

Artists in the Community

**Training Artists to Work
in Alternative Settings**

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With a Foreword by William E. Strickland, Jr.

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and the Institute for Community Development and the Arts.

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About Americans for the Arts' Institute for Community Development and the Arts

The purpose of the Institute for Community Development and the Arts is to promote local government funding for the arts. This will be accomplished by educating local arts agencies, elected and appointed municipal officials and arts funders about the important role of the arts as community change agents for economic, social and educational problems. The Institute will also identify innovative community arts programs and nontraditional funding sources to enable local arts agencies and local civic officials to replicate or adapt these programs in their communities.

The Institute for Community Development and the Arts:

- Examines innovative arts programs and nontraditional funding sources that address community development problems
- Strengthens the leadership roles of local arts agencies
- Builds partnerships with local government leaders
- Stabilizes and promote local government funding for artists and arts organizations

The Institute for Community Development and the Arts' Partnership is comprised of the following organizations:



U.S. Conference of Mayors



International City/County Management Association



National Association of Counties



National League of Cities



National Conference of State Legislatures



National Association of Towns and Townships



National Endowment for the Arts



President's Committee on the Arts and Humanities



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Foreword

BY WILLIAM E. STRICKLAND JR.
Member, National Council on the Arts

In the not too distant past, it was generally believed that the arts had little, if anything, to do with the community at large. Most often the arts were practiced by the trained, and experienced by the educated and wealthy. Any departure from this understanding invited serious criticism that art was being compromised by the introduction of social purpose into its content. It was believed that the purity of expression was diminished by appeals to ideas and factors outside of the realm of art. This attitude has, in no small measure I believe, directly contributed to the present set of circumstances that imperil the National Endowment for the Arts, and to some extent, the National Endowment for the Humanities.

I have been asked to develop thoughts on the topic of arts and community development. The fact that I have been invited to address the subject at all, reflects in many ways, how far we have evolved in our thinking of what constitutes legitimate topics and issues within the field of the arts. These thoughts are by no means definitive on the subject, but do reflect

my own experience and practice in the field of community development and the arts over the last 25 years.

Members of the conservative right argue that the arts are the exclusive jurisdiction of the few. I would argue that the arts are a legitimate province of the many, that the best chance we have to rebuild broad-based support for the arts and address the substantial social ills confronting our nation, is to recognize that the arts have everything to do with daily life and with all people in every community in our nation.

The traditions of Native American, Eskimo, Appalachian White, African American and Hispanic cultures clearly illustrate the close relationship that culture plays in daily life. Craft, dancing, storytelling and song are intrinsic elements of life within these ethnic groups. I believe the arts have a special opportunity to go beyond "art for arts sake" and embrace the reality of arts for life's sake. NEA programs such as Expansion Arts, Folk Arts and Local Arts overwhelming demonstrate the powerful affect of the arts on communities.

Coming Up Taller, a recent publication

developed by President Bill Clinton's Committee on the Arts and Humanities and Americans for the Arts, dramatically illustrates in case-after-case the powerful redemptive quality the arts play in children's lives. Many cases of children at risk of criminal behavior were minimized or totally avoided by the positive influence of the arts. The arts have proven to have a powerful affect on the quality of life for these children, such as improved academic performance in school.

In Pittsburgh, Pennsylvania, for example, the Pittsburgh Trust for Cultural Resources has transformed an entire stretch of run down inner-city property into renewed and economically viable real estate. In Minneapolis/St. Paul, Minnesota, the arts have defined the way in which the urban landscape can be transformed into existing tax-contributing property. There are at least several hundred examples of revitalization throughout the nation led in large measure by the arts. There have also been communities that have experienced revitalization and new investment opportunities as a direct result of the impact of the arts.

The arts have created residential spaces, functioning viable galleries and work spaces and directly created a favorable real estate investment climate that benefits the property value of public and private real estate.

The arts have led the way in neighborhood revitalization. These communities also discover expanded cross-communication opportunities and a reduction in social pathology as an effect of the appreciation of the arts. Throughout recent modern history, the arts have had the greatest impact on urban revitalization and ecological consideration. It has most often been the artists and arts organizations that have taken over burned-out, vandalized structures within the inner cities; the artists and arts organizations that, in the past, have been willing to acquire dilapidated farm houses and school buildings as outposts of culture. It has been the artist and artist communities that have had the collective vision to see human possibility where others saw only ruin.

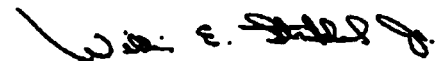
Almost every major urban revitalization project owes its early origins to the pioneering efforts of artists and people concerned with cultural improvement. I believe that those programs throughout the 60s, 70s and 80s that did not focus on culture as the centerpiece of their revitalization efforts were doomed to failure. Witness the enormous sums of money spent building and rebuilding subsidized government housing;

consider the millions spent on poverty, educational and drug and alcohol abuse programs to curtail youth and gang violence. In fact, a serious case could be made that poverty, gang and street violence, drug and alcohol abuse and the deterioration of public housing have all increased in spite of the tens of millions of dollars spent to decrease them. Witness, on the other hand, the hundreds of successful revitalization efforts that local arts organizations and community-based arts centers and individuals have instituted. Urban violence was virtually eliminated in centers where arts and education was the focus.

An example is my own center in Pittsburgh, the Manchester Craftsmen's Guild, which is situated in one of the worst areas of the city, but has never experienced a police call or incident in its ten years of operation. The program deals daily with several hundred inner-city children. Our organization has dramatic statistical evidence of improved academic performance and college enrollment on the part of clearly disadvantaged minority and urban youth. I can recite several hundred instances in which artists and arts organizations have accomplished similar results. I believe with adequate training and the funding of initiatives in community revitalization, that artists and local arts organizations can, and will, assume leadership roles across the nation in every community whether

urban, rural, poor or wealthy and without regard to race, religion or ethnic composition.

Of note is the present restructuring of the National Endowment for the Arts; the restructuring of the National Assembly of Local Arts Agencies and the American Council for the Arts—major national service providers in the arts; and the current substantial interest nationwide of corporate, foundation and public funders in arts and community development. There appears to be an unprecedented opportunity for major and sustained investment in this area. *Artists in the Community: Training Artists to Work in Alternative Settings* serves as an excellent tool for all those who desire to become more educated about the subject of arts and community development. Perhaps most importantly, it is designed for those who are ready and able to join the wave of the future. The arts and community development are a very important part of that future.



WILLIAM E. STRICKLAND, JR.

William Strickland is the executive director of the Bidwell Training Center, Inc. and the Manchester Craftsmen's Guild in Pittsburgh, Pennsylvania and a recent recipient of the John D. and Catherine T. MacArthur Foundation "genius" awards.

Introduction

In Chicago in April of 1994, National Endowment for the Arts chairman Jane Alexander convened *Arts 21: Art Reaches into the 21st Century*, a national gathering of artists and arts administrators. It was the first time the NEA assembled a gathering of this kind "to explore issues relating to art in the lives of Americans and to inform a Federal vision for the arts through policy and planning initiatives." The conference addressed four major themes, and I was fortunate enough to be a presenter on the "Reaching Special Constituencies" panel, part of the **Lifelong Learning Through the Arts** theme. I was impressed with the way it connected to the three other themes: **The Artist in Society**, **The Arts and Technology**, and **Expanding Resources for the Arts**.

Program materials asserted that the arts had a role to play, not only in the individual lives of Americans, but in the way we create our societies, that the arts were concerned not only with our spiritual lives and the realm of aesthetic appreciation and growth, but also with our economic lives and with vital cultural and political issues such as health, public safety, poverty and racism. The 1,110 participants at *Arts 21* came to the understanding that the arts not only help humans articulate and fulfill dreams, but also can diagnose and remedy our nightmares of fear and alienation.

Two monographs published by Americans for the Arts in the fall of 1994, addressed new, meaningful opportunities for the artist to interact with communities. *HUD: Integrating the Arts into Community Development and*

Revitalization (August/September 1994) specifically examined arts organizations and local housing or economic development authorities partnerships formed to "improve the economic, social and aesthetic quality of life." Americans for the Arts partnered with President Bill Clinton's Committee on the Arts and Humanities to publish, *1994 Crime Bill Analysis: Funding Opportunities in the Arts and Humanities*, an investigation of funding opportunities for the arts through a national crime prevention legislative initiative.

The remarkable outcome of both investigations was not the discovery that there were significant funding opportunities for artists and arts organizations in "alternative" settings. Instead, the outcome was that there were already many successful, well-entrenched programs that operated in housing developments and correctional facilities that had distinguished themselves in the areas of community development and reducing violence. It demonstrated that grassroots arts-based solutions to cultural problems were more effective and economical than many governmental initiatives.

This handbook offers simple advice for anyone designing, conducting or hosting an arts program in a community setting. It is written with the assumption that every program will develop differently, adapting itself to a different set of concerns, different resources, and different people. No two projects will be alike. However, just as art provides insights into our worlds through the experiences of others, *The Community Artist Training*

Handbook offers assistance by describing the challenges, problems, and solutions of community arts programs I've discovered while working alongside many dedicated artists and program supporters.

This handbook contains the experience and counsel of the extraordinary program developers around the country whom I interviewed in writing this guide. An additional contribution is made by Kathleen Gaffney, founder and director of *Artsgenesis*, who permitted the publication of selections from her book-in-progress. Her writing on artist selection and preparation is presented as a different perspective to provide a more complete picture for you, the arts program developers and practitioners.

The handbook structure is based on my perception that the greatest difficulty artists and arts administrators face is not in establishing rapport with a community audience, but in marrying the arts to a community institution. The arts and artists, as archetypes, are typically perceived as anti-bureaucratic. This guide takes the attitude that societal institutions designed to enhance the welfare of American citizens can be assisted in their missions by our cultural institutions and cultural agents—artists. It seeks to help those artists prepare and plan to work in community settings by examining specific issues that seem to recur in sites where community arts programs are implemented. It also looks at the various ways arts organizations have addressed these issues in the training of community artists.

Developing an Artist Residency Contact

CONTACT

The first step in creating an arts residency outside the confines of an arts organization is to establish contact with a community-based organization. The nature of the community partner or partners will determine the target population to be served and the setting for the residency. One partner, such as a juvenile probation department, may have a group of participants but no available facility. Locating the residency may require the addition of another partner, such as a Parks and Recreation Department or a religious institution.

ARTISTS AND STAFF

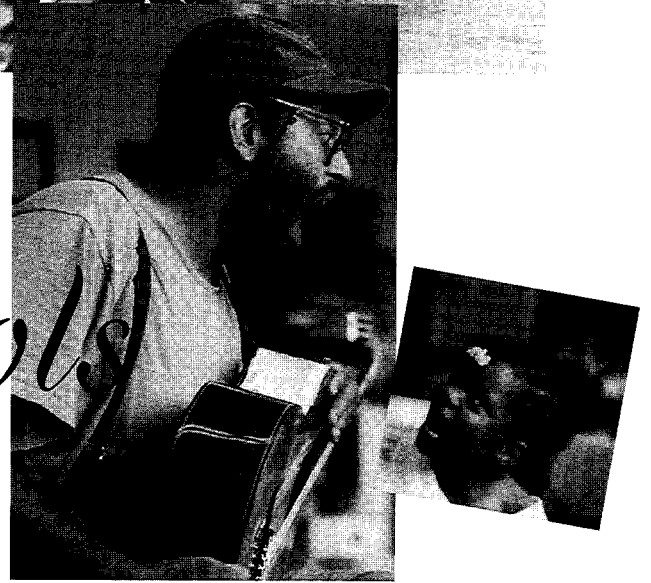
The next phase of the project involves artist selection and training of artists and staff. On occasion, artists may provide the original contact and bring a planned project to an arts or community organization. However typically, the process is top down with administrators from the partners selecting artists for the project. Selection is generally based on professional achievement and demonstrated ability to work effectively with the target population or a similar population. Some partners may desire artists to be cultural role models and request that racial, ethnic, gender, residential or other considerations be included in the selection process.

PLANNING AND IMPLEMENTATION

Once the artists and arts disciplines have been selected, a target population and location determined, and the general nature of the residency defined (interdisciplinary, in-school, or other formats), orientation and preparation of the artists and site-based staff is the next step. "Making it happen" requires planning the duration and frequency of workshops, purchasing supplies, and gathering participants. Mechanisms need to be in place for problem-solving, curriculum review, and adaptation of the workshops for greater success. A culminating performance, exhibit or publication should take place during the residency, probably at or near the end, to afford participants the appreciation of a larger audience.



Schools



When arts administrators and artists consider community residency activities, schools generally come to mind first as the setting most conducive to program development. The National Endowment for the Arts currently provides block money to state arts commissions for Artist-in-Education (AIE) programming: a state roster lists approved artists for AIE programs. Many arts administrators have collaborated with school districts in the development of arts programs that both provide expressive outlets for students and enhance student success in the existent academic curriculum.

The structure of the traditional AIE residency has not changed much over the years. Artists are contracted for approximately 20 hours per week of classroom activity, with residencies running from one week to nine months. Often a school district or school will request a specific artist year after year. The artist becomes an accepted member of the academic community, familiar to students, faculty and parents.

Problems occasionally arise for artists working in classrooms. These difficulties develop, not so much from differences between the art world and the school world, but from

Photos – Top: Elders Culture, History Ourselves—Integrating Cape Verdean culture into the school. Bottom 2: Arts in Progress.

the similarities. Artists-in-residence are not classroom teachers, and that distinction is sometimes evasive. Artists who arrive in the classroom through an AIE program are usually accomplished instructors: establish rapport with students; have a diverse curriculum which operates reasonably well in 50-minute blocks; generally have the flexibility to adapt their activities to the needs and interests of the class. (State and local arts agencies look for these criteria when selecting artists for residency opportunities.)

Sometimes it is difficult for classroom teachers to share their classrooms with an outsider. Artists have almost instant popularity. Teachers can achieve a balance by working with the artist when needed and then demonstrating learning skills by participating in activities alongside the students. When the artist is gone, instructors are urged to integrate concepts from the art experience into the regular curriculum.

For students, the classroom is a daily stage. The more comfortable the transition between the expressive performance of the artist and the academic performance of the teacher, the greater the ease of learning will be for students. If the teacher can extend student enthusiasm into the regular curriculum, a dynamic but relatively seamless learning environment is achieved.

Artists should meet with the teacher to look for areas of parallel content between classroom instruction and art activities planned. More and more, states are mandating teachers to cover certain essential elements of skill or knowledge in the classroom. Lesson plans have to demonstrate how those elements will be approached, and students take competency tests which are used to determine how well the faculty and school administration are doing their jobs. The more artists know about what is being covered in the classroom by the regular teacher the more relevant and complementary the activities will be.

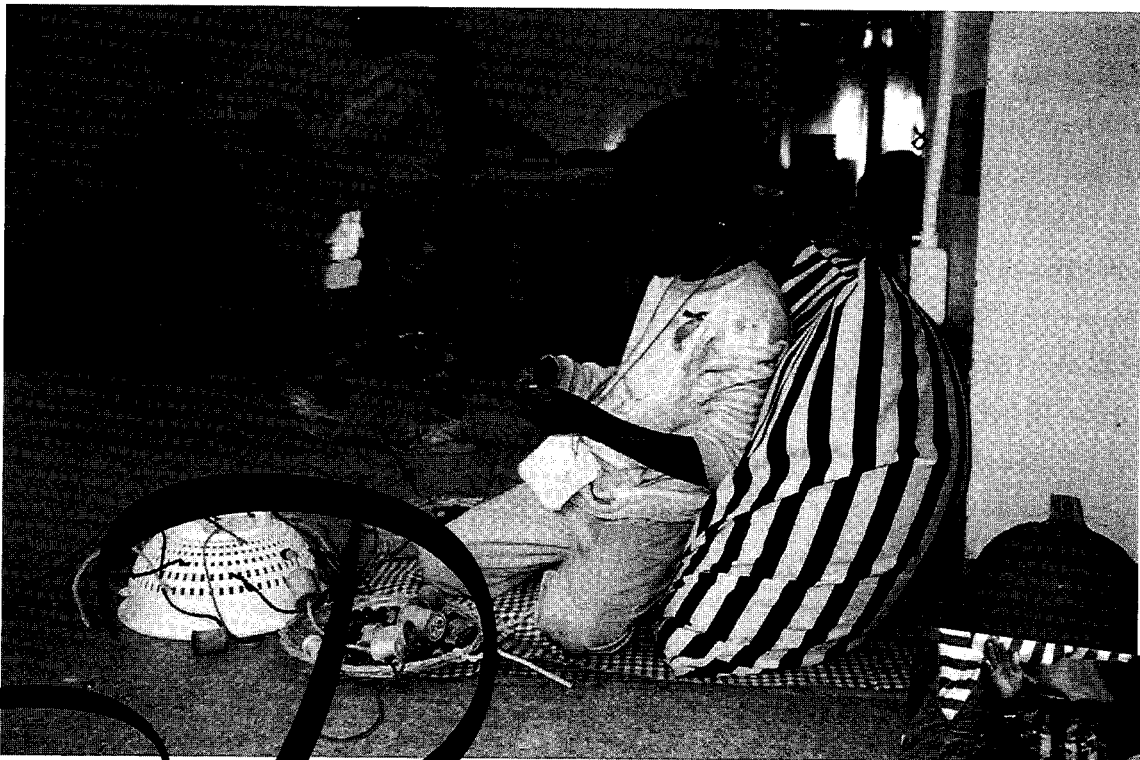
Artist residencies are self-contained programs, but must be carried out in tandem with the classroom teacher. Artists have none of the legal authority or protections exercised by regular classroom teachers. Artists are not always familiar

- **Artists should meet with teachers before the residency to review curriculum**
- **Teachers should remain in the classroom during the residency**
- **Artists should incorporate a culminating project into the lesson plan**

with school disciplinary policies concerning student behavior, and do not have the authority to implement those policies. The teacher must be a presence in the classroom; the teacher who leaves as soon as the artist arrives is granting that artist authority which is unwarranted and potentially harmful to the residency and the development of future programs.

