for what they do. The Urban Artisans program consists of several different jobs. Each of the following positions is a necessary element in the hands-on process of learning and creating.

Teaching Artist

The Teaching Artists are professional artists with years of experience in the art forms that you will study. The Teaching Artist is responsible for each day's activity and is the supervisor of the program.

Intern Artist

Intern Artists are talented high school students and adults who have expressed an interest in the arts and are in the program to develop their creative and vocational skills.

Senior Intern Artists

Senior Intern Artists are advanced Intern Artists. Senior Interns have additional responsibilities within the program and are just beginning to assist other Intern Artists with their creative development.

Fundamentals Period The first few weeks that you are in the program is a period of time known as Fundamentals Training. During this time you will learn or review the basic artistic and technical skills necessary to succeed in the studio workplace.

Supervision & Training/Instruction

A member of the Teaching Staff is required to be with you at all times unless you are signed out. During your assigned work time, you will be working side-by-side with Teaching Artists who can answer your questions and help you with problems you might have about your artwork.

Things You Should Know

How many hours can I work?

Hours vary between the school year and the summer programs. Your schedule will be discussed with you at the start of your employment and at any time thereafter that changes must be made.

How much will I earn?

Intern Artists earn an hourly wage. You will not be paid for absences, tardiness, holidays or time off because of sickness or other personal reasons.

What will happen to the artwork that I produce?

All work that you produce while signed-in at Urban Artisans is property of Urban Artisans. You will be encouraged to photograph or copy any work that you produce for your portfolio. Time will be made for you to use the program's digital camera and prepare your portfolio.

What if I am late for work?

You are allowed to be late if you call the office at VSAI before your shift is scheduled to start.

If you are late and do not call before your shift is scheduled to start, it will count on your attendance record as an unexcused tardy. You will be temporarily suspended for 1 week if you have more than 3 unexcused tardies.

What if I need to take a day off for personal reasons or vacation?

You are allowed to take days off if you call the office or tell your supervisor in advance that you will not be at work. If you do not call or tell your supervisor in advance, it will count on your attendance record as an unexcused absence. You will be temporarily suspended for 2 weeks if you have more than 3 unexcused absences.



General Urban Artisans Rules & Responsibilities

Respect the Rights of Others. Everyone is expected to conduct themselves in a professional and mature manner at all times. Any disrespect to others, including verbal or physical abuse, harassment, or refusing to listen or cooperate will not be tolerated.

Respect Your Work Space. Everyone must cooperate in order to keep the work environment clean. You must clean up your work space and assist in the clean-up session at the end of each work day.

Be on Time. Punctuality can mean the difference between success and failure on the job. You should be in the studio and ready to begin working when your shift starts. When you are late, you miss out on important instructions.

Dress Appropriately. Wear clothes that you can get dirty and may not come clean. No clothing with profanity or gang, drug and alcohol related imagery may be worn to VSAI.

Wear Your Name Tag. You will be given a Urban Artisans name tag that you will wear when you are signed in to work. When you leave work, leave your name tag at VSAI. Do not take your name tag home with you.

Work Hard and Complete Assigned Tasks On Time. Follow directions and work hard to do your best work.

Cooperate With Your Teaching Staff. The teaching artists have enormous amounts of experience as professional artists. You can gain from their knowledge by being respectful and listening to what they say with an open mind. They are here to teach you many of the things that their teachers have taught them. Enjoy being part of an ongoing process.

Be Positive. Even on a bad day, you can come to work with a good attitude about making artwork. Don't let your bad day affect someone else's good day.

Know Your Job. Ask lots of questions if you aren't sure what to do, where something goes or what to do next.

Learn from Your Mistakes. Accept constructive criticism—making art is life long process and learning to let yourself make mistakes and learn from them is one of the most important lessons we learn as artists.

Be Safe. Know the safety rules and follow them carefully. Protect yourself and co-workers from injuries and accidents.



You Can Be Fired Immediately If You...

- Physically or verbally abuse anyone while on the job
- Steal, destroy or vandalize any property
- Are under the influence of drugs or alcohol on the job
- Carry a weapon onto VSAI property
- Are involved with any gang activity
- Leave during working hours without a supervisor's permission
- Falsify forms or time sheets
- Refuse to participate in required work activity



Urban Artisans

Intern Pre / Post Assessment Form *(circle one)*

Intern.....

Supervisor..... Date.....

Personal appearance appropriate inappropriate

Perseverance tries to improve gives up

Ability pushes ability at ability below ability

Learning quick to understand and learn
..... grasps instructions with good ability
..... slow to understand instructions
..... does not understand instructions

Courtesy always polite
..... usually agreeable and pleasant
..... often blunt and tactless
..... hostile or discourteous

Reaction to instruction and feedback accepts feedback willingly, enthusiastic to try
..... accepts feedback with indifference
..... upset from feedback, makes excuses, questions instruction, reluctant to change/try
..... resents feedback, becomes hostile

Accepts supervision accepts supervision well, very cooperative
..... accepts direction satisfactorily
..... follows orders—unwillingly, with bad attitude
..... does not follow orders/disobedient

Initiative / motivated asks or looks for work when assigned work is finished
..... stays busy with assigned routine work
..... frequent urging to do routine work
..... constant prodding to do routine work

Teamwork cooperates willingly, great team member
..... usually gets along with others
..... difficult to work with
..... not a team member, does not work well with others

Amount of supervision required takes leadership role and directs others to stay on task
..... needs little supervision to stay on task
..... needs close supervision to stay on task
..... requires constant supervision to stay on task

Technical knowledge of materials responsive to gaining knowledge or already is knowledgeable on
..... struggles with use of materials
..... unresponsive to learning the technical qualities of the materials

Historical/cultural perspective of art/craft interested in or knowledgeable on
..... may not have an interest, but listens
..... is not interested or responsive to

Craftsmanship/ Work Quality no mistakes few mistakes
..... frequent mistakes mostly mistakes

Safety rules responsive to rules
..... follows them most of the time
..... unresponsive to rules

Knowledge of/ use of Principles of Art, Elements of Design interested in the guidelines or knowledgeable on
..... appears interested in learning the guidelines, but struggles
..... may not have an interest, but listens and attempts to incorporate the guidelines into work
..... displays no interest in learning or following the guidelines

Overall job performances / notes:

.....
.....
.....
.....
.....
.....

Urban Artisans Work History / Art Quiz

Name..... Date.....

Circle Yes or No

1. Is this your first job? Yes No

2. Is this your first PAID job? Yes No

If no, where else have you worked?.....

What did you do?.....

3. Do you like art? Yes No

Why yes or no?.....

4. What is your favorite type of art?.....

.....

5. Are you excited about this job? Yes No

Why yes or no?.....

6. Why do you want a summer job?.....

.....

Urban Artisans

Daily Self Evaluation

Name..... Date.....

The Five Things You Need to Get and Keep a Job

1. Appearance

The art of looking and smelling good. Clean hair, clean clothes, clean teeth, clean breath, clean body, and clean smell.

"Did I look and smell good today?" Yes Sort of No

2. Attendance

To be present, to pay attention, to apply oneself, and to give the required attention.

"Did I participate in mind and body?"

How many times did I need to be reminded to stay busy or stay on task?

..... No reminders 1-2 reminders 3+ reminders

3. Attitude

The way we show our opinion, mood, feelings or thoughts through words, actions and body language.

"Did I show a good attitude today?"

"Did I keep a civil tone today?"

"Did I let my bad mood ruin mine and others' day?"

How was my attitude today?

..... Good Not so great but I left it at the door

..... Not so great and it affected my work

..... Lousy and it affected the work group

4. Behavior

Conduct or action.

"Did my behavior harm anyone or hurt anyone's feelings?"

"Did I act professionally appropriate today?"

Was my behavior appropriate today?

..... Yes, no redirection Mostly, 1-2 redirections No, 3+ redirections

**5. Performance &
Perseverance**

Effectiveness in a job or task.

"Did I do my best as a team member to help us meet our goals today?"

"Did I perform efficiently and without complaint in my job today?"

"Did I keep trying to do something that is hard for me or did I give up?"

..... I did my best work

..... I was off my mark but I kept trying

..... I was off my mark and I gave up too soon

Parent/Guardian/Staff Person Evaluation of Urban Artisans

This survey is divided into two sections: Intern Artist Information and Program Information. To help us evaluate the program, please respond to all questions. Thank you for your time and consideration.

Please rate the success of the following Urban Artisans goals on a scale from 1 (not successful) to 5 (very successful).

Intern Artist Information

From being in the Urban Artisans Program, my Intern Artist...

- 1. has a greater understanding of the importance of the following vocational skills:
 - a. attendance 1 2 3 4 5
 - b. punctuality 1 2 3 4 5
 - c. respect for equipment and materials 1 2 3 4 5
 - d. a positive work attitude 1 2 3 4 5
 - e. craftsmanship 1 2 3 4 5
 - f. being productive 1 2 3 4 5
 - g. being responsible and/or taking responsibility for self and actions 1 2 3 4 5
 - h. following directions 1 2 3 4 5

- 2. has personally developed a greater sense of:
 - a. maturity 1 2 3 4 5
 - b. self-esteem 1 2 3 4 5
 - c. motivation 1 2 3 4 5
 - d. accepting diversity in others 1 2 3 4 5
 - e. pride in individual accomplishments 1 2 3 4 5

- 3. has developed new creative and technical skills: 1 2 3 4 5

Other comments or suggestions:

.....
.....
.....

Would you recommend the Urban Artisans Program to others? Yes No

Program Information

How successful has VSAI Administrative Staff been in accomplishing the following program goals?

- | | | | | | |
|--|---|---|---|---|---|
| 1. Providing information about the goals of the program | 1 | 2 | 3 | 4 | 5 |
| 2. Providing a non-confining, safe atmosphere to create | 1 | 2 | 3 | 4 | 5 |
| 3. Effectively communicating with you about the successes and/or concerns of your Intern Artist | 1 | 2 | 3 | 4 | 5 |
| 4. Responding effectively to your questions or concerns about the program | 1 | 2 | 3 | 4 | 5 |
| 5. Supporting your Intern Artist in dealing effectively with unique concerns or issues about the program and/or other Intern Artists | 1 | 2 | 3 | 4 | 5 |

Intern Evaluation of Urban Artisans

Name..... Date.....

Please rate the success of the following Urban Artisans goals on a scale from 1 (not successful) to 5 (very successful).

From being in the Urban Artisans Program, I...

1. have a greater understanding of the importance of the following vocational skills:

- | | | | | | |
|--|---|---|---|---|---|
| a. attendance | 1 | 2 | 3 | 4 | 5 |
| b. punctuality | 1 | 2 | 3 | 4 | 5 |
| c. respect for equipment and materials | 1 | 2 | 3 | 4 | 5 |
| d. a positive work attitude | 1 | 2 | 3 | 4 | 5 |
| e. craftsmanship | 1 | 2 | 3 | 4 | 5 |
| f. being productive | 1 | 2 | 3 | 4 | 5 |
| g. being responsible and/or taking responsibility for self and actions | 1 | 2 | 3 | 4 | 5 |
| h. following directions | 1 | 2 | 3 | 4 | 5 |
| i. understanding what behaviors are appropriate for the work place | 1 | 2 | 3 | 4 | 5 |

2. have personally developed a greater sense of:

- | | | | | | |
|--|---|---|---|---|---|
| a. maturity | 1 | 2 | 3 | 4 | 5 |
| b. self-esteem | 1 | 2 | 3 | 4 | 5 |
| c. motivation | 1 | 2 | 3 | 4 | 5 |
| d. accepting diversity in others | 1 | 2 | 3 | 4 | 5 |
| e. pride in individual accomplishments | 1 | 2 | 3 | 4 | 5 |

3. have developed creative and craftsmanship skills in the following areas:

- | | | | | | |
|---|---|---|---|---|---|
| a. I became more involved in making art | 1 | 2 | 3 | 4 | 5 |
| b. I developed greater productivity (faster or better) | 1 | 2 | 3 | 4 | 5 |
| c. I developed greater technical skills | 1 | 2 | 3 | 4 | 5 |
| 4. I have a better understanding of the different ways to make a living in the arts | 1 | 2 | 3 | 4 | 5 |
| 5. I became more willing to express my feelings | 1 | 2 | 3 | 4 | 5 |
| 6. I became more confident | 1 | 2 | 3 | 4 | 5 |
| 7. I developed new friendships | 1 | 2 | 3 | 4 | 5 |
| 8. I developed feelings of satisfaction | 1 | 2 | 3 | 4 | 5 |
| 9. I developed greater cooperation skills | 1 | 2 | 3 | 4 | 5 |
| 10. I developed greater patience | 1 | 2 | 3 | 4 | 5 |
| 11. I talk positively with others about my work experience | 1 | 2 | 3 | 4 | 5 |

How successful have the Teaching Artists been in accomplishing the following?

- | | | | | | |
|--|---|---|---|---|---|
| 1. Providing information about the goals of the program | 1 | 2 | 3 | 4 | 5 |
| 2. Providing a safe atmosphere to create artwork | 1 | 2 | 3 | 4 | 5 |
| 3. Explaining the rules or program procedures | 1 | 2 | 3 | 4 | 5 |
| 4. Effectively communicating with you about your successes or areas of concern | 1 | 2 | 3 | 4 | 5 |
| 5. Responding effectively to your questions or concerns | 1 | 2 | 3 | 4 | 5 |
| 6. Supporting you in dealing with unique concerns or issues you had about the program or other interns | 1 | 2 | 3 | 4 | 5 |

Would you recommend the Urban Artisans Program to others? Yes No

Urban Artisans Gallery Quiz



Name..... Date.....

What was your favorite project this semester? And why?

.....
.....

What is one new thing you learned?

.....
.....

Why is perseverance important in this job?

.....
.....

Why do you like art?

.....
.....

What do you want to do when you grow up?

.....
.....

Have you ever been to a gallery before? Which gallery?

.....
.....

Has your work ever been in an art show before? Where/when?

.....
.....

What have you learned that will help you as an adult in the real world?

.....
.....

Urban Artisans

Exhibits, Commissions, Collections & Retail Representations



Exhibitions

- Meet The Artists, Annual Black History Month Exhibit – Indianapolis, IN
- Crispus Attucks Middle School – Indianapolis, IN
- Columbus Community Art Night – Columbus, IN
- JCC Gallery – Indianapolis, IN
- enROUTE Gallery, VSA Indiana – Indianapolis, IN

Commissions

- Project Success/Indianapolis Public Schools, Awards Plaques
- Harrison Center for the Arts, Volunteer Gifts
- Operation Walk, Award Tiles
- Broad Ripple Kiwanis, Luncheon Gifts
- Sara B/Emily Y, Wedding Favors
- 38th Street Farmer's Market, Flower Pots
- Indiana Department of Education Conference, Vases
- McCoy Fundraiser Dinner, Centerpieces
- Broad Ripple Gallery Tour, Charity Art Items
- Carmel Public Library Guild, Flower Pots
- Christamore House Author Luncheon, Flower Pots

Collections

- Indianapolis
- New Mexico
- Michigan
- Washington, D.C.

Art Fairs/Retail Representations

- Bear Creek – Indianapolis, IN
- Artifacts – Indianapolis, IN
- Marigold – Indianapolis, IN
- The Bungalow – Indianapolis, IN
- Gallery 116 – Fishers, IN
- Twisted Sisters – Indianapolis, IN
- Broad Ripple Art Fair – Indianapolis, IN
- City Market Farmer's Market – Indianapolis, IN
- 38th St. Farmer's Market – Indianapolis, IN
- Penrod Art Fair – Indianapolis, IN
- Orchard in Bloom – Indianapolis, IN
- Nickel Plate Arts Weekend Art Tent – Noblesville, IN

For VSA Indiana's Urban Artisans, The Art is Not a Thing, It is a Way.



“Problem-solving and decision-making become a regular part of their day.”

Flower pots, bird feeders, garden markers, and ice cream bowls, all in various states of completion, line the racks of the clay studio at **VSA Indiana**. These are some of the ceramic art products created weekly by nearly 30 **Urban Artisans** interns, ages 16-22, who are gaining vocational and social skills as they make, market and sell art.

Linda Wisler, Master Teaching Artist explains, “The students don’t create their own art, but they learn the teamwork and craftsmanship necessary to create a product. And, more skills are gained through handling the administrative duties of running a studio and gallery. The interns learn product inventory and customer service. Problem-solving and decision-making become a regular part of their day.”

VSA Indiana, the 32-year old nonprofit formerly known as *Very Special Arts*, started the Urban Artisans program ten years ago with the goals of supporting young adults with disabilities as they make the transition from school to workplace and helping to reduce the unemployment numbers among people with disabilities which is typically about six times higher than the rate among those without disabilities. Today, 50 percent of the Urban Artisans are employed within 12 months of graduation and nearly 25 percent pursue post high school educational opportunities.

Urban Artisans are a proud partner of the Broad Ripple Gallery Tour merchants and products are available at select shops on tour. Products are also available year-round at **VSA Indiana’s enROUTE Gallery** at the Harrison Center for the Arts. All proceeds of the sales support ongoing programs at VSA Indiana. To learn more, visit www.vsai.org.



Terrance shows off his homemade mosaic stepping stone.

Final Report



Program Overview

The Urban Artisans program at VSA Indiana teaches students with disabilities transferable, pre-vocational skills through making, marketing, and selling artwork in an inclusive, professional arts studio. Since 2001, this program has provided central Indiana high school students with and without disabilities, the skills to make art, transition from school to a workplace or post-secondary education setting, and become productive citizens in the community.

With the support of the 2012 Kennedy Center–Careers in the Arts contract, VSA Indiana delivered 15 weeks of the program to 40 students. The program operated from January 2012 through May 2012 at our on-site adaptive studios and in the studios at Lawrence Central High School on the east side of Indianapolis. Intern demographics this session follow and were typical of sessions we have served historically.

- 45% Female/55% Male
 - 55% White/37% Black/8% Hispanic
 - 90% with Diagnosed Disability (all with a developmental disability and/or mental illness)
 - 90% Receive Governmental Aid
 - 95% 15-22 years/5% over 22 years
-

Program Results



Urban Artisans program results range from tangible to intangible. Artwork is produced and sold, and students gain artistic, vocational, and social skills.

From a quantitative standpoint, this contract supported 39 program days and 99 program hours. Twelve students were served at the VSA Indiana studios and 28 students were served in their high school at Lawrence Central. Average daily attendance was 89.9 percent with many students improving their punctuality and attendance rate over the course of the session.

During the program session covered by this contract, the Urban Artisans produced the following work:

- 95 clay flower pots commission for the Christamore House Fundraiser
- 100+ handmade greeting cards for sale at the semiannual Broad Ripple Gallery Tour
- Collages for the Super Bowl Art Exhibit at Bazbeaux's Pizza
- 150 Clay Student Recognition Awards Commission for Lawrence Central High School
- 300+ clay ice cream bowls for annual VSA Indiana fundraiser
- Variety of clay garden ceramics for retail sale at four First Friday Gallery Openings, the JCC Earth Day Festival, Orchard in Bloom garden fair, and Gallery 116

Beyond the production of quality artwork, the program makes a significant, but more intangible impact on students, parents, and the community. Students have the opportunity to work in a safe, inclusive, adaptive environment and gain important artistic, vocational, and social skills. Parents gain a trusted partner in the education and growth of their child. And, the community has the advantage of experiencing an artistic space that welcomes differences among individuals and



focuses on what we can do rather than what we can't do, demystifying disability as well as the arts and creative process.

Students' competencies improved in ways typical we have seen historically. 89 percent increased their artistic skills and 100 percent reflected increased awareness of the arts as a career or recreation and lifelong learning option. 67 percent demonstrated improvement in personal qualities like self-esteem, self-management, and interpersonal skills. 100 percent improved their vocational, thinking, and communication skills.

“I was part of a team that I wanted to stay a part of.”

“I learned how to make something new.”

In this session, the majority of the students were sophomores or juniors in high school. All of these students intend to continue their education through graduation. Of the students who had already graduated when they started this session, one is now enrolled in a post-secondary arts program, two have part-time jobs in the arts, and another is seeking a part-time position at a local grocery store.

While the quantitative results are compelling, the anecdotal and student stories often offer a more complete picture of the impact of the program. Following are some of the intern comments made (either verbally or in writing) on their culminating event questionnaires.

"I was part of a team that I wanted to stay a part of." *Louis Z.*

"No one likes getting up for work, but in order to gain what you want, it's a necessity." *Ethan R.*

"I learned how to be responsible here and at home. I learned how to get an apartment." *DeQuincy K.*

"I like art because, at times, it helps take some stress away. It could help me get to someplace in the near future." *Terrance C.*

"I like seeing how good I am doing on the flower pots. I am a good flower pot maker." *Josh G.*

"I learned my goals—I learned how to make something new." *Tonya W.*



"I've learned various social skills working at VSA. I've also learned how to keep previous bad experiences from ruining another person's mood." *Morgan H*

"When I grow up, I want to pursue a rap career in the music industry, be a professional basketball player, or be a master teaching artist at VSA." *Terrance C.*

“When I grow up, I want to pursue a rap career in the music industry, be a professional basketball player, or be a master teaching artist at VSA.”

The Teaching Artists also documented progress and concerns in their daily notes throughout the session. Following are some notes made by Master Teaching Artist, Emily Compton.

"Breon seemed a bit stymied about how to work as a team with DeQuincy. Breon works slowly and DeQuincy is a fast mover. Breon may be better teamed with a different intern. He did excellent work stamping the clay balls, though."

"Tonya had an excellent day before break and a mediocre day after break. She got into a discussion or misunderstanding at break with Lewis and she struggled to shake it off. It brought about a good conversation about the real world and walking away from negativity at work and how to be a professional. She was able to refocus after an hour or so."

"DeQuincy and Terrance worked well, but I had to speak to them about craftsmanship. I may just have to remind them periodically. They corrected the problem well."



Evaluation Methods



Urban Artisans staff typically employ:

- Pre/post student assessments (*completed by students and Teaching Artists*)
- Daily self evaluations (*completed by Interns*)
- Daily notes (*completed by Teaching Artists*)
- End of program questionnaires (*completed by students, and parents and classroom teachers when possible*), as methods of student and overall program evaluation

During this session, these evaluation methods demonstrated that 56 percent of the interns showed improvement in all primary learning goals including artistic, vocational, and social skills. And more specifically, 89 percent of the interns improved in artistic skills, 100 percent improved vocational skills, and 67 percent improved social skills.

In addition to these evaluation methods, Teaching Artists also implemented Kennedy Center planning and evaluation methods including:

- A Project Syllabus/Curriculum Map
- Student Learning Stories

Attached to this report is an example of a Student Learning Story prepared for Josh G. and a Curriculum Map.



Lessons Learned



Urban Artisans has operated at VSA Indiana for 11 years. Over that time, funding issues and human resource capacity has caused us to experiment with various aspects of the program including session duration, intern compensation, Teaching Artist to Intern ratio, and intern work hours. Following are some of the important lessons learned.

Session Duration

Eight weeks is the minimum session length that allows the program to extend meaningful impact to the interns. Urban Artisans staff has experimented with a six week session, but the reduction in contact days and hours diminishes the interns' achievement in program objective areas. Across the board, progress in the areas of artistic, vocational, personal qualities, communication, and critical thinking skills is diminished. Impact is made regardless, but the results produce less impact, in the long and short term. A session 12-16 weeks in duration is ideal, allowing students the time to learn new skills, comprehend expectations, and put those skills/expectations into practice. As a result, Urban Artisans becomes what it was designed to be, less of a brief program and more of a long-term job. This ensures maximum impact is achieved with students of all abilities.