Artists should be aware that art instruction in schools is a politically charged topic. Music and visual arts instruction has traditionally been part of public school instruction, but many of these programs have been gutted as schools contend with shrinking budgets. Some administrators and school boards see the arts as non-essential. When faced with making monetary cuts, the band or orchestra will be the first to go. Visual art teachers are often "shared" between schools rather than having their own campuses, and talent shows are substituted for drama programs. Artist-in-Education residencies are not a substitute for regular art instruction, and clear distinctions should be drawn between the role of a guest artist and a certified art teacher.

Culminating projects are relatively easy to achieve in school settings. Campuses provide ready-made audiences for performances and exhibitions. Students can perform for other classes during school hours or for parents and the public after hours. Wall space is also readily available for visual arts exhibitions. Copiers enable literary artists to produce anthologies of student work.



Parks and Recreation Centers

Municipal parks and recreation departments direct their own community arts programs. These may occur in outreach efforts such as after-school programs or summer projects. Partnerships with arts organizations are common, and many artists find a measure of financial support through parks and recreation programs. However, parks and recreation departments control some of the most precious resources to the arts community and the community at large—facilities. Parks and recreation departments manage centers which in many urban areas are the heart and soul of the local community. Swimming pools and basketball courts usher in a regular clientele.

Community centers are ideal for holding arts programs because they are familiar territory to seniors and children, gang

members and little league teams. Typically, community centers are safe havens in neighborhoods that are otherwise afflicted with crime and violence. In Austin, Texas, a visual arts class for a group of adjudicated gang members gathered together by the county juvenile probation department, demonstrates the power of community centers. Ten students, representing eight different gangs, were leery of crossing each other's turf to attend a workshop. The students were all drawn from the same zip code, and their gang territories were often no more than a four or five square block area. The community recreation center, in the heart of this zip code, was the only place determined to be totally neutral even by the gang whose territory surrounded it. Safe passage for the members was assured, and a highly successful program was conducted.

Photos – Community School of the Arts—by: Carol Nash

The main issue for artists and arts organizations wishing to collaborate with parks and recreation departments or who simply want to use a room a couple of nights a week is to make their desires known well in advance. The demand for facility use is heavy throughout the year. One way of expediting the process is to work with parks and recreation in providing an arts program for a group that is already gathering regularly, such as an after-school or seniors enrichment program. While space is scarce, fresh programs are desperately needed. If an arts organization or artist has funding in hand for a project, this is an ideal way to have immediate community contact.

Guidelines need to be set, just as they would be in a classroom, but with the added need to minimize distractions caused by other community center activities. One way of investing students in the smooth flow of a class, and stemming loss to other center activities, is to ask them to create the rules for the class and post them on the wall. If the rules need to be changed or added to, the class can vote democratically. Enforcement should be general and not specifically the duty of the artist, but the artist must insist on an atmosphere of mutual respect.

Community center classes can also expand unexpectedly. Students may have relatives or friends who drift in to see what the workshop is about. If a preferred class size has already been reached, the artist must keep in mind that new additions detract from the needs of those already present, and ask that no more friends will be allowed to join until a specific date in the future. Independent newcomers should have their interest encouraged by the artist along with an explanation that the class is full. Clear information on how and when a student can get into the group should be given.

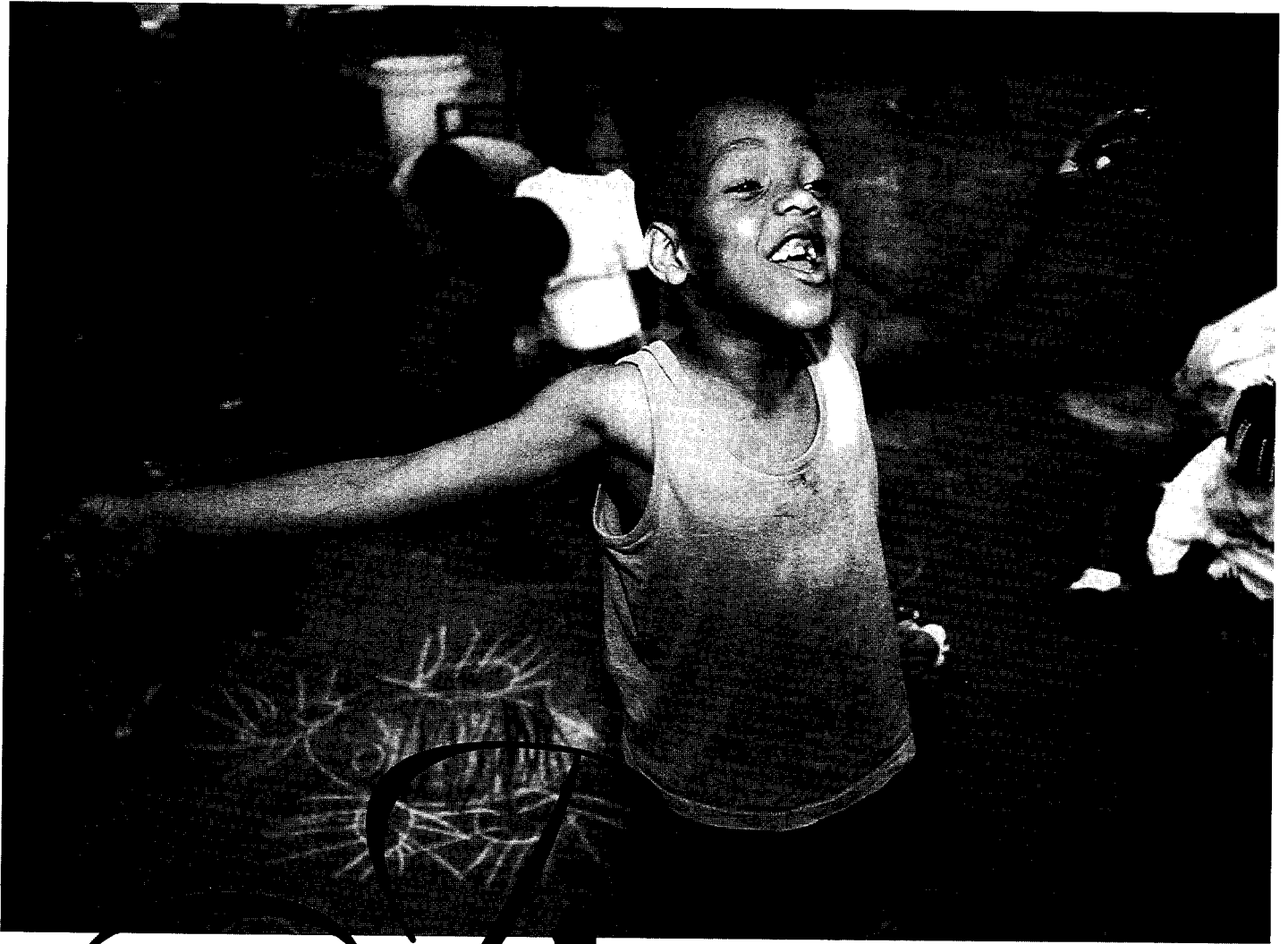
Parks and recreation departments art classes with an open entry/exit policy should provide an assistant or another artist to work with the group, allowing the artist to maximize time with the group while new students are integrated into the activity. Many programs have a staff member from the site present to help handle logistical concerns and classroom management. That's not always true in community centers. While there will be staff present in the center for emergen-

- Artists should make arrangements in advance
- Artists need to set guidelines for classroom protocol
- Arrangements should be made with site manager to protect artwork while classes are out of session
- Artists should try to recruit parents, family members, and college students for classroom assistance

cies, artists are often on their own. Artists working solo may want to solicit parent volunteers to help with the class if the students are children or teens or contact college departments to find students interested in working as interns. This provides students with strong resume material and contacts, as well as valuable experience.

Recreation center facilities are used for many purposes. A painting class may be held in a space which also serves as a woodworking shop, or maybe a previous class made clay sculptures that fill the shelves of the space. If the work of other groups is going to be present, students must be informed from the very beginning to respect that work by not handling it. This advice needs to be extended to the work of classmates as well. The artist should meet with the facility manager to find some method of protecting the work of art students when the class is not in session; this is not particularly important for a dance or creative writing class, but some visual arts projects cannot be removed and taken home immediately.

At some point in the program, the artist should meet with the site manager to arrange space for a performance or exhibition of student work. Publicity should be coordinated with the Parks and Recreation Department as they will have personnel who work with the media, and there will probably be a monthly calendar of events. Inclusion on that calendar may require a few weeks notice. The artist should also inform parents well in advance and remind them as the date of a special event approaches.



Religious Organizations



- Artists should meet with the religious organization's program director to discuss curriculum
- Artists need to be respectful of the religious organization's traditions
- Culminating projects should be shared with the community at-large

Religious organizations can be the key to finding and entering ethnic communities outside the mainstream. Artists and arts organizations can provide a bridge between ethnic communities and communities at large. The artist needs to apprise the religious institution's program director of the curriculum approach before workshops ever begin. The director may have some anxieties about what the workshop will look like, and may have the notion that they will be the one to shape the workshop once it gets underway. Establishing a concrete picture of the workshop before the residency begins will give the artist greater autonomy. However, artists should also be aware that they are entering a spiritual institution with its own traditions. Anticipate the organization's director leading students in prayer at the commencement and close of the session.

In my experience, in areas where new immigrant populations are strong, the spiritual center of the community in the form of a mission or mosque, may also be the cultural center. I experienced an example of this in Huntsville, Texas, a small city of 25,000 located on the interstate highway between Dallas and Houston. Huntsville is the hub of the Texas prison system and is generally perceived as socially

conservative. When we were assembling a cultural plan for high-risk youth and young offenders in Huntsville, we discovered a group of kids we couldn't easily reach through the schools or recreation centers. Three Spanish-language churches approached our steering committee through a representative from LULAC to see if we might be able to provide some evening arts programs for the youth they served. A conflict had developed between young immigrants from Mexico and Honduras and Mexican-American youths. The churches were trying to provide an alternative to street violence and gangs, and felt that music, drawing, or dance might be a viable solution. What we learned from this was the existence of these churches and that Huntsville had a significant Honduran population.

New immigrant populations attending churches are providing an opportunity for arts organizations to employ local artists who bring with them unique traditions from their home countries. Musicians, folk artists, and others who preserve the artistic traditions of various cultures make excellent arts program guests. Community-wide participation in culminating performances or exhibitions is another way art can serve as a bridge between a religious community and the community at large



Public Housing Authorities

Public housing residents across the country are manifesting a new pride in their communities, and the arts are playing a pivotal role in not only expressing cultural pride and ownership, but in serving as a bridge between public housing and society at large. For the past twenty years, muralists have been creating visual landscapes

that articulate the hopes and fears of public housing residents young and old, recognizing that those undervalued, graffiti-smearred walls could serve as canvases to a larger vision, to a bigger dream. Art brought media attention and with it some of the first positive stories about life in public housing.

Photo – Levine School of Music's Public Housing Youth Orchestra

I was involved in the initiation of an arts program in a public housing community. My first lesson came when I used the term "projects." It was quickly brought to my attention that use of that word is no longer acceptable, that it is in fact akin to a racial slur. Residents of public housing developments know that "projects" connotes "crime ridden slum" to most of middle class America. The very term creates an invisible barrier which makes it difficult for outsiders to overcome fears and enter and for residents to leave and find acceptance. Getting rid of the word was a first step in eliminating the stigma.

Artists and arts administrators entering public housing need to know that more often than not, they are entering a defined community much like a town. Typically, large public housing complexes create a Residents' Council to represent their interests in negotiations with the Housing Authority. The Council serves to solicit attention from the bureaucracy when needs are not being met and to guide the bureaucracy in even-handed use of power. The Housing Authority has dominion over the residences and grounds and it generally locates its offices in the heart of the development, along with an education center which often serves as a community center.

A manager and possibly an education director work alongside other staff, depending on the size and needs of the community. Often a police officer will be assigned to the center. While the manager or education director generally provides the initial contact with an arts organization, project success is dependent on the support of the community and the Council. When creating community steering committees, Council members must be included.

Residents' Councils may be concerned about a variety of issues before lending support to an arts program, but the greatest concern is commitment. *Will you be here this time next year?* Housing developments are accustomed to well-intentioned community assistance programs entering, generating a lot of interest, and then leaving when the grant expires. The artist is literally teaching on the front porch, so

- **Artist needs to be clear about the length of the residency and plans to continue**
- **Artists should solicit help from housing residents**
- **Culminating projects should be designed to bring in outside community members.**

it is an issue whether he or she intends to stay or just pass through; it is important to have a long-range plan.

A common problem encountered in running arts programs a public housing facility is that either nobody shows up or there are too many participants to successfully carry out a program. Mike Martines, a video artist, and I were scheduled to meet on a weekday evening with a group of teens in a video production residency. This group had been meeting on a regular basis at the same time with the education director in a teen club styled class, so we were providing a continuation project. They were excited and we thought things would go well. The director gave us the code to the electronically-locked building, so we could let ourselves in and prepare for the class. We would be the only activity in the building that evening. Mike and I set up the equipment and waited and waited. Nobody came. It took some investigation to discover that our group previously had a student leader who was paid to go door-to-door to gather other students for the class. Mike and I learned that many parents didn't allow their kids out of the home in the evening unless someone responsible vouched for them. Sometimes a phone call would suffice, but often we had to show up on the doorstep and say, "Can we have your daughter for class?"

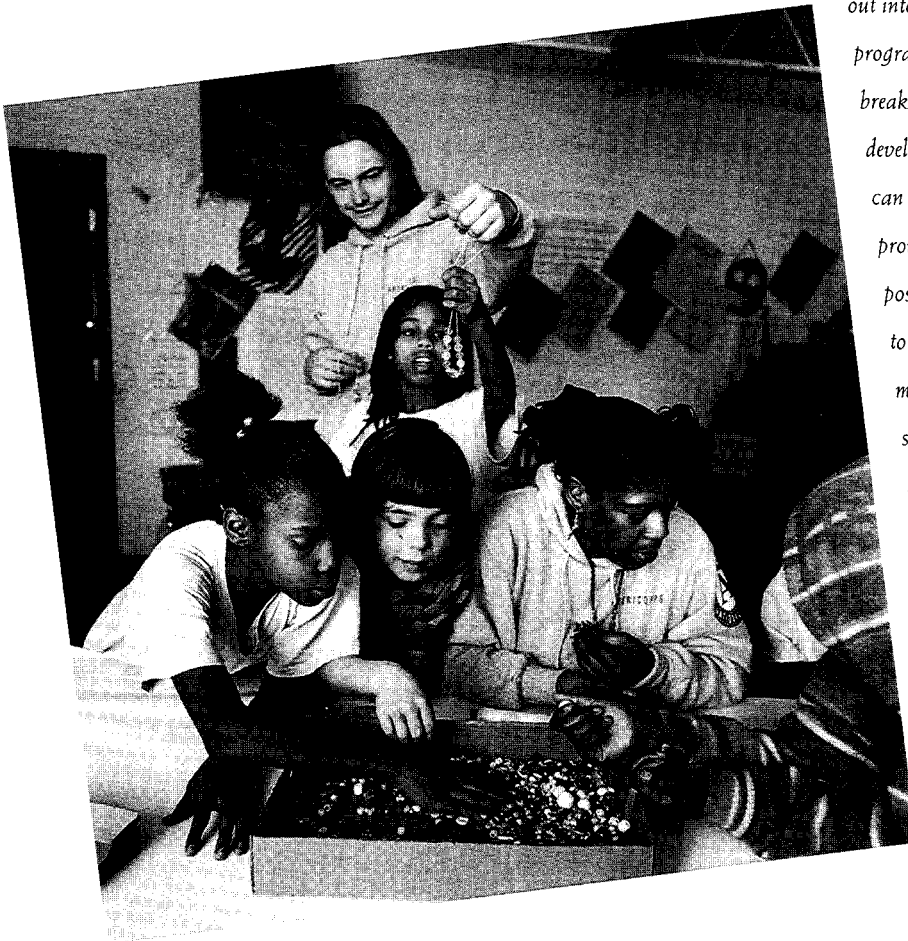
Some residents avoid the Housing Authority offices and have a hostile attitude toward most social service organizations. This attitude is often reflected in the children, so education centers, while set up like a community center, may not be an automatic draw for a program. Artists are not social workers, but unless the artist is a resident, he or she



can be associated with outside agencies and as a result be viewed with mistrust.

Once the artist is accepted and youth or seniors begin to show up, the class might be overwhelmed by eager participants. A class may be inundated with siblings and cousins, especially if the target population is 11 and up and the workshop takes place in the summer when parents are working. Older siblings often have childcare responsibilities and can't come to the class unless a little brother comes too. An ideal class size of 8-10 may eventually grow into a class of 24, with some toddlers as participants. The students or the Residents' Council may be able to come up with the names of older teens or adults who can volunteer to work as artist assistants. Artists should find out if the arts organization or the Housing Authority can come up with money to pay them

It's my belief that culminating projects which either bring an outside audience into a housing development or residents out into the community is critical to low income housing programs. The arts provide a valuable opportunity for breaking down the stigma attached to housing developments and their resultant isolation. The media can play a powerful role in this effort as well. Murals provide great visuals for the nightly news, and these positive images of community pride and vision serve to counter the general neglect of housing developments by the media. Unless media coverage is solicited, lack of imagination on the part of news departments will cause them to continue to turn to housing developments for examples of urban decay, instead of urban transformation.