Real Work and Compensation

At times, funding for intern compensations has not been feasible within the budget. In those instances, Urban Artisans staff opted to continue the program without payment of the interns. This has resulted in confusion centering on the purpose of the program. When interns are not paid, the program feels less like a job and more like art class. Interns begin to view the Teaching Artists more like teachers and less like supervisors. It undermines the art production studio environment. It is much more confusing to the interns and challenging to reinforce the objectives of the program for the Teaching Artists. The concept of Urban

Artisans being “real work” is the foundation of the whole experience. Compensation is an important element of the program reinforcing the responsibilities of employment with participating youth.

Low TA to Student Ratio

Sometimes the need exceeds the program’s capacity and funding. In efforts to support all in need, Urban Artisans staff has tried increasing the Teaching Artist to Intern ratio beyond 1:7. Our experiences have found this affects the impact of the program. Teaching Artists lose their ability to make appropriate/necessary adaptations for individual needs, maintain quality control over artwork being produced, which decreases the quality of work and ability to meet not only production goals, but also to fill commissions and keep happy customers. Most importantly, students do not achieve improvement in all program goals.

Work Hours Based on Individual Ability; Not Equity

In the beginning the program operated more rigidly. Interns were expected to take part in four three-hour work sessions a week. Over time, Urban Artisans staff has recognized that a one size fits all work schedule does not accommodate everyone. The program has gained flexibility in scheduling interns and acknowledging that to maximize impact for each individual, the program needs to flex to their abilities to endure.

Inclusion

While the program is targeted to support individuals with disabilities, and developmental disabilities in particular, we recognize that readying students for the transition to the workplace involves the experience of working with people of a variety of abilities. This is why Urban Artisans has always been an inclusive program and reflects the differences we anticipate interns will find in the competitive workplace. In Urban Artisans, all interns are treated equally and expected to work to the best of their individual abilities. Additionally, this allows interns with disabilities to also experience a leadership position over a non-disabled peer.

Guideposts



While the Urban Artisans program touches on all the Guideposts for Success, the program's efforts are primarily focused on *Guidepost 1, 2, and 3.*

Guidepost 1

School Based Preparatory Experience:

To address student ITP (Individual Transition Plan) goals, Urban Artisans and Lawrence Central High School (LCHS) have partnered to create a component of the Urban Artisans program called LC Artisans. Structured as a series of visiting artist sessions, an Urban Artisans Teaching Artist teaches with a LCHS teacher or job coach to offer students a vocational experience where they create artwork that is sold or donated within their school district.

Classroom teachers, instructional assistants, and job coaches meet with the Teaching Artist prior to studio activity for instruction in the use of materials, to share student information, and to develop a cohesive approach to team teaching. The students are expected to maintain a professional atmosphere that is often their first experience in learning to differentiate between appropriate school and workplace behavior.

Activities meet vocational and academic state standards. Additionally, the foundation for meeting these standards is based on the SCANS (Secretary's Commission on Achieving Necessary Standards) Entrepreneurial Model that connects a business model with educational state standards. Time with the visiting Teaching Artist is spent creating the artwork and wrap-around academic activities in math and language arts that are further addressed with the classroom teacher between Teaching Artist visits.

Guidepost 2

Career Preparation and Work-Based Learning Experiences:

The primary purpose of the Urban Artisans program is providing access to a work-based learning experience. The work that interns create is real, not simulated for a

classroom experience. The artwork is created for exhibition, commission, and for retail sale. The process of making, marketing, and selling the art demonstrates specific occupational skills related to an arts-based career and assessment inventories that are conducted provide insight into skills and traits useful to a career in the arts. Finally, the program interweaves vocational and social experiences into the art-making process offering significant opportunity for students to learn and practice workplace basic, or soft skills.



Guidepost 3

Youth Development and Leadership

The Urban Artisans program extends the opportunity to develop leadership skills to interns who express the desire and show a propensity to lead others through example, positive feedback, and encouragement. Teaching Artists look for interns that have gained significant experience and exhibit excellence in two or more of the following areas: creative expression, craftsmanship, workplace protocol, studio technology, or customer service. Upon successful completion of the Urban Artisans program, interns have the option of continuing in the program to exercise these leadership qualities and to transition from co-worker to recognized leader in a position of senior intern or Teaching Artist assistant. This step is critical for continued development and the reason that the program is often extended to interns between the ages of 22-25.



Budget– Cost/ Quality Analysis



This contract provided \$22,000 to provide one semester of programming for 40 students and development of a resource manual that explains how to develop the program. At \$420/ student per semester, this program delivers a valuable experience based directly on the National Collaborative on Workforce and Disability’s Guideposts for Success and over time has exhibited significant impact on student progress and their lives.

Ideally, \$25,000 is needed to deliver the program each semester. This level of funding ensures that session length is adequate for making an impact on student achievement, interns are compensated for their work, Teaching Artists are compensated at a competitive level, and the number served at an immersion level is maximized. In instances when funding needs are not wholly met, VSAI typically adjusts by serving students at lower, career exploration level which equates to fewer contact hours, and by decreasing Teaching Artist compensation. These measures ensure students continue to have access to the opportunity and continue their academic and vocational progress, but does not serve everyone involved at the model immersion level.

Attachments:

- 1. Sample Student Learning Report**
- 2. Urban Artisans Project Syllabus/Curriculum Map**



Student Learning Report Form

School	Urban Artisans / VSA Indiana
Project Dates	January 18–May 2, 2012
Teacher	N/A
Teaching Artist	Emily Compton
Student's Disability	M/O, epilepsy/seizures, other unknown (to TA)
Please indicate permission to share story in print and/or electronic materials	Yes
Description of images included with report	All 4 photos show Josh at work on a long term commissioned project which resulted in the creation 120+ flower pots. <i>Image 1-</i> rolling balls of clay <i>Image 2-</i> keeping track of production goals <i>Image 3-</i> stamping clay balls <i>Image 4-</i> assembling a flower pot with stamped balls of clay
Narrative	I have worked with Josh for over a year. This semester we undertook a large commission of 95 flower pots. This was the largest commission we ever took and was quite challenging. Josh has a history of getting discouraged, bored and losing sight of the goals... and how he fits into achieving the goals. He does not properly value/understand the contribution he can make. I worked with Josh daily to stay focused on <i>his</i> goals of perseverance and attitude in regards to his work. It was so perfect to be able to do this by focusing on the group's need to persevere and have a good attitude in order to finish the job. We achieved our goal and he mostly did amazing with staying focused on the goals—his and the group's. I set small production goals each day such as, "roll out 20 balls of clay" or "fill up the tray with balls of clay." He was naturally drawn to the challenge of filling a certain space with the clay. So we worked this way most of the spring—small goals, bigger and bigger challenges as his skills increased and lots of praise. He really stepped up to the plate this semester and became more comfortable with the critique process. He behaved much less helplessly, used better social skills (manners, common courtesy) and was a fully contributing member of the team. I think he was proud of himself—he should be!



Image 1



Image 2



Image 3



Image 4

Project Syllabus / Curriculum Map

School	Urban Artisans/VSA Indiana
Project Dates	January 18-May 4, 2012
Teacher	N/A
Teaching Artist	Emily Compton
Primary Project Learning Goal	Students/Interns will learn/improve in Artistic, Vocational, and Social skills through experiences in the Urban Artisans internship program.

Learning Outcome 1: Artistic Skills	Learning Outcome 2: Vocational Skills	Learning Outcome 3: Personal Qualities, Communication & Critical Thinking Skills
Interns will improve their craftsmanship skills in clay	Interns will improve in their ability to be appropriate in the workplace	Interns will improve in the social skills necessary for success in the workplace and in life in general
Assessment Criteria: and individual critique will be used throughout the different stages of clay work to praise good technique and correct bad technique	Assessment Criteria: <ul style="list-style-type: none"> • Pre/post evaluation (intern on self/TA on intern) • Daily self-evaluation (with comments by TAs) • Journaling • Individual goal setting • Work meetings for overall • Work meetings for overall workplace goals 	Assessment Criteria: Group <ul style="list-style-type: none"> • Pre/post evaluation (intern on self/TA on intern) • Daily self-evaluation (with comments by TAs) • Journaling • Individual goal setting • Work meetings for overall social skills goals
<i>The goal is to achieve craftsmanship qualities such as:</i> <ul style="list-style-type: none"> • Correct thickness • Proper handling of clay • Lack of fingerprints/warping on slabs • Proper texturing techniques • Final result of overall high quality pieces with no cracking or structural defects • Proper glaze quality with even results and good color 	<i>The goal is to achieve workplace skills in these areas:</i> <ul style="list-style-type: none"> • Teamwork • Time management • Customer Service • Reliability • Integrity 	<i>The goal is to achieve skills in these areas:</i> <ul style="list-style-type: none"> • Self-esteem • Self-management • Listening skills • Lifelong learning skills In reading/writing for comprehension <ul style="list-style-type: none"> • Problem-solving • Decision making • Reasoning

Project Visits	Instructional Activities	Instructional Activities	Instructional Activities
27 visits total	15 weeks: 1/18-5/2/12+5/4 opening		
WEEK 1	Intro to artwork, product line, projects, peruse visual files	Intro to job duties, responsibilities, fill out paperwork, cover employee manual	Intro to general workplace expectations
WEEK 2	Create 2D work for Super Bowl exhibit, begin instructional work in clay—fundamentals of clay	TOPIC – introduce "the 5 things" which are: appearance, attendance, attitude, behavior and performance/perseverance	TOPIC – break time appropriate behavior, importance of self-reflection, reason for self--evaluation activities
WEEK 3	Finish 2D, hanging sculpture work for Super Bowl exhibit, pack work for delivery to Super Bowl site, prep gallery for opening, begin more independent work in clay—fundamentals work continues	<p>ONGOING TOPICS (related to studio/work activities each day with time for reflection in daily self--evaluations)</p> <ul style="list-style-type: none"> • Teamwork • Time management • Customer service • Reliability • Integrity • Performance/perseverance • Appearance • Attendance/participation • Attitude/behavior 	<p>ONGOING TOPICS (related to studio/work activities each day with time for reflection in daily self--evaluations)</p> <ul style="list-style-type: none"> • Self-esteem • Self-management • Listening skills • Lifelong learning skills in reading/ writing for comprehension • Problem-solving • Decision making • Reasoning
WEEK 4	Begin work on flower pot (FP) commission, introduce project, demo methods, critique on fundamentals skills		
WEEK 5	Continue work on FP commission		
WEEK 6	Continue work on FP commission, Mid--commission critique, troubleshoot craftsmanship issues, make changes in technique, etc.		
WEEK 7	Continue work on FP commission, platter commission work		
WEEK 8	Continue work on FP commission, Mid--commission critique, troubleshoot craftsmanship issues, make changes in technique, etc., prep work for spring silent auction donations		
WEEK 9	Continue work on FP commission, platter commission due		
WEEK 10	Continue work on FP commission, gallery show teardown		
WEEK 11	Final wet clay week for commission, underglaze/glaze, begin packing work— maintaining good inventory count		
WEEK 12	Continue glazing commission, prep for gallery show and ice cream bowl fundraiser		
WEEK 13	Final work on commission, final critique of finished product, glaze, kiln fire, package artwork, prep for delivery		
WEEK 14	Prep for art fair, package/price/pack work, glazing		
WEEK 15	Work wrap--up, hang gallery show, prepare for opening	End of session self/program evaluations filled out, meet individually with interns (if necessary) on progress, etc.	End of session self/program evaluations filled out, meet individually with interns (if necessary) on progress, etc.

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VSA Michigan

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How to Develop and Operate an artsJAM Gallery & Studio Program



Prepared by: **VSA Michigan**
June 30, 2012 / updated August 19, 2012

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This *How to Develop and Operate an artsJAM Gallery and Studio Program* manual is possible thanks to the contributions of the following people:

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Introduction



artsJAM Gallery and Studio is a model program created by VSA Michigan and replicated throughout the state. The “JAM” of artsJAM means Jobs And Mentoring. This program provides high school aged youth with disabilities and youth at-risk of dropping out of school the opportunity to experience the arts, while building life and pre-vocational skills. Participants are engaged in visual, literary, media, and performing arts under the mentorship of professional teaching artists. Activities take the form of after school classes with each day devoted to a specific discipline in the arts. In addition, work skills development in arts related careers (e.g., matting, set design, photography, costume design, lighting, sound, videography, resumé writing, interview techniques) is included in the program. artsJAM meets the needs of youth with disabilities by creating positive arts-based learning that directly addresses many of their Individualized Education Plan (IEP) goals, thereby enhancing their overall academic learning experience and career goals. Each session includes Circle Time (an open discussion in which students interact, expressing issues that directly affect them), an art activity, assessments of their progress, and writing accomplishments in essays.

Art, Jobs, and Mentoring

Visual, Literacy, Media, and Performing Arts

Mentoring

Connecting our youth and professional teaching artists



Forms are critical to good program management and organization. Duplication of prepared documents should be one of the first steps in your planning.



Documentation

artsJAM Forms *(listed alphabetically, rather than sequentially, or in any order of priority)*

Forms are important for planning as well as documenting individual progress against program and individual goals. This helps the artists in their work and will also assist in the development of grant or final reports. Forms can be valuable records of successes and challenges that can impact a student's individual education plan or private goals/plans. In addition, utilization of artsJAM forms is helpful for documentation of program participation and accountability purposes. Feel free to adapt our forms for your program.

- **Artist's Daily Assessment of Student Participation**
(assesses daily participation)

The Artist's Daily Assessment of Student Participation form is completed at the end of each class period. The Artist assesses each student's participation that day. This requires the artist to know each student, assess areas in which the student excels, and identifies areas where assistance is needed. It also guides the artist in determining which students can work more independently and those students that need more help. This form is completed immediately following the session so that the day's activities are fresh in the memory of the artist.



- **Artist's Daily Self-Assessment**

(assesses the artist's objectives for the day's lessons)

This form assists the artist in assessing his/her primary objectives for the day. The artist utilizes this information to determine if changes need to be made in the next lesson. This is noted on the document.

- **Artist's Final Report Form**

(artist evaluation for the series of classes)

The Artist's Final Report Form is submitted upon the completion of the last session. Areas include:

- Goals for the series of lessons
- Anticipation of outcomes
- Engagement of participants in activities to reach outcomes
- Participant's knowledge, interest, teamwork, self-expression, risk taking, and staying on task
- Partnering educators' knowledge, interest, and value of the arts in the lives of people with disabilities and students at-risk

- **Circle Time Rules**

(a shared discussion among artists and participants)

This document should be reviewed at the beginning of each five to ten week session and included in the student orientation packet. It describes the purposes of Circle Time, reasons it is included in the sessions, and the rules for Circle Time. Circle Time gives participants the opportunity to express feelings about issues that affect their lives. They may not normally express these feelings in a regular classroom.

Highlights of this document include:

- **Purpose:** reflection on the day, transition from one activity to another, sharing thoughts with one another, discussing issues of concern, solving problems as a group, and focusing as a team.



- **Reasons Circle Time begins and ends each class**

session: participants learn from one another, gain experience, opportunity for individual expressions, improving social skills, and to improve lives.

- **Rules of Circle Time:** participants are encouraged to “say what is on their minds” utilizing appropriate language and intonation, development of listening skills, observation of all participants’ facial expressions and body language while speaking, respect and acceptance of differing opinions, directing positive comments to speakers, acceptance of criticism, and consideration of other participants’ feelings when giving feedback or expressing opinions.

- **Curriculum Map**

(a comprehensive blueprint guiding learning)

The curriculum map is the artist’s “blueprint” in designing a comprehensive learning experience for the participants. It is developed following consultation with the artsJAM program coordinator and, if appropriate, the other teaching artists working in the program. The curriculum map sets forth the goals and objectives to be addressed in the program, the anticipated outcomes, tools for evaluating progress towards set goals, and detailed plans for the series of lessons to be taught. This information is submitted to the Program Coordinator and the artsJAM administrative staff prior to the first session. If materials or supplies are needed for the art activity, this will be reflected in the curriculum map.

The curriculum map lists:

- The Teaching Artist
- Dates of Residency
- Number of Sessions
- Hours per Session
- Grade Level
- Overall Essential Questions and Enduring Understandings that will be addressed throughout the residency

- Learning Outcomes based on curriculum content standards and/or IEP goals
- Assessment Criteria
- Instructional Activities for each session



- **Student Application Form**

(application to participate in the artsJAM program)

The artsJAM Gallery and Studio Program Student Application Form is the first step for participation in the program. Once the coordinator meets with the school principal or other pertinent school district personnel (e.g., district superintendent, director of student special services), they should be provided with multiple applications for completion by prospective students and their parents or guardians. Teachers, principals, and other school personnel submit recommendations for prospective students' participation in the artsJAM program.

- **Student Conference Record Form**

(record of disciplinary action)

If rules are broken action must be taken. A conference is scheduled with the parents, student, coordinator, artist, and possibly school personnel (depending on the severity of the infraction). The incident is documented on the Student Conference Record Form. Reporting items include: 1) description of the incident/event, 2) observations, 3) student's strengths/needs, and 4) recommendations to correct the situation. The artsJAM staff member is to sign and date the document.

- **Student Contract**

(students'/participants' personal commitment and engagement)

One of the most important documents of the artsJAM Gallery and Studio program is the Student Contract. In order for this to be a positive learning experience for all participants, students must agree to adhere to artsJAM rules. This includes attendance, dress code, safety, respect for others, building area rules, and students conduct. Staff and participants

review the content of the document together. Students are given the opportunity to ask questions concerning the materials presented. Once the review is completed and all questions are answered, participants are required to sign and date the document. Signatures from artsJAM staff are required as well. Completed documents are kept on file throughout the duration of the program, and referred to as the need arises.



- **Student Daily Self-Assessment**

(securing engagement and feedback from students)

For artsJAM to be a meaningful experience, **students must be active participants and receive immediate feedback**. In order to accomplish the latter, one requirement is for students to complete a daily self-assessment. This document has been developed so that the student records his/her participation and assessment of his/her actions during the days' arts session. The document is divided into three categories: 1) Getting Along With Others, 2) Active Participation, and 3) Challenging Self to do the Best.

A self-assessment key is provided at the bottom of the page (students select one of these options and include it under each respective category) that includes:

I'm doing well

I need to improve

I really need to work harder

- **Student Evaluation of Lesson**

(students evaluate the day's lesson)

artsJAM participants are given the opportunity to do a daily evaluation of each lesson. This gives feedback to both the artist and program coordinators about the learning experience. In areas that are positive, staff will continue following the curriculum. In areas that are negative, changes in the curriculum may be necessary. Not only does the document give feedback concerning the content of the class,

students' emotions are expressed as well. This could be an indicator of the challenges students are encountering with the session.

- **Student Goals**

(students indicate goals for the series of lessons)

The process of developing the Student Goals document is the catalyst for establishing essential partnerships between the student, artist, program staff, school personnel, and parents. It is important for all entities involved in the program to review student goals and develop measures to ensure goals are accomplished. This might mean a review of the curriculum, more team or individualized assistance, hiring diverse artists, festival participation, or scheduling field trips that reinforce the lessons. In the area of career goals, **collaborations with outside organizations, agencies, and businesses are also beneficial** to the overall goals of the artsJAM program and student expectations.

- **Student Final Review of Goals and Accomplishments**

(students review accomplishments)

At the last artsJAM session, students review initial goals documented at the beginning of the program and record their accomplishments upon completion of the program. This gives them the opportunity to reflect on where they started, their initial expectations, goals accomplished, and areas of improvement.

- **Student Sign-In Sheet**

(attendance record keeping)

Non-profit organizations are accountable to funders, boards, and other relevant stakeholders. VSA Michigan is no different. Therefore, every participant is required to “sign in” at the beginning of each session and sign out at the end. This requirement also encourages the student’s commitment to the program and was included in the Student Contract.



- **Universal Design for Learning Checklist**

(Learning Checklist)

Teaching artists and other educators need to be able to teach all learners in every learning environment. They should become familiar with Howard Gardner's theories of multiple intelligences. (Gardner, 1993) The UDL Checklist is a tool that teaching artists can use to guide their presentation of the concepts in any given arts medium required by differentiated learners. The UDL Check list guides the artist in planning by including 1) multiple means of representation of the material, 2) multiple means for action and expression, and 3) multiple means of engagement.





A well-developed curriculum consists of conceptualizing, planning, and implementing activities for students based on your organization's mission and vision.

Curriculum

Parent Organization: Review Mission & Vision

For those individuals who are interested in developing an artsJAM Gallery and Studio program in their community, it is important to review the replicating organization's Mission and Vision. artsJAM is a unique program in that it provides after-school learning experiences in visual, literary, media, and performing arts to youth who are disabled or at-risk. In addition, **it enables students to gain skills toward a career in the arts or an arts related field, regardless of whether they attend college or a trade school, once they are no longer eligible to participate in an academic program.**

Determine Annual Offerings

Program staff should either meet in the spring (prior to the end of the school year) or during the summer to determine the course offerings for the next academic year. An advantage to making a determination prior to the end of the school year is that it provides potential students a schedule

before the next academic year, and gives them something to look forward to at the end of their summer vacation. Participants and their parents can also plan to include the arts in their planning of after-school or summertime activities. Often the planning process is governed by the timeliness of securing funding for program implementation.



Contract Teaching Staff

As soon as the offerings for the year have been determined, artists should be selected to teach in the program, and be directly involved in planning. A database is created of artists' areas of expertise, contact information, and availability. Program staff members review the database and contacts of those artists that might be interested in teaching classes in the program. Adjustments might have to be made in order to accommodate both artists and students.

Develop Course Content/Curriculum Map/UDL Checklist

It is suggested that program staff and artists develop a theme for the year. Each discipline would continue with its autonomy and yet incorporate that year's theme in the course content.

Course offerings should be divided into modules that consist of visual arts, performing, literary and media arts, a career/entrepreneurial component, and an internship placement (if applicable). Each module should be scheduled for a minimum of four weeks. It is imperative that the teaching artist encourages the students to learn every aspect of a particular arts medium and immerse them in the creative process in order for them to remain focused on learning. Learners need to know that the arts are no different than any other academic discipline, such as math, science, or language arts. Creating in the arts takes total concentration, challenging oneself, constant problem solving, reflecting on the process, and assessing the product.

Once the theme has been selected and modules are determined, the artists develop course content. This is done by creating a Curriculum Map and the UDL Checklist that guides their methodology throughout the series of lessons they are teaching. The Curriculum Map indicates learning outcomes, assessment criteria of these outcomes, and instructional activities for the learning outcomes. Developing the UDL Checklist helps the artists engage learners of all abilities in the creative process. (See forms in appendix)



Career and Entrepreneurship

One of the goals of the artsJAM Gallery and Studio program is to provide students with pre-vocational skills and opportunities. By introducing students to career-oriented skills (e.g., matting, framing, lighting, staging, costume design, handling money, organizing events, interviewing), they are guided toward a potential career path in addition to having opportunities for creative expression. The **teaching artists** in the artsJAM (Jobs And Mentoring) program are expected to **share the journey that they have taken from being novices to becoming professional artists**. They share the things that they have had to learn and accomplish, and the resources and training that they have acquired in order to make it possible to be a career professional. Youth with disabilities are capable of becoming proficient in arts related entrepreneurship. Becoming proficient will assist the young people toward independence. Exposure to life skills has enabled artsJAM participants to obtain employment, start a business, lead a group, run an organization, and/or further their education. Collaborations and partnerships with the business community, internships and/or co-op opportunities greatly enhance the artsJAM Gallery and Studio program.

It is essential that students with disabilities and/or their parents understand that paid work impacts federal disability benefits. A student with a disability should be encouraged to become a professional, but needs to be aware that it doesn't always mean putting their benefits at risk. A student receiving



Supplemental Security Income (SSI) can earn money, but in most situations must report it.

There are many ways to ensure a child's benefits are not put at risk, including a Plan to Achieve Self-Support (PASS), a discretionary needs trust, and Work Incentives Planning and Assistance (WIPA). PASS is a SSI provision to assist individuals with disabilities returning to work. It allows them to set aside money and to pay for items or services to achieve a specific work goal.

<http://socialsecurity.gov/disabilityresearch/wi/pass.htm>

The discretionary needs trust "is a supplement to government benefits. A trustee has the discretion in how the assets are spent on behalf of the beneficiary who has disabilities. The beneficiary does not have access to the income or principle of the trust." Work Incentives and Planning Assistance's goal is to assist SSI recipients with disabilities in meeting their employment goals. Benefits special Community Work Incentive Coordinators (CWICS) provide SSI recipients with access to benefit planning and assistance services.

*Note: The WIPA program has been defunded and is currently, not available.

One of the advantages of becoming an artist with a disability on benefits is that you do not have to sell your art to pay your basic expenses. There are many disability organizations that can provide benefits counseling, including your state rehabilitation agency and your local Arc, UCP (United Cerebral Palsy), CIL (Center for Independent Living), and Easter Seals.





artsJAM

Work Alternatives for Youth

VSA Michigan works to simulate a work environment and prepare youth for careers in the arts and other areas of employment and to extend and expand the experience and skills of youth.

This is a summer employment opportunity for youth, ages 14 to 22. Youth with disabilities are employed at minimum wage seven hours per day, Monday through Friday for three to eight weeks.

Participants are selected through an interview process as though applying for a job. At the beginning of the program each individual sets his/her personal goals with the assistance of VSA Michigan staff. Achievement towards those goals is measured daily, weekly, and then at the end of summer.

The mornings are spent on producing art. Professionals working in that specific arts discipline mentor the youth, taking them through the process of conceptualizing the idea, creating the product, and preparing it for presentation to the public.



During the afternoon, the youth are mentored by a number of other arts professionals, so that they have the opportunities to learn through a variety of modalities. Opportunities for reflection are provided and the youth are encouraged to write in their private journals regarding their experiences.

Students are engaged in a work skills curriculum along with counseling to determine their future employment preferences and aptitudes, and to determine their readiness and interest in furthering their education after high school graduation.



Program Budget



Developing a Budget

Project Revenues and Expenditures

Developing a comprehensive budget is a high priority in developing an artsJAM Gallery and Studio program. Both projected revenues and expenditures should be listed. Following are line items that should be included in a preliminary budget:

Grants from Foundations Federal, State, or Local Government Grants Corporate Foundations or Donations	Personnel <ul style="list-style-type: none"> • Administrative Staff • Contractual Program Coordinators • Contractual Teaching Artists • Consultant Fees
Individual Donations Fundraising Events Proceeds from Business Venture Fee for Service—School District Contributions/ Federal Flow—Through Funds Participant's Fees	Operating Expenses <ul style="list-style-type: none"> • Materials and Supplies • Telephone and Fax • Postage • Facility Rentals • Equipment • Computer Software • Website • Printing • Travel • Liability Insurance • Meals and Refreshments

Revenues

Grants

Initially grants may be the major funding source. Funding may be sought from private foundations (both small and large), community foundations, local government, state government (e.g., state arts agency), and/or federal government (e.g., Community Development Block Grant—CDBG). Local funders will be more sensitive to your

organization's needs. Another source is to subscribe (free) to the Foundation Center Newsletter. This publication lists the current Requests for Proposals (RFP) in numerous categories. There is an arts and culture section designated in the Foundation Center. For further information contact:

Foundation Center

79 Fifth Avenue

New York, NY 10003

(212) 620-4230

<http://foundationcenter.org/newsletters>

Administrators can also visit libraries or other facilities located in larger communities where they can access information online regarding funding resources. Volumes of books are also available for perusal at your local library.

Donations can be solicited from family, friends, professional associations, artists, arts advocates, businesses, or anyone who supports the arts. A mechanism should be developed for acceptance of contributions. A website is needed to secure donations by credit card, check, cashier check, money order, or PayPal, in addition to soliciting donations through direct contact or print.

Fundraisers

For sustainability purposes, ongoing fundraisers may be conducted. Funders are interested in your input toward finances in addition to their contributions.

An annual fundraiser (e.g., a Black Tie Gala) that attracts prominent members of your community (e.g., physicians, attorneys, business owners, college presidents, chamber of commerce, mayor, government officials, etc.) may be planned and executed. To continue interest and excitement each year, a theme can be selected. Decorations, food, speakers, or musicians create the ambiance the theme suggests. Every effort to include the students' work (e.g., art displays, auction of artwork, etc.) should be incorporated in the gala.





Smaller fundraisers can be conducted periodically throughout the year. These can be based on the participation in the curriculum for the year. Suggestions include:

- Instrumental and/or vocal music concerts where fees are charged
- Improvisational workshops
- Dance concerts
- Workshops for artists and educators

Entrepreneurship/Proceeds from Business Ventures

One of the primary goals of the artsJAM Gallery and Studio program is to guide students toward a career path once they are no longer eligible to remain in an academic program through graduation or aging out of the system. Another alternative to additional education is the creation of a small business. The skills that participants learn in the program can form the foundation in establishing a business. We suggest forming a business under the artsJAM umbrella, where students will be given the opportunity to learn leadership skills, handling money, investing, banking, and paying bills. In addition to investing in the business, proceeds may go toward artsJAM operations and programming. To that end, the following ventures toward entrepreneurship are suggested:

- Sell CDs/DVDs of concert performances
- Sell artwork at Parent/Teacher conferences or other school-based activities
- Partner with other organizations/agencies to exhibit and sell artwork
- Lease/sell artwork to hospitals, professional offices, businesses, non-profit agencies
- Collaborate with local artists to have artwork matted and framed by artsJAM students for a fee
- Contract with local organizations to provide photography and videography services
- Contract with local art organizations to provide services



in costume design, building stage props

- Maintain concession stand at artsJAM performances and/or art exhibits
- Design t-shirts with student artwork and sell to the community



Expenditures Personnel

A large portion of your expenses will be toward personnel to run your artsJAM program efficiently. It is divided into two sections: 1) Administrative Staff and 2) Contractual Staff:

- **Administrative Staff** is necessary to operate the program. This may consist of:

- *Executive Director*

Reporting to the Board of Directors, the Executive Director (ED) has overall strategic and operational responsibility for staff, programs, expansion, and execution of its mission.

- *Education or Program Director*

If the organization has the sufficient resources there may be an Education Director or Program Director who reports directly to the Executive Director, and has both internal and external responsibilities, ranging from client and project management to administration. If the organization does not have the resources for maintaining this staff position, an artsJAM Gallery and Studio program coordinator must be hired as a contractual employee to perform the tasks that are required to conduct the program. These tasks are listed below.

- *Bookkeeper/Accountant*

The bookkeeper provides professional and confidential bookkeeping and payroll support, accounts for all program revenues and expenses, and provides periodic reports to measure income and expenses against budget.

- **Contractual Staff** execute the program. They may include:

- *Artists*

Artists bring their knowledge and experience into the classroom.

- *Program Coordinator*

If the organization does not have the resources to maintain an education or program staff member, a Program Coordinator must be hired to work with administrative staff in planning, developing, and implementing the artsJAM Gallery and Studio program.

- *Assistant Coordinator*

An Assistant Coordinator is a great attribute to the implementation of the program. He/she supervises the logistics of the program.

- *Consultants*

Periodically, consultants are hired to assist in strategic planning, artist training, capacity building, leadership development, or technical issues. A budget line item should include this additional cost.

Facilities Cost/Lease

The artsJAM Gallery and Studio program may take place directly in schools or in other facilities, such as art centers, community centers, libraries, or museums. Most often these host sites become partners in the process, so no rental costs are required. The administration of the program is usually housed in a separate facility. This is where records are maintained, payroll is processed, marketing is conducted, grant proposals are prepared, reports are compiled, and where board and stakeholder meetings are held. Careful consideration must be given in selecting a site; leases are usually based on price per square footage. Leases can be one year to five years. Longer leases are less in terms of cost, but are more difficult to break if the facility no longer meets the needs of the program (e.g., larger/smaller space needed in subsequent years, landlord/tenant disputes,



maintenance issues, location, etc.). Ideally, a room or location in the school building should be assigned *specifically* for artsJAM to insure regular and effective implementation.

Materials and Supplies

Program coordinators and artists will purchase items needed in the classroom and will submit receipts for reimbursement. This expense must be included under this line item in the budget. A maximum of \$50.00 per artist is recommended to be set for the purchase of arts supplies. If there is an exception (e.g., a larger project needs additional supplies) prior approval from the administration should be obtained.

Telephone and Fax

Expenditures for telephone and fax depend on the amount of usage that is attributed to the artsJAM Program. Keeping a log of telephone and fax transactions (with artsJAM notations) will assist in determining the amount to be budgeted in this line item. Contractual staff can be reimbursed for long-distance calls. Submission of phone receipts is sent to the sponsoring administrative office or agency.

Office Furniture and Equipment

If sponsoring agencies have their own furnishings or, if the artsJAM program is housed in partnering schools or other facilities, office furniture and equipment are not necessarily needed. Equipment for storing art supplies and other program materials needs to be obtained from the host school or organization, or purchased by your organization.

Computer Software/Internet Service

The sponsoring agency should include a certain percentage in the budget to defray the costs of computer software purchases/internet service that is directly related to the artsJAM program. If 10 percent of the administrative staff's time is devoted to artsJAM, this amount should be reflected in the budget.





Website

A website is needed to publicize the artsJAM program, student participation, display photos of activities, accomplishments, and solicit donations. Web pages should also include the history of the program, mission and vision statements, program activities, schedule of special events, newsletters, and volunteer information. Costs incurred for a website might include design, number of pages, maintenance, and daily entries. Since sponsoring agencies usually have their own websites, an artsJAM page can be included in their general operating expenses. However, if an organization would like to have a true budgeting perspective, administrators have the choice of either allocating a specific amount in the line item under artsJAM or include an expenditure under in-kind services for the website.

Printing

Printing costs incurred for implementation of the program are either done in-house or commercially. This might include inserts for public relation packets, copies of contract agreements, grant proposals, classroom materials, event flyers, or documents. For printing of handout materials, program coordinators should establish accounts at local printing establishments and arrange invoices to be sent to the administrative staff. Another option would be for the coordinators and/or artists to pre-pay printing and forward the receipts to the parent agency for reimbursement. Often a host school or organization will provide access to printers as an in-kind contribution to the program.

Travel/Transportation

Funds should be allocated for transporting students to program sites and/or to their homes following daily activities as needed. If the host school or school district is unable to provide transportation, a contract needs to be negotiated with an approved outside transportation or taxicab company. The school district from which the students come to the program must be consulted when negotiating with a transportation

entity. Travel to various sites for field trips and excursions or special projects may be provided by van, taxicab, Amtrak Rail, Greyhound or other bus service.



Liability Insurance

Liability insurance is highly recommended.

Meals and Refreshments

The artsJAM Gallery and Studio program takes place after-school where participants engage in arts and career-oriented activities following the dismissal of the school day. Therefore, it is advisable to serve a light snack to the students. This might consist of sandwiches, fruit, and a beverage (usually water or juice). If a program is held at the high school, a partnership with the 21st Century After-School Program (or another appropriate after-school entity, depending on community) may alleviate this cost to the implementing organization by providing snacks prior to the beginning of artsJAM and dinner immediately following the end of the session. Administrators and program coordinators should meet with both the high school principal and the after-school program coordinator to make these arrangements. If the latter is implemented, “mini” bottles of water are provided. It has been our experience that students have a tendency not to finish drinking a 16.9 or 20 oz. bottle of water. Therefore, we suggest purchasing 8 oz. bottles. These can be obtained from Costco, Sam’s Club, office supply stores, and other retail outlets.





Hiring Program Staff & Artists



Staff Descriptions

Before staff can be hired, job descriptions must be developed. It is recommended that two staff members be hired at each site. The positions are comprised of a Program Coordinator and an Assistant Coordinator.

Program Coordinator

The Program Coordinator works with the organization's administrative staff in planning, developing, and implementing the artsJAM Gallery and Studio Program. He/she develops professional relationships with administrators and teachers in the community schools for the purpose of identifying and encouraging students to attend the program, and consults with educators to gain information regarding individual participant's educational needs and behavioral goals. He/she assists participants in developing artistic, educational, and behavioral goals for participation in the program, and meets with them periodically throughout the course of the program to revisit their goals and assess their progress. In addition, the Program Coordinator engages in building relationships with potential stakeholders in the community.

Assistant Coordinator

The Assistant Coordinator supervises the sign-in of participants, prepares and supervises snack time, participates in Circle Time, facilitates students' discussion about the stresses of the day, observes student participation, and assists in evaluating group participation. In addition, the Assistant Coordinator gathers and records anecdotal stories from participants (students, artists, and staff), parents, and educators to be used for promoting the program and reporting to program partners or funders.

Teaching Artists

Teaching Artists bring their visual, performing, literary, or media arts knowledge and experience into the classroom. They engage learners in creating in and through their particular arts discipline, in learning the vocabularies and properties of their media, in reflecting on the creative process and evaluating the products or results. Artists also reflect on their own work and assess their teaching methods. They set goals, outcomes, assessment criteria, plan their curricula (by developing curriculum maps), and acquire materials and supplies that are needed for teaching their sessions. In addition, Teaching Artists utilize the planning and evaluation tools that have been described in the documentation section of this guide. They participate in Circle Time and engage participants in reflecting on their work while assessing their own teaching methods.





Develop & Distribute Contracts for Independent Contractors



Contractual agreements are negotiated by the organization's administration. They include detailed information pertaining to program descriptions, terms, scope of services, compensation, obligations on the part of the contracting organization, rights to works of art created in the program, independent contractor status, liability insurance, background checks, conduct, assignability, notices, agreement modifications, waivers, applicable law/venue, arbitration, and counterparts. Contracts must be signed to make them valid.



School Administration



Contact: Intermediate School District

*Note: If your state has an intermediate school district (ISD), we suggest you contact the ISD Superintendent and the Special Education Administrator. Please disregard if your state does not have an ISD structure and contact the appropriate personnel at your local educational agency (LEA) suggested in the next section that follows.

Superintendent

A meeting with the Superintendent of the countywide Intermediate School District should be scheduled.

This is an opportunity to familiarize the ISD with the artsJAM program offerings and how it impacts the student at risk or with disabilities.

Special Education/Needs Administrator

A meeting with both the Superintendent and the Special Education/Needs Administrator is the ideal situation. Collaborations and/or partnerships are essential for the success of the program.

Both the Superintendent and Special Education/Needs Administrator are affiliated with all the school districts in the ISD boundaries in your county. They have access to lists of school principals and other personnel that would be helpful in executing the program.

Contact: Local School District



Superintendent

A meeting with the superintendent of the designated school district should be scheduled. This is an opportunity to familiarize the district superintendent with the artsJAM program offerings and how it impacts the student at-risk or with disabilities. This meeting is essential to obtaining the administration's support of the program and to garnering feedback from the school district to determine collaboration opportunities. Inquiries as to the type of disability accommodations (e.g., interpreters or Braille) that are available from the school district can be determined.

Special Education/Needs Administrator

It would be appropriate to request the school district's Special Education/Needs Administrator to attend the meeting with the district superintendent. His/her contributions to the discussion would be an asset. School district Special Education departments "provide students with [disabilities] the support, interventions, and enrichment activities they need to flourish." http://www.detroitk12.org/admin/academic_affairs/special_education.

Special Education/Needs Administrators are responsible in providing services to the following student populations:

- Hearing Impaired
- Emotionally Impaired
- Cognitively Impaired
- Visually Impaired
- Speech and Language Impaired
- Traumatic Brain Injury Students
- Learning Disabled
- Autism Spectrum Disorder Students



After-School Program Coordinators

Many school districts in larger urban areas are affiliated with the 21st Century After-School program or the Communities in Schools program. Students participate in academic tutoring sessions in addition to enrichment programs that are offered after school hours. Each school is assigned a coordinator that sets the schedule, hires instructors for enrichment programs, and supervises meals (snacks and dinner). If such programs exist, artsJAM staff should meet with the coordinators to form a partnership where participants will receive the same services as 21st Century or Communities in Schools students.

Guidance and Career Counselors

High school guidance counselors in collaboration with non-profit career agencies can assist the artsJAM program in engaging students in career-oriented activities. They can provide brochures and other materials that would inform students of potential careers to pursue with the skills they will obtain in the program. Role playing in areas of interviewing, completing applications, or developing resumés will assist participants in seeking jobs.

Obtain School District Annual Calendar

Prior to scheduling dates, classes, or contacting prospective artists, artsJAM staff should obtain a copy of the district's school year calendar. This information will make it possible to schedule classes and write the contractual agreements. The calendar will include professional development days, holidays, and exam schedules when students will not be in attendance.



Contact: School Principals



If you select a specific school in which you wish to develop an artsJAM program, you must become acquainted with the school principal and build a strong relationship.

Communications

Various modes of communication must be utilized to contact the school principals. With hectic schedules, each principal responds to scheduling meetings through different mediums. Some will respond to traditional telephone calls, while others respond to email messages. The following are methods that can be utilized to contact principals for the initial meeting and keep him/her informed during the implementation of the program:

- *Letters of Introduction*

Compose and distribute letters to principals in the designated school district. The content of the letter should describe the artsJAM Gallery and Studio program, past implementation at other schools throughout the state, the possible impact on potential students, and contact information. Include general information about your organization to accompany the letter.

- *Telephone Calls*

Call the principal's secretary to schedule an appointment. Select several dates of your availability that will accommodate the principal. Establish a good relationship with the school secretary, as he/she will be able to assist throughout the implementation of the program.

- *Email Messages*

There are times when the principal's secretary or receptionist will instruct you to contact him/her via email. Send the same information as the letter of introduction

with your organization's website and an attachment of the brochure or other materials of importance. Keep the information brief.



Public Relations Packets

Purchase heavy presentation folders that will hold artsJAM materials. Design mailing labels with your organization's logo and place one on the front of the folder. Include brochures, a one-page description of the artsJAM Gallery and Studio program, and a business card. Provide the principal or other designated site coordinator with duplicate copies of the student application and public relations/photo release forms.

Schedule Meetings

Once the meeting is scheduled, request the 21st Century Coordinator or other pertinent administrators to meet and provide input that will inform the success of the program. Meetings should be no longer than one hour.

Recommendations for Students' Inclusion in the artsJAM Program

After a discussion of the program, request recommendations from administrators, teachers, or counselors of students that could benefit from an arts program. Set a deadline, preferably within two weeks, when student applications can be reviewed.





Parent Orientation



Review Program

Once you have been approved for establishing an artsJAM Gallery and Studio program in a particular school or community facility, and potential students have been identified, a parent orientation should be scheduled. The orientation familiarizes parents, guardians, and students with the history of your organization and the programs that will be offered throughout the year. It will give parents and the students an opportunity to review the program and get their questions answered. Various modes of presentations (e.g., PowerPoint presentations, live entertainment, artwork, artists' comments, and artsJAM program staff oral presentations) can be incorporated into the orientation. It would be helpful to have the school principal, 21st Century coordinator, Communities in Schools, special needs services personnel available as well, so that families are aware of the partnership between your organization and the school.

Commitment

The participants and their parents will be instructed on the importance of the commitment to participate in the program. They will be informed that in order for the participant to have a successful experience regular attendance is required.

Complete Application



Potential students will receive a packet of information that consists of:

- **Application Form**

Each participant (with the assistance of a parent, guardian, or school administrator) must complete an artsJAM Gallery and Studio Program “Student Application Form.” Information requested includes:

- Name
- Date of Birth
- Home Address
- School (with address)
- Recommendation By (Parent, School Administrator, Teacher or Other)
- Parent or Guardian Contact Information
 - Address (Participant may not be living with parent/guardian)
 - Phones (Home, Cell, and Work Numbers in case of emergencies)
 - Email Addresses
- Permission for son/daughter to participate in program. The lower section of the application requests parents to give their permission for their child/youth to participate in the program at the designated location. Parents/Guardians are then required to sign and date the application.
- A deadline for submission and to whom or where the application should be sent, must be indicated on the application. We suggest applications should be returned within two weeks of distribution. Also, if a rapport has been established with the school principal, applications should be returned to him/her. At this stage, perspective participants are more familiar with the principal than artsJAM staff. However, if the program is not held at a school, applications should be submitted to your organization.



- **Public Relations/Photo Release Forms**

For publicity purposes, solicitation of donors, and keeping funders informed of the artsJAM progress, a photo is invaluable. Taking photos of students participating in artsJAM activities records the historical aspect of the program. However, this is not possible unless your organization has a signed Public Relations/Photo Release Form on file for every participant. If a parent or guardian does not support photos being taken of his/her child and refuses to sign the form, coordinators must avoid taking photos or videos of those identified participants.

- **Identification of Disability Accommodations**

So that all participants have a positive learning experience, parents should specify their children's needs for specific disability accommodations. If a child has a hearing or vision loss, autism, ADHD, dyslexia, or has other disabilities, accommodations should be provided to them so they can participate in class activities. This might mean the availability of interpreters, Braille translation of handout materials, curriculum modification, room location and set-up, alternative snacks, assistive technology, or volunteers accessible in the classroom. Transportation to and from the site could be an issue that must be addressed. Some school districts may provide these services for free while others require a nominal fee. Either a section on the application should have a space where parents can provide this information, or a separate Disability Accommodations document should be included in the packet.

Parents may not always be the best judge for the accommodations required by their child in a classroom environment. A teacher or other school professional, if preferred, could fill out the disability accommodation document. This information might be found in an individualized education plan (IEP), if the child is receiving special education services. A copy of the IEP could be provided in lieu of the disability accommodation document.



Program Execution



Preparation

There are various supplies that need to be purchased before the first day of class:

- Composition Books for writing essays and journaling—
design artsJAM labels to be placed on books
- Ballpoint pens and #2 pencils
- Paper Duo-Tang Folders with pockets and gussets—
design artsJAM labels to be placed on folders.
Participants will place important materials (e.g., rules of
conduct, Circle Time policies, daily self-assessments,
etc.) in folders for review during the course of the program
- 8 oz. bottles of water for distribution to participants
during the course of artsJAM classes
- Items for snacks (e.g., bread, fruit, veggies, lunch meat,
chips, condiments, and/or a cookie), if the host school
or organization does not provide them

Prepare and duplicate all documents that are necessary for program implementation. This should include:

- Artist's Daily Assessments of Student Participation
- Artist's Daily Self-Assessment
- Artist's Final Report Form
- Assessment of Student Participation
- Curriculum Map
- Rules for Circle Time
- Student Application Form
- Student Conference Record Form
- Student Contract
- Student Daily Assessments
- Student Evaluation of Artist
- Student Goals
- Student Final Review of Goals and Accomplishments
- Student Sign-In Sheets
- UDL Checklist



Classroom Time (Circle Time, Art Activity, Assessments, Reports)



Prior to the art activity, two aspects of the program are initiated:

- *Sign-In and other housing-keeping details*

All students must sign-in prior to the start of the class session and state their time of arrival. This provides a record of those that are in attendance each week and whether or not they are prompt. If there are other issues that need to be addressed (e.g., school policies), that is done at this time.

- *Circle Time*

Circle Time is one of the most important components of the artsJAM program. For the first fifteen minutes at the beginning of the session, students, artists, and staff members express their feelings when they first enter. It might be about their day, something that is on their heart that is affecting them, a situation that has occurred, or an upcoming event. On occasion, the coordinator or assistant who is leading the circle might suggest a topic for discussion. Once each participant completes his/her comments, everyone says, "I'm in!" Circle Time also takes place at the end of each artsJAM session with each participant sharing how the day's art activities impacted them. This second phase of circle time is conducted in the last ten to fifteen minutes of the artsJAM session. The participant then says, "I'm out!"