Photos – Top: Levine School of Music's Public Housing Youth Orchestra. Bottom: Children of the Future.



Juvenile Probation Programs, Alternative Schools and Correctional Facilities

Adult crime is decreasing, but juvenile crime is on the rise. Depictions on the nightly news suggest that all cities, large and small, are relinquishing urban areas to gang authority. States pass bond issues to build more prisons and begin to imprison youths as adults at younger and younger ages. Lost bonding authority and prison maintenance expenses hurt the states' ability to fund education and social service programs. Someone runs the figures, and the public suddenly realizes that the cost of incarcerating a delinquent youth for a year is \$20,000 and up, easily enough to send that same person to an Ivy League university. Additionally, criminologists tell us that incarcerated youth are likely to return to the system as adult inmates.

This is a rather simplistic construct, but public support for prevention programs is increasing as financial issues control the social debate, and well designed arts programs are proven to be successful in this arena. Many of the projects profiled in this handbook have juvenile crime prevention as a primary goal. But what about the kid who's already stepped across the line? What about the adult who's serving a sentence in a penitentiary? Evidence from adult and juvenile correctional arts programs have clearly determined that reduced recidivism rates occur among program participants in arts projects. Some states, like California with its Brewster Report, have quantified institutional benefits into cost savings for taxpayers.



Correctional arts programs take place in three unique settings: school alternative learning centers, community probation programs and detention facilities (county jails, prisons, juvenile detention). Each has its own set of special considerations for the artist and arts administrator just as the other settings do, but ironically, personal safety is not one of them. Correctional arts programs are probably the safest of all the different kinds of possible programs sites.

Not all alternative learning centers (ALC) can be classified as a correctional setting; some are truly an alternative learning environment. However, the vast majority of ALCs began to appear during the last decade as a means of expelling students from the mainstream classroom without turning them out on the street. Often the courts were responsible for ALC creation, making mandatory school attendance part of a juvenile probationer's adjudication. As many as 90% of

the students attending an ALC are juvenile offenders on probation.

ALC classes like most correctional arts workshops are small. Typically, the artist will have no more than 10 students in a class. How well the class performs is often a result of whether or not the students are in the class on a voluntary or involuntary basis. Because there is a high degree of regimentation, students sometimes are not given a choice and find themselves in a program in which they have little interest. The artist must establish a clear identity as a working professional artist and not as a teacher, a therapist, or a childcare worker; authority figures summon an adversarial dynamic for students. Artists can succeed because they do not pose a threat to the students. Mutual respect is key to classroom participation and maintaining discipline is a function of the teacher and the school.

A similar situation often arises in juvenile detention centers (JDC) and jails. Students sleep, eat, and go to school in a "pod." Everything is done as a group. Overcoming student apathy and securing participation becomes the true challenge. Newly arrived students may be in a state of emotional distress.

In an involuntary class, I do not mandate participation. I work with those who want to work, and give the defiant kids a chance to scope things out and relax. Sometimes there is a "leader" in the class, generally a self-defined "gangster," whose participation will signal to others that the program is okay. It may take a few days to get complete participation, but typically everyone will get involved. Unfortunately, there may be a student or two who never do join in, and I've known artists to beat themselves up over the disinterest of one student when nine others were totally captivated. Artists should not expect 100 percent participation in an involuntary classroom.

An advantage given to ALC artists that is not afforded other correctional artists is license to provide the names of students with student work. Juvenile probationers or detainees are protected by strong confidentiality restrictions.

They can not be identified in any way as offenders. Therefore, faces cannot appear in program news coverage, full names cannot appear next to their poems in an anthology, and there are restrictions from performing in public as part of a juvenile offender project. Adult inmates can be identified if they sign releases approved by correctional administrators. ALC students may be on probation, but they are in the workshop as part of a school-sponsored activity and can receive the recognition they all deserve.

Students in correctional facilities understand that their full names cannot appear with their work, but they still take enormous pride in having work exhibited or published bearing a first name or initials. Correctional facilities also benefit in that exhibits and publications offer them the opportunity to engage in positive media relations. The artwork puts a "face" on the inmates, the facility's programs and the staff that counters the stereotypes about criminals and corrections held to be true by the community.

An exhibit of art about family violence allows a JDC or a jail to engage in a dialogue with the community on the issue without divulging confidential information. Artists working in correctional facilities should work closely with public information officers or community liaisons to determine how to most effectively take the work to the public. Artists working in these environments, especially penitentiaries, should also inform a staff supervisor as a matter of courtesy about forthcoming newspaper or TV interviews. The artist has the right to exercise free speech, but a "surprise" news item, whether positive or negative, can incite media paranoia in correctional bureaucracies and isolate the artist from staff.

I am a firm believer that news coverage is vital to the continuation of correctional arts programs. All of the long-term, successful projects have cultivated the media. The ones that hid their programs for fear of agitating the public about "coddled" inmates are no longer around. Statistically, arts programs appear to reduce more violence in institutions and reduce recidivism better than any other correctional

- Artists need to be prepared for restrictions on art supplies and space
- Artists should not try to "rescue" students
- Artists should ensure that students' artwork is protected between sessions
- Artists should never make promises they cannot keep

program. The public needs to be aware of this, and corrections personnel should be invested in its success.

Increasingly, juvenile probation departments (JPD) are collaborating with community agencies, including arts organizations, in creating programs for youth on probation. Judges in the adult system, like Robert Kane in Massachusetts, are also implementing alternative sentencing programs with expressive arts components. Some prisoners do choose jail time over class time in literature workshops. Students are generally referred to arts programs by their probation officers based on a perception that the offender will find the workshop interesting or benefit in some other way. The workshop might take place at the juvenile detention center, but participants will typically be gathered at a community center, school, church, or other facility. This involves another level of community partnership, and the artist must help the corrections staff allay the concerns of the new community partner.

Travel is the most difficult requirement of such programs. Students often live in a variety of communities and must find their own way to the class. Sometimes the JPD will issue mass transit passes to students. The best solution seems to be that those who can, should find their own way to the workshop, and those who can't will be picked up by a juvenile probation officer (JPO) assigned to the project. There should always be at least one probation officer in

attendance during workshops. Once students are gathered, the officer should allow the artist to lead the class, and should participate in the activity with the students.

I know two juvenile probation officers who chose to become involved in correctional arts programs and went on to exhibit their work professionally. Most corrections officers enjoy the opportunity to take an art class of any kind, and their clients have the opportunity to see them in a different light as well.

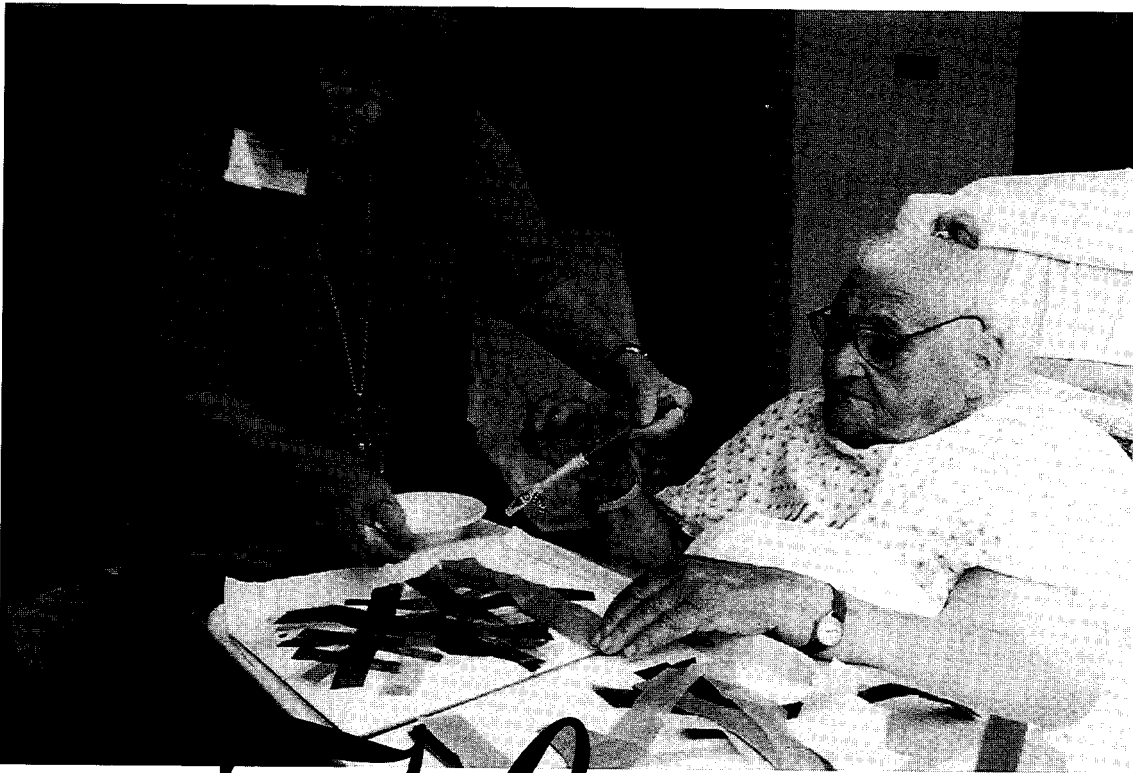
Projects that go "behind the walls" may have voluntary or involuntary participants. Adult prison programs are generally voluntary, and juvenile programs can be voluntary when they are located in long-term residential centers. Most arts workshops are conducted in a commons area called a day room which is surrounded by individual cells. One of the hardest things to grow accustomed to is the unnerving interruption of a class by the intercom system and the walkie-talkies carried by the officers. Most jail environments are loud and the artist should be prepared for this. Musicians may be especially distracted.

Supplies are a major concern in correctional facilities. Some restrictions seem quite logical—no matte knives, no paints or cleaners that could be used as inhalants. Materials used in workshops need to be cleared by staff before bringing them in. If supplies are secured on the unit, they should be well secured, and then only staff and the artist should have access. Art supplies are prized contraband. In some facilities, students may be able to take their work back to their cells. Other facilities require the artist to gather all the creations and secure them until the next class. Trust is critical to correctional arts programs.

In my creative writing classes at a juvenile detention center, I had to count pencils when I gave them out and make sure they were all returned at the end of class. If the count did not match, no students could return to their cells or go to lunch and I couldn't leave until we found the missing culprit. Once physical searches were threatened by the childcare workers, the pencil would show up. Many of my students were on suicide watch, and were they allowed to keep the pencil, they might use it to stab themselves or, less likely, someone else. Similarly, I wasn't allowed to use spiral binder notebooks because the wire could be threaded out and tightly rewound into a weapon.

One final caution: caring and compassion are critical elements for most community arts program, but artists have to keep in mind that this may be the most needy population of any arts program. Artists must empathize with, guide and advise their students, but they must also maintain sufficient distance from students so that they are not brought into conflict with the criminal justice system or into a situation which threatens the artists' peace of mind. The artist must focus on opening up space for personal transformation by the student. The artist cannot and should not try to "rescue" students. It's rare but sometimes students in correctional facilities lose their workshops because an artist crossed the line of professionalism with the intention of helping a student.

Correctional arts programs are enormously empowering and transformational for students, but the environment is invariably depressing. Artist "burnout" is a major issue. Artists operating in this setting for 20 hours a week or more over a long period of time will be affected by it and should cycle out after a couple of years.



Hospitals and Hospices

Healthcare settings would appear to be natural locales for arts programs given the generally acknowledged therapeutic value of the arts. Hospitals and hospices require different types of programs and different approaches to creating programs. In some situations, the nature of hospitals do not lend themselves readily to continuous programs for patients and patient families. However, many patients do remain in hospitals for extended periods for rehabilitation or treatments.

Because patient care is round the clock and requires on-

going personnel shifts, staff scheduling can be inconsistent. A regular Thursday afternoon art class might require the cooperation of new nurses, new therapists or new doctors who know nothing about the program. Staff orientation for a major institution like a large hospital is a daunting task. Literally hundreds of employees might have contact with an arts program. Another scheduling difficulty arises in the immediacy of patient care. There is no guarantee that an artist will be able to work with the same group of people from one week to the next.

There are successful arts residency programs in hospitals. Hospital Audiences Inc. in New York has pioneered this work, and major institutions like the Duke Medical Center have taken on the challenge. Successful hospital residency programs require an ongoing relationship with a hospital liaison. There must be someone on staff with sufficient authority to schedule and promote arts programs within the institution. Artists and arts organizations must have someone who can be relied on to create space for and guide the residency in its development.

Hospitals can program regular performance series and exhibitions. To be successful, such projects require internal promotion and communication, and closed circuit TV and computerized bulletins can generate timely interest for both staff and patients. Most hospitals have open areas both within the building and on the grounds for musical concerts, exhibitions or other types of artistic performances. A ready audience of patient families and friends and staff are generally on hand, and with sufficient notice, both ambulatory and staff-assisted patients can make their way to a performance

In *The Hospital Arts Handbook*, Janice Palmer and Florence Nash recount their experiences with hospital arts residencies at the Duke Medical Center:

We found that the structure of each program is idiosyncratic, usually established in response to a need perceived by a particular person, either inside or outside the institution. In some programs, the primary emphasis is on personal interaction with the patient, and the arts play a secondary, mechanizing role. In other programs, aesthetic quality is primary: whatever the art form—visual, performing, literary—the aim is to choose the best and most powerful art possible that will contribute to the humanization of the environment.

Hospice programming differs from the hospital model. Patients come to hospices with life-threatening illnesses with the knowledge that time is limited. The brevity of time available creates an intense desire for spiritual exploration, communication, transcendence and communion with family

- Artists need to be prepared for class cancellations due to patient testing and treatment
- In hospitals, a liaison between artists and staff should be established
- Flexibility and sensitivity are essential
- Artists should be prepared for postponements due to patients' poor health

and friends. Hospice care is about enhancing the quality of life for victims of disease who are both "fighting to live" and struggling to live fully the experience that remains for them. In this endeavor, the arts can play a very powerful role.

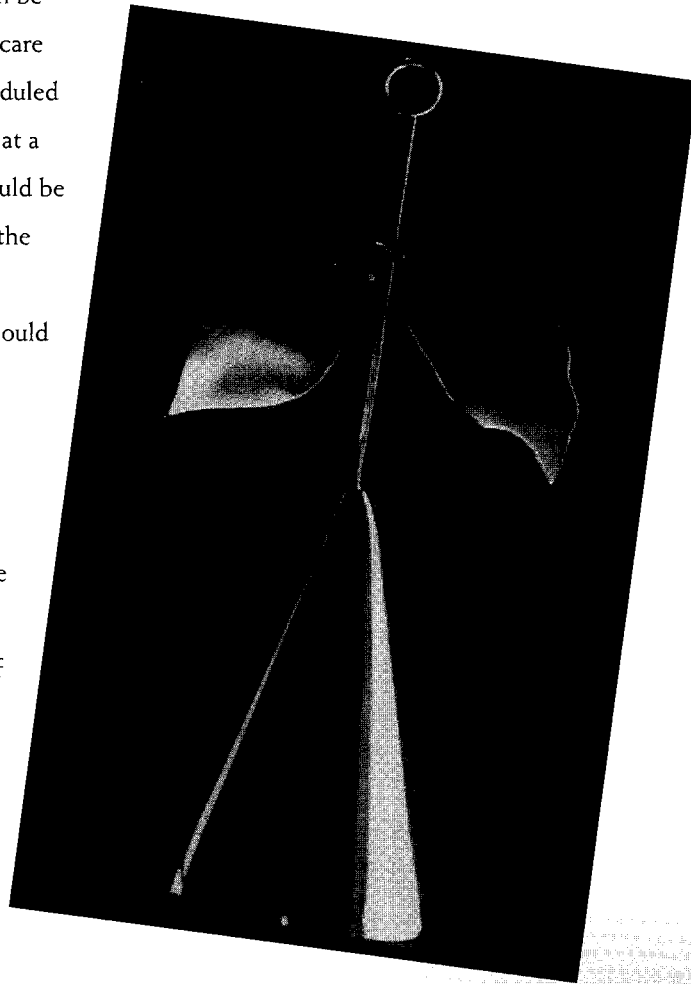
Artists must enter this intense arena with the knowledge that theirs will be a supporting role. Their activities must be smoothly integrated into the efforts of a team of healthcare professionals, spiritual advisors, volunteers, and attending friends and family. Artists should confer with other members of the hospice "team" to apprise themselves of the human dynamics at work between patients and family and select activities which will have themes helpful to persons "living through their dying." Obviously, this will be a residency environment which calls on the intuitive skills as well as the communicative interactive skills of an artist. Sally Bailey, founding manager of art programs for The Connecticut Hospice and currently a consultant to the Supportive Care Service of the Yale Cancer Center and Yale Center for Pain Management, says that artists should be able to "provide satisfying and qualitative arts experiences in one session when it's perceived that the patient's death might be imminent." The artist may be a supporting actor in this human drama, but the role is significant.

In creating a hospice-based residency, artists and arts administrators should expand their services beyond the walls of the hospice. Artists should make house calls, scheduling

activities for patients and families who have returned home or who have been referred to the hospice and may be on their way. While regular workshops can be scheduled and maintained in the healthcare setting, artists must recognize that scheduled activities outside the hospice can come at a "bad time" for the patient, and they should be prepared to postpone and return when the family and patient are ready.

Sally believes that the arts can and should provide continuous service to patients moving through the healthcare setting, and both healthcare administrators and arts administrators should look to creating programs that operate in all the patient environments. "Given the revolutionary changes in the delivery of healthcare," says Sally, "comprehensive arts programs in healthcare settings should be designed to follow the patient and family through the system, i.e. clinic, hospital, home, hospice. The arts will help provide continuity of care as well as re-connect the patient/family to the community."