Art Activity

Teaching artists will engage all students in an activity for approximately 1½ hours. This might be creative dance or drama, filmmaking, creative writing, poetry, playing a musical instrument, vocal music, or various visual arts media. The activity is guided by the curriculum map that was developed and submitted by the artist prior to the start of the

series of classes to be taught in that session. The program coordinator, assistant coordinator, and volunteers assist the student with their project when necessary. The goal is to develop confidence in the student and expose them to different art mediums.



Activities take the form of after-school classes with each day devoted to a specific discipline in the arts. artsJAM meets the needs of youth with disabilities by creating positive arts-based learning that directly addresses many of the students' Individualized Education Plan (IEP) goals, thereby enhancing their overall academic learning experience.

Essays

Upon completion of the second circle time for the day, students should be encouraged to journal or write an essay in their composition books that describes their participation and accomplishments for the day's session. This is a good way for the participants to reflect on where they were when they began the class, and how they have progressed in understanding the medium they are working in. In addition, the logs give each participant the opportunity to express how they feel about the journey and what they have created. If the student is unable to write, they should be encouraged to create a drawing that describes their experience, and, if possible, verbally describe the meaning of the drawing.

Reports

Both the artists and students will complete the following assessments and reports:

- *Artists*

 - Artist's Daily Assessments of Student Participation

 - Artist's Daily Self-Assessment

- *Students*

 - Student Daily Assessments

 - Student Evaluation of Artist

Field Trips

Local Cultural Center/Art Venues

Since many of the artsJAM participants do not venture out of their own neighborhoods, every effort should be made to schedule quarterly field trips to your local cultural center or art venues. Contact the art venues for schedules and upcoming productions or exhibits. Build relationships with staff and solicit discounted tickets. Some venues will provide free tickets when there are unsold tickets for a concert, dramatic production, or art exhibit.

Michigan Youth Arts Festival

Only Michigan has this event. Check your state's arts websites to determine if there is a comparable festival. Preparation to attend the event may have similar procedures.

During the second weekend in May, the Michigan Youth Arts Association conducts a three-day festival at Western Michigan University in Kalamazoo. 1,000 students from across the state of Michigan are selected through competitions in dance, music, theatre, video/film, creative writing, and visual arts to participate in this festival. artsJAM students are invited as well. There are special activities scheduled specifically for artsJAM students, as well as opportunities to attend workshops, rehearsals and performances. Students are also encouraged to submit artwork to display at the festival. Preparation for the trip is quite extensive.

- Devote a portion of an artsJAM session to assist students in registering on-line. For those that need more assistance from parents, you might schedule a session with parents and students to orient them to the process
- Secure chaperones for both females and males (usually this will be the program coordinators and a teaching artist)
- Once on-line registrations are completed, download the information for proper signatures and fax the information to the appropriate office



- Check schedules and costs for trains and/or buses.
Make reservations for students and chaperones
- Compare costs with private bus companies
- Contact parents by telephone and provide hard copies of the itinerary, schedule of events, departure and arrival times
- Contact Festival Personnel for lodging accommodations. Students and chaperones are housed in dormitories at Western Michigan University. Insist that chaperones are on the same floor as students. Request quadrant rooms for both the students and chaperones if they are available
- Order t-shirts so that students are identifiable on the trip
- Make arrangements for taxi service to and from the campus
- Provide a box lunch or snacks with beverages for students and chaperones while traveling to the festival. There is a possibility there will be a delay between cities
- Prepare lists of instructions for both chaperones and students



Culminating Show & Share Event

The yearlong artsJAM Gallery and Studio program concludes with a “Show & Share” event that showcases the creative work of the students. This usually takes place at the end of May or early June, but an additional Show & Share often occurs at the end of the first semester of activities in mid-December. Students, teaching artists, and artsJAM staff collaborate in the planning and implementation. Visual and performing arts and career-oriented activities are showcased at this extravaganza. The participants’ families, educators, and friends are invited to attend this event. Light refreshments are usually served. If there are a number of schools involved in artsJAM, a neutral location might be selected to include all participants of the program. Attendance from family members might be greater. Another alternative would be to collaborate and combine the Show & Share with another scheduled school-based event.



Partnerships, Advisory Councils & Friends



Develop Partnerships

Local Arts Organizations

It is important to schedule appointments with local arts organizations and venue administrators. Explain the history of the artsJAM program, interest in locating the program in the specific area, potential impact for students with special needs and students at-risk of dropping out of high school, including possible collaborations with their organization. Discuss the potential of artists becoming involved in the artsJAM program, student participation in their events, or exhibiting participants' artwork in their galleries.

Local Disability, Non-Profit Organizations and Support Groups

Identify and research organizations in your local area whose mission is to provide services to individuals with disabilities. Organizations like Centers for Independent Living are actively involved in assisting this population with advocacy, basic needs, developing educational plans, employment

referrals, housing, counseling on personal issues, and community outreach. Partnerships with similar organizations will be resourceful in building relationships for future collaborations.

Support groups are additional entities in developing partnerships and identifying potential artsJAM students. Parents may be willing to assist in volunteering for projects, fundraising, or classroom support. These groups are sensitive to the challenges of people with disabilities.

Business Community/Chamber of Commerce

Contacts with the business community are essential in the career component of the artsJAM program. Your local chamber of commerce is probably the starting point in delivering your message to businesses. Schedule a meeting with the chamber president explaining the history and purpose of your organization. Include the mission of the artsJAM Gallery and Studio program in creating self-sufficiency of their students by creating jobs or becoming entrepreneurs. Some businesses are sensitive to this issue and are willing to hire individuals with disabilities even if it is on a temporary basis. There are governmental incentives for business owners that employ people with disabilities.

The Chamber of Commerce also has a database of business owners or individuals that are willing to mentor potential entrepreneurs. Many retirees are willing and available to volunteer their services.

Special Olympics Local Organizations

Building relationships with local Special Olympics organizations could pave the way for collaborative events. This will give more exposure and validity to the artsJAM program.

Other types of sports-related organizations that service the disabled are resourceful entities with which to develop relationships. At a recent event, we discovered a blind student, who was participating in an athletic camp, was also a student at a school where an artsJAM program existed. Not



only was the student interested in sports, but he also loved the arts! However, he was not aware of the artsJAM program.

Collaborations with both the Public & Private Sector

It is a win-win situation when both the public and private sector collaborate on projects. Governmental entities and private funders are more inclined to provide funding when both sectors are working together. Legislators are responsible for creating laws that affect the plight of all citizens including people with disabilities. Local, state, and federal governmental agencies execute the laws. Building relationships and meeting with representatives of both the public and private sector will increase awareness for the need for funding and employment. Many times the governmental incentives for the business community will give the student with a disability the opportunity to work in a desired field, show the employer they are capable of being productive, and eliminate the fears or perceived prejudices a potential employer may have.





Establish Advisory Councils & Friends Groups



Funding is always an issue for non-profit organizations. Normally, staff members are “pushed to the limit” in terms of designing curricula, executing programs, planning events, operating the office, securing volunteers, maintaining records, or writing reports. Time is limited in securing additional funds and involving the community. Establishment of a Friends Group or Advisory Council will assist in eliminating this barrier.

Advisory Council

Advisory Councils provide “support and guidance to non-profit organizations’ staff and Board of Directors. Unlike the organization’s Board, they do not have fiscal oversight and are not responsible for the sustainability of the organization. However, the advisory council actively assists the agency in the implementation of its goals and objectives.”

(Building an Effective Advisory Committee, 2008)

The following are steps in establishing an advisory council.

Define the purpose of the advisory council

- Develop the purpose of the advisory council (e.g., raise funds, increase partnership collaborations, or advocacy)

Recruit members that fit with the council’s purpose

- Artists
- Child and youth advocates for disabled or at risk youth
- Current or former mentors
- Individuals with grant writing, event management, business, marketing, public speaking, public policy, or management skills
- Parents of youth served
- Representation from community’s cultural, racial, and ethnic minorities

- Representatives from key community-based organizations
- Representatives of partner organizations
- School counselors, principals, teachers, or other staff
- Youth (former mentees, high school mentors, etc.)



Build your team and develop structure

- Get acquainted through ice breakers or social event
- Set meeting schedule
- Establish terms of service for each member
- Assign advisory council members to specific tasks

Prepare members for their role and the activities they will perform for the program

- Provide an orientation for council members (set short and long term goals and objectives)
- Review the advisory council's mission
- Clarify the extent and limits of authority

Empower council members to develop a clear scope of services

- Facilitate a conversation about which program areas would benefit from groups of support
- Discuss which identified areas need immediate attention and those areas that could be considered at a later date (prioritize)
- Establish measurable objectives and specific activities

Identify committees and select chairpersons for activities to be implemented

Friends of artsJAM Gallery & Studio

Although it is advisable to avoid establishing an additional nonprofit organization for the purpose of fundraising for a specific program, an advisory council, a “Friends artsJAM” could be formed. Friends Groups are defined as “nonprofit, 501(c)3 tax-exempt organizations established primarily to support a specific non-profit organization. While these groups vary in size, structure, and priorities, they all operate in partnership with non-profits under a formal written agreement. Friends Groups benefit organizations in various ways, such as conducting fundraising efforts, providing volunteer services, assisting with resource management, and publicizing important issues.”

(Partnerships: Friends Groups, 2010)

The following steps are essential in establishing a non-profit organization.

- File the certificate of incorporation
- Select individuals to serve on the board of directors
- Develop vision and mission statements
- Establish bylaws and board policies
- Obtain an employer identification number (EIN)
- Open a bank account and establish check signing procedures
- File for federal tax exemption
- Follow state and local nonprofit regulations
- Find office space and obtain office equipment
- Recruit staff and prepare a personnel manual
- Establish a payroll system and procure necessary insurance coverage
- Develop an overall fundraising plan



Steps in establishing a Friends of artsJAM are as follows:
(*Partnerships: Friends Groups, 2010*)

Define the Purpose of a Friends Group

All members should be informed of the purpose of the Friends of artsJAM. It could be to raise funds for artsJAM, develop partnerships with other organizations, and/or be the public relations advocate for the arts of disabled youth.

Select a name for the group

If Friends of artsJAM were sufficient, this would become the name of this group. Members could select another name that supports the program or organization and is more appropriate.

Recruitment of Founding Board Member

Recruitment of Board Members would be the same as individuals identified under the Advisory Board section of this document. In addition, select board members that have the time, energy, vision, and commitment to the arts for disabled youth.

Filing Incorporation Documentation in Michigan (*Entities in other states should consult their state regulating agency.*)

Michigan articles of incorporation are filed with:

Michigan Dept. of Licensing and Regulatory Affairs
Corporation Division
Okemos, Michigan
(517) 241-6470

Obtain Non-Profit and Tax Exempt Status

Once your Friends Group is notified by the state that they are incorporated and have been granted state tax-exempt status, apply to the IRS for the organization's Federal tax-exempt status using a Form 1023.

Set Goals and Objectives

Goals and objectives should be realistic and measureable.



Develop Board and Membership Agreement

An agreement should be developed that outlines the purpose of the organization, role of officers and board members, protocol, policies, and commitment.

Brainstorm and Develop a Fundraising Plan

A session dedicated to just this topic should be scheduled.





Professional Development



artsJAM Program Orientation

All artists, staff (both office and site), board members, advisory council, and other stakeholders should receive an orientation prior to the start of their assignment. This should be conducted by the executive director, program coordinator, and/or other relevant artsJAM staff (depends on the reporting structure). All staff should receive an overview of the organization, list of responsibilities, reporting documentation, expectations, program accomplishments, and an opportunity to ask questions. A PowerPoint presentation or video describing the program and displaying some of the artsJAM activities can be utilized. In addition, he/she should receive a packet that includes a brochure of the program, contractual agreement, IRS forms and copies of reporting documents. The contractual agreement and IRS forms should be reviewed, completed, signed, and submitted at this time.

Workshops for Staff



Throughout the year, all artists, staff, board members, and administrators should engage in workshops that are relevant to their responsibilities. This could be securing facilitators that present issues focusing on working with people with disabilities, legislative policies, artistic trends, the impact of the arts with youth who are disabled or at-risk, marketing, fundraising, board training, or capacity building.

Staff Attendance at Conferences

The budget should include a line item where staff will be able to attend local, state, or regional conferences. The topic must be one that supports the mission of the program. Although non-profit organizations are usually criticized in the media for attending conferences, participation is necessary to become knowledgeable of the most current trends in the field, network, meet national experts, or to submit white papers and be presenters of research we have conducted. Attending a conference could also be utilized as an incentive for staff members that have been extremely productive during the year. If only one staff member can attend a conference, perhaps a rotation schedule could be established so that all staff members will have the opportunity to be immersed in the experience.

Existing Site Visitation

Newly hired staff, artists, and coordinators could gain valuable knowledge of the artsJAM program by visiting an existing site. They would be familiarized with the structure of the program, meet their counterparts, learn new techniques or handling

classroom situations from seasoned artists or coordinators, and observe student participation in the various activities.



Retreats

Once a year, preferably at the beginning of the school year, staff (both office and site) should have an annual retreat where team-building exercises are incorporated. Board members and artists may be included as well.





Communications: Marketing, Publicity & Public Relations

All the accomplishments a program achieves should be publicized so that the general public and stakeholders are aware of these milestones. The artsJAM Gallery and Studio program cannot receive funding or volunteer support if we aren't visible. As artists, educators, and non-profit administrators, we tend to be satisfied when we have made a difference in someone's life. We don't want accolades or fanfare when a youth with autism has made a self-portrait out of wire, or a student with hearing loss participates in drumming. However, there are times when we need to toot our horn or give a shout out to the public about the artsJAM activities.

Feature Stories (various publications)

Feature stories are an inexpensive way to share artsJAM activities and students' accomplishments. It could be an art display, mural design, a specific student or artist instrumental

music concert, or the end of the year showcase. The more your community is aware of your program, increased interest in participation, teaching, volunteerism, donations, funding, partnerships, and collaborations occur. Contact both the print (newspapers, magazines, and other publications) and electronic media (radio, television, Internet, social media) for interviews. It is best to build a relationship with a specific reporter, writer, or station manager. Their familiarization with your program creates more accurate stories and the number of times an article is written on your organization.



Press Release / Public Service Announcements (PSA)

When artsJAM has an upcoming event, a press release or public service announcement should be sent to the media. This should be submitted to a pre-determined database and/or list complete with addresses, telephone numbers, and a contact person. The PSA should be brief but detailed. We recommend a one-page document in the form of a memorandum. The contact person of each medium should be called to make them aware of the event and inquire as to their company's preference for transmission. Occasionally, television crews and newspaper reporters produce a story of an event.

Press Conferences

A press conference is “a tool designed to generate news—in particular, hard news that can advance the cause of your organization. Hard news is defined as a story in the print or electronic media which is timely, significant, prominent, and relevant.” <http://ctb.ku.edu>

Reasons for holding a press conference

Press releases, interviews, and informal media contacts are excellent ways of getting your message across. A press conference is an additional media technique, for special occasions, when you really want to make an impression.

- You can give more information than in a press release.
- A press conference is interactive; you can answer questions from the press, and emphasize points you might not otherwise have a chance to make.
- You can announce an important development, and explain its significant local and wider implications.
- You can “set the record straight” if your group received negative publicity.
- You can often generate the kind of notice or publicity—a spot on the 6:00 p.m. TV news, for instance—for which you would otherwise have to pay a large amount.
- When many media representatives are present, it makes your conference seem newsworthy—the media presence itself adds to the importance.
- A successful media conference can not only generate news, but can also boost the morale of your own group—that is, your group can take pride in knowing that the media will attend the press conference to listen to your message.

Steps in Holding a Press Conference

- Define the message
- Schedule the date and time
- Pick the site (ample and convenient parking is necessary for the media trucks)
- Select and “Brief” (train) your participants
- Contact the media
- Follow-up with the media
- Develop a Press Kit
- Prepare the room



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VSA Tennessee

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Careers in Music

A Transition Guide to the Performing Arts for Students



Written by: **Julia M. Parker**

In Collaboration with:

Lori Kissinger, VSA Tennessee

Careers in Music Partners

VSA Volunteers

Metro Nashville Public School Chaperones

Careers in Music Student Interns

Statement of Purpose & Overview



Many high school students dream of a career in music, musical performance, and musical technology, however, unless students attend a school that has a music or performance arts focus, most will find limited opportunities to explore this interest. Additionally, most school districts have provided limited opportunities for students to plan a course of study or provide transition opportunities that could lead to a career in music. Students who truly want a career in music might have limited knowledge of the various options that are available and might settle for pursuing something of less interest. They might also have limited knowledge of how to make initial contacts.

During the spring of 2012, VSA Tennessee piloted a transition program known as the “*Careers in Music Transition Program*.” Support and teaching partners included:

1. The Country Music Hall of Fame and Museum
2. Major Bob Publishing
3. Metro Nashville School Corporation
4. The Nashville Symphony
5. Public Consulting Group
6. VSA Tennessee
7. Tennessee Performing Arts Center

The Careers in Music program was felt to be highly successful to all those involved; however, there were many areas for improvement. The feedback section of the guide provides insight from the student’s perspective of what they got out of the program and can be helpful to anyone attempting to implement a similar program. The section on *Requirements and Consideration for Replication* is valuable to anyone attempting to replicate the program. Based on first hand experiences it provides suggestions, as well as, cautions on what to look for or do with your program.

Acknowledgements



The writers of this Curriculum Guide would like to express sincere appreciation to several individuals who participated in the Careers in Music program. Without each person's support and participation, the Careers in Music program would not have been possible.

A very special thank you is given to each of the Partners/Providers who agreed to be a part of this training program. The time that you shared with the students, along with your knowledge of the music industry and application through your particular business, provided the students with invaluable information to help them plan their future careers.

We also would like to thank each Metro Nashville Public School's Exceptional Education Chaperone, as well as, the VSA Volunteers from Middle Tennessee State University for agreeing to supervise and document the student's weekly participation in the CIM program.

Last, but not least, we truly thank each of the student interns from Pearl Cohn High School, Nashville School of the Arts, John Overton High School, and Johnson School for participating in the Transition Program. We thank you for all that you brought to the program.

Careers in Music Partners/ Providers

Country Music Hall of Fame and Museum:

Debbie Parsley, Event Entertainment Manager

Ali Tonn

Major Bob Music:

Mike Doyle, VP/GM of A&R

The Nashville Symphony:

Blair Bodine, Director of Education & Community Engagement

Tennessee Performing Arts Center:

Lori Ward, Vice President of Communications and
Community Relations

Rebecca Nichols

VSA Tennessee:

Lori Kissinger, Executive Director

Metro Nashville Public Schools:

Debbie McAdams

Carol Crittenden

Julia Parker

Department of Education, Division of Special Education:

Joseph Fisher

Wise Coaches: (Transportation)

Ashley Martin, Director of Sales and Marketing



Careers in Music History & Timeline



History In 2006, VSA Tennessee began a partnership with the Tennessee Arts Commission examining Careers in the Arts for artists with disabilities. The result of this partnership was a two-day conference held at Middle Tennessee State University. As a result of that conference, several issues and needs were brought to light, which led to various workshops and residencies over the past six years.

Although several workshops and professional development opportunities have arisen for visual artists, VSA Tennessee began to focus more of its attention on careers that are related to the music industry. In 2010, a one-day workshop was held at Middle Tennessee State University in conjunction with their mass communication and recording industry program to help young people with disabilities learn more about the business aspects of becoming a professional musician. This was followed in 2011 by a more specific set of workshops and studio opportunities that partnered with the Nashville Jazz Workshop to explore jazz as a career option. In addition to these specific workshops, numerous performance opportunities were offered for young musicians with disabilities.

In November 2011, VSA Tennessee was contacted by its national office with an invitation to apply for funding for a transition program for high school students. The Board of Directors of VSA Tennessee discussed this opportunity and decided that the time was right to pursue a more intensive educational experience that would look at the careers that support the music industry, with the idea that it was more likely that these young people would find jobs and internships in these career fields than in becoming a professional musician.



In order to make the experience real and meaningful, the program needed partners who specialize in supporting the music industry, but also have a rich history in the field of education. Partners who were approached included the Tennessee Performing Arts Center, the Nashville Symphony, and the Country Music Hall of Fame and Museum. The Board decided that it was important to include a forprofit experience with an organization involved in publishing since music publishing is an active music industry in the Nashville area. One of the board members had a connection to Major Bob Music Publishing and it was decided that this would be the fourth partner.

After the decision was made on what type of activities and partners would be asked, the Board faced the question of how to select the students, how many students, when the students would participate, and the amount of time that would be required of the students in this program. One of the Board members said that she had a contact at Metro Nashville Public Schools and felt that it was important that Metro be invested in this program and possibly take ownership for the selection of the students. It was also decided that participation in this program be considered similar to taking a college class. Since a three-hour college course is worth 37.5 hours to a student, it was decided that 38 hours of instruction would be required with an additional two-hour commitment requested for an ending reception/ graduation. Since the project was focused on four partners, it was decided that forty students would be selected in order to try and make a fairly even distribution of ten students at a partner location and then rotate to another location each.

The Board and the Executive Director left the November Board meeting agreeing that partners be contacted within a week and a proposal be submitted for the transition program. The time frame for a proposal was very short and it was during the Thanksgiving weekend. Therefore, the decision was made that if any partner could not be reached or was not willing to participate, the project would not be pursued.

Within a week, all of the partners were reached and in agreement to participate. All provided a statement of the type of educational experience that would be offered. However, there was still an issue of when that experience would take place. Some of the partners preferred a weekend experience, since they had more activities taking place on the weekends. Most of the partners wanted to offer something during the day, since that was when the majority of their staff was available. However, the schools would not allow the students to miss class time and weekends were difficult for transportation reasons. Therefore, all, with the exception of the Tennessee Performing Arts Center (“TPAC”), selected Thursday evenings. In addition, it was decided that one weekend day would be acceptable for the students to commit to in order to take advantage of TPAC’s weekend activities.

At the same time that the partners were working through scheduling issues, Metro was working on recruitment of students. In order to offer more support to the students, Metro decided that only four schools should be selected for participation. By doing this, the schools could accommodate students’ schedules; assist in collecting any needed forms, and distribution of information when needed. Metro selected the schools of Nashville School for the Arts, Pearl Cohn, Johnson and Overton High Schools due to the fact that these schools had a large number of students with IEPs, the schools demonstrated an interest in the arts, and some of the schools rarely offered special program opportunities. It was a challenge to work on the partner schedules and the recruitment of the students at the same time. It was impossible to recruit without a schedule and the partners wanted to know numbers of students before they decided exactly what they would offer.

Due to the fact that this program came together quickly, the initial focus was simply to schedule the students and collect any forms that were required to begin in mid-February. As the program began to fall in place, other logistical issues came to light, such as: 1) transportation of the students to



the various locations, 2) chaperones at the location, 3) name tags/identification, and 4) food.

The initial idea was that students would be responsible for their own transportation to the various sites. Nashville is a very congested city and there was some concern about students driving during rush hour in Nashville. Also, it was known that some students would not be able to participate because they could not drive and their working parents were unable to transport them. Finally, there was also the issue that parking would be very expensive for the students. Students would need to be responsible for showing up on time, and not all students were ready for this responsibility. It was obvious that buses were needed. The Tennessee Dept. of Education Division of Special Education provided a one-time special funding opportunity to cover the cost of a bus to go to each school and transport the students to the various cultural partners. The funds were approved and a bus schedule was developed.

Metro Schools immediately began working on chaperones by asking teachers and transition specialists to assist at the various venues. VSA Tennessee and university partner, Middle Tennessee State University were able to recruit college student assistants. The role of these students would be to take notes and photos of the activities and observe the interest level of the participants. Therefore, every location had at least one educator associated with Metro Schools and at least one volunteer associated with VSA Tennessee to assist with the students and to monitor the activities. Metro Nashville Public Schools provided parking for their chaperones and made name badges for all participants and volunteers. Each of the schools contributed a sack meal for the students to eat as they traveled. The partner locations also provided food/refreshments for the students during the evening.

The program logistics came into place just days before the program began. There were still some items that needed to be planned. The planners wanted the program to end



with some sort of graduation/reception. \$1,000 had been allocated in the budget for a reception. Yet, as various venues were approached, it became evident that there was nowhere in Nashville to hold a reception for \$1,000. Metro Schools offered their Professional Development Center free. Caterers were contacted and none would work for less than \$5,000. One of VSA Tennessee's Board members offered to cater the entire reception for up to 250 people at no cost to the program.

The Executive Director of VSA Tennessee wanted a reflection project from the participants as a result of their experience. Initially, the idea was to provide each student with a journal, but the schools felt that the students may elect to not participate in the program if they had to keep a journal. The schools also indicated that the journals would be difficult to enforce and felt it was highly likely that the students would lose them. With the funds being freed from the venue and food portion of the reception, it was decided to have a creative competition, both on a school level and an individual level, which would open up the options for creative feedback and also provide incentive for the students to participate.

Timeline/ Project Set Up

November 11, 2011

The invitation to apply and submit a Transition Project idea.

November 17, 2011

VSA Tennessee Board met and made decisions related to the project and divided contacts for the project. The Board set a date for all partners to identify what they could contribute to the project by Nov. 23 (the day before Thanksgiving) or the project would not be considered.

November 23, 2011

All partners agreed to participate, and the request for funds was written and submitted.





Mid December 2011

Project funding approval is received. Collaboration began with the partners and Metro regarding scheduling, but due to Christmas Break not much was accomplished until after the first of the year. A teleconference was held with partners and work begins.

Mid January 2012

Metro Nashville Public Schools selected the four schools and appointed Julia Parker to coordinate all logistics for the schools. A funding request was made to the Dept. of Education for transportation. Schedules were developed with the partners and volunteers from Middle Tennessee State University. A registration form and flyer were completed.

End of January 2012

Ms. Parker went to the schools recruiting participants and chaperones. She visited the schools several times to work out logistics and answer questions from teachers, students, and parents. She requested nametags be made for participants and volunteers, and discussed options for food for the participants.

VSA Tennessee created various schedules for the schools, the partners, and a general schedule. Information was gathered from partners on where the students were to be transported and picked up. The bus company contract and transportation schedule was completed.

February 11, 2012

Transition Program began all day at the Tennessee Performing Arts Center program.

February–April 2012

Transition Program began on Thursday evenings with the exception of Spring Break.

Mid February 2012

Reception/graduation location and menu were decided.

March 5, 2012

A decision was made to hold the Creative Competitions and information was distributed.

April 19, 2012

Last night for the transition program.

May 10, 2012

Graduation/reception.

May 2012

Completion and testing of the guidebook.



Careers in Music Partners / Providers



The Careers in Music (CIM) Transition Program is administered by VSA Tennessee. It is an Honors Level Program for select high school students that provide exposure and experience in careers that support the entertainment industry by linking students to top cultural institutions in the Nashville area. In addition, CIM provides students with networking experiences for potential jobs once they graduate from high school. CIM teaching partners include:

1. The Country Music Hall of Fame and Museum
2. Major Bob Publishing
3. The Nashville Symphony
4. The Tennessee Performing Arts Center
5. The Fontanel

The goal of CIM was to accept up to forty high school students. These students were divided into four groups. The students committed to attend thirty-eight hours to complete CIM, the equivalent of a semester college course. Additionally, students and their parents/guardians were required to sign an agreement that the student would attend and be on time, along with maintaining a professional demeanor. At the end of the program there was a graduation celebration.

Forty students were selected and thirty-five completed the program. The students were from Nashville School of the Arts (11), Overton High School (7), Pearl Cohn High School (10), and Johnson High School (7). Each group was required to participate in a total of eight hours at each location, spread out over seven sessions, including a five-hour session at the Fontanel. Below is a summary of program opportunities and curriculum that each partner offered to the CIM students.

- **Country Music Hall of Fame and Museum (CMHOF&M)**

Student experiences at the CMHOF involved skills and talent needed to become a professional in Country Music, including knowledge and experience required for careers not only in performing arts but event management, talent booking, artist management and touring support. CIM students were granted a behind-the-scenes look at the organization's facility and its operations, with the intention of sparking practical awareness and diversified understanding of the many prongs of the music business in Nashville and beyond.

- **Major Bob Publishing**

Major Bob Music, a longstanding commercial publishing house with numerous major artist publications, industry accolades, and awards, offered CIM participants insight into the business of music. Topics ranged from contracts, negotiations, and the selection of artists. The business aspects of songwriting and the office/administration staff required to support such an industry were also explored. The participants had the opportunity to experience the diverse music of local artists, dispelling the myth that Nashville is only country music.

- **Nashville Symphony**

Like most performing arts organizations, all of the departments within the Symphony (operations to education) utilize trained volunteers to achieve their goals. CIM students received a behind-the-scenes look at how volunteer operations are integral to the sustainability of a major arts organization, specifically in regards to education and community engagement. Participants also garnered skills and tools integral to managing volunteer operations and education programs, as well as assist with pre-concert activities at the renowned Schermerhorn Symphony Hall.





- **Tennessee Performing Arts Center (TPAC)**

At TPAC, CIM students received hands-on experience in customer service/front of house job roles, observing and assisting with handing out tickets and playbills, greeting patrons, and offering help with the accessibility services that TPAC offers for patrons with disabilities during actual TPAC performances. In between learning experiences prior to matinee and evening performances, students viewed a Broadway tour and enjoyed dinner provided after the show. The students also received a backstage tour of TPAC. Two shows were staged during CIM course; South Pacific (February) and Mary Poppins (March).

- **VSA Tennessee**

On March 22, VSA Tennessee hosted its annual concert to recognize Young Soloists and performers. This program was held at the Fontanel (Barbara Mandrell's former home, now an event venue and tourist destination). CIM participants received the opportunity to tour the home, learn about the business of celebrity house tours and merchandising, as well as learn more about VSA Tennessee.

This Partners section of the Transition Guidebook will provide you with more detailed information on each of the partners participating in the Careers in Music Transition Program. The information provided will include: a brief biography of the partner agency, educational activities that were taught, observed, or implied, curriculum standards, sample lesson plans, adaptations for those with disabilities, CIM successes, and finally, how to improve the program.





The Country Music Hall of Fame & Museum (CMHOF&M)

Educational Curriculum

Educational Activities the Students Participated in:

1. Tour of the museum
2. Presentation on the history of Music City
3. Retail session in the museum store
4. Presentation on sound production, lighting, and live event management
5. Public relations presentation
6. Graphic design presentation
7. Students created their own costumes
8. Journalism presentation
9. Songwriting presentation

Adaptations for those with Disabilities:

Country Music Hall of Fame is highly accessible for people with a disability. Elevators are available to move from one floor to the next if needed.

Sample Daily Schedule of Activities with Students:



Day 1

Time	Event	Location	Staff Present
3:30 PM	Arrival of chaperones and VSA volunteers	Security entrance	Nathalie, Ali
4:00 PM–5:10 PM	Tour led by Craig Havighurst	Galleries	Nathalie & Craig Havighurst
5:10 PM–5:15 PM	Students move from Rotunda to Reading Room	Elevators	Nathalie
5:15 PM–5:45 PM	John Rumble/Michael Gray presentation on Music City history	Reading Room	John Rumble, Michael Gray, Nathalie & Ali
5:45 PM–6:15 PM	BREAK– Students will take a restroom break and eat their boxed lunch	Community Room	Regina, Debbie
6:15 PM–7:15 PM	Retail session in the Museum Store	Museum Store	Sharon, Regina
7:15 PM–7:55 PM	Presentation of sound production, lighting, live event management at the CMHOF	Ford Theater (?)	Debbie, Regina & Johnny
7:55 PM–8:10 PM	Student pick-up	Security entrance	Debbie, Regina, VSA volunteers & chaperones

Day 2

Time	Event	Location	Staff Present
3:30 PM	Arrival of chaperones and VSA volunteers	Security entrance	Nathalie
4:00 PM–4:20 PM	PR presentation	Library	Emily
4:20 PM–4:40 PM	Graphic design presentation	Library	Warren, Adrienne
4:40 PM–5:35 PM	Tour of 2 nd floor costumes, discussion and creative session with Katy K cutouts	Galleries, Library	Nathalie
5:35 PM–5:55 PM	Journalism presentation	Library	Jay, Michael Gray
5:55 PM–6:15 PM	BREAK– Students will take a restroom break and eat their boxed lunch *Les Kerr, songwriter, arrives at 6pm	Library	Nathalie
6:15 PM–7:00 PM	Songwriting presentation	Ford Theater	Nathalie, Les Kerr
7:05 PM–7:50 PM	Presentation of sound productions, lighting, live event management at the CMHOF	Ford Theater	Debbie, Johnny
7:55 PM–8:10 PM	Student pick-up	Security entrance	Debbie, Regina, VSA volunteers & chaperones



Successes:

Chaperones and volunteers all complimented CMHOF for how attentive and respectful the staff was to the students and their needs, and that someone was always with the students. They pointed out that students were encouraged to speak freely and ask questions. Rapport between the presenters and the students was established easily. The entire evening was well planned and implemented by the staff. The students truly enjoyed the tour and the exhibits along with the presentation from the songwriters and the Vice President of Marketing.

Challenges:

1. The students did not seem as interested with the lecturing parts of the trip. Less talking and more hands-on activities would be helpful.
2. It was recommended that topics that are less interesting to the students should be planned more towards the beginning. An example given was that the production engineer's discussion came at the end and was the least engaging to students. If maybe the songwriters were last, the event would end on a more positive note.
3. Students interacted better when staff looked and talked straight at the students and solicited their input.

Sample Performance Task:

- Create a bulletin board or display showing technological advances in storage, shipping, and inventory control
- Prepare the security section in the training manual for a new employee at a local retail business



Pre-Visit, Visit & Post-Visit Lesson with The Country Music Hall of Fame and Museum



Teacher Guide:

Country music has paralleled American history, culture, and technology. Additionally, it has been an influence on most aspects of American life, so this lesson is designed to acquaint students to country music and specifically how the Country Music Hall of Fame and Museum helps to preserve that legacy. This lesson seeks to integrate core academic subjects with applied workplace skills necessary for the 21st century in an effort to increase student's readiness for college and career. In addition to teacher-lead learning, the staff of the CMHOF&M will lead several mini-seminars with the students on the public and business aspects of the museum.

Objectives:

Students will be able to:

- Evaluate and interpret at least three country songs related to American culture
- Analyze the effect of marketing on retail sales at the CMHOF&M
- Understand how CTE courses and standards in sound production, lighting, live event management, public relations, presentation, and graphic design impact daily functions at the CMHOF&M
- Create a new costume after learning about old costumes, and apply or consider the best practices of at least two influential music tailors
- Evaluate the importance of journalism and songwriting as presented by the CMHOF&M

- Evaluate, understand, and interpret how the chronology of country music has paralleled American history, and be able to connect three periods in American history with events in country music
- Evaluate and understand how the CMHOF&M impacts tourism in Nashville, Tennessee, and America



Class Time:

- One class period prior to visit to CMHOF&M
- Two visits to the CMHOF&M
- ½ class period discussion after each visit (modified as needed)

Materials:

- Pre-Visit Worksheets
- Visit Evaluation Sheets
- Post-Visit Worksheets
- Internet Connection

Standards:

- See Educational Curriculum

Resources:

- <http://countrymusichalloffame.org/>
- <http://www.mnps.org/Page57041.aspx>
- www.grooveshark.com
- www.youtube.com

Teacher Directions:

1. Using each of the Pre-visit worksheets, lead the students in a discussion and the activity based on the pre-visit worksheets
2. Inform the students that they will make a series of visits to the Country Music Hall of Fame and Museum
3. Preview the activities and worksheet that the students will

do so they understand the context of CMHOF&M

4. There they will have several mini-seminars presented by CMHOF&M staff on the following topics:

- A. Tour of the museum
- B. Presentation on the history of Music City
- C. Retail session in the museum store
- D. Presentation of sound production, lighting, and live event management
- E. Public relations presentation
- F. Graphic design presentation
- G. Students create their own costumes
- H. Journalism presentation
- I. Songwriting presentation

5. After each of the visits to the CMHOF&M, lead the students in a discussion and activity based on the post-visit worksheets

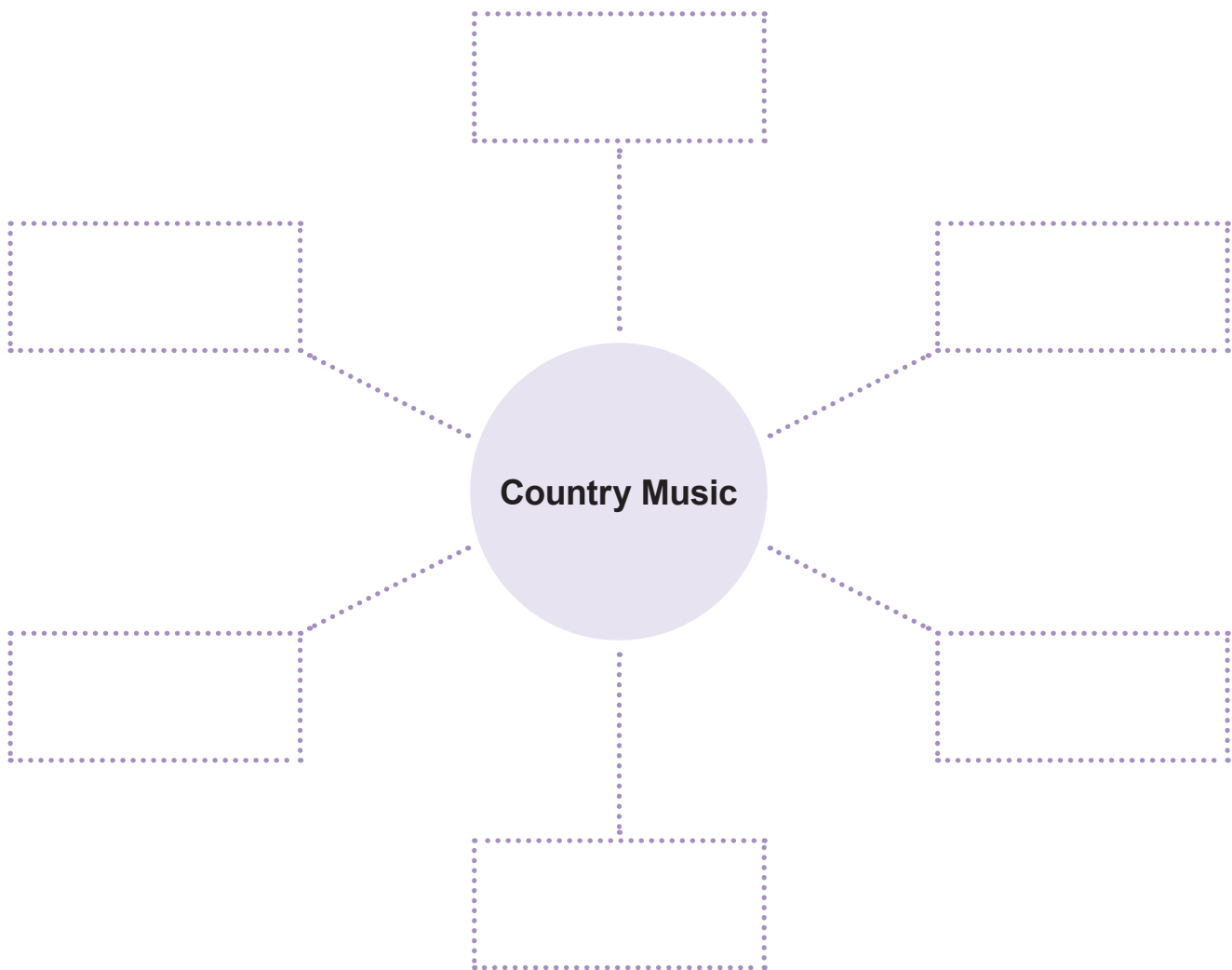


Pre-Visit Worksheet 1

Names &

Directions: Fill in the Chart with a partner, then present to the class.

When you think of country music, what are six things that come to mind?

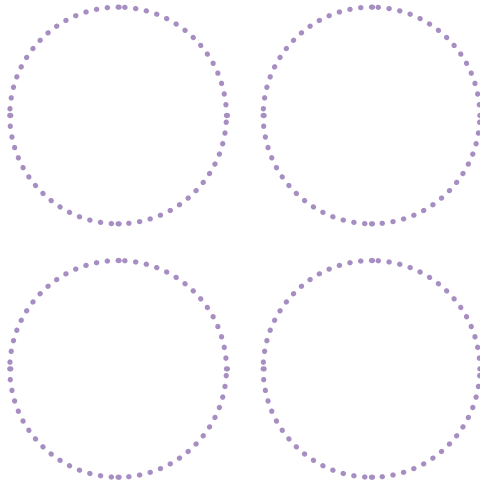


Pre-Visit Worksheet 2 (a)

Name

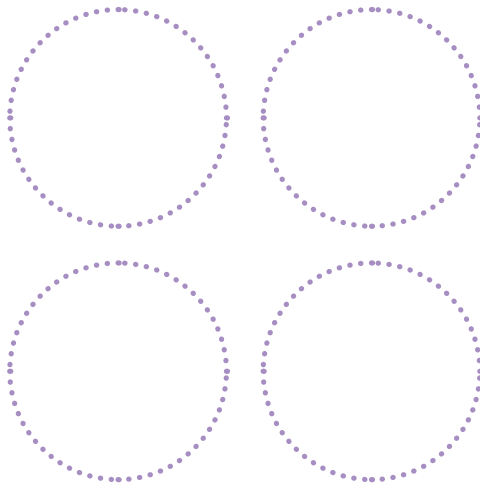
Directions: Go to a music streaming site like www.grooveshark.com and listen to the following country song and **list at least four issues in American history, or culture that are addressed by the artist.** If you are not sure, what thoughts come to your mind?

Song 1: "Big Bad John" originally performed by Jimmy Dean and composed by Jimmy Dean and Roy Acuff, released in September 1961.



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Song 2: "The Pill" originally performed Loretta Lynn and composed in 1971 by Lorene Allen, Don McHan, and T. D. Bayles.



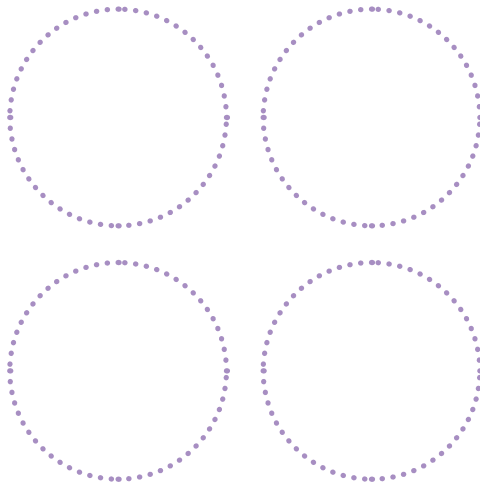
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Pre-Visit Worksheet 2 (b)

Name

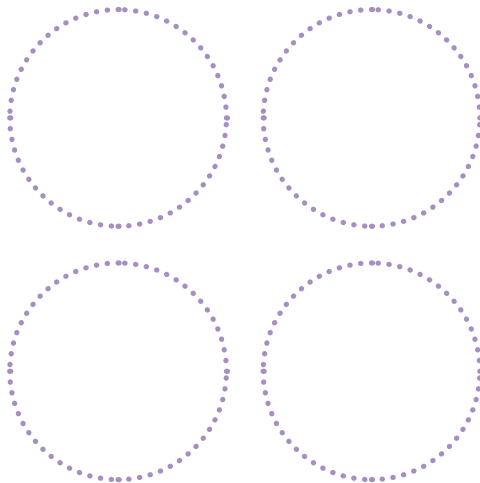
Directions: Go to a music streaming site like www.grooveshark.com and listen to the following country song and **list at least four issues in American history, or culture that are addressed by the artist.** If you are not sure, what thoughts come to your mind?

Song 3: “Ballad of Ira Hayes” performed by Johnny Cash and composed by Peter La Farge around 1961.



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Song 4: “Keep the Change” performed by Hank Williams Jr. or Darryl Worley (two different songs, same title).



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Visit Evaluation Worksheet 1

Name

Directions: While you tour the Country Music Hall of Fame and Museum, answer the following questions:

- 1) Get a brochure that explains the architectural symbolism of the building.
- 2) Wow! What is amazing about the building?
- 3) What handicap accommodations are provided?
- 4) What is being marketed to you as you enter and tour the building?
- 5) As you tour the building, what integration of disciplines is evident? Technology, history, culture, marketing, CTE, business, culinary arts, visual arts, performance arts, etc.
- 6) As you tour the museum, what is represented from these time periods in American History?
 - A. 1800s–
 - B. 1920s–
 - C. 1950s–
 - D. 1960s–
 - E. 1970s–
 - F. 1980s–
 - G. 1990s–present
- 7) What feeling and thoughts are evoked as you tour the Rotunda?

Visit Evaluation Worksheet 2

Name

Directions: After each of the mini-seminars presented by the CMHOF&M staff, give a brief note to yourself of the importance of the presentation.

Presentation on the History of Music City

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-

Retail Session in the Museum Store

- -
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Presentation of Sound Production, Lighting, and Live Event Management

- -
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-

Public Relations Presentation

- -
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Graphic Design Presentation

- -
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Students Created Their Own Costumes

-
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-

Journalism Presentation

-
-
-

Songwriting Presentation

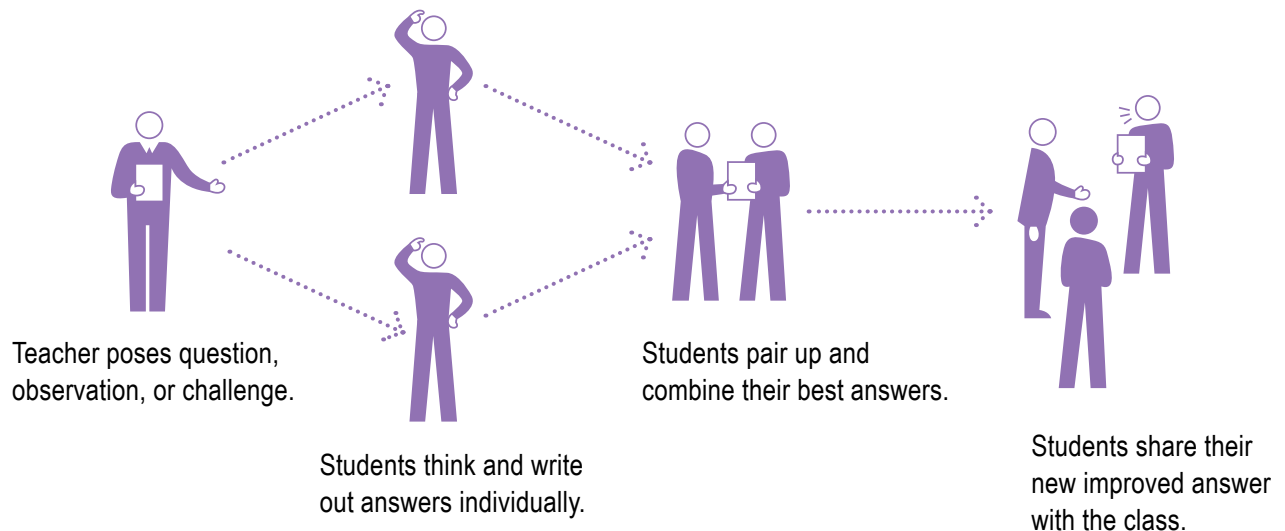
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Post-Visit Worksheet 1

Names &

Directions for *Think-Pair-Share*:

- 1) **Think:** Have each student list three misconceptions that have changed since their time at the CMHOF&M or interesting things they have learned.
- 2) **Pair:** Sit face to face with another student.
- 3) **Share:** Each explains their three things and discusses only those.
- 4) Have each group stand and present their findings.
- 5) Have a discussion on each of the components of the multi--lesson and the previous worksheet.