Artists working in hospitals and hospices are going to encounter intense emotional, intellectual and spiritual spaces. They will experience the pain of others and participate in their struggle to overcome it. Artists working in a hospice are going to experience the deaths of people who have become friends. Site visits and orientation are critical to an artist's preparation before beginning the work. Once the residency is underway, regular meetings with other members of the hospice team will be vital.



Photos – Top: Hand-sculpted silver bell from a hospice arts program. Bottom: Clay sculpture depicting three pink breast cancer ribbons from a cancer center's arts program.

ARTISTIC ABILITY

To conduct an arts residency, an artist should be able to provide a resume or portfolio which demonstrates professional achievement. For a poet, this may be in the form of publications, for an artist—exhibitions, for a dancer—performances. The artist in the classroom not only provides aesthetic techniques but exemplifies a career option for youth and adults. The greater the knowledge the artist has about the arts profession, the more useful the artist is to his or her students in imagining how to engage in that world.

COMMUNICATION SKILLS

Two critical characteristics are the ability to teach and the ability to work well with staff, administrators and other

artists. Artists who have enormous talent are not necessarily able to share that talent with others or work with others in a collaborative process. Every arts organization asks applicants at some point in the selection process, "What activities would you like to do in a workshop?" Most of them then follow up with, "Now show us how you'll do that." The administrator, staff and other artists generally sit in on interviews or demonstrations by applicant artists and ask questions to determine not only what the artist's classroom style might be, but whether that artist's talents will match well with the setting.

CARING AND COMMITMENT

Workshops are often composed of children or teens living lives with not nearly enough attention from adults. It is necessary that artists have a desire to work with kids and that it be important to them; however demonstrating overly idealistic "change the

world" expectations is not conducive to a successful residency. The notion of commitment complements caring. Acceptance to the program requires a commitment to see it through no matter what else comes along. A sustained relationship with participants is critical.

An artist should be interested in working with the target population of the residency. Some artists prefer working with young children, others prefer teens or adults. Some artists only want to work with women, others feel comfortable working only with men. If an artist has a definite preference, this ought to be made clear from the outset.

FLEXIBILITY

Artists should be highly adaptable. If an activity isn't working, a viable alternative needs to be quickly found. Logistically, residencies never go exactly as planned. The supplies the artist is counting on may not have arrived. The group may have expanded to twice its size from one week to the next, or it may be missing the star actor one week before a performance. Community arts projects have a fluidity that can be very frustrating, and the artists that thrive best in this environment are those that can create a great plan and readily adapt or abandon it when situations change.

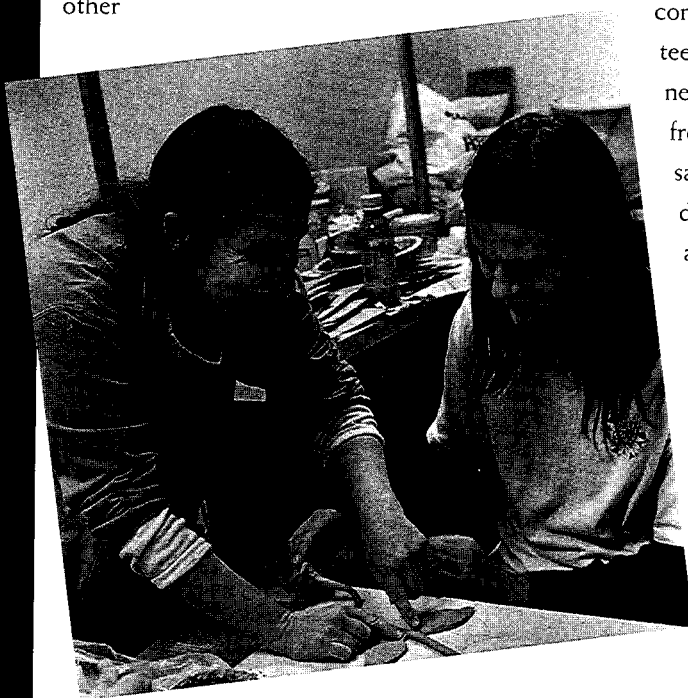


Photo – Idaho Commission on the Arts' YouthArt and Community Initiative

Artist Selection and Assessment

—KATHLEEN GAFFNEY

ARTS IN EVERYTHING

I have had the privilege of speaking on a variety of arts in education issues in almost every state in the United States. Invariably, I am asked about my personal philosophy of arts education. The way the question is asked may vary, but the query is always the same. "Do you believe in the arts for arts sake?" "Do you think that the arts should be studied as a discipline and learned for their innate value?" "Do you believe arts should be used as a tool to teach other curricula or help solve social problems?"

"Yes, yes", I answer resoundingly.

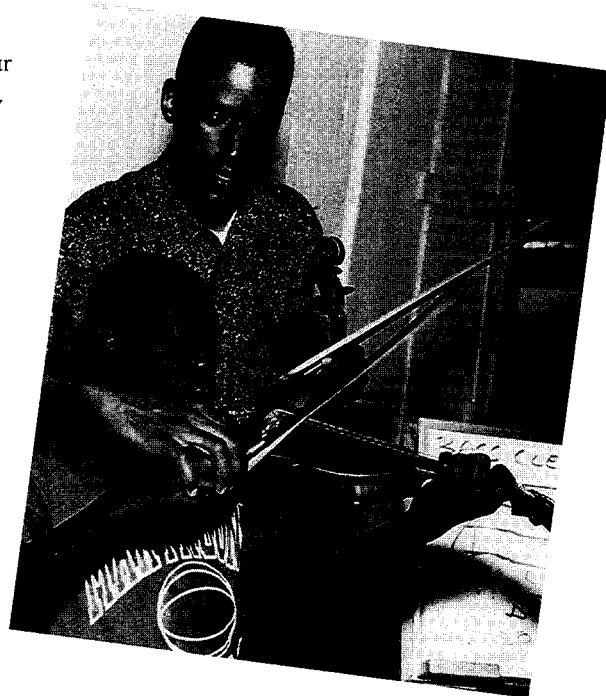
Take, for example, the food human beings eat. Do we ask ourselves if we should prepare food and eat it as a statement of beauty and pleasure, or should we eat to survive? Do we eat certain food to recover from illness as a part of our healing process? Do we eat to cleanse our system in preparation for a spiritual experience, or do we eat in conjunction with our culture's ceremonies? Indeed, we eat for not one of these reasons but for all of them.

To me, both art and food are necessary nourishment. One nourishes and sustains the body and allows it to function and grow, the other nourishes and sustains the rest of the self, which includes the mind, emotions and spirit. Art is not an either/or situation. I

believe in one seamless whole with many different applications. It is our job as diverse humans to devise new and varied uses for what we create.

Several years ago, I was asked to facilitate a state conference in New Mexico on the subject of inclusion for people with disabilities. One-hundred artists, and administrators from arts organizations and cultural institutions from across the state were included in a three-day session. Leaders and artists from the Lakota, Ogalala, Pueblo, Black Foot, and Navajo were also in attendance.

I began my formal presentation and was only twenty minutes into it, when one of the tribal leaders, who also was an artist, raised his hand and asked to speak. "Excuse me," he said, "I mean no disrespect but those of my nation have a problem with this talk about the arts. In my language we have no word for art because it is not separate from us. You Anglos, and I mean no disrespect, have taken the art out of everything and put it over here." He motioned to another room. "You have made it something separate. For my people, what you call art is as close to us as our breath. It is in our clothing, it is in our food, it is in our healing. It is in everything we do or think during the day. It is as close to me as my skin."



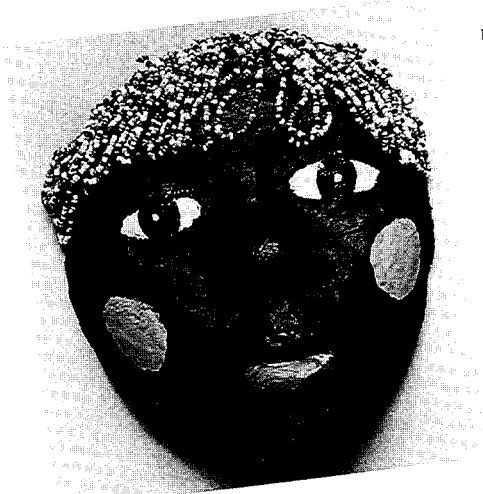
This exquisite explanation captured an idea that I had always felt but had not been able to articulate. My personal mission is to encourage us to put the arts back into everything. You may find within your community a philosophical division: "arts for arts sake" or the "arts integrated into the curriculum." Resist placing yourself into these camps. Art is so much larger than either definition. The truth is that this division is artificial. As arts organizations grew, their philosophies became a method of definition. When fiercely competing for funds to accomplish their missions, the need arose to separate themselves from the

pack. This drive for separated identity created camps. Camps arose to protect turf. In truth, all arts and cultural organizations are different details on the same painting. Viewed up close the railroad tracks bear no relationship to the window, the sky no relationship to the cellar door until you pull back to reveal that they are all elements of Edward Hopper's painting, "House by the Railroad Tracks."

But all this comes from the perception that there is not enough funding for each philosophy. We need to move to an abundance mentality. Look at the rental car business. Twenty-five years ago there were three rental car companies. They all did their job so well that now there are hundreds. The same goes for overnight mail companies and many other businesses. I have always believed and experienced that "more creates more." Truly excellent arts programs create an appetite for more. If we do our jobs well, what William Shakespeare said about Cleopatra will be true for us, "We make hungry where most we satisfy."

NOT FOR EVERYONE

Not all artists who work in the field of arts-in-education are right for community projects. Not every artist is moved



to use their creative energy to solve social problems, change lives, heal spirits. What kind of artist will be successful in a community setting? How do you find them? How do you train them? We all know artists who succeed in community projects because they have a track record. But how does a program director or coordinator begin if there are no experienced artists in their community? How do you find and train those artists who have the gift to flourish in spite of the difficulties? There are certain steps to ensure your success.

Begin by finding artists whose professional work is extraordinary. In addition to talent they must be tremendously committed, willing to share themselves as well as communicate their passion for their art. They must be willing to explore and dissect their own creative process as they select their specific approach. An artist, inexperienced in this type of work, may feel they are perfect for community projects because they like people and want an easy way to make some extra money. Program directors may get swept away with their enthusiasm and their seeming ability to handle any situation. Be wary of this.

Community arts projects can be far from easy. Each site has its own requirements. The participant's needs come first. In correctional facilities, rules and safety concerns come first. People who have certain disabilities may require repetition and little variation during the skills building portion of the residency. Programs at housing complexes need rooms safe and secure from outside distractions. Children who are homeless easily shatter. At first

they cannot take turns. They need to do techniques together until they experience that everyone will eventually get a turn. They will not be left out.

An artist's needs usually come last. An artist cannot be arrogant, add unnecessary complexity to the task, and temperament has to be left at the door. Those who work most successfully with students or individuals in a community setting have the ability to be modest, simple and communicate love; they have humor and are enormously flexible while being terrifically organized.

RECRUITMENT PROCESS

In the timelines for your project leave ample time for recruitment, audition and interview of the prospective artist pool. If you are beginning from scratch, cast a wide net. Determine the number of artists you will need. After you have determined the art form or art forms to be involved in the project, send out press releases to local arts and cultural organizations, dance companies, theatre, music or art schools. Your press release should be very specific detailing the exact timelines of the project and the requirements. Send one also to all the artists with whom you currently work. Direct referrals from experienced artists are one of your best avenues.

For example, a press release may read: *The Downtown Cultural Council, in collaboration with the Inner-city Human Resource Administration, is seeking to create a roster of talented, highly dedicated, situation sensitive, professional visual artists and theatre artists to work in a new after-school program with approximately 25 to 30 students who live in shelters. Pending final funding, the two-year*

program will begin in January. Artists must be available most weekday afternoons and occasional Saturdays. The application process involves the following: completing a 5 page form and returning it with a resume of your professional work, a resume of your arts-in-education or community work, reviews of your professional work and three letters of recommendation from individuals who are familiar with your work in schools or communities. Applications will be reviewed by a panel. A presentation of your work on slides or audition and an interview will be scheduled for those who have been recommended by the panel. The deadline for receipt of materials and application is October 15. The project requires two mornings of training and orientation in mid-December plus a visit to the facility. Please call the Cultural Council and an application will be sent to you. (Include phone number.)

The application form should be designed to capture all pertinent information. For those arts organizations who have projects in large cities, many artists will need a car. Therefore, on the application you ask, "Does the artist have a car?" Have they worked with this population before? If your program involves working with senior citizens, ask if they have worked with this population before. Ask where—senior day care? retirement homes? For which organizations have they worked, how long a period, how long ago did they do this work? By being very specific you will be able to separate an actor who did one performance of their show at a retirement home six years ago from the artist who worked at a senior day care center in two lengthy residencies during the last eighteen months. Not that the actor will not be considered, but you need to know what level of experience you are dealing with to determine the extent of your training



needs.

The panel you draw together should be made up of representatives from each collaborating organization and at least two professional artists and a specialist from the populations you will be serving. If there are a few artists who do not exactly fit but the application seems interesting, go ahead and bring them to the next step. After the panel has made its recommendation, schedule a twenty to thirty minute presentation/ interview.

Having an artist audition or present their work gives you an opportunity to witness them in their strength. There is nothing as insightful as engaging an artist in a discussion of his or her work. Have the interview flow naturally out of their presentation. Make sure they know it is not a situation where they will be judged but a way to get to know them. After they present, engage the artist in discussing why they chose this or that piece. Ask them how they began and how their work has changed. The interview is a terrific investment. It is an investment that will pay dividends. The discussion will reveal many things about them and the way they work. Most importantly, it should reveal what I call artist motivations and knowing these is crucial for proper placement.



ARTIST MOTIVATIONS

After a few years of work in the area of artist development, I noticed that although every artist was unique, there were some basic commonalities underlying the creative impulse. Most chose art to express themselves for a reason. These reasons coalesced into specific creative impulses or motivations. No motivation is really more important than any other. Many artists pass through almost all of them on their way to full artistic flowering.

Artist-scientists: These are artists whose personal mission is similar to that of scientists. What both artists and scientists are attempting to do is to make the unknown, unseen world real. They experiment for the sake of inquiry taking things apart piece by

piece to understand better. Like Einstein, they believe that there must be an ultimate answer and that answer must be beautiful.

Artist-mathematicians: These artists seek precision. They are comfortable with the abstract and often prefer it. They would much rather have their art form speak for them and may have difficulty expressing their creative process to others. They speak a different language to other artists-mathematicians, sort of an arts talk in short hand, similar to mathematicians speaking in formulas.

Artist-explorers: These are innovators on a quest to find the new and different. They cannot stand to replicate or duplicate. The originality of expression has ultimate value and they constantly hone and sharpen that singularity. Sometimes we find that they have combined a number of art forms in their quest to create something new.

Artist-activists: These are artists whose creative impulse arises from a need to rectify an unfair situation, or even the playing field. The causes may be varied such as the environment, racial or gender or age equity, reproductive rights, poverty, or homelessness.

Artist-warriors: These are artists who take the activist role to an internal domain. They use their art form to combat the forces they find unreasonable. Often, the warrior is on a crusade to fight with personal demons or forces. Whereas the artist-activist grapples with external forces, the artist-warrior battles their own internal ones.

Artists-missionaries: These artists are lit with an inner flame. They have found an answer through art and need to share it so that others may find an

answer also. They say things like, "Everything in this world is created twice. First in vision and then in reality." They are believers that the world can be a better place and use their art to that end.

Artist-healers: Artists who are healers feel their art can actually mend the mind, the body, and the very spirit of an individual. They have a revered way of referring to their art form. They often have a direct experience of healing through art.

Artist-mystics: These are artists who believe that a higher force is operating through them while they are in the act of creating. They believe they are a conduit for some kind of universal power of spirituality and love.

PLACEMENT

An artist who works in education or in the community may combine many of these motivations and often an artist will pass through most of these as developmental steps on the way to full creative blossoming. Working with students, elders, in housing projects or correctional facilities actually facilitates an artist's development through many of these motivations. As an artistic director of a large arts-in-education organization that serves a wide variety of populations, this system has helped me immeasurably in the appropriate placement of artists-in-residence.

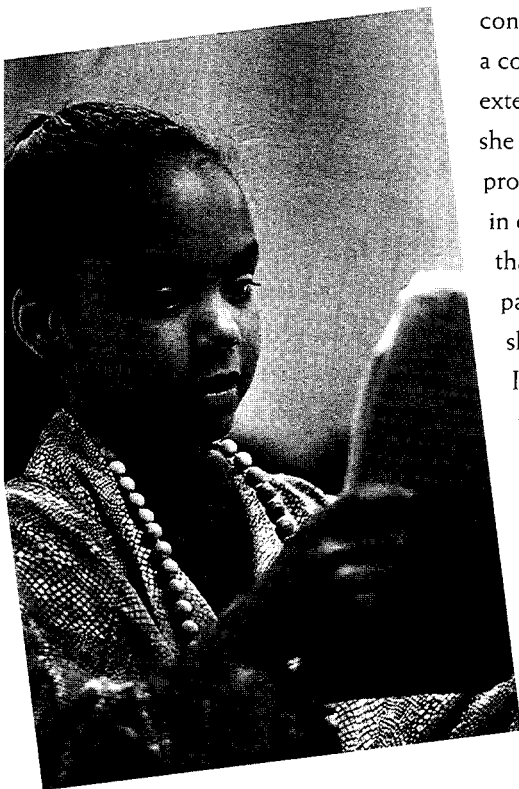
An artist warrior or missionary or healer is a great choice to work with at-risk kids, people with disabilities, children who are homeless or those in correctional facilities. There is synchronicity between the artist's purpose and that of the participants. The scientist or the mathematician is often brilliant in creating integrated

curriculum programs. Artist-explorers work wonders on new projects, pulling together disparate community groups and/or extremely large projects. Be wary of the artist activist in some community situations where the placement will inflame them. If an artist believes in prison reform, then is placed in a correctional facility, they may unwittingly do more harm than good. The focus must always be on the people not their situation.

Our programs will have almost no effect on the participant's surrounding circumstances. But by empowering the individual to connect with their inner resources, their own vision, their own independent will and intention (all areas developed by arts), they may change their own circumstances. For you who are in the business of developing and placing artists in community settings, understanding artist motivations will facilitate a productive dialogue between yourself and your artists and result in many more perfect matches. Just a word here about misplacements. The minute you find there is trouble with a placement, take action. Call the artist and the coordinator at the site. Go and sit in on a session. Witness for yourself what is causing the friction. If there is a problem of chemistry, perhaps it can be worked out. If it is something deeper, make another placement immediately. This is one of the reasons I say recruit 15% more artists than you need.

ORIENTATION

A formal orientation or training should occur prior to the beginning of the first activity, even for seasoned arts residency veterans. The issue of money is a critical first topic. The artist may know how much he or she is being paid but not when. They will also need to know any paperwork requirements, such as invoicing and the dates requests must be completed for a scheduled payment. Any other accounting or evaluative requirements should be specifically stated, such as the maintenance of atten-



dance records or workshop reports.

The artist must have an opportunity to meet with the residency cast before beginning. This includes administrators of partner organizations, site staff, arts organization support staff, as well as the supervisory staff of the residency. Everyone's role should be clearly delineated. The artist must be able to visit the site to check out the space before the first activity. This step is often overlooked in artist-in-education residencies with the assumption that all classrooms look alike.

A very fine poet I know signed on to conduct a creative writing residency in a county jail. I know that she'd had extensive classroom experience before she went in, but I don't know if she was provided any orientation for working in correctional programs. I do know that on her first day she didn't make it past the second locked door before she panicked and asked to be let out. It wasn't exactly claustrophobia so much as an acute discomfort with the despair she felt in the jail. She didn't go on to conduct that residency.

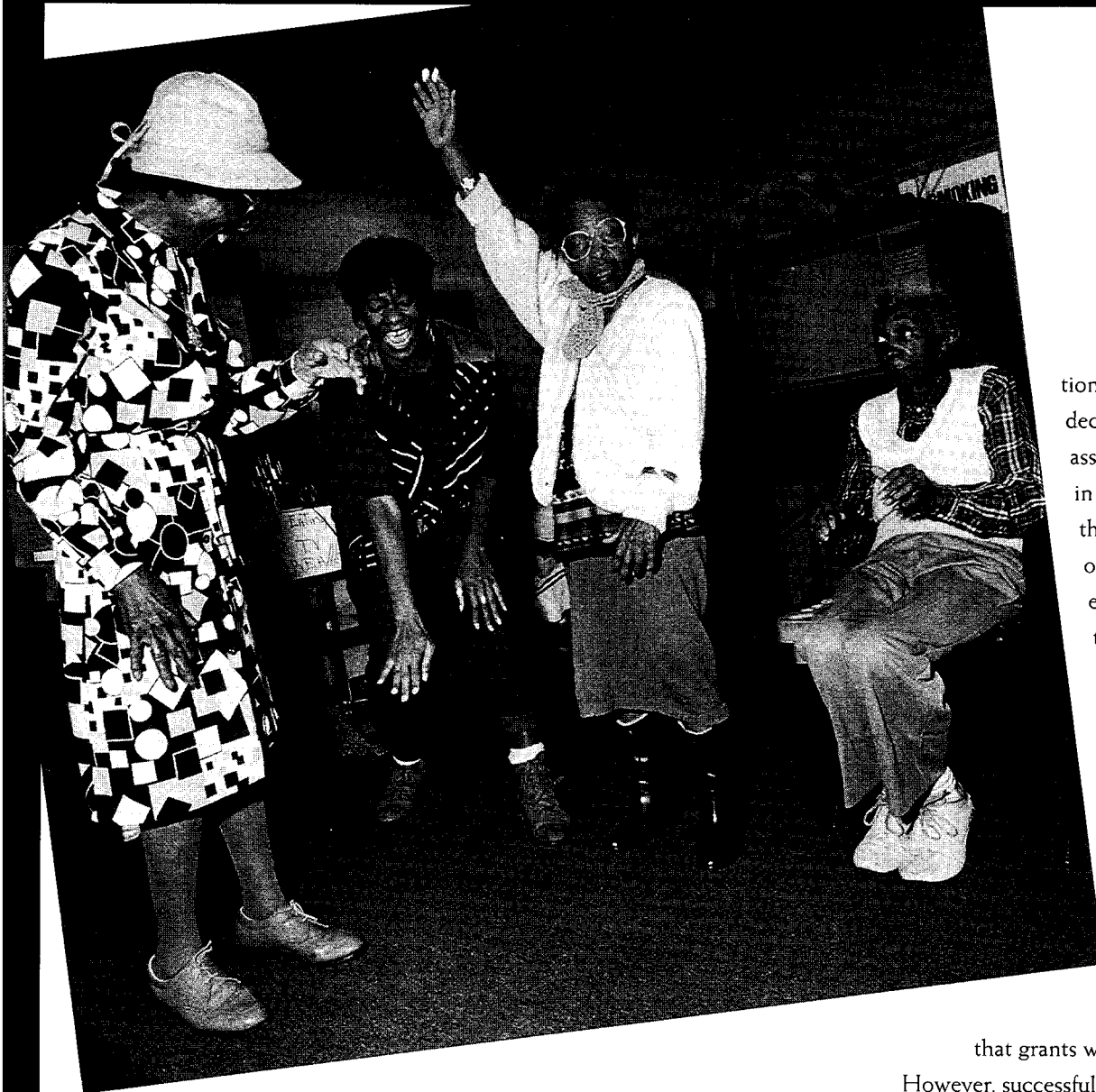
The artist should have an activities plan. While the artist may not stick to the activities he or she has prepared, a general prospectus is necessary to be able

- Provide an orientation session
- Provide on-going training and mentoring services

to schedule guest artists, purchase supplies, budget printing, schedule a space for a performance. Many arts organizations provide extensive training in curriculum development utilizing exemplars or activity models, and expect lesson plans from artists similar to those of classroom teachers.

ONGOING TRAINING AND MENTORING

Successful residencies grow through communication, and community artists develop their skills through experience and having other artists to share those experiences with. In long-term residencies, artists should gather to share experiences at least once a month, in shorter residencies, once a week. These gatherings serve to validate the experience of artists, provide new perspectives on problem situations, share successful exercises and build community. Artists sometimes lose sight of the need to create their own community while



helping others develop theirs. Keeping a journal during their residency and bringing a selection to share at meetings is a good idea. This tends to focus people before they arrive, and make visits highly productive.

Some sites, like correctional facilities, will have orientation procedures of their own. These are typically required of staff but not artists. Most artists desire to learn as much as they can about the culture of the sites and

the participants in their classes. If artists can attend staff orientations, they should be encouraged to do so, with the understanding that artist attendance might give the perception that they can assume staff responsibilities and duties.

There must be clear and constant communication between the artist and the arts administrator or lead artist. Artists may encounter new situations where they don't feel comfortable and new problems they've never encountered. There must be a willingness to support the artist by seeking informa-

tion and making decisions, finding assistance from others in the project and in the community, or on occasion, bring in an experienced trainer to provide professional development for the artists and program staff.

RETAINING ARTISTS

Most projects are grant-based, and there are no guarantees

that grants will be re-funded.

However, successful community artists are treasures that any arts organization should try to nurture. These workshop leaders have gained experience and skills that are invaluable to the outreach efforts of the arts in general and to the cultural transformation of a specific community. It is not always possible or right to continue a project, but truly effective programs are powerful and should be continued if at all possible. Long range planning is the key to supporting and sustaining artists and communities. Special attention should be paid to the development of alternative funding sources.

Preparing and Supporting the Artists

Orientation, Training and Mentoring

—KATHLEEN GAFFNEY

PLAN A TRAINING DAY

When facing the pilot year of a new project the only way to begin is with a training day. Your first step should be to begin with the end in mind. What do you need to achieve? Certainly you want to orient the artists and project staff to the scope and mission of the project. They need to catch the vision, be motivated, inspired and learn new skills. Make up artist packets. You will need to hand out timelines, remind them of how, to whom, and when to invoice for their fee. Inform them about the waiting time between invoicing and the actual cutting of checks. Outline procedures. Give out contact sheets with addresses and phone number including precise designations: who to call for weather emergency, what do they do if they are sick, who do they speak to about their checks and security concerns. Will the artist be responsible for purchasing drinks, snacks, art supplies, certificates of participation? How will these be reimbursed? Put yourself in the artist's shoes and anticipate every possible question. Then make it part of the training.

Make sure artists packets include project paperwork. Artists are not used to having to do daily paperwork. A New York cultural arts program for children living in temporary housing is a three-agency collaboration. Artists are required to take daily attendance

which must be submitted on its own form. The child's ethnic background had to be checked in specific boxes as well. In addition, the artists had to turn in daily detailed lesson plans for the work they had covered. Again it had to be submitted on its own form. Also required was a detailed final report outlining successes and challenges. The funders wanted a real sense of what had occurred and anecdotes were necessary.

This is an opportunity to introduce staff from the facility to your staff and all the artists who will be both with them and others doing similar work in other sites. Invite all those who have funded the project to participate for at least part of the day when the motivational, inspirational or direct arts piece will occur. Invite the press as well. A solid story about the preparation for the project can be invaluable. This will help create a community of support.

TRAIN ARTISTS TO TRAIN OTHERS

Research has shown us that people who know they are being trained to train others absorb almost 35% more information than those who are simply being trained. It is also a wise investment of an organization or agency's time and resources. With your first training you should end up with a core of future trainers. If you bring in a consultant, have them spend an extra hour or two with the core group to

further their development. Leave your training day with at least two to three artists who have stewardship over various aspects of the training process.

FIELD TRAIN LESS EXPERIENCED ARTISTS

If you have promising artists but are not quite sure of their ability to handle the assignment yet, ask if they are willing to be further trained in the field. Have them assist a veteran artist for several sessions at a lesser fee. Have the assisting artist attend four or five sessions then lead a session with the veteran artist coaching if needed. Upon the recommendation of the veteran artist, give the assisting artist their own residency. By using this method of training you can avail yourself of the services of terrific, experienced artists who may be too busy to handle a whole project by themselves. Field training will leave your organization with a pool of well trained artists.

PARTICIPANTS' NEEDS COME FIRST

This is just a reminder of the reversal that an artist needs to expect when they first set foot in a community site. Most sites are designed for the safety and welfare of the population. The artist's professional experience, reputation, reviews and all the other professional kudos do not matter to a

coordinator who has four minutes to get her clients down the hall into a workshop room. In many situations, time rules the site. When artists agree to work in that situation, they must be ruled by it as well. Showing up late can disrupt the entire day at a facility. That can effect 50 people negatively. It won't matter how brilliant the program is if the remainder of the day results in chaos.

A SENSE OF THE POPULATION

As part of the training, have a specialist who understands the population or has worked with them over a period of time describe a range of behavior that might be expected.

One of the Artsgenesis master artists began a first time residency with adults at a work site of the Association for Retarded Citizens. The director of the program gave us a sense of the limitations of the clients. And this is important even though the artist must deal in terms of their possibilities.

These two viewpoints are not at odds. Many artists I know would rather not know about limitations. But this is not practical when the site has security, confidentiality, and other issues for which they are responsible. A complete picture of site and clients is vital to the success of the residency and its goals. It is also vital to a solid working relationship. We all must hear what, through experience, they have learned.

Directors and administrators expect an artist to be well versed in the material and activities that are age appropriate for individuals in the groups to be served. So add residency content to your training day. Have artists experienced with the population give examples of successful techniques.

Programs will be criticized for material that is too advanced or sophisticated, too juvenile or controversial. Controversy is desirable when we create for professional venues, but is generally taboo in schools or community sites where public money is funding the project. There are artists who feel, "It cannot be art without controversy." Controversial material is anathema in many settings. The artist may not be aware of the restrictions of a local school board or community places on the teaching of certain material. The individual coordinator may agree with the artist's point of view but may still have to voice objections since he or she represents the site. The artist needs to do some homework about the appropriate curriculum for groups by speaking with the director or coordinator before entering the site. This is also a placement issue for program directors.

OUTLINE NECESSARY QUALITIES

Besides flexibility, the two most important qualities for an artist in the community are a willingness to continue learning and a sense of humor. Humor is a sublime coping tool and will allow an artist to work many more years before burnout. Cultivate patience, nourish negotiation skills, laugh out loud. It is almost inevitable that an artist will burnout along the way, especially those who are in demand. They need some time away. Rotate artists off one projects and onto another. Give them down time or provide creative ways to renew them.

REWARD AND RETREAT

A director of an arts-in-education program will get maximum results in renewing their artists by providing a

one day or weekend retreat (or series of artist development sessions). Participating in discussions and artist workshops devoted to their needs infuses everyone. Reconnecting them to their creative self will virtually eliminate burnout. Bring the artists together at least once a year so they may nourish one another. Use your core team of trainers to plan and conduct sessions. Leave time for an artists' salon in the evening. Give every artist 15 minutes to share their professional work with one another. Let them know that this is a time for them to experiment, not to do any of the community work, to improvise on the spot with other artists and stretch their creative muscle in front of the most supportive, interested audience possible.

Thank them on behalf of all the individuals they have touched. Create a simple ceremony. Artists often receive no adult feedback about their programs. If they have worked in difficult situations, no one may have thanked them or reminded them that what they do is of great value. You need to do it. Reward them, give certificates of outstanding contribution, send press releases to the newspaper, hold a breakfast or luncheon where they can be honored. They are on the frontline. Without them there is no program.

One of the most important aspects of developing a community arts program is the inclusion of site staff in the orientation process, and possibly even the artist training. Oftentimes, staff are never even formally introduced to the artist, much less informed in depth about the program.

In Houston, The Harris County Juvenile Probation Department created *Street SmART*, an arts program for youth in detention and on probation. On an annual basis, this project employed about 35 artists through partnerships with half a dozen local and regional arts organizations. In 1992, it was recognized as "The Most Unique and Innovative Juvenile Justice Program in the Nation" by the National Council of Family Court and Juvenile Judges. That same year, over two years after the program's inception, we began a series of orientations for childcare workers and probation officers. Several situations had arisen which demonstrated to us that staff knew very little about our program. Some believed the artists were unpaid volunteers and thus wouldn't mind if only a couple of the students in the dayroom participated in the writing workshop while the rest continued to watch cartoons. Others believed the artists were quasi-probation officers, trained in physical restraint and having the authority of

security personnel and, therefore, not in need of staff presence.

Misconceptions are common if there is no orientation for staff. Teachers will assume that artists are teachers. Church youth directors will assume that artists are believers. Housing development, parks and recreation, and hospital hospice staff have a dozen different role models for making assumptions about artists, all of them incorrect.

The orientation does not have to be extensive. It should provide a history of the program, who the partners are, its schedule and length of duration. Artists should provide general curriculum information so staff will know what the workshops are like in terms of content and format. Staff needs to know that the artists are professionals in their fields, not therapists, not certified teachers, and that the relationship between artist and student is basically master/apprentice in nature. Staff should be apprised of the purpose and goals of the project. In some cases, such as corrections, they may need data which justify the presence of the program, descriptions of other similar projects happening elsewhere in the state or nation or other nations.

The most critical area of staff preparation involves roles and responsibilities. If staff roles include on-going

collaboration with the artist then staff should be included in the artist training. It is vitally important to delineate where an artist's ability to manage a class ends and a teacher's need to intervene begins. Probation officers need to know that artists may not censor student work in content or language; artists need to know that probation officers may intervene in a class when they recognize gang-related material or any subject matter, physical or verbal, that could incite to violence. Classroom management responsibility is the source of greatest confusion between artists and staff.

Finally, whenever possible, site staff should be encouraged to participate alongside the students and involve themselves in the workshop activities to the extent that they feel comfortable. Seeing the expressive, human side of someone who was previously typecast as only an authority figure can be an insightful experience for the students and consequently, a liberating experience for staff. It's not rare to discover that the public housing manager is an accomplished singer or that the jail guard writes fiction.

Residency Content:

Designing the Curriculum Appropriate to Participants and Setting

—KATHLEEN GAFFNEY

BEGIN WITH AN END IN MIND PROCESS OR PRODUCT

A product oriented residency will culminate in some kind of group activity to be witnessed or viewed by the community. An example might be a theatre residency that culminates with the participants at a correctional facility performing a play they have written. A typical culminating event for a visual arts residency might be an exhibition or installation. A dance or music residency may end with a concert. The final products may be viewed rather than performed live, but the result is the same: an easily identified product. Most often, the final piece is actually a work-in-progress. Using that phrase will set appropriate expectations.

The first step in assisting artists to plan a product oriented residency in a community is to begin with the end in mind. Start a plan with the very last day. What is going to happen on this day? What does it look like, where is the session to be held, what kind of support do you need to pull it off? Are costumes or live music involved? Will you have programs? How will you get them? Who sets up chairs for the audience? If it is a poetry reading, will you add recorded music between each person's work for definition? What do you need to accomplish in the session before this in order to achieve the result? What does the staff at the

facility need to do? Will there be a reception?