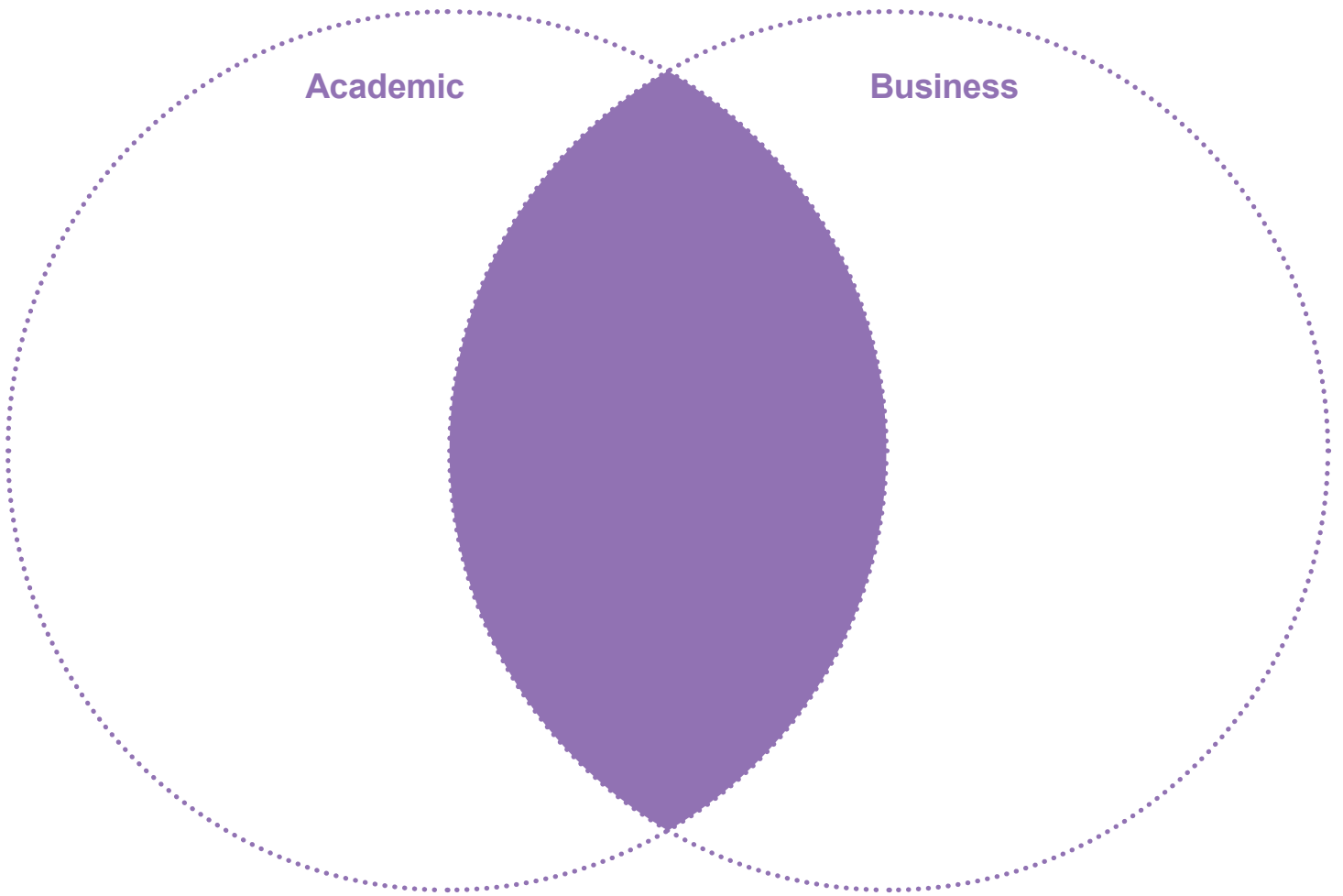
THINK-PAIR-SHARE (diagram by Jesse Gentile)

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Post-Visit Worksheet 2

Name

Directions: Have students list items of business relevance from the CMHOF&M and academic relevance.





Major Bob Music Publishing Company

Educational Curriculum

Educational Activities the Students Participated in:

1. Tour of studio
2. Discussion about songwriting
3. Listening to and comparing various forms of music
4. Discussion on contracts
5. Listening to songs from in-house songwriters

Adaptations for those with Disabilities:

Major Bob Music Studio is accessible for all individuals with a disability.

Successes:

1. The opportunity to interact and perform with the various songwriters and musicians was a hit with all student groups.
2. Mike Doyle's personality allowed him to interact with the students in an engaging style that encouraged confidence and participation from all students.
3. The students truly enjoyed being in a music studio and being able to actually produce music of their own.

Challenges:

1. It was not always clear if there was a schedule or plan for the evening. Some activities appear to have been thought of at the moment. Having a written and planned schedule is recommended.
2. Having more visuals and hands-on activities would be beneficial to the students. There were ongoing discussions regarding contracts, budgeting and other music business aspects. Providing students with sample written copies of these documents would help to keep them focused and give the students more of a hands-on experience.



Sample Lesson Plan Idea



Title: Music Style

Grade Level: 9--1

Subject: Music Appreciation

Overview:

Students usually enjoy all forms of music. This lesson plan focuses more on helping students understand the various styles of music. The lesson can also include historical and cultural relationships in music.

Standards:

- **Standard 6.0:** Listening to and Analyzing Music: The student will be able to listen to, analyze, and describe music.
- **Standard 9.0:** Historical and Cultural Relationships: The students will understand music in relation to history and culture.

Objectives:

Students will be able to:

1. Demonstrate knowledge of music basic vocabulary
2. Analyze the diverse genres and culture of music
3. Compare and contrast compositional devices between two musical works
4. Describe the similarities and difference between two pieces of musical works
5. Listen to and list the similarities between music of two diverse genres
6. Discuss the similarities and differences between two compositions within the same period of music history

Materials and Resources:

A collection of a wide variety of music recordings

Procedures:

1. See if students can come up with a good definition of style. Discuss briefly that what makes a style unique is the way the elements of music are utilized in the music.
2. Have students brainstorm as many styles as they can, including styles they like and styles they don't like. Have them try to think of at least ten.
3. Get a volunteer to make a master list on the board. Give each student the chance to name one from his/her list. After each student has had a turn, identify other styles that have not yet been named. Finally, add any that you have thought of that were left out.
4. Have students choose from the list to describe a particular style. Encourage the use of musical terms to describe the styles, not opinions about the styles.
5. Explain that you will be playing excerpts of several styles that are listed. Their task is to list the style. Have the students number one through ten (or however many selections you have) and be ready to guess the style. If they are unsure, the task is to describe the music (using music terms).
6. Play excerpts. After the game, and as time permits, offer to let them listen to full pieces of their favorite excerpts.
7. Close by reviewing the elements of music, and the definition of style.

Evaluation:

Students will listen to a list of teacher-selected songs and give feedback on the style of music and what period in history the music may have been produced.

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The Nashville Symphony

Educational Curriculum

Educational Activities the Students Participated in:

1. Toured the Schermerhorn Symphony Center. Volunteer docents who spoke about the importance of volunteering for cultural organizations gave the tours
2. Attended two live performances, both a classical concert and a special performance/dress rehearsal
3. Interacted with various instruments in the Instrument Petting Zoo, and attended a discussion of the various education and community engagement programs at the Symphony
4. Discussion with Symphony volunteers on their jobs with the Symphony
5. Attended a pre-concert lecture from the Conductor or Guest Artist at an evening performance
6. Assisted the education staff in passing out tickets for high school and middle school students
7. Discussion of various job opportunities and job requirements with the Symphony
8. Assisted the education staff in designing take-home education activities for the family concert series

Adaptations for those with Disabilities:

Schermerhorn Symphony Center has been carefully designed to be barrier-free and meets or exceeds all criteria established by the Americans with Disabilities Act (ADA). All public spaces, meeting rooms, offices, backstage dressing rooms and orchestra lounge, and production control rooms will accommodate performers, staff, and guests with disabilities. Interior signage and all elevators make use of Braille lettering for directional signs in both public and backstage areas, including all room signs.

In addition, accessible and companion seating are available at all seating and price levels, with excellent acoustics and sight lines to the stage. Transfer seating is also available to allow guests in wheelchairs to transfer easily to fixed seats in the hall.



Sample Daily Schedule of Activities with Students:

Day 1 (February 15, March 1, March 12, April 12)

Time	Event
4:00 PM	Student's Arrival
4:15 PM	<p>Director of Education and Community Engagement, Blair Bodine, and Volunteer Manager, Kathleen McCracken, welcome Students and discuss:</p> <ul style="list-style-type: none"> • What does it mean to be a nonprofit organization? What about a performing arts organization? Can you think of other examples of both, besides the Symphony? • Explain how education programs are one-way culture organizations and nonprofit organizations give back to the community • Discuss the importance of volunteer operations at major cultural organizations. The Symphony has more than three hundred volunteers who have assisted in saving more than \$20,000 each year by helping to manage programs, tours, staffing, etc. • Discuss with the students if they have volunteered before. In what capacity? Discuss how volunteering is great for resumes and applications to college
4:30 PM–5:15 PM	Students go on a tour of the Schermerhorn Symphony Center, given by a volunteer docent, ending in Café by 5:15 PM
5:15 PM–6:00 PM	Students have a complimentary dinner in the café with education staff. Education staff explain programs, share personal stories, and find out what careers interest the students (to determine which staff they should meet with during the next week)
6:00 PM–6:45 PM	<p>Students work collaboratively with staff to design a Nashville Symphony Education take-home curriculum for family concerts</p> <ul style="list-style-type: none"> • Show students our Instrument Petting Zoo with more than forty instruments • Discuss the pre-concert activities we host before Pied Piper Family Concerts • Students collaboratively design the take-home curriculum we give each child that attends the concert <p>*Please note: during our April 14, 2012 concert the Symphony distributed take-home activities designed in collaboration with VSA students to more than eight hundred attendees. Example located in Appendix</p>
7:00 PM	Students attend Pops concert, Dress Rehearsal, or Special Performance at the Schermerhorn Symphony Center
8:00 PM	Students are picked up by parents at the cutaway on 4 th Ave.



Day 2 (February 23, March 8, March 29, April 19)



Time	Event
4:00 PM	Student's Arrival
4:15-5:15 PM	<p>Students meet with Nashville Symphony staff, determined the week prior based on students' career interest</p> <ul style="list-style-type: none"> • The staff is encouraged to share about their career path, how they got involved in their chosen field, things they did in high school and college that directly contributed to their success now, and advice on how to get a first job in the arts • During these sessions, students got the opportunity to speak with the VP of Human Resources, Artistic Manager, Sound Engineer, Lighting Director, Corporate Relations Director, and our Communications Director
(5:00 PM- 6:00 PM)	Complimentary dinner with education staff and two symphony volunteers. The focus of this dinner was: why volunteer? Talk about ways to volunteer for the Symphony and other cultural organizations and why it is important
(6:00 PM- 7:00 PM)	Students help administer two different pre--concert education programs. They will either help with Classroom Classics , distributing free tickets to middle and high school students, or Classical Conversations , which are free pre-- concert talks open to the public, featuring guest artists and conductors
7:00 PM	Students attend a classical concert performance, given by the Nashville Symphony
8:00 PM	Intermission, students are picked up by parents at the cutaway on 4 th Ave.

Successes:

Each chaperone and VSA observer highly complimented Blair Bodine, Executive Assistant for Volunteer Services, for her ability to work well with the students in each group. She was described as having great people skills and related to the students in a way that she encouraged them to share in a safe and encouraging style. As a result, the students openly discussed their views and opinions. The agency staff worked well with the students and each session was well organized down to the minute. There were lots of opportunities for hands--on activities that the students could relate to. The students enjoyed the opportunity to play various instruments in the instrument petting zoo. They were also exposed to performances related to classical music performed by the Symphony, and a musical performance such as an updated version of Cinderella. This opportunity gave the students the opportunity to see a variety of performances offered at the Symphony. Of particular interest to the students was

having the opportunity to choose what they wanted from the Symphony cafeteria. The staff gave great information about how to become a volunteer at the Symphony and other job opportunities. Overall, every aspect of the experience at the Symphony was rewarding to the students.



Challenges:

No recommendations for improvement were noted.



Sample Lesson Plan Idea



Title: Exploring Careers in Music through Service Learning

Grade Level: 9--1

Date: Four Year Lesson Plan

Subject: Principles of Transition

Overview:

Students interested in music would benefit from the opportunity to intern in various music businesses, where they spend time observing and gaining practical knowledge of the music industry, as part of their curriculum over the course of their four years in high school. Ideally, completing a year round internship in the music business industry at places such as The Symphony, Country Music Hall of Fame, or Tennessee Performing Arts Center is a winning opportunity for the student and the music businesses. All of these businesses rely on volunteer support to help their programs. For students interested in a career in music, having the opportunity to see firsthand the different opportunities that each business can provide will help them as they plan for the future. The lesson plan below is offered as a three or four-year plan for a student who may be interested in a career in music.

Standards: Service Learning


- **Standard 1.0:** The student will develop knowledge, skills, and attitudes to enhance personal growth.
- **Standard 2.0:** The student will develop social skills that are necessary for effectively relating to others in society.
- **Standard 4.0:** The student will develop cognitive skills necessary to enhance academic learning and acquire higher level thinking skills.
- **Standard 5.0:** The student will understand skills related to positive work experience and career exploration.

Objectives:

Students will be able to:

1. Demonstrate a sense of purpose and direction and make decisions based on positive goals and values (believes he/she can make a significant difference; everything is not left to chance or luck)
2. Develop capacity for resiliency in relationships (tolerate different points of view and accept other opinions, including criticism)
3. Demonstrate self-management (assesses self accurately, sets personal goals, monitors progress, and exhibits self-control)
4. Develop openness to new experiences and roles
5. Utilize competent communication skills (including effective listening and response skills)
6. Work cooperatively with others and contribute to the group with ideas, suggestions, and effort (teamwork)
7. Respect others (be aware of and sensitive to diversity; empathetic to a wider range of people, issues, and places)
8. Demonstrate understanding, friendliness, adaptability, and politeness in group settings
9. Know negotiation skills (work toward an agreement that may involve exchanging specific resources or resolving divergent interests)
10. Recognize problems, then devise and implement a plan of action (problem solving)
11. Specify goals and constraints, generate alternatives, consider risks, and evaluate and select the best alternative (decision making)
12. Use service-learning techniques to acquire and apply new knowledge and skills
13. Recognize a rule or principle underlying the relationship between two or more objects/issues and apply it when solving a problem (reasoning)
14. Use appropriate skills (reading, writing, mathematics,



- 
- listening, and speaking) in a service learning experience
 15. Connect service experiences to other academic disciplines
 16. Know reliable work skills (confidentiality, punctuality, consistency, and regular attendance)
 17. Become aware of his/her interests and relate those interests to potential career choices
 18. Observe and identify specific responsibilities of occupations related to their community assignments
 19. Know how to follow instructions
 20. Develop professionalism (grooming and manners)
 21. Work cooperatively with others
 22. Demonstrate knowledge of organizational skills
 23. Understand how academic knowledge is applied in real work settings

Procedures:

Students enrolled in Principles in Transition and/or a similar class could participate in an internship using work-based learning. In doing so, this activity would take place over the course of the year. Specific forms and questionnaires have not been developed because they would vary. Below are a few action steps in setting up the lesson plan.

- **Step 1:** Students will visit, monitor, and acquire information for a presentation on each of the music institutions willing to work with the student in an internship role. The teacher could plan a field trip to each business so the students could take a tour.
- **Step 2:** Each student will decide, based on their research where they would like to intern and then meet with the agency to secure an internship. A decision should also be agreed to about how long the internship will be, how often the student is to attend, how the student gets there, and how the student will be evaluated.
- **Step 3:** Develop a work skills/responsibility checklist with the classroom teacher and the on-site supervisor at the music

business that includes what is expected and when, what things will be taught, what the student responsibilities are, consequences, timelines, and how the student will be graded.

- **Step 4:** Each student will be responsible for creating a project by the end of the internship to share what they have learned with other classmates.

Evaluation:

The student will:

1. Select, research, and agree to an internship after identifying and exploring a variety of options
2. Demonstrate growth through reflection (i.e., journals, attitudinal surveys, dramatic presentations, art)
3. Use problem-solving techniques to interact with others
4. Set a personal goal and create benchmarks to reach that goal
5. Demonstrate appropriate situation-based behaviors consistent with school policy
6. Assume a variety of roles within various, diverse community service opportunities
7. Demonstrate the ability to work cooperatively in developing a team action plan
8. Work and interact with people of diverse cultures, backgrounds, abilities, and opinions in various settings
9. Exhibit basic skills of conflict resolution
10. Use problem-solving strategies to design a workable plan of action
11. Integrate academic and employability competency skills into a service project
12. Demonstrate that all academic areas impact service learning
13. Follow through on a given task that includes confidentiality, punctuality, consistency, and regular attendance
14. Understand the nature of multiple careers, related requirements, skills, and interests in order to make a



- more knowledgeable career path choice
- 15. Utilize appropriate hygiene practices, dress habits, and manners that would be expected in the workplace
- 16. Identify the relationship between academic knowledge and workplace competencies



Assessment:

If work-based learning is used for this lesson plan, the student will be evaluated each grading period just like any other class and receive credits toward graduation. The student will be graded on criteria set at the beginning of the program.





The Tennessee Performing Arts Center

Educational Curriculum

Educational Activities the Students will Participate in:

1. Comprehensive tour of facility, including backstage spaces (wings, dressing rooms, etc.)
2. Participate in one-on-one training with ushers
3. Assist in stuffing playbills
4. Assist with passing out programs
5. Assist patrons to their seats and out of the building, including patrons with visual impairment
6. Assist at box office counter for will call pick-up of tickets
7. Watch a live performance and participate in a group discussion of the show
 - A. South Pacific (February)
 - B. Mary Poppins (March)
8. Discuss career opportunities at the Tennessee Performing Arts and within the arts in general

Sample Daily Schedule of Activities with Students:

Time	Event
12:00 PM	Gathering time in main lobby to greet and register with VSA staff and a school contact who direct students to the conference room adjoining the lower lobby, where the arts center's prime staff contact will be present to welcome and provide activities until all students have arrived
12:30 PM	The house manager and ushers come to the conference room for introductions, background, and training before going to the auditorium where the performance will be held. Students work one-on-one with the ushers to stuff inserts into playbills; a task that is repeated before each performance and includes cast substitutions
1:30 PM	The theatre opens to the public. The students work one-on-one with the ushers to escort patrons to their seats. Students also receive one-on-one training from the box office staff to assist with ticket distribution and from accessible services staff to escort blind patrons to their seats (in one case, also accommodating a guide dog)
2:00 PM	Watch performance
4:30 PM	Comprehensive backstage tour, providing insights into production staffing, rigging system, facility design, loading dock, dressing rooms, orchestra pit, rehearsal hall, and other technical elements of presenting a live performance. Students go on stage and for close-up views of sets, properties, and costumes, guided by the head properties master. As time permits, students tour other theaters in the facility
5:30 PM	Dinner break with ushers, staff, and VSA personnel in a guided discussion
6:30 PM	Return to theater to begin evening session in house, repeating experience at the matinee performance
7:30 PM	Doors to the theatre open to the public
8:00 PM	Session ends

Successes:

Lori Ward and her staff were well prepared for each school that visited. A schedule for that day was presented upon arrival. One of the best activities utilized was the pairing of the students one-on-one with an usher who taught the student intern what was expected of the usher. While the two were stuffing playbills, the usher described their job responsibilities and the theater rules. The students were also instructed on how to direct patrons to their seats and shown the various levels of seating. They were also told how to differentiate between house and stage left and right, how to read tickets, and where accessible seating was located.



Challenges:

The student's experience at TPAC was good and enjoyed by all; however, a few recommendations were noted that might improve this experience in the future.

1. The eight-hour session was long for the students. In the future it would be helpful if the time could be broken up in possibly two sessions.
2. In preparation of the students coming, having the following may help the students.
 - A. Provide a labeled map of the theatre area the students will visit
 - B. Have photos or pictures of appropriate dress, posture, and directing motions that are recommended
 - C. Have a list of appropriate phrase used to greet. Offer assistance to help students interact more confidently with the patrons
 - D. Have hard copies explaining ways in which the students could continue the relationship such as through volunteering, interning for credit, or applying for employment
 - E. A checklist of skills or assumed knowledge would help the interns self-evaluate their ability for a particular job or identify barriers to overcome



Sample Lesson Plan Idea



Title: The Study of Musicals

Grade Level: 9--1

Subjects: English, U.S. History, Economics, Drama, Music History

Overview:

The lesson below can be developed for an English course at all high school levels, as a unit in U.S. History to compare two periods in history, for a Drama course, or for a Music Appreciation course. Based on the type of course utilizing this plan, the worksheets and the activities for the students will vary.

Standards:

- **Standard 6.0:** Theatrical Presentation: The student will compare and integrate art forms by analyzing traditional theatre, dance, music, visual arts, and new art forms.
- **Standard 7.0:** Scene Comprehension: The student will analyze, critique, and construct meanings from informal and formal theatre, film, television, and electronic media productions.
- **Standard 8.0:** Interdisciplinary Connections: The student will understand relationships between music, the other arts, and disciplines outside of the arts.

Objectives:

The student will:

1. Critique and write a review of a live or recorded performance
2. Critique and write a review of a story that he/she read
3. Integrate various art forms into the creation of dramatic productions
4. Develop a scene based on a work of art

5. Compare and contrast a classic production with its contemporary counterpart
6. Perform a scene that incorporates another art form
7. Identify and analyze recurring themes and patterns in a script to make production choices in design and direction
8. Describe the ways in which American history has been reflected in theater
9. Draw parallels between real life current and historical event with production



Procedures:

- **Step 1:** The teacher and class will choose one or more of the following options to view two musical productions:
 1. Class will choose musical production that is showing at TPAC
 2. Class will watch a video, DVD, or TV production of the musical production
 3. Class will read a book on the musical production
- **Step 2:** Discuss the musical of your choice with the class. Create a listening worksheet for students to complete while they watch or read about the musical. The questions should help the students determine the setting of the musical by asking what they think is going on at certain points in the music, what instruments they hear, etc.

Below are several options for a lesson plan activities available to teachers depending on what class is using this plan.

- **Option 1:** For English classes, the students will compare and contrast literary works and the musicals they inspired. Utilizing video clips, web sites, and live musical performance, students can compare specific passages from original texts to moments in Broadway musicals on which they were based, and analyze similarities and differences between the two. As a culminating activity, students will try their hand at adapting and performing a nondramatic narrative, either as a straight play or as a musical number.



- **Option 2:** For history classes, musicals that have touched upon relevant social and historical issues can be explored. Students can investigate how musicals can reflect the times in which they were created. Students can examine a video clip, web site, or live performance of a musical, related to relevant productions, study song lyrics, and compare and contrast actual history with the musical history. Students will determine how accurately Broadway portrays different historical figures, time periods, or incidents. As a culminating activity, students will compose and perform a sample song based on a contemporary or historical person or incident, utilizing their research and understanding from the lesson.
- **Option 3:** For an economics class, students can examine the economic roller coaster involved in the production of a musical. Students read a series of online articles to investigate the similarities and differences between nonprofit theater production and Broadway, or commercial, theater production. They can also look to see how cost for producing a musical has changed over time, and to understand the economic gamble involved in the production of a contemporary musical. As a culminating activity, students write a persuasive letter describing the benefits and pitfalls of investing in either nonprofit or commercial theater.