I suggest asking artists to write a plan or list of activities for a 15-day residency. A performance will require the participants to develop new skills. What, exactly, are the new skills? How often do they have to be worked on in each session? To perform a play, the individuals will need skill in diction, projection, listening, memorizing, analyzing, movement and staging fundamentals, storytelling, pacing, and ground rules. They will need to understand "upstage" from "downstage," what a character is and how to follow directions. In what order will you introduce these concepts? Which of these will you reinforce during each visit? Which of these could be worked on between your visits? How will you introduce character, plot, conflict and resolution? Will you demonstrate it or improvise it? What happens if you cast someone because they have the most talent but you find out they can barely read?

PROCESS

A process oriented residency does not culminate in a specific product but rather is a learning process that focuses on the acquisition of new skills, understanding aesthetics or provides a basic introduction into an art form. The goal becomes the acquisition of

fundamental skills or taking someone with an understanding of the basics to a new level of accomplishment. Much is said about how the arts can raise the self esteem of individuals. Certainly a final product helps. Seeing what one has made or having people witness you performing is thrilling. But developmental psychologists tell us that the transformation actually occurs with building a new set of skills. Participants are different than they were before they began the residency. They have changed and they know it. Being able to do something new and taking that ability away with them is the most seducing element of the arts experience. A process residency is a step by step mastery of new skills in art.

PREPARE TO TROUBLE SHOOT

Trouble shooting comes second nature to the veteran artist. But for an artist who embarks for the first time into an alternative site, nothing beats a well thought-out highly organized plan with a back up for every choice. When I work with Artsgenesis artists on their plans, we play "What happens if. . . ." What happens if the room you are scheduled to work in is being painted on the day you arrive? Custodians are notorious for doing their own thing on their own schedule. What happens if you plan to use plaster and there is no water that day? Or no tables? What

¹ Most commonly the word residency means a sequential number of visits to the same site over a given period of time, and that is how I use the word here.

happens if you are going to dance but they have moved half your sessions to a room with a cement floor? "What ifs" help prepare them for flexible creative solutions. What if your poetry writing residency is scheduled to happen in the gym at the same time as an after school day care program and they expect you to share the space? Some sites will dictate what is possible.

Even perfect plans can run awry if your partner at the site, the person you have been dealing with for nine months of planning, suddenly leaves for a different job and their replacement has different ideas. The artist may want to make Native American shields with clients who have emotional disabilities, but the facility says they are not allowed to have scissors. What can the artist do? Pre-cut the materials herself? Can any material be changed to paper so it can be torn? Should the artist scrap the idea and try a new one? Role play scenarios with your artists during the training day so they are prepared for anything. After walking into the site with their plan, they may find they need to abandon part of it and reorder some of it. But having initially designed a strong plan will give them a base from which to operate.

BEGINNINGS AND ENDINGS

Each session should begin with warming up and or focusing the individuals to work. I have always liked to begin and end residency sessions with a variation of a ritual. The ritual can become shorter and shorter with each session and still achieve the same purpose. It signals the mind and body that something new is about to take place. A person can be programmed to maximize the time spent on any activity. It may be as simple as having

participants move chairs in slow motion to recorded music or a gesture story that involves focusing. Whatever the art form, music is a powerful tool to use at strategic times. Music will bring every one to a higher vibrational level. Live music is always best. Small hand percussion instruments like claves, bells or a drum are ideal. But there are times I want Mozart or new age music, so I need to bring a tape player.

GOALS AND OUTCOMES

The overall goals for a community project are the domain of the collaborating organizational partners. Specific residency goals are the responsibility of the artist and should be discussed in depth during the training day. They should be tied to the assessment and evaluation. How do the artist's residency goals reinforce the goals and objectives of the project? Include skills building and behavioral outcomes such as building discipline, cooperation, respect for self and others. Also look at the higher level thinking skills, both cognitive and affective. Your residency may need to build workplace readiness skills outlined in the SCANS Report. For students with disabilities, goals may be to improve gross or fine motor coordination, improve ability to speak or increase their ability to socialize with peers. A coordinator may want his/her clients to increase autonomy or find a positive outlet for volatile emotions.

Provide the actual documents to your artists during the training. Break them into small work groups. Have the other members of each work group follow up with questions.

RESIDENCY THEMES

Six Types

Shortly after I began my work with individual artists, it became evident that I needed to create a common language pertinent to all arts disciplines. Like a lens that provides a close up or long shot, a main theme for a residency would provide program participants with a specific slice of that art form from the perspective of that individual artist. Although each artist is unique in approach, intent and technique, in fact, a subjective result of all his/her experiences, over the years I had noticed certain commonalities in the way artists present their work. I grouped these commonalities into themes. Many artists weave together two themes, and at times, this works brilliantly.

Examining the six category system can be very useful for program directors who need to dialogue with artists.

The Ingredient Program

This is the first residency most artists create. It is understood by every age and is generally the initial point of entry into an art form. Think of the program as a list or a recipe (*e.g.*, music consists of three things, melody, rhythm and harmony). After identifying the ingredients, the artist then shows examples of each, perhaps putting them together into a composition or asking the people to identify these elements in a larger context as they listen to a piece of music. This approach is very effective for anyone who is unfamiliar with an art form. In a storytelling residency, an artist highlights the ingredients of a story: the beginning, middle and end. Another artist's approach to storytelling may be character, obstacle and solution. A

dancer may explain it takes three things to create a dance: an idea, a warmed up body, and some emotions. A choreographer may list his as shape, space and time. Whatever the ingredients, whole days of a residency may be spent on each of these concepts.

The ingredient approach is very effective in visual arts residencies as well. Often, a visual arts residency will begin with a slide presentation where the participants view samples of art work. The artist may focus on pattern or color or composition or a number of other concepts. A successful ingredient program selects several concepts, such as pattern, then demonstrates how pattern is manifest. The participants may be shown examples of repetition, rotation, opposition, and size as various ways in which pattern occurs.

The Journey Program

Journey Residencies will most often fall into one of three subcategories: geographical, historical or future world.

Geographical

A typical geographical program might be a trip to Africa, South America, or Asia through music and/or dance. I have worked with dozens of artists who have provided many thrilling examples: e.g. Flamenco Dancers in brilliant costume who took me to Spain through their dance, Palmas, castanets, and guitar. As I traveled from region to region, I learned how the dance changed with the geography becoming a mountain dance or a dance of the plains. I have traveled to different countries in Africa and experienced Festivals through dance or music programs by African artists. A journey program is like an

overview, a flight that reveals a bouquet of experiences. Sometimes it will be a journey to one specific event in another place, e.g., Brazil during Carnival or New Orleans during Mardi Gras.

Historical: Journey Into The Past

Another very satisfying type of journey is historical. I have witnessed hundreds and designed scores of historical journey residencies. I have taken a journey to the Lakota tribe in the 1850's, joining a real pioneer woman on the Oregon trail, or joined Calamity Jane and met the residents of Deadwood. Through historical journey programs, participants use their imaginations to walk the Appalachian Trail in the 19th Century, see the Wright Brothers fly for the first time, witness people captured in Africa, chained in ships, and forced into slavery.

Journey programs, effective for almost any age, hit their mark especially with children between the ages of 8 and 12 years old. Developmental psychologists and cognitive specialists say that this is when children develop an interest in other times and cultures, fascinated by heroes, heroines and those who have overcome great odds to achieve their goals. Children at this age are building a complex understanding of social rules and have the curiosity to learn social rules of different cultures, if presented to them. Although multi-cultural and cross-cultural programs have great value for every student, these programs are especially effective at this age when children are balancing their need to belong and identify with those who are "like" them, to their fascination with those who are "different." Children in this age group learn best by "becoming others."

Time Travel : The Future World

There is a third variation of journey, traveling into the future. I have yet to see a really effective residency that takes a present day character and propels them into the future. The better ones are those using computers to compose and play music that might be a part of our future world. As more technology is added and artists become fluent in using video, computers, and CD ROM, there will be more programs that look into the future. Another variation of future time travel is to have a character from the past arrive here in the present. There are many excellent examples of this device including Mozart awaking in urban America and using modern elements to create a "new form of music" and Leonardo DaVinci who arrives in Louisiana to take credit for every modern invention and prove that his ideas were at the root of every discovery.

The Compare and Contrast Program

A residency that uses the device of comparing or contrasting as a main theme provides an opportunity to investigate two ideas at once. In Atlanta, a classical illusion mime and a clown mime worked in a program that challenged each artist and compared the art forms. The groups learned the differences and similarities of the art forms, and everyone (including the artists) gained a new appreciation for the uniqueness and importance of each art form.

Sports analogies offer terrific compare and contrast opportunities. In a residency, a trumpet player compared playing in a Brass Quintet to playing sports. He proved it was as difficult and exacting to be a professional

musician as it was to be a professional athlete. He began with baseball. A good batting average for a baseball player is 333, getting a hit every three times at bat. Can you imagine what music would sound like if a trumpet player played only one out of every three notes correctly? The artist who played trumpet, proceeded to give a sample. He showed the kind of teamwork basketball players use to pass the ball as they passed the melody in a fugue. He focused on dedication, discipline, practice, teamwork, and a commitment to excellence as being important to both.

The Argument Program

An argument program takes a commonly held misconception and shatters it. A belief statement usually occurs on the first day. "Puppets are not just for little kids" is an example of an argument theme a gifted puppeteer from Michigan used at the beginning of her residency. Then intricate sculpting, costume making, script writing, rehearsal, and performance follows to prove the initial premise. An opera residency in Saint Louis that takes students through every step in creating an opera begins, "Opera is not just a bunch of fat people standing around singing boring songs." The rest of the residency workshops prove it. A dance residency starts this way, "Everyone can dance." Then the artist proves it by having EVERYONE dance. One of my favorite Argument Programs starts with, "Shakespeare is not boring, he has an important message for each of us today." Only one statement is necessary to capture the essence of a perfect argument program.

The Personal Statement Program

The Personal Statement Program takes its life from the specific vantage point of the individual artist. This is where the artist shares the subjective result of his or her relationship to an art form or creative impulse. A personal statement program is very effective for students from 12 years old all the way through senior citizens. Developmentally, this type of residency is especially effective for those interested in who has the power, who might get it, who has "overcome the odds" and how. People grappling with notions of independence and dependence are fascinated by those who are obviously independent and have worked hard to achieve it. Carl Jung said, "He is in possession of his life who is in possession of his story." When I have the time to work individually with artists, I help them find their story in relation to their art form. It is usually some sort of love story, and all love stories are compelling, the obstacles, the trials, the need, the victories, and defeats.

Many visual arts residencies involve having students create pieces that are personal statements. An innovative visual artist has participants make heritage boxes. First, they examine their family history, gathering stories of their ancestors. They examine how they got to America, where parents or grandparent first settled, what life might have been like, customs or family rituals and so forth. Next, they create a picture or Xerox of items: a marriage certificate, their own birth certificate, a baby picture, a favorite food, a piece of fabric. Then they mount these items in a box, cut a hole in the top of the box large enough to shine a flashlight into, and they tell stories of what the items mean to them.

A Day In The Life Program

This program category is exactly what it appears to be; a day in the life of a specific character—Charles Dickens, Susan B. Anthony, Calamity Jane, Chief Seattle—but occurring over the time span of a residency. Or it could be a day in the life of a professional artist, composer, poet, dancer or flutist. If you decide to do a day in the life of an artist as a residency theme, make sure you attend to all aspects:

- Preparation, this means not only daily practice or rehearsal but, in the case of an actor reading psychology or history or philosophy, observing people, reading the trade papers;
- Finding work, how to audition, how to be exhibited and so forth. Include ways in which you have to market your work, write grants, or press releases. Most artists are like small business owners. Their business is themselves as artist;
- Performing, delivering the goods on demand, the pressure, the rewards;
- Assessing yourself, how you know if you have succeeded, to yourself, to others, how to improve, how to handle reviews good and bad. As you delve into this territory, you'll see how much can be translated into any job. The parallels are apparent to the participants as well. I have found that A Day In The Life residencies partner a job skills preparation beautifully.

Case Studies of Artist Training

URBAN SMARTS, SAN ANTONIO, TEXAS

Berti Rodriguez Vaughan has her hands full in San Antonio. As Arts-in-Education program manager of the San Antonio Department of Arts and Cultural Affairs, she coordinates three programs—Urban smARTS, Arts Teach, and CORE—all of which have taken artists-in-the-schools programs into the domains of juvenile crime prevention and teacher/artist partnerships in curriculum development. Her artist training program is one of the most extensive in the nation, requiring a minimum of 80 hours of orientation for each artist before ever entering a classroom.

The programs are unique but related. Urban smARTS is an after-school program that uses the arts to prevent 11- to 13-year-old high-risk youth from entering the criminal justice system. Approximately 400 youth from seven targeted middle schools meet with a team of three professional artists at each site, Monday through Thursday 3 p.m. to 6 p.m., for 14 weeks in the

spring. Working with the artists are four case managers from the Department of Community Initiatives and a teacher/counselor from the respective schools.

Arts Teach is an almost classic AIE program but with heavy emphasis on integration of the arts into the curriculum and expanded program options for schools. Artists accepted into the program prepare workshop descriptors that are published in a directory provided to all San Antonio schools. Using the Gardner MI Theory (described by Kathleen Gaffney in Appendix A) and the Texas Education Agency's state-mandated "essential elements" of school curricula, the directory details multidisciplinary educational objectives that each workshop will achieve. Schools use the directory like a menu, ordering the artist workshops that best meet their needs. Over 900 hours of arts program instruction is provided annually.

CORE is a pilot project that provides

comprehensive artist/teacher training. CORE provides seven San Antonio teachers sustained staff development sessions over a three-year period after an intensive summer orientation. Working with experienced artists, teachers integrate the arts across the curriculum. As part of the summer session, artists and teachers develop together six units of study. The teachers receive focus work in one artistic discipline with an artist in the fall semester, and in the spring they work with a different artist in a different discipline.

Artists for Arts Teach and Urban smARTS go through a the same selection process used by many programs. Artists submit resumes. Interviews are arranged. Finalists are asked to return and demonstrate a workshop to a panel. Arts Teach uses artist panels of artist peers, classroom teachers, and arts administrators. Urban smARTS, case managers sit on the panel as well. Artists are scored on

a set of criteria measuring artistry, capability, and experience. Panel assessments serve as the basis for acceptance.

The 80-hour training program is conducted by classroom teachers and an artist training team. Incoming artists learn classroom management skills; develop grade-level-specific activities; and receive instruction on interdisciplinary concepts in the arts. They spend time in artist/teacher planning sessions to document and develop units of study and curricula. The training provides artists the basic understanding required to work with teachers in an educational environment.

Urban smARTS artists go through this training program and one week more of additional training which prepares them to work with high-risk youth in the community. These youth are identified as living at or below the

poverty level and show signs of academic failure, low attendance or behavior problems. They may also have a sibling in a gang or have committed a class C misdemeanor. In the orientation, artists are familiarized with student profiles, risk factors, behavior modification practices, and the nature of casework management. Casework managers also go through this week of training with the artists, and they learn about the arts, artistic processes, and receive team building exercises with the artists. Professional social workers, criminal justice specialists, and experienced professional artists provide the training.

Urban smARTS is part of the YouthARTS National Demonstration Project, which is working to further develop training models that will be shared with artists, caseworkers, and educators who work with youth-at-risk.

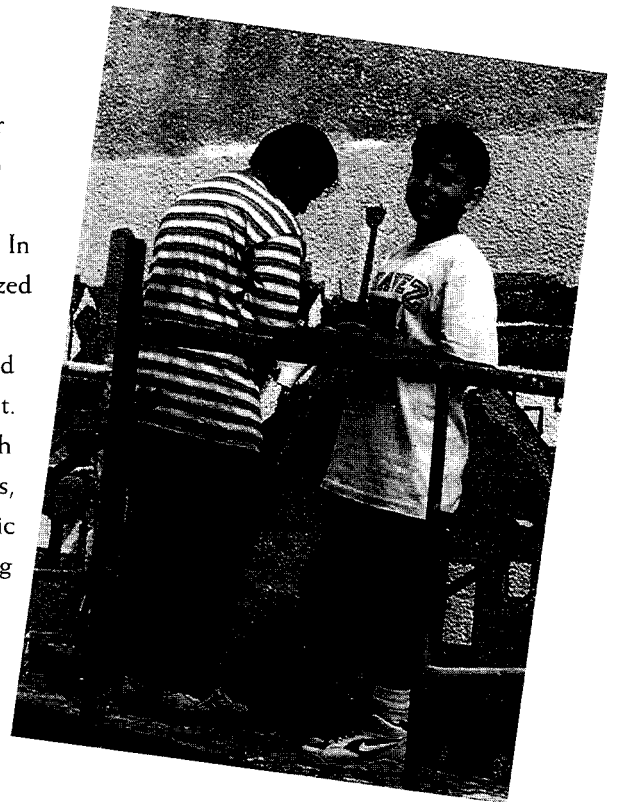


Photo – Urban smARTS

CHILDREN OF THE FUTURE, COLUMBUS, OHIO

Children of the Future is a unique arts program that embraces several strands of community programming. It is an arts-oriented AmeriCorps Program with crime prevention as its central mission. It collaborates with the City of Columbus Recreation and Parks Department in locating its arts workshops at seven recreation centers. Additionally, the youth it serves, ages 5 to 12, are predominantly residents of local public housing developments; five of the recreation center sites are located adjacent to public housing. The Department of Public Safety (DPS) plays a key role in the project by attending artist interviews and providing security at the recreation centers.

Program Director Nicholas Hill, feels that the recreation center is the natural and logical place for kids to go for this after-school program. It is a safe haven for youth because the DPS works with the recreation center toward that end. The 25 artists also work closely with one another and the site staff in an interdisciplinary, team-oriented approach. Selection, orientation and training of artists reflects this intense collaborative process.

In the first year of Children of the Future, over 100 artists applied for the 25 positions. Fourteen of those 25 have been re-hired for the current year, though this came as a result of successfully coming through the selection

process again. Applying artists are immediately informed about the goals and mission of Children of the Future and its emphasis on collaboration. Class sizes rarely exceed 15-20 students, with at least two artists and as many as five working with each group. Applicants are asked to submit two essays. One describes how they feel their arts discipline can work in the program setting. The other describes the artist's personal goals. Artist commitment to the project is vital. The artist in this program is not expected to be a social worker, but there must be a real sense of caring for kids and an interest in working with them. Artists are also considered to be

career role models for students, so a solid portfolio of demonstrated professionalism in an arts discipline must accompany the application.

Artists who make it to the next phase of the project are selected by the program director with assistance from the Recreation and Parks Department supervisor, both of whom work with the Arts Council director and a site supervisor to conduct interviews. The other six Recreation and Parks Department supervisors attend the interviews and participate in the ultimate selection of program artists. After the interviews they make known their preferences as to which artists they would have work at their facility. This ensures buy-in by site staff.

The training of selected artists runs for two weeks before program initiation and is ongoing throughout the project. The first week involves four hour sessions on each of five days. Artists learn from a child psychologist about the developmental stages of children, family dynamics, grief management, and strategies for working with learning disabilities and attention deficit disorder. This child psychologist will be available for conferences with the artists throughout the residency. Artists

receive training from the police and parks staff on conflict resolution and mediation techniques. Fine arts and education faculty from local colleges and universities talk to the artists about curriculum development. Art Council trainers work with the artists on planning for collaborative activities. "Orientation and training must be interesting and beneficial," says Children of the Future program director Nicholas Hill, noting that the training appeals to different learning styles and that it is sensitive to different points of view.

In the second week, training moves on-site. Artists meet the children and work with the site staff to fix up the workshop space. They learn the routine of the setting and acclimatize themselves to the environment. They learn who the "key captains" are and how to secure art and art supplies. This is a sharing time between the artists, the children and the staff.

Once the project begins, classes are scheduled for every weekday evening from 4 to 6 p.m. New students can join or leave the class at any time; artists have to be prepared to shift from a group approach to one-on-one as the situation demands. Hill suggests that in

the first year most problems did not result from conflicts with the kids but difficulties between the artists in achieving an effective collaboration. To resolve difficulties and gain further knowledge, artists attend one of several 90-minute training sessions each week. Once a month all the artists come together to discuss the project. Artists can provide requests to the program director for training topics, and sometimes the artists themselves are called upon to provide training, especially in successful interdisciplinary activities.

The primary mission of this project is to provide high-risk children with conflict resolution training in the context of arts activities; therefore, a constant theme in artist training involves conflict resolution techniques. Students learn that the consequences of their actions are important, and artists are encouraged to develop curriculum around issues of both risk and respect. Students who disrupt class may be asked to leave, but they are allowed to make mistakes and can re-enter when they are prepared to respect the rights of others. Dialogue and shared experience between children and the artists is critical to the success of this project.

YOUNG PRODUCERS WORKSHOP, OUR LADY'S FAMILY CENTER, AUSTIN TEXAS

Austin Community Television (ACTV) is one of the premier municipal public access organizations in the United States. ACTV trains community members in video production and provides media equipment, studio facilities, and three cable channels for presenting community-created programs. In 1995, ACTV conducted 92 video training courses ranging from

basic field training to advanced editing, and graduated 662 community members, giving them the certification required to check-out equipment and create independent productions. Seven of these graduates were teenagers who attended the Young Producers Workshop at Our Lady's Family Center (OLFC), a non-profit Catholic outreach mission located in the heart of the

78702 zip code, the area with the highest juvenile crime rate in the City of Austin.

ACTV already had extensive experience in training high risk youth and young offenders for video production. In 1992, it created a media skills program for youth comprising the crack cocaine caseload of the Travis County Juvenile Probation Depart-

ment. This program, along with several others for offender populations, were funded through a collaboration with the Southwest Correctional Arts Network (SCAN). ACTV also receives annual funding from the Texas Commission on the Arts for Artist-in-Education residencies in area schools located in low income neighborhoods. Young Producers was the first ACTV venture into youth training for a religious organization.

OLFC operates in much the same way as a recreation center with fewer hours of operation. It tries to provide programs for youth in the summer and after school to provide an alternative to the street and create a safe haven. Its mission goes beyond services for youth, committing itself to meeting the "spiritual, psychological and physical needs" of *el barrio* and to "fostering a spirit of cooperation within the individual members of our community." It was looking for programs that would be an alternative to gang involvement for area teens and that would offer some insights into career options. This need provided the incentive for inviting ACTV in to work with OLFC's youth in the evening.

The training model for this outreach effort by ACTV was similar to that used by other arts organizations when beginning a new community project. It relied on its old hands at community arts programming. Media artists in this project would need both advanced training in production and extensive production experience. Teaching experience in either the AIE school projects or the other community programs for youth was a plus.

I was involved in the early selection process of artists for the Austin Community Television training

program, and I recall that we solicited applications from licensed producers living in the 78702 zip code or who were Hispanic, the ethnicity of our teen group. Our rationale in this was to provide youth with community role models and enhance networking opportunities that might result in the kids working on local productions independent of the project. During the course, guest artists of all ethnicities worked with the students.

The project was funded by a larger City of Austin Youth Opportunities grant, and the Young Producers Workshop was only one of several arts programs SCAN had organized in zip code area 78702. After introductions, descriptions of those other programs and the artists involved served to initiate discussion. Successful local projects were used as models for program planning. The grant outlined the proscribed contact hours for the artist, and the various parties then created a schedule.

The OLFC staff profiled the youth who would most likely be involved in the program in regard to age and gender. Issues related to class dynamics were discussed. A couple of the kids had been heavily involved in gang activity and were on probation. The artist then described what he hoped to do with the kids, that they would learn to operate the equipment with the ambition of creating a video which would be shown on one of the ACTV cable access channels. The choice of the topic and the scripting of the video would be their responsibility. It became apparent that the OLFC staff already had a production in mind, a promotional piece about their mission. At this point, the grant with its mandate for an "expressive" component prevailed. It



set specific guidelines for student artistic experiences; otherwise, the project would be technical in nature and not a true art workshop. The OLFC were encouraged by the fact that successful students would come away with a production license and be able to produce anything the OLFC wanted. In fact, one of the benefits of this program to collaborating organizations had been the training of in-house, video producers. Details of grant accountability such as recording attendance were worked out.

While arts organizations generally perceive grant-writing as a necessary evil, the process, if a collaborative one, can define issues of concern and address them early on. Likewise, if an artist or an arts organization has funding in hand and approaches a community organization, that funding instrument sets fairly specific guidelines that can help define the roles of artist and staff.

Young Producers Workshop is expanding. Next year 50 students will go through beginning, intermediate, and advanced classes with Austin video artists. The certified youth producers at OLFC produced a documentary on issues surrounding their neighborhood, a program about graffiti, "Tagging: Art or Vandalism," and are currently working independently on producing, "Our Lady's Family Center: Ten Years Making a Difference."

YOUTHART & COMMUNITY INITIATIVE, IDAHO COMMISSION ON THE ARTS

"The investment in this project of \$6.40 per student/day is small compared with \$125/day to put a kid in juvenile detention,"

—from *Young at Art*, a booklet on artists working with at-risk youth in Idaho.

The YouthArt and Community Initiative (YACI) of Idaho is a statewide project developed from a municipal program. The successful implementation of the Family Arts Center Project of Boise was used as a model for expansion to two other Idaho cities, Moscow and Idaho Falls. The Community Development Program of the Idaho Commission on the Arts (ICA) created the initial design of the project and sought and received NEA funding to carry it out. The program targeted first-time juvenile offenders and other youth at high risk of becoming offenders, referred to the project by juvenile justice, social service, education and counseling agencies. The project was designed "to empower youth to take responsibility for their place in the community" and to demonstrate to the community that the arts can

play a significant role in addressing social needs.

The Family Arts Center Project was created much like other urban community projects except that, from its inception it was intended to be part of a long-range plan encompassing other cities. It was also created by a state arts agency in cooperation with a local arts council and out-of-state experts who lent their knowledge and experience gained from similar national programs. Prior to taking YACI into the field, they published, *Young at Art, Artists Working with Youth at Risk*, a program implementation guide based on what they'd learned from the Boise project and others in the field. The publication of *Young at Art* exemplified the advocacy and technical assistance role that the ICA would play in the development of this project.

ICA project director Jayne Sorrells and her counterpart in Community Development Programs, Julie Numbers Smity then surveyed local arts agencies to determine interest and need. Those interested arts councils selected to implement Phase Two of the project received technical assistance from the ICA in the creation of steering committees with local community partners that would provide student referrals.

Once steering committees were formed Jayne and Julie began formal training. Directors of the arts agencies in Idaho Falls,

Boise, and Moscow, and a member of each city's committee gathered in Pocatello at Idaho State University. That first training involved three outside people: a ceramics artist who'd worked in the Boise project and, as a lead artist, could provide in-depth anecdotal information about how the Family Arts Center Project had worked; a California musician and consultant, who had trained the Boise artists and who would train the new artists selected for YACI; an artist from Texas experienced with arts programs for high-risk youth and with making artist selections.

One important part of the training was team building. All three artists provided hands-on activities with the group similar to what we might do in an art workshop. Getting away from familiar surroundings and familiar responsibilities to create art together with new friends served as a powerful reminder of not only how these programs work but why we develop them.

The Pocatello training was followed with a similar agenda for the project artists and their assistants who'd been selected in Pocatello along with the steering committee members and the local art agency directors. It took about four weeks for the workshops to really gain steam. The initial phase was assembling the group and cooperatively creating a set of rules and objectives for the workshop. Then the students began challenging the boundaries of the workshop. Finally, they settled into becoming creators. Based on this experience, the new residencies in Idaho Falls and Moscow were expanded beyond the nine week length of the

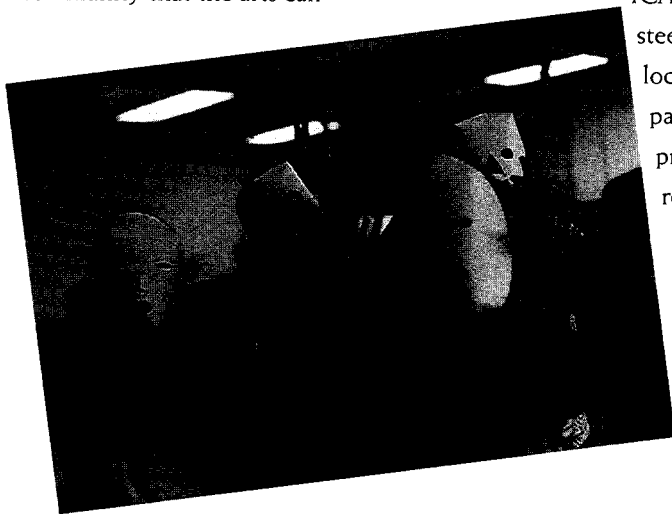


Photo – Idaho Commission on the Arts' YouthArt and Community Initiative

Boise residency, and it is hoped that the projects can become continuous.

Once programs were underway, further collaboration with other organizations became necessary. Transportation was the biggest unforeseen obstacle to the workshop success. Since the program was designed for juvenile offenders referred by citywide criminal justice and social service entities, students were drawn from the entire municipal area. Idaho Falls rented vans at a highly reduced rate

from a local car rental, almost as a corporate contribution. Moscow was able to work out an arrangement for transportation with RSVP, Retired Seniors Volunteer Program, who volunteered their services in picking up and taking home the youth in the program. Steering committees are an invaluable resource in dealing with such dilemmas.

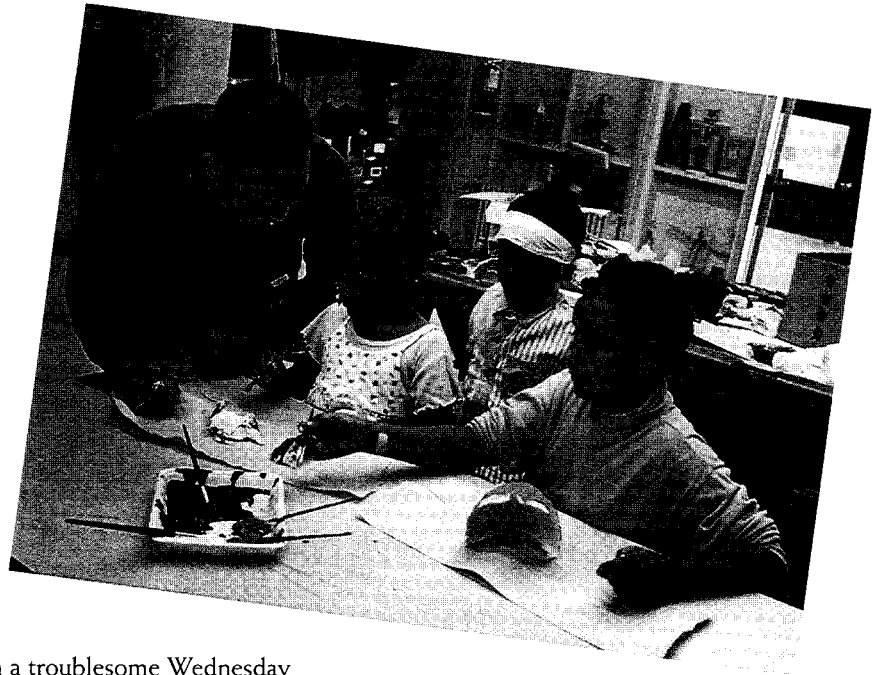
Given the statewide scope of the project, Jayne and Julie provide continuous technical assistance in the

form of site visits and almost daily communication with artists. To facilitate this process, the Commission created a 1-800 number for Idaho use so that artists and arts administrators can contact the state agency for guidance whenever questions arise or help is needed. The development of this network around the project has contributed to the development of an arts community composed of local communities, one of the missions of a state arts agency.

RAINIER VISTA ARTS PROGRAM, SEATTLE, WASHINGTON

Kimberly Keith, outreach coordinator for the Seattle Children's Museum, had extensive experience working in parks and recreation settings prior to joining the Museum. That experience gave her the insights and experience she needed to create an arts project which that would serve as an alternative to drug use and gang involvement for youth in the Rainier Vista public housing community, one of the most ethnically diverse areas of Seattle.

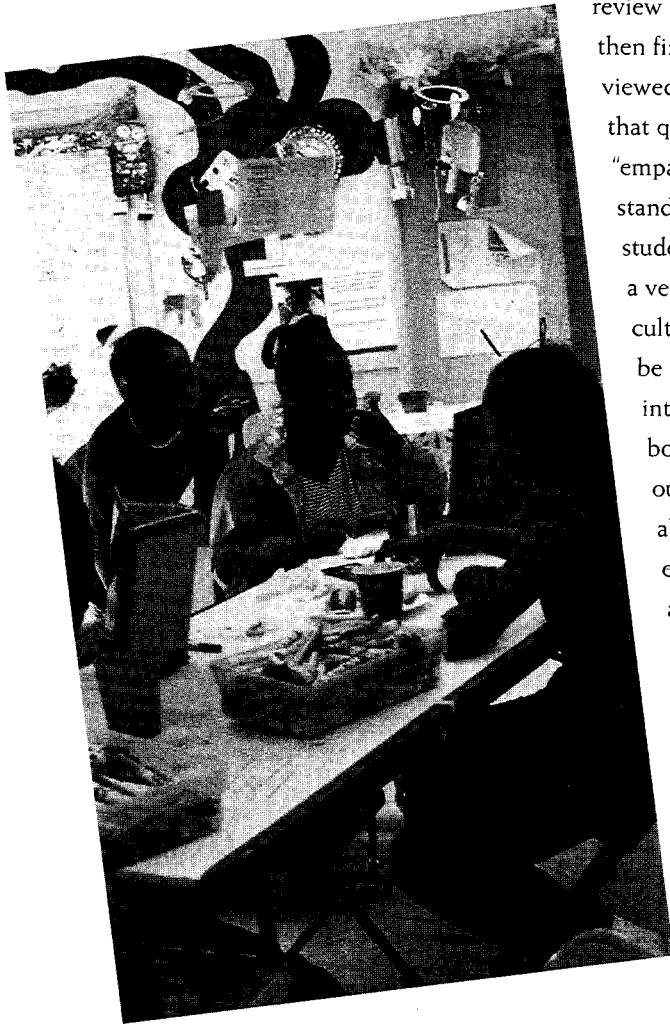
One of the newest residencies, taking place at the Holly Park housing community, is a significant program expansion of the Children's Museum's outreach efforts into Seattle public housing communities. As outreach coordinator, Kimberly is both "visionary"—conceptualizing a major institution stepping beyond its walls into the complexities of a large urban environment—and "maker"—grappling with the day-to-day, hour-to-hour issues of program implementation. Her flexibility as an administrator is vital to the program. She is equally comfortable working with a board of directors on budget issues as helping out an artist



with a troublesome Wednesday morning class.

The Rainier Vista and Holly Park projects serve youth aged 5 to 14. The arts workshops occur from 3 to 6 p.m. on weekdays during the school year and 9 a.m. to 3 p.m. on weekdays in the summer. They are open entry/open exit and serve 22-25 kids during the school year and 35-40 in the summer. Typically, about 20 students will attend regularly and become a core group. The workshops take place in the

housing development community centers which offer an area "smaller than a gym but bigger than a class." Initial response and attendance were excellent given that the Resident's Councils were consulted and a mailing was sent out to everyone in the housing developments. Occasionally, older students must bring younger siblings to class, although students are not permitted to "make a habit" of bringing



children younger than 5 to class, and when they must do so, the toddlers are the responsibility of the older sibling.