Evaluation:

Create a test that includes questions that involve listening to the pieces and grading students on the culminating activities that were required.





The Fontanel

Educational Curriculum

The Fontanel was not designed with education standards in mind. Instead the students had the opportunity to tour a home of a famous Nashville musician and see how a music home tour is conducted. The students also attended a concert that featured musicians in the VSA Tennessee program.

Due to the fact that the Careers in Music program is a VSA Tennessee program, this activity was added to expose the participants to the other programs and services that VSA Tennessee provides and give the students a sample of how individuals in these programs benefit from participation with VSA Tennessee. Hopefully the CIM students were encouraged to get involved in other VSA Tennessee programs.

Adaptations for those with disability: Sign language was used throughout the performance and all of the facilities were handicap accessible.



VSA Tennessee



VSA Tennessee, established in 2001, is part of an important history of equality and opportunity in the arts. In keeping with the mission of the international nonprofit that is our namesake, we provide people with disabilities opportunities to participate in, learn through, and enjoy the arts. This was Jean Kennedy Smith’s vision when she founded VSA arts in 1974, and today, we are still setting the stage for everyone’s artistic interests and abilities. In partnership with and in support of young artists, parents, and educators, we work to ensure there are resources, tools and opportunities for arts programming in schools and communities statewide.

VSA Tennessee is made possible in part through funding from VSA national office under an award from the U.S. Department of Education and generous contributions from sponsors and volunteers. All donations—money, time, or in kind—allow us to offer and/or support an array of arts education programs and events. From music and theater to visual arts and dance, we strive to open the wide-ranging world of the arts to Tennessee students at school and in the community.



Requirements & Considerations for Replication



The Careers in Music project sponsored through VSA Tennessee was viewed as a success by those involved, but also presented many challenges. Some of these challenges could have been avoided if more time for planning had been given. Below are a few recommendations for anyone who chooses to replicate this program.

1. Provide adequate time for planning all aspects of the program. In reviewing the timeline for the Careers in Music program, the plans to formulate this project began in November 2011, and final approval of the project and the budget was received in late December 2011. It is also important that we note that two major holidays occurred during this period when key people were not available to work on the implementation of the program. The starting date of the program was on February 11, 2012. With less than two months of planning time, many aspects of the program were developed after the program started.
2. Make sure you have all the key players involved in the project on board on the front end, especially school personnel that need to be involved. You *must* have a person designated as coordinator who is connected to the schools. Having Julia Parker working inside the school system was

vital to getting participation, establishing communication, and gathering information.

3. Establish eligibility requirements such as: who is eligible to participate, what students are expected to do in the program and when, the consequences if students do not do what is expected, and expectations from the parent. This information should be made clear before the program starts so students, parents, and schools understand the rules and expectations.
4. Each school, in order to participate, should have a designated sponsor in the building. This person would be responsible for coordination, communication, and student support within the building. The sponsor at the school should communicate to the students and their families.
5. The Careers in Music program should be a component of the student's Transition Plan in the student's IEP. There was more validation of the Careers in Music program from schools that had teachers who also participated in the field trip outings on a regular basis and conducted follow up activities with the students at school.
6. The partners selected need to include credible and qualified presenters. The integrity of this program was based on involvement with major cultural institutions that are respected in the music community. The parents, students, and teachers became engaged when they knew that the students would be involved in hands-on experiences and networking with the top cultural institutions in the city. Connecting this caliber of partner into a program like this was a result of several years of development of relationships between VSA Tennessee and the participating institutions.
7. The partners should be involved on a regular basis with education programs. All of the partners for this program, except Major Bob, have education departments. Therefore, although what they usually present may be a bit different, they do have staff that is familiar with organizing an educational experience that is meaningful to young people.



8. Transportation was a key issue for us due to traffic and parking issues in downtown Nashville. This may or may not be an issue for another site. However, unless all of the participants can drive or the activities take place on weekends, there would still be an issue of participants getting to locations. Public transportation and/or funding for that transportation need to be in place for students participating in the program. For this program the parents had to pick the participants up from the cultural institutions at the end of the activity. We felt the students were safer and more sheltered at the cultural facilities.



Feedback

The goal of the Careers in Music (CIM) Transition Program administered through VSA Tennessee was to provide selected students with exposure and experience in careers that support the entertainment industry by linking the students to top cultural institutions in the Nashville area. The program sought to expose the participants to cultural venues and expand the participant's knowledge and understanding of the cultural opportunities available in their area. Finally, the CIM program's aim was to provide the students with networking experiences for potential jobs once they graduated from high school.

Forty students were chosen from four high schools within the Metro Nashville Public School System. All students selected were students with a disability and had a current IEP. The schools selected were Pearl Cohn High School, Nashville School of the Arts, John Overton High School, and Johnson School. Each group spent a total of eight hours at each of the following sites: Major Bob Music Publishing Company, Nashville Symphony, and the Country Music Hall of Fame. The students also attended the Fontanel, but participated in a tour and a concert only.


Upon completion of the program, each student group was asked to complete an evaluation of the program. The assessment tool used can be found in the Appendix section of this manual. The compilation of student responses are presented as data to show the strengths and weaknesses of the program, and what the students learned by participating in the program.

A. When asked the question of whether they had visited each of the venues, the following percentages represent those participants who had *never* been to the venue/cultural site: 66% Country Music Hall of Fame, 33% Nashville Symphony, 33% Tennessee Performing Arts Center, 86% Fontanel and 100% Major Bob. From these percentages, it is clear that the participants were indeed exposed to new cultural opportunities in the community. Even for the participants who had visited some of the venues previously, they all expressed learning something new and the opportunities that the cultural venue offers.

B. The participants were asked to state positive learning experiences at the various venues. The following list ranks lessons with participant preferences by those that were identified the most to those that were identified the least:

1. Information about the software used and techniques of recording and actually getting to record
2. Everything to do with seeing and being in a studio
3. The opportunity to meet all of the different people from songwriters to publishers to ushers. The networking experience
4. Information on the costs of recording and how to create a budget
5. All of the financial aspects of being a musician
6. Learning about the wide range of careers that support the music industry—special interest was in learning what a publisher does
7. Seeing the various performances at TPAC and the Symphony



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8. Being able to work at TPAC as an usher and greeter
 9. The opportunity to see the backstage workings of TPAC and the Symphony
 10. Taking the tour at the Country Music Hall of Fame—special interests were the Bakersfield portion, Johnny Cash section, cars, and Taylor Swift
 11. Learning the details that link to music and the history of Nashville that are embedded in the architecture of the Symphony and Country Music Hall of Fame
 12. Learning about lighting
 13. How to make beats
 14. Learning that I do not have to create songs like the ones that I hear on the radio. I am free to use my own style and ideas that are in my head
 15. Everything was perfect

C. Only a few participants provided any suggestions for improvement. The statements below are their recommendations for improvement.

1. A couple of the students said that the food could be improved. Each of the venues did provide a snack or food for the participants and the schools also provided sack meals. However, food was not an initial element of the program, but a courtesy to hold the participants over until they could get home to dinner.
2. The largest number of suggestions stated that at times there was too much lecture and it felt more like a class, tour, or performance that they were watching than an internship where they were participating.

VSA was concerned about the lecture approach as well. It was a challenge with the limited time to put the program together to work out details and anticipate problems. VSA Tennessee wanted the participants to experience a wide range of career opportunities in music, so that limited the amount of time

students had at each venue. By the time the venue gave an overview of what they do, took them on a tour so they could experience the facility, and speak a bit on the careers that they offer, there was not a great deal of time left for hands-on activities. It would be nice to have a follow-up program where the participants could go into more depth and actually select a facility of focus where they would be put to work.



Feedback from MNPS chaperones who participated suggested the following:

1. Each school, in order to participate, should have a designated sponsor in the building. This person would be responsible for coordination, communication, and student support within the building.
2. Pre-meetings with the various venues to discuss the various students and their disabilities that will be participating. This would be helpful so that the presenters are familiar with the students functioning levels as they discuss possible job options and the specifics of their venue. Some felt the presenters spoke in a manner that the students could not relate to due to their disabilities.
3. All required information should be given at the beginning of the program, and expectations should be tied into the school calendar for holidays and important test dates.





Conclusions



During the spring of 2012, VSA Tennessee, under the leadership of Lori Kissinger, piloted a transition program known as the “Careers in Music Transition Program” (CIM) in four Metro Nashville Public Schools. The schools selected were Pearl Cohn High School, Nashville School of the Arts (NSA), John Overton High School, and Johnson School. Forty students were initially selected; however, only thirty-seven completed the program. This program was funded by a grant through the John F. Kennedy Center for the Performing Arts, however, The Tennessee Department of Education; Division of Special Education added additional funding to cover the cost of transportation. Support and teaching partners included: 1) The Country Music Hall of Fame and Museum, 2) Major Bob Publishing, 3) The Nashville Symphony, 4) Tennessee Performing Arts Center (TPAC), and 5) VSA Tennessee.

Each school selected was responsible for completing eight hours of internship at each of the four training partner sites. The students completed these hours by spending two, four-hour sessions at The Country Music Hall of Fame, The Symphony, and Major Bob Publishing Company from 4:00 PM to 8:00 PM during the week. They also completed one

eight-hour session at The Tennessee Performing Arts Center on the weekend. Finally, the students spent one evening (3:00 PM–8:00 PM) with VSA at the Fontanel for their annual concert. All sessions were held after school hours. Transportation was provided to the sites during the week, but parents were responsible for the weekend transportation and picking students up in the evenings.

VSA had two major goals in implementing the Careers in Music program. The first goal was to provide students with exposure and experience in careers that support the entertainment industry by linking them to top cultural institutions in the Nashville area, and the second goal was to provide the students with networking experiences for potential jobs once they graduate from high school. In reviewing the feedback from the students, prior to participating in this program, 66% of the students had never been to the Country Music Hall of Fame, 33% had never been to the Nashville Symphony, 33% had never been to TPAC, 86% had never been to the Fontanel, and 100% had never been to Major Bob Music Publishing Company. Based on these statistics, the CIM program did provide an opportunity for most of the students to have exposure to music careers that they may not have had without it. In each of the sites the student attended, they were made aware of the various career opportunities, as well as, opportunities to volunteer their time. They were also given information on requirements for each of the jobs, and who to contact if they were interested in applying for a volunteer position and/or a paid position. So if we look at the overall goal of the program, the two main objectives were met.

In reviewing the overall responses from the students, responses demonstrate that all students found the CIM program to be enjoyable and beneficial. The students stated that they learned something new about each venue and the opportunities it provided even if they had attended the venue prior to the CIM program. There was an overall preference to activities that were hands-on as opposed to the lecture type format. The opportunity to experience music-in-action



such as the live performances or being able to create music, artwork, or lyrics kept their attention. Also, the program helped the students to understand that there are many different job opportunities and paths to choose in the music industry. Artists and songwriters make up a small percentage of careers in music. Some of the behind-the-scene jobs may not be as glamorous or pay as much, but they can provide the opportunity for the student to get their foot in the door and help them connect to the music scene. It also provides them with the needed exposure and networking opportunities that can lead them to a career in music. The opportunity to volunteer and do internships was highly stressed at all sites as a good means to get connected to the music business.

If a school or district chooses to implement the Careers in Music program, it is suggested that you first determine what your overall goals are for the program. Based on the goals set by VSA, which included exposure and networking opportunities, all goals were met and were highly successful. The program is highly adaptable used with a Principles in Transition Class, as a teaching tool for General Education and CTE teachers, or it could become part of the a student with disability transition plan on the IEP. It is highly recommended that any school using the program incorporate the activities taught at the various sites into the students program at school. It would help to have pre-teaching and post-teaching opportunities so that the student sees the significance of what they do on the field trips and can relate it back to their school program. Secondly, school staff and music industry partners should sit down prior to the programs start date to discuss the expectations and how they can work together to make this opportunity the most beneficial. Finally, schools should make an attempt to identify students early on that truly are interested in music as a possible career and have a desire to gain more knowledge on how to move forward towards this goal. Once identified, these students can be provided with a plan of study that may include the Careers in Music program throughout their high school years, and implemented using an internship model.



The Careers in Music program is highly adaptable to be used in general education and special education classrooms in the areas of Transition, Academics, Fine Arts, and CTE studies. In reviewing this manual several standards were listed for each of the sites the students attended. Not all standards were utilized during this program, however if the schools and the music institutions work together all standards can easily be implemented.

All students participating in the Careers in Music program were asked to participate in two Creative Expression Competition projects. The first project was an individual project where they created some sort of creative expression from their CIM experience that demonstrated one of the following: 1) what they learned; 2) future aspirations that they would like to pursue; or 3) their favorite experience during the program. The students could show their creative expressions in the following forms: 1) a poem or short story, 2) visual art, 3) a song (recorded or notated), or 4) video. The second project the student completed was a school group project that consisted of a thirty-second to two-minute video on one of the areas listed above. Monetary prizes and a plaque were awarded to the top three winners in the individual projects and a trophy was given to the school with the best two-minute video. Both of these projects were very competitive among the students and schools. The culminating program for the students participating in the Careers in Music program was a graduation celebration that was attended by the Mayor of Nashville, parents, school system representatives, Partners in the Projects, and many others. All students present were recognized and presented with a plaque for completion of the program.

Every student that participated in the program looked forward to going on the outings and took an interest in what was taught. The partners did an excellent job of maintaining the student's interest and exposing them to so much about the music industry that few had ever seen. Any school could use this program as a great incentive to encourage school



participation, improved grades, higher graduation rates, and school retention if used appropriately. If we focus on one of the main requirements of transition planning and include activities that take into account the student's preferences and interest, the Careers in Music program can provide the incentives for students interested in a career in music to meet all of the above criteria, plus have the training to move into gainful employment after graduation into the music industry. The program, as it was piloted, is a great introduction for students. The student will gain more benefit, with long-term participation and interning with various music industry businesses.



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Appendix

The appendix section of this guide includes copies of some forms and attachments that were used in the Careers in Music program. The forms that were included will be a benefit for anyone who chooses to duplicate the program. This is a summary of how each was used.

- 1. Careers in Music Flyer:** This flyer was used to advertise the program to students, schools, and parents.
- 2. Registration Form:** All students enrolling in the program were required to complete this form, as well as have their parents sign it.
- 3. Creative Expression Competition Form:** This form was used as an entry form for each individual student project.
- 4. Creative Expression School Competition Form:** This form was used as an entry form for each school's video project.
- 5. Careers in Music Participant Evaluation Form:** Each student in the CIM program was asked to evaluate their participation in the program on this form.



Careers in Music

Program Overview

The Careers in Music (CIM) Transition Program through VSA Tennessee is an Honors Program for selected high school students to provide exposure and experience in careers that support the entertainment industry by linking the students to top cultural institutions in the Nashville area. In addition, CIM provides students with networking experiences for potential jobs once they graduate from high school.

This program is funded by a grant through the John F. Kennedy Center for the Performing Arts and administered by VSA Tennessee. Support and teaching partners include:

- The Country Music Hall of Fame and Museum
- Major Bob Publishing
- Metro Nashville School Corporation
- The Nashville Symphony
- Public Consulting Group
- VSA Tennessee
- Tennessee Performing Arts Center

CIM will accept up to 40 high school students. These students will be divided into four groups of 10 to carry out the course. The students must commit 38 hours to complete CIM, the time equivalent of a semester-long college class. Additionally, students and their parents/guardians are required to sign an agreement that the student will promptly show up for each session and maintain a professional demeanor. At the end of the program, there will be a graduation celebration.

Program Curriculum

Country Music Hall of Fame and Museum (CMHOF)

Students' experience at the CMHOF will provide a broad perspective on the needed talents, knowledge and experience required for careers not only in performing arts but event management, talent booking, artist management and touring support. CIM students will be granted a rarely seen view into this respected organization's facility and its operations, with the intention of sparking practical awareness and diversified understanding of the many prongs of the music business in Nashville and beyond.

Major Bob Publishing

Major Bob Music, a longstanding commercial publishing house with numerous major artist cuts, industry accolades and awards, will offer CIM participants insights and information about the business of music. Topics covered will range from contracts, negotiations and the selection of artists to the business aspects of songwriting and the office/admin staff required to support such an industry. The participants will have the opportunity to listen to the diverse music of local artists, dispelling the myth that Nashville is just about country music.

Nashville Symphony

Like most performing arts organizations, all of the departments within the Symphony—from operations to education—utilize trained volunteers to achieve their goals. CIM students will get the behind-the-scenes look at how volunteer operations are integral to the sustainability of a major arts organization, specifically in regards to education and community engagement. Participants will also garner skills and tools integral to managing volunteer operations and education programs, as well as assist with pre-concert activities at the renowned Schermerhorn Symphony Hall.

Tennessee Performing Arts Center (TPAC)

At TPAC, CIM students will receive hands-on experience in customer service or "front-of-house" job roles, observing and assisting with handing out tickets and playbills, greeting patrons and offering help with the accessibility services that TPAC offers for patrons with disabilities during actual

TPAC performances. In between learning experiences prior to matinee and evening performances, students will watch the Broadway tour and enjoy dinner to be provided after the show. They will also receive a backstage tour of TPAC. The shows running during the CIM course are *South Pacific* (February) and *Mary Poppins* (March).

VSA Tennessee

On March 22, VSA Tennessee will host its annual concert to recognize Young Soloists and other VSA performers. This program will be held at the Fontanel (Barbara Mandrell's former home, now an event venue and tourist destination). CIM participants will get the opportunity to tour the home, learn about the business of celebrity house tours and merchandising, as well as gain experience helping with logistics of the VSA concert.



Careers in Music

Creative Expression Competition Form

VSA Tennessee is asking that each participant in the Careers in Music program create some sort of creative expression from your experience.

The expression can speak to any of the following:

- 1) What you learned through this experience
- 2) Future aspirations that you would like to pursue as a result of this program
- 3) Your favorite experiences in this program

The creative expression can take the following forms:

- 1) A poem or short story
- 2) A piece of visual art
- 3) A song (recorded or on sheet paper)
- 4) A video

All items will be on display at the graduation/reception on May 10. None of the items will be returned to the participant, as they will become the property of VSA Tennessee. Please make a copy of your item if you want a copy for your records.

Prizes:

- 1st Prize: \$100 + Plaque
- 2nd Prize: \$75 + Plaque
- 3rd Prize: \$50 + Plaque

Please turn in all items to your school by May 3.

Registration

Name of Participant

School

I understand that my piece of art will not be returned and may be used by VSA Tennessee on Facebook, websites, YouTube or other media promoting VSA programs. When the item is used, I will always receive credit as the producer. VSA Tennessee will **not** use the work in any way for profit or sale.

Participant Signature Date

Parent/Guardian's Signature Date

Careers in Music School Competition Form

Each of the participating schools is asked to create a thirty-second to two-minute video about your experience in the Careers in Music program.

This video needs to express one or several of the following:

- 1) What you have learned through the program
- 2) Your favorite experiences/memories in the program (eating pizza counts)
- 3) Any aspirations that the program has given to you

The winning video will be posted to the VSA Tennessee webpage, Facebook, and will be placed on YouTube. Therefore, consider content as you create your video and do not include anyone in the video who does not want to be seen on these sites.

A trophy will be awarded to the school with the most creative/professional video. The award will be presented at the graduation/reception on May 10.

All videos must be completed and turned in to your school by May 3.

Registration

Name of School

Name of Students in the Video

.....

.....

.....

Careers in Music Event Checklist

Name of School.....

Location..... Date.....

A. Attendance

MNPS Chaperone..... Event Contact.....

VSA Volunteer..... Other.....

Student Name	Telephone #	2/11	3/1	3/8	3/15	3/22	3/29	4/12	4/19

B. Transition Activities

Please list the activities you observed the students participating in at this location.

1.
2.
3.
4.
5.

C. Please answer the following questions

1. What was the approximate time that the students arrived by bus?
.....
2. Was the sponsoring group ready for the students when they arrived?
.....
3. Were activities scheduled throughout the session?
.....

4. Did the sponsors thoroughly explain what was required to the students?

.....

5. Were the students attentive and following directions throughout the session?

.....

6. Do you have concerns with anything you observed during the session?

.....

.....

.....

.....

7. What positives did you observe with either the students or the sponsoring agency?

.....

.....

.....

.....

Comments

.....

.....

.....

.....

Careers in Music Transition Program Participant Evaluation

1. Had you ever been to the Country Music Hall of Fame before this program?

Yes..... No.....

2. What was your favorite part of the Country Music Hall of Fame portion of this program?

.....
.....

3. What did you learn at the Country Music Hall of Fame?

.....
.....

4. What did you not like about this portion or think could have been done differently?

.....
.....

5. Had you ever been to the Nashville Symphony before this program?

Yes..... No.....

6. What was your favorite part of the Symphony Fame portion of this program?

.....
.....

7. What did you learn at the Symphony?

.....
.....

8. What did you not like about this portion or think could have been done differently?

.....
.....

9. Had you ever been to the Tennessee Performing Arts Center before this program?

Yes..... No.....

10. What was your favorite part of the Tennessee Performing Arts Center portion of this program?

.....
.....

11. What did you learn at the Tennessee Performing Arts Center?

.....
.....

12. What did you not like about this portion or think could have been done differently?

.....
.....

13. What was your favorite part of the Major Bob Music portion of this program?

.....
.....

14. What did you learn at the Major Bob Music?

.....
.....

15. What did you not like about this portion or think could have been done differently?

.....
.....

16. On a scale of 1-5 with 1 being "did not like it at all" and 5 being "loved it," please rate your overall experience with this program.

1 2 3 4 5

.....

17. Would you like to participate in more programs like this one?

Yes..... No.....

18. Had you ever been to the Fontanel before participating in this program?

Yes..... No.....

19. On a scale of 1-5 with 1 being "did not like it at all" and 5 being "loved it," please rate your overall experience at the Fontanel performance.

1 2 3 4 5

.....

20. What has been your favorite thing about the Careers in Music Program?

.....
.....

21. What do you think could be improved?

.....
.....

In the CIM

written by **Shaquita Caldwell** of Pearl Cohn High School

(Spoken Word)

I produced good music while at Major Bob's studio.

I went to TPAC and learned how to seat people at different levels. I also learned about front stage and back stage while there.

At Country Music Hall of Fame, I learned that Nashville used to be called Cashville!!! Cashville!!!

I took a tour of a Mansion made of logs owned by Country Music's finest lady, Barbara Mandrell. I also went to the Fontanel.

I visited the Schermerhorn and played a little Violin, and blew a little brass. I also watched a stage and seats disappear.

I learned about the music business and how to be a producer in these industries. I also learned that these industries started over 100 years ago, from Folklore to Rag Music, to Gospel, Country, Rap, R&B, Top 20, and so on.

I learned that the music industry is all about ups and downs. If people do not buy the music, then artist, producers, and others do not earn any money. I believe that if I am making music for entertainment and putting my hard work into the program, then I should be paid for my hard work. Music is fundamental.

My favorite experience was going to the Country Music Hall of Fame where I helped in a rap song and being part of the teamwork. Way to go CIM. Go class of 2012. I Holla!!



“I learned about the music business and how to be a producer in these industries.”



I am a Champion!!!

written by **Peter Idehen** of Overton High School

I am the boy, who makes it first in a race,
I am a Champion!!!
I am the boy, who has the Olympic torch running up
the stairs of Glory,
Lighting the Olympic Flame.
I am a Champion!!!
If we were fighting to the death,
I will be the last man standing.
I am a Champion!!!
And ever since the day my mother gave birth to me,
I was and always will be, a Champion!

CIM Internship

written by **Hope Han**

It was fun.
It was fun
to learn new things that I did not know.
It was amazing
To see what you guys do.
I loved everything.
Thank you for letting me be a part of this journey.

When I walked into this
I thought it was going to be boring.
When I walked into this
I thought it was going to be boring
But it actually fun!
I learned how to record and lay down beats at Major Bob.
The tour was amazing
And Nashville is not just about Country Music!

**“It was amazing
to see what you guys do.”**



When I walked into this
I thought it was going to be boring.
When I walked into this
I thought it was going to be boring.
I loved the symphony concert I saw,
But wished I could have seen it all.

Thank you for teaching us new things
The food was amazing!



The Best of All: the Nashville Symphony

written by Joequarius Williams

The Best of All: the Nashville Symphony.
Where should I start: the bathroom, the food, the show, and
the tour, I don't know.
I could take a nap on the floor!
The show was great!
I never thought I would like it, but the Columbian dancers
were amazing!
The entrance to the building had a great floor with the
symbolic meaning of
The diversity in music from all over the world.

**“Aren’t we lucky to be living
in Nashville? We’re sitting
on a pot of gold.”**

Music City U.S.A.

written by Grace Lee

Aren’t we lucky to be living in Nashville?
We’re sitting on a pot of gold.
We got music and performance.
Sitting and fiddling.
Man, we’re living bold!

TPAC's calendar is packed with shows.
In Nashville you can see someone that everyone knows.
Travel on out to the Fontanel.
Entertainment is good and they feed you well.

Nashville O Nashville music city USA
Nashville O Nashville come on down and play.

Yet so close, but different.
Schermerhorn got the orchestra,
While Country Music Hall of Fame has ultra good stuff.
So get the opportunity and mosey on down to these places

Nashville O Nashville music city USA
Nashville O Nashville come on down and play.

The last stop on the trip
Major Bob recording studio
Learning and having fun was hip
I give kudos to the place.



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VSA Texas

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VSA Texas

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New Media Arts



Young adults with disabilities in transition from high school to post-secondary opportunities want and need current and relevant training to enhance both their social roles and competencies. The **New Media Arts** project focuses on both new media arts skill enhancement and pre-employment skills. It is an effective blend of carefully selected, inclusive learning activities that provide for both social role and competency enhancement. Empirical, observational and anecdotal evidence substantiates this claim.

Each learning activity in the project curriculum was scrutinized for its potential to positively impact the social role and competency of the student. Careful consideration was placed on the age and cultural appropriateness of the activity, setting, and presentation and facilitation techniques. New Media Arts as a vehicle for transition to employment learning was chosen because of the perceived wide range of activity, skill training and hands-on student project options.

New media technology is an integral part of today's life and links well to future education, career and community life options for students facing transition from high school to life beyond school. Some students with disabilities are



‘visual thinkers.’ These young adults have an untapped asset, a depth of knowledge and keen interest in new media, specifically videos/movies, video games and music. New Media Arts appeared to be a potential success-based training path especially well-suited for a curriculum focused on transition to future post-secondary education, employment, volunteer, and community inclusion options. This proved to be true, with various links made to community businesses including: community television and radio, film production houses, film festivals, independent film makers, voice over actors, professional photographers, photography galleries, art house film events and disability film festivals.

The New Media Arts curriculum and classes were developed and facilitated within the guidelines of andragogical methods as applied judiciously to fit the learner’s current level of self-direction. This translates to student directed learning and choices within a parameter set by the facilitator.



In conventional education the [learner] is required to adjust himself to an established curriculum... Too much of learning consists of vicarious substitution of someone else’s experience and knowledge. Psychology teaches us that we learn what we do... Experience is the adult learner’s living textbook.

<http://www.openeducation.net/2008/10/18/21st-century-schools-pedagogy-must-give-way-to-andragogy/>

Evidence-based learning, based on the andragogical method, is actual student-centered learning and actual student-centered learning requires major adjustments in how we manage learning—it is not delivery of content, which never made sense anyhow, but is instead facilitating a process.

The Institutional Path for Change in This Age: Andragogy, not Pedagogy
From: <http://campustechnology.com/Articles/2008/10/The-Institutional-Path-for-Change-in-This-Age-Andragogy-not-.aspx?Page=3>
Retrieved August 19, 2011.



New Media Arts at Crockett High School



Purpose

The New Media Arts project addresses the need for quality transition to work opportunities for youth and young adults with disabilities (ages 15-22) by providing a variety of training courses in new media arts and creating links to community media organizations and events. New Media Arts residencies are format flexible, offering individual and group training activities that are adapted to each student's abilities and interests, and are designed to enhance pre-vocational skills while providing a bridge to the media arts community and the world of media employment.

Definition

New media is the use of digital technology (i.e., photography, video, computers, etc.). New Media Arts combine new media with traditional arts (i.e., theater, dance, creative writing, art) in a fusion of new and traditional art forms.

Background

In 2011, VSA Texas and the New Media Arts project developed an eight-lesson curriculum to teach digital photography and beginning video production to young adults with disabilities transitioning to employment. The development of this curriculum spanned over one year (June 2010–July 2011) and involved six separate workshops, ranging from three to six hours per session and eight to twelve sessions per workshop, depending upon participant availability and workshop design. The resulting curriculum, *New Media Arts for Young Adults Universal Design for Learning Curriculum* summarizes the work of these young adults with a diverse range of disabilities in the exploration of traditional arts and new media technology. Because of their disability, many of the young adults served by this project experience significant challenges to placement in meaningful employment opportunities. However, through the New Media Arts Project young adults with disabilities, working with teaching artists, peer mentors, community volunteers

and college and university interns, created a useful guide to assist young adults with disabilities develop skills necessary to seek employment in the 21st century workplace.



Project Goal

The goal for this project phase was to revise, edit, and make available online the *New Media Arts for Young Adults Universal Design for Learning Curriculum*.

Project Objectives

- 1) To enhance the pre-vocational skills of teens and young adults with disabilities through engagement in new media arts and access to community events
- 2) To expand the abilities of high school teachers to provide coaching in new media arts for students with disabilities
- 3) To revise for online distribution the *New Media Arts for Young Adults Universal Design for Learning Curriculum* in a high school environment of students with disabilities

Project Guidepost for Success

The Office of Disability Employment Policy guidepost *Youth Development and Leadership* (<http://www.dol.gov/odep/categories/youth/youth.htm>) states that “youth development is a process that prepares young people to meet the challenges of adolescence and adulthood through a coordinated, progressive series of activities and experiences which help them gain skills and competencies... In order to control and direct their own lives based on informed decisions, all youth need the following: mentoring activities designed to establish strong relationships with adults through formal and informal settings; peer-to-peer mentoring opportunities; exposure to role models in a variety of contexts... and opportunities that allow youth to exercise leadership and build self-esteem.”

The New Media Arts project provides multiple ways for young people to develop the skills and competencies necessary to navigate most social situations and the more formal communication networks of employment. Professional teaching artists and college age interns serve as mentors and role models in the media arts employment environment.

Typically developing students assisting with the project help their peers to create new connections within the general student social community. Field trips to community media organizations and interactions with media and arts employers offer opportunities to practice social and communication skills and to experience a professional working media arts studio.



Project Design & Implementation

The Crockett High School leadership team, comprised of an assistant principal, fine arts instructional coordinator, and three special educators, helped with outreach to typical students and students with disabilities, to determine the project schedule and participating Crockett instructors. They have expertise in Texas academic standards for curriculum revision and assist with off-campus field trips and events.

The project took place during two ten-week sessions: one focused on photography and one focused on video production. These sessions began January 9, 2012 and continued through the middle of May 2012.

Project personnel included a project director, a project outcomes assistant, an intern; four teaching artists qualified in photography or video production; and a web development specialist. Crockett High School fine arts specialists provided traditional arts instruction and assistance. Project activities included components from the New Media Arts curriculum with the objective of revising and editing lessons to prepare the curriculum for online dissemination.

Photography

Introduction to photography and digital cameras; learning basic photo composition and editing; still life photography; crop, color and contrast; storyline and slide show creation; introduction to social media and sharing photos/information. The photography class took a field trip to the Apple Store for a hands-on introduction to adaptive computer applications and to another location for an off-campus photo shoot.

Video Production

Introduction to movie genre and terminology; flip and other video cameras; lighting and sound equipment and



techniques; story development; storyboards and other pre-production techniques; producing an original video; editing and post production. The video class took a field trip to Channel Austin public access television to tour the station.

Curriculum Revision & Online Distribution

The project director and project assistant collected lesson planning documents from all teaching artists to assess revisions, additions, remarks and edits. The project assistant assisted with all classroom and field trip activities to collect evidence of student learning and document through photos/video for inclusion in the final online product. The VSATX web master will work with the project director to create a web-based portal on VSA Texas website for distribution of New Media Arts Universal Design for Learning curriculum. This web-based resource is available to the public at: www.vsatx.org/newMediaTransition.

Project Assessment & Evaluation

Assessment surveys for participants and parents/caregivers were developed during the pilot phase of the New Media Arts project. These surveys assessed pre and post knowledge and skills of new media arts as reported by the project participants and social and communication skills as observed and reported by parents/caregivers. These surveys were reviewed by the leadership team for their recommendations to assess the fine art specialist and special education teacher knowledge and skills. Teaching artists were required to provide lesson plans that detail activities including a universal design for learning checklist. At the close of each lesson, they provided additional information on the lesson plan form that identified successes and challenges, recommendations for revision, observations of student engagement and examples of learning, and any other anecdotal information that may help document the success or failure of the activity. Teaching artists and other instructors compiled a list of all online resources utilized in the planning of the activity. These resources will be incorporated into the extensive online resource list compiled during the pilot phase of the project and added as an appendix to the online curriculum.

Historical Background

In 2003, VSA Texas began its artist residency program in special education, general/inclusive, and pre-school classrooms for students with disabilities in Austin, San Antonio, El Paso, San Marcos, Benbrook/Fort Worth and South Texas/Rio Grande Valley. Since then, we have served over 7,000 students with and without disabilities through the Accessible Arts in Schools, Arts Alive and All Kids Can artist residencies. These residencies continue to bring meaningful arts education experiences to K-12 students with disabilities across Texas.

In 2004, the Artworks: Creative Industries program was launched with the first Statewide Careers in the Arts Forum hosted in Austin at the State Theatre. This forum was supported with funding from the Texas Commission on the Arts and City of Austin Cultural Arts Division. VSA Texas has produced four statewide forums since then, two in Austin, one in Denton (Dallas/Fort Worth) and a bilingual forum focused on family members, veterans and young adults in El Paso. These forums were supported by funding from the National Arts and Disability Center, National Endowment for the Arts, Texas Council for Developmental Disabilities, Texas Commission on the Arts, Region 19 Education Service Center, Greater Denton Arts Council, Center for Visual Arts-Denton, and City of Austin Cultural Arts Division. Currently, there are close to 500 artists on the VSA Texas artist registry who participate in professional development activities.

In 2006, under the leadership of Chris Strickling, Expressive Arts Jam was launched in Austin as a summer camp to create opportunities in the visual and performing arts for teenagers with disabilities, some of whom had aged out of high school. The Jam met a need. There were very few arts programs, inclusive or otherwise, for young adults with disabilities to participate in a fun activity or a serious vocational opportunity. During the three-week summer camps, students explored visual art in the morning with expressive arts therapists and developed personal dramatic narratives in the afternoon. Working in partnership with



Channel Austin cable access television the students created a video *arts jam* for broadcast on cable access TV.

In 2008, Nilea Rohrer-Parvin, VSA International Artist Fellow, led the evolution of these camps into the Teen Apprenticeship in the Arts program. Nilea worked with students and teachers at the *We Are Learning* school, a home-school serving teenagers with diverse disabilities, to create autobiographical visual art and dramatic representations of their life experiences. Channel Austin again provided professional television studio staff and equipment to record the stories and to showcase them on the three cable access channels in the Austin viewing area.

In 2010, Carol Stensrud assumed leadership of the Teen Apprenticeship program. Under her leadership the program grew to focus on transition to employment and post-secondary education for young adults with disabilities. Working with the *We Are Learning* students, Carol developed activities that guided the students in designing, making, pricing and selling art at VSA Texas Access Gallery. Students not only created the artwork, they practiced their presentation skills and met with the Gallery Manager to show their work. At the Gallery opening, students were expected to talk about their process and their artwork during a brief artist talk. Revenues from their sales went to the class. The class used the proceeds to hold an end of semester celebration at a local coffee house.

In summer 2010, teen apprentices with intellectual and/or physical disabilities produced a theater showcase and a video production for distribution on Channel Austin. In the fall, the program moved to the Austin Independent School District's Go! Project a program for young adults aged eighteen to twenty-two. One *We Are Learning* student was employed as a peer mentor for the Go! Project students. With this move the interest of young adults in social media, movies and television became apparent. This transition marked the beginning of the New Media Arts program, a





blurring of the lines between traditional arts (i.e., visual, drama, dance, literary, etc.) and new media (i.e., computer based, digital photography, video, etc.).

In 2011, the New Media Arts curriculum was developed during two eight-week sessions with transitioning students in the Go! Project, and piloted with young adults (ages 16-22) with Autism Spectrum Disorder in two two-week summer new media arts camps. Interns from UT Austin Dept. of Theatre and Dance and School of Social Work provided curriculum development and evaluation support to these camps. Since 2006, one hundred fifty youth with disabilities have been supported through peer mentorships, master artist apprentices, role models in the arts and opportunities to exercise leadership and build self-esteem.

Collaborators with the New Media Arts project include University of Texas at Austin (UT) Department of Theater and Dance (interns and teaching artists); UT School of Social Work (interns); Austin Community College, Recreational Therapy Department (interns); UT Center for Disability Studies (interns, evaluation); Crockett High School faculty and staff (leadership team and co-instructors); Austin Independent School District (AISD) Fine Arts Dept.(supplies); MindPOP/ Any Given Child (consultation); Texas Commission on the Arts (funding); AISD Go! Project (project development); Knowbility (web resources); Blue Sky Abilities (interns).

A few significant outcomes: William successfully advocated for his return to independent living in New Orleans; Amory was admitted to community college photography and art classes in South Texas; Victor produced two digitally animated videos for competition; Elsa now goes to work willingly and without complaint; and Amy uses theater techniques to teach self-advocates how to testify before the Legislature.





Social Role Valorization

Social role valorization is “the application of empirical knowledge to the shaping of the current or potential social roles of a party (i.e., person, group, or class)—primarily by means of enhancement of the party’s competencies & image—so that these are, as much as possible, positively valued in the eyes of the perceivers.” (Wolfensberger & Thomas, 2005). New Media Arts vision aligns closely with the social role valorization (SRV) theory. SRV’s focus is to enhance the perceived value of the social roles of a person, a group, or an entire class of people and doing so is thus called social role valorization. There are two major broad strategies for pursuing this goal for (devalued) people: 1) enhancement of people’s social image in the eyes of others, and 2) enhancement of their competencies, in the widest sense of the term. Image and competency form a feedback loop that can be negative or positive.

http://www.srvip.org/overview_SRV_Osburn.pdf

Retrieved on August 22, 2011.

Universal Design ‘Thinking Ahead’ & Capturing the ‘Now’

Curriculum objectives were drafted with matching hands-on lessons. Each lesson was developed in-depth, planned on paper, visualized with the following questions: How is this activity going to be engaging for the students? How can we make this lesson hands-on? Is waiting to be expected? How can we liven up waiting time? How can choices and self-responsibility be built in? What about the student that does not see, hear, read, use of their hands, is nervous/anxious, or has significant learning challenges?



Evaluation Methods



1. Formative input from teachers and students; feedback was elicited regularly on specific learning activities such as themed photo shoot, film-editing lesson etc. True input expectations were made clear.
2. Regular pop quizzes and mid and end of term more formal quizzes.
3. Competency Based Projects—Ten projects were assigned over the course of seventeen weeks. Each project reflected a set of objective accomplishments.
4. Student Portfolios: Two portfolios for each student, including an e-portfolio and a 2D/3D portfolio, were developed to showcase both the digital project learning and artistic development.
5. End of term evaluation form filled out by students, staff, teachers, and family members.



Data & Comments

1. Formative Input from Students

Most of the students have significant verbal communication challenges. Evaluation was often non-verbal, a nod, a facial expression, a blink, or a teacher observation.

“Yay, editing was cool!”

“I had a dream about our showcase last night. I want to write a poem!”

“This has been the best class and... I learned *a lot!* (teary eyed) It is like we are a family!” (this student generally eats lunch alone)

2. Quiz Results

The students wanted the quizzes, once the format, a team game show (Family Feud style) was demonstrated. The

format of questioning was changed for each student based on their strongest modes of communication. Students, joined by teachers as equal players, were engaged, interested, participating with enthusiasm, and showing regard for others. All students benefited from the oral quiz, as this served as a content review. Students handled assessment of their competencies well, acknowledging right or wrong answers. Teachers confirmed that the quiz accurately measured the content that was taught and was understood by the majority of the students. This is very significant, as the student competencies in courses they have taken repeatedly, as reported by their teachers, is still very low. An early attempt at a paper and pencil quiz showed us that correlating a quiz answer box with an oral question was not successful for this cohort of students with significant learning challenges.



3. Competency Based Projects

The teaching artists worked with the high school administration to comply with all grading requirements, however, grades were not required. Proof of competency was required (pass/fail). We developed 10 course projects. Almost all students completed the 10 projects satisfactorily.

Ten projects were completed, two field trips, one end-of-year showcase and four quizzes. E-portfolio and 2D/3D portfolios provide evidence of growth.

Ten Projects

Section 1 Focus on Photography

- Many Faces of Me: Slide Show
- A Page in My Year Book Power Point (title, music, and transitions)
- Portrait Art (paper print of portrait with collage and paint)
- Art Bottle (decorated with photo collage and mixed media)
- Documenting your 2D and 3D art (photo and labeling)

Section 2 Focus on Digital Story Telling

- Music Video
- Silent Movie Video
- My Mini Movie: editing three video clips together
- E-portfolio and 2D/3D portfolio finalization
- Showcase planning and hosting



4. Portfolios

The e-portfolios were collected for the student showcase at the end of the semester, as well for teacher grading purposes (pass/fail).

5. End of Term Evaluation by Students

Five objectives were stated for the high school course. Students completed the evaluation form with the support of readers and scribes, as needed.

Objectives

- 1) Increase skills in New Media Arts
- 2) Increase pre-employment skills
- 3) Increase knowledge of community resources
- 4) Increase leadership skills
- 5) Increase confidence

Of all students surveyed, 99 percent reported YES to having increased competencies in four of the five objectives. A few responded NO to the increase pre-employment skills objective. We believe that these students may not have made the direct connection due to limited work experience.

Commentary: The results reported by these New Media Arts students are very strong. We suggest that our curriculum is developed with intentional and specific learning outcomes. The curriculum is hands-on, project-based with leadership and communication requirements built-in to socially motivate and support student success. Success is enhanced by the

attractiveness of the course content and format, integrating student preferences and learning styles. The students worked hard in this course because the content was engaging, current and interesting to them. The universally designed content aided in fostering success by every student.



Administration, Teacher & Family Feedback

“All she talks about is this class! She is so thrilled and excited, every day.” *Family*

“What you do is wonderful and we cannot thank you enough!”
Family

“He is so motivated! Up early and eager to get going every class day! This job has been so challenging and motivational for him.” *Parent of Peer Mentor*

“You guys have done wonders with my granddaughter, she just talks and talks about the class and activities.” *Grandparent*

“They have learned and benefited soooooo much and so have we.” *Teacher*

After seeing the New Media Arts showcase, the Principal invited students to select a photo from their e-portfolio for framing as a congratulations to the students.

The District Fine Arts Director recognized the value of the work and asked to share the silent movie with all special education teachers in the district.

“[they are] Tracking together towards an objective, rather than ‘alone.’” *Teacher*

“This is working miracles. I am so honored to be involved.”
Teacher

“I am learning so much about working with the students from this class.” *Teaching Assistant in Special Education*

**“This is working miracles.
I am so honored to be
involved.”**



Student Growth Documentation



Mini Case Studies

Joe, a tall young man who could pass for a 25-year old, is 18. He attended a vocational program in the morning and in the afternoon is often placed in the lowest level life skills classes. He is anxious, does not read well, writes just a bit, and can use a computer with a mouse if he has support. He has low tolerance for waiting his turn. His hand movements and balance are often uncontrollable. He has wonderfully creative ideas and with assistance, he can give directions to start tasks and move towards completion. He has a fabulous memory and communicates in very detailed ways. He has lived in a group home for many years and deals with the lack of independence, money, and family support like a typical student. He completed a two-hour PowerPoint tutorial with staff assistance, asking for larger icons because he cannot see well due to physical disability. His intolerance for failure was evident during this trial and error learning process, but he finished an eight-slide PowerPoint. Previously, in a New Media Arts pilot course, he completed a one-slide PowerPoint.

July is a very shy, quiet, bilingual student with challenging learning disabilities who tended to prefer solitary art activities. She typically did not participate in class discussions or in asking questions. She warmed-up and eventually began to offer responses during our circle time. She agreed to co-host towards the end of the semester with the lead teaching artist. July played parts in both the music video and the silent movie remake of the Titanic. She completed all but one (due to illness) of the required projects carefully and on time. She did eventually come to the front of the group for presentations when accompanied by a teaching artist or the student group. Her willingness to participate in the group increased significantly, while continuing to work on projects like painting video backdrops independently.

Jack is a tall and athletic young man who is shy, unsure, funny, and dependent on a friend or a teacher's aide for making decisions. He never answered a question and had to be prompted to repeat a given answer. By the end of the course, he was one of the leads in the film project and volunteered to co-host a circle up and check in with persistence and charm. He completed every assigned project on time.

Mark is a 19-year old student who is often mistaken for being ten years younger due to his demeanor, stature, limited verbal expression, and the nickname "baby" that family, students, and some staff refer to him by. His first visit to the class left him terrified. He stayed close to his regular teacher. His eyes wander; he repeats sayings and facial gestures. His main means of communication is body language, head nods, and some basic sign language. By mid-class, he was more confident, finding a seat, engaging with others with eye contact and a wave independently. He can speak most often in one-word replies, yet towards end of class he was offering short phrases and adding expression with his gestures. He completed a many task PowerPoint with support using the Apple Store tutorial. He communicated via yes/no and



pointing to order his own lunch, a first. He played a lead role in the video production, was very cooperative as he watched and picked up on the acting techniques. With time, his confidence, sense of humor and leadership skills began to come through. Others noticed changes in personality and he gained greater respect from others and for himself.



Pete is a 15-year old and is very small. He has been bullied so much that he chooses not to participate in any high school classes and usually talks one word whispers. At first he came to the class and stayed either outside in the hall or in the bathroom. Throughout the course, he gained confidence. He answered the quiz questions self-assuredly, contributed sentences in our circle up time, and played a complicated lead role in our silent movie. His teacher and parents are “over the moon” with his change in character. He is participating, motivated, and communicating verbally. Pete volunteered to join a summer New Media Arts course after the semester at his high school. This entails a whole new group of students, setting, and unknowns for him, evidencing his growth in self-confidence and motivation.





Lasting Benefits



Anecdotal evidence shows that past students taking the New Media Arts classes have gone on to:

- Community adult education classes
- Community college courses
- Work training opportunities
- Volunteering at radio stations
- Volunteering at performing arts centers
- Entering a film festival
- Attending a gallery networking meeting for photographers
- Considering studying media in college
- Peer mentoring with VSA Texas projects. This, for most, is their first paid job

Fifteen high school special education students participated in the New Media Arts course at Crockett High School. There were two teaching artists, one college-aged project intern, one lead special education teacher, two classroom teachers, and two classroom aides.

In addition, twenty-one young adults with disabilities participated in two two-week New Media Arts classes, focused on Community Media Resources and Music Recording, which were a direct result of the Crockett High School project.



References

Wolfensberger, W., & Thomas, S. (2005). *Introductory Social Role Valorization workshop training package*. Syracuse, NY: Training Institute for Human Service Planning, Leadership and Change Agency (Syracuse University).