The Children's Museum uses a team approach of four people at each site with occasional guest artists. The teams are composed of artists, educators, and/or counselors, but out of the four, at least two will be artists. The goal of the project is not only to provide a safe place for artistic development but also to promote positive interpersonal behavior and self esteem. Selection of artists and staff begins with

review of applications and then finalists are interviewed. Kimberly states that qualities valued are "empathy and understanding" because the students will come from a very wide array of cultures. Artists must be "professional and interactive—no warm bodies," and obviously, they must be able to work cooperatively. They must also be able to teach effectively, and "flexibility is the key to success."

Before being hired, the artists must be observed teaching a workshop for youth at the Museum annex.

Additionally, they will meet the rest of the staff and make a site visit to the housing development community center where the workshops will take place. According to Kimberly, many applicants withdraw their applications at this point.

Once an artist is hired, training and orientation take place at the housing development. Within a block from the community center are a variety of social service agencies that the artist will visit. Housing development centers do not have the staff support of parks and recreation facilities, so partnerships are vital. Each fulltime artist and staff

person will receive training from Children's Protective Services to know what to do when students are disruptive or how to handle situations involving drugs, abuse or violence. Kimberly's philosophy is that "we are coming into their home; we need to be sensitive to their issues." The staff should have the resources and the right people handy to work with the whole child and the whole family.

Kimberly has created a visual arts curriculum around community and personal themes for the team to use in the workshops, though their flexibility in presenting the exercises is a given. Guest artists will bring in the activities that work for them. The students create the rules for the workshops and then agree to abide by them with their signatures. The rules and expectations for the workshops are clear from the outset. The staff rarely has to deal with behavior problems.

Kimberly visits the workshops regularly. She also meets with the teams on a weekly basis to share their experiences and troubleshoot any problems that might arise. "Administrators have to be supportive. It makes a world of difference," she says.

THE CONNECTICUT HOSPICE, BRANFORD, CONNECTICUT

In 1979, the Reverend Sally Bailey, a minister and musician, created the Arts Program for the Connecticut Hospice. Sally no longer serves as director of that program. Dorothy Powers currently leads the Arts Team—but the model hospice arts project Sally created and documented in *Creativity and the Close of Life* serves as the best guide available for anyone embarking on the design of arts residencies for terminal and continuing care settings. The ambition of these program profiles is not to describe the goals, histories, and outcomes of model programs so much as it is to examine the ways that these programs selected and trained artists, oriented staff, and resolved issues specific to the settings of the arts residencies. The book handles that task and more with contributing chapters from artists using a wide array of media.

Two years prior to the inception of formal arts programming at The Connecticut Hospice, an arts committee made up of artists, community leaders, and staff was created to begin a dialogue and create a strategy for integrating the arts into the hospice setting. Planning money from the NEA allowed the initial implementation of the project, and it was continued with assistance from the Connecticut Commission on the Arts, the New Haven Foundation, and private donors. It is critical to have someone on the institutional staff to coordinate and direct artist activities. The tandem of an in-house project director and a committed and diverse steering committee laid the groundwork for a program that

continues to this day, 17 years after its inception.

The development of the Connecticut Hospice Arts Program seems to have followed three trails which had to be traveled almost simultaneously: selection and preparation of artists who could work effectively with patients, families, and staff in a unique environment where an awareness of death and the possibilities of life was ever-present, the graceful introduction of arts programming to patients and families engaged in an intense period of loss and transcendence, and the consciousness raising of healthcare staff about the power of the arts and the enlistment of their support and guidance.

To create contact with the arts community and generate residency applications, an "Arts for Hospice Day" was held. Artists from throughout the community were invited to come in and visit the facility, learn about the programs in place, and meet the people who live and work there. Artists interested in working in the environment filled out applications that described their work and experience, and follow-up interviews were held. Artists selected to work in the hospice underwent intensive training and orientation regarding the philosophy and nature of hospice care, the procedure for charting patient/family interactions, and a relationship was forged with Sally, the arts manager that would call for daily visits throughout the residency for exchange of observations both before and after workshops.

To assess patient/family needs, a Life Interests Assessment was created,

which not only provided Sally with information about what activities would be meaningful to a patient at the close of his or her life but would also provide the patient and the family with an introduction to the availability of arts activities. Based on patient/family interest, the first workshops were conducted in the homes of patients prior to arrival at the hospice.

When the patients and families did arrive at the hospice, their experiences and enthusiasm for the arts were related to staff. They served as references for the program since the positive effects on the patient quality of life was apparent. This not only generated support for arts programming in the healthcare staff but familiarized them with the artists and their expertise through patient/family accounts. As the programs developed within the hospice setting, staff began to participate in activities alongside patients and families, creating opportunities for greater communication and awareness of patient/family needs and a more holistic approach to care-giving. In essence, the arts contributed to the creation of community within The Connecticut Hospice.

Sally is enthusiastic about the possibilities of further integration of the arts into the healthcare setting. She is currently working as a consultant with the Yale School of Medicine in the implementation of a two year arts project that will lend itself to the home, clinic, hospital, and hospice settings of patients and families facing chronic and/or life threatening illness.

APPENDIX A

LISTEN TO THE LEARNER: MULTIPLE INTELLIGENCE THEORY FOR ARTISTS

by KATHLEEN GAFFNEY

For the vast majority of artists with whom I have worked, the Theory of Multiple Intelligences (MI) is a confirmation of what they know and have experienced in their lives. These artists' predominant intelligences directed them to their chosen art form. "If I could say it, I wouldn't have to dance it," Isadora Duncan once said. MI is the work of Dr. Howard Gardner, co-director of Project Zero at the Harvard Graduate School of Education, and adjunct Professor of Neurology at the Boston University School of Medicine.

The simplicity and elegance of Dr. Gardner's theory taken together with the tide of reform in education have produced a confluence of events which bring MI Theory to the forefront. Training in Multiple Intelligence Theory will give an artist the most valuable tool they will ever use.

Until this theory, it was believed that human intelligence was fixed at birth, a result of heredity, and that nothing much could affect the given amount a person had. If intelligence was a blob of clay, you could fashion your clay into specific shapes. Even if you had the same amount as someone else, the result might "look" different. One fact was indisputable: that was all the clay you had to work with, you couldn't get any more. For decades, this was the assumption. If it was true that the amount of intelligence you had was fixed at birth, then it could be measured in your childhood. This measurement could be used to predict how well you would succeed. This idea was furthered at the turn of the century by

the work of Alfred Binet, a Frenchman, who conceived of a "test" for intelligence. Intelligence testing swept across America and permeated every area of life from the military to business and industry. No area embraced testing with more relish than education. And why not? Here was an instrument that could measure progress and probable success. There was one slight problem. These tests may measure how well a student would do in school, but they often failed to predict how well that child would do in life. And so the stage was set for the volcanic effect of the work of Dr. Howard Gardner.

Gardner and a team of Harvard Graduate School of Education researchers sought a way to create a new multidisciplinary environment for understanding human potential. The primary investigators were developmental psychologists, educators, a philosopher, a social anthropologist, and a sociologist.

Why do artists who work in the community need to know anything about Dr. Gardner, the history of Project Zero, or theories of human intelligence? Because never in the history of public education has a new idea been responsible for such sweeping innovation in education. From the national level at the U.S. Department of Education, to Key Schools that operate entirely on this theory, to development of alternative learning strategies, the arts are being looked at as a new path to reach these intelligences. This is very important to our work in communities. Indeed, this

theory is the best case for the arts I have ever encountered.

Artists should be conversant with this theory. By doing so they will have at their fingertips the latest and best argument for the need of the arts in our lives. In explaining MI Theory, (my elemental descriptions do not begin to capture the scope or complexity of this ground breaking concept) my intention is to provoke artists to view human intelligence differently and to recommend that each artist conduct a further and more in depth study.

Like Dr. Gardner, I will use the word intelligence as "a convenient way of labeling some phenomena that may (but may not) exist." By his own criteria, again, vastly simplified, an intelligence must have some sort of symbol system, have value in a cultural setting, and goods or services must be able to be made of it or around it and problems solved within it.

There are specifics to keep in mind about MI Theory:

All human beings possess all seven intelligences. What makes us unique is the way in which they work together in each of us. There are those who obviously possess more of one, for example, choreographer, Martha Graham. A person with a disability may lack all but the most fundamental level.

Most people have the ability to develop every intelligence to a higher level. Even if you are one hundred and six years old, even if this is your last day on earth you can learn something new.

The intelligences are always interacting with each other in complex ways. A musician needs musical intelligence but also bodily-kinesethic intelligence. If he or she is improvising, intrapersonal intelligence is being utilized. If performing in a group before the public, two types of interpersonal intelligence are also being used.

There are many ways to be intelligent within each area. A person may not play an instrument or sing, but by placing an ear to the ground, can tell how many buffalo there are, and in which direction they are moving.

LINGUISTIC INTELLIGENCE

This is the ability to understand and use words to fashion ideas and convey complex meanings. If we look at linguistic intelligence and apply Gardner's criteria we know it has a symbol system—the alphabet. Almost every culture, including the deaf culture, has a symbol system for words or sounds. From the beginning of time, human beings have sought to form a way to express their thoughts and feelings in order to communicate. Goods and services are certainly made from linguistic intelligence. From newspapers to plays to novels to the owner's manual in your car, ideas are most often transmitted via language, spoken or written. Is there value in our culture for the written or spoken word? Walk into a library, a bookstore, listen to a newscast or spend time in nearly any classroom in America. Lawyers win cases with it. Politicians get elected by manipulating it. A high manifestation of linguistic intelligence occurs in someone like a journalist, a novelist or a playwright who manipulates syntax and meaning. Almost everyone has

some degree of linguistic intelligence since its use permeates our culture and as with any other intelligence, it can be developed. A perfect example of someone with a vast amount linguistic intelligence is a poet. A poet can take just a few words and infuse incredible meaning by placing them in a certain order.

In our western popular culture songwriters use lyrics to express feelings and thoughts. A lyricist, using few words, taps a universal moment, and for that instant we are united. There is no controversy that linguistic ability is intelligence. It is a vital path in our ability to learn, an intelligence certainly, but it is not simply one half of the whole story.

LOGICAL MATHEMATICAL INTELLIGENCE

This is the ability to classify, order, tally, reason, sequence. This category of intelligence and its value in our culture has exploded during the 20th century. It has become the dominant god in our modern constellation, the rationale for life as well as the goal. Logical/mathematical intelligence is certainly wonderful, valuable, responsible for improving the conditions under which we live, and aided us immeasurably in our capacity to survive. It has given us vaccines, larger tomatoes, the stock market, television, cellular phones, the computer, video games, The Polls, our walk on the moon, teflon, the microwave oven, the Internet, and the ability to obliterate the planet with the flick of a switch.

To scrutinize this intelligence, let us first use Dr. Gardner's criteria. Mathematics and science both have a symbol system. Symbols are numbers or

equations, geometric shapes, formulas or icons. Practitioners of higher math say they speak a special "language". In chemistry, we have a periodic table, noble gases, atomic weight. We count electrons whirling around a specific number of neutrons and protons. As we count these infinitesimal specks, we know if it is helium or oxygen. All of this is useful fascinating information. Logical/mathematical intelligence is one path of understanding but is not a complete picture.

MUSICAL INTELLIGENCE

"I think in sounds", said Maurice Ravel. Musical intelligence involves the ability to understand the world and give information back to the world by using and/or understanding sound. It entails the ability to perceive pitch, timber, rhythm and to sort sounds in time. A composer sorts and groups sounds into patterns. He/she writes those patterns in notation so others who play instruments will interpret and produce the sounds for many to hear. Those who do not compose or play may have a great deal of musical intelligence which has not been developed. Often, they become the most avid music lovers, collectors, record producers, disc jockeys. Musical intelligence is not strictly limited to a narrow definition but encompasses other interpreters of sounds such as doctors. The doctor who first used chest percussion to diagnose fluid in the lungs was a drummer.

Sonar uses a high degree of musical intelligence. Cosmologists zeroed in on the Big Bang by listening to the traces of sound left over from that cataclysmic event. If we apply Dr. Gardner's criteria to musical intelli-

gence, we find that music does have a symbol system. Music has great value in our culture. Music is used in our ceremonies, spiritual worship, when we court, marry and die. Some of the most highly paid individuals in our culture are musicians. Music is in our cars, malls, homes, elevators. We alter moods with it, dance to it, and make love with it in the background. Mothers sing to their babies to reassure them or console them. And one has only to scan the music industry to find thousands of goods and services made from music.

From tapping out rhythms on a desktop to remembering complex melodies, from humming to ourselves to noticing environmental sounds or distinguishing fifty separate bird calls, all human beings have some level of musical intelligence. Musicians say it is because we all have a heart beat within us.

BODILY-KINESTHETIC INTELLIGENCE

This intelligence entails the ability to understand the world through the body, to use tools with precision and timing, to express ideas and feelings, and actually communicate to others physically. We see high manifestations of bodily-kinesthetic intelligence in athletes, dancers, mimes or actors. We find it in those who work with their hands such as surgeons, sculptors, carpenters, weavers, plumbers or craftspeople. Gymnasts have it as do acrobats. We see this intelligence in children who can not sit still for long, those who are well coordinated, or those who need to touch things in order to learn. Since this intelligence appears in so many diverse areas, we

will examine only two. Let us apply the criteria to football. Is there a symbol system in football? Yes, rules of the game, plays, a scoring system. The same goes in almost every sport. Do sports have value in our culture? Can goods and services be made from athletics? Ask NBC, ask Nike, ask Reebok, ask health club owners.

I have watched dancers make a shape in space, and I knew that they understood something about the world that I didn't know. Is there a symbol system in dance? Yes, different systems of notation exist, most notably Laban. The symbol system is choreography; in classical ballet the feet have positions, the body shapes may be called efface, arabesque. Tap has its own system, time step, buck and wing. Does dance have value in our culture? This question always raises some controversy with dancers. They feel dance does not have enough value, but let us look at different kinds of dance. Social dance has long been a part of our culture's rituals. From tap dance in Broadway shows, to the Paul Taylor Dancers, to American Ballet Theatre, dance is highly regarded, reviewed, taught and criticized. Can goods or services be made from and around dance? From the typical Saturday morning dance classes, to tap shoes, MTV to Capezio the American landscape is full of examples. Bodily-kinesthetic intelligences appears in those who "talk with their hands," jog to get a great idea or need to touch something in order to relate. I have directed actors who find it very difficult to act unless they have a prop in their hand. In the theatre, they are known as 'prop actors.' It is actually difficult for them to relate or express themselves

unless they are holding something in their hands.

SPATIAL INTELLIGENCE

This is the ability to understand the world in three dimensions. Often referred to as visual-spatial, this intelligence we use to understand, perceive, internalize and/or transform space. A navigator, scout, or guide possesses a great deal of this intelligence. An architect, interior designer, city planner must have a very high degree of it. A lighting designer is a perfect example. He/she sculpts space using light. A choreographer must possess it to create patterns in space using human form. A coach needs it to diagram plays. A topographer, a bridge builder, and a cosmologist who charts the heavens must have it also. Visual artists who can represent form, contrast, line, shape, and color use this intelligence when they create.

People who have this intelligence often enjoy chess, like many colors, do jigsaw puzzles, and can imagine the world from a bird's eye view. They are best taught by using pictures or photographs or asking them to draw their ideas. They can find their way around a new city or building with little difficulty. Those with a high degree of this intelligence are painters, sculptors, fabric artists, illustrators, muralists, photographers, ceramists, potters, graphic artists, videographers or film makers.

INTERPERSONAL INTELLIGENCE

This intelligence consists of the ability to understand, perceive, and discriminate between peoples moods, feelings, motives, and intentions. It informs our relationships with others. In artists it is

the ability to “read” their audiences, modulate their feelings, bring them to tears, make them laugh, provide them with insight into their lives. The artist must be an expert in the human terrain and “hold a mirror” to humanity. In addition, many artists work collaboratively in companies, ensembles or groups. They often must blend their work with another’s to make a seamless whole.

Artists and program directors have an abundance of this intelligence or they would never go into arts-in-education in the first place. In fact, some artists become too expert at reading others and become exhausted by it because they are constantly doing it. Teachers are highly interpersonally intelligent. It is probably what drew them into teaching. After several weeks with a class, they are able to take the emotional temperature of every child simply by walking into the room. This intelligence also serves us in our personal relationships as well. It is our rudder, it is our gauge. How am I doing? Can I ask for the raise today? Do they love me? Are my children frustrated or angry? Will I break up with my husband? Guidance counselors, rabbis, priests, reverends, psychiatrists, all have a high degree of interpersonal intelligence. Politicians and salesman often manipulate with it

as do cult leaders. An extremely high manifestation of this intelligence is Dr. Martin Luther King Jr. who orchestrated a movement out of humanity. Other examples are Gandhi or Hitler or Alexander the Great. Obviously, those who possess high degrees of this intelligence do not always use it for good.

Interpersonal intelligence has to be developed to get and hold a job. We need this intelligence to understand one another as our world continues to shrink and becomes a global economy. The performing arts develop interpersonal intelligence.

INTRAPERSONAL INTELLIGENCE

This intelligence involves the ability to know the self, to have an accurate reading of one’s own internal landscape. It is our relationship with ourselves. Words that are important to an individual with a high degree of intrapersonal intelligence are imagination, originality, discipline, self-respect, motivation, and independent will. These people can delay their own gratification. They can discipline themselves to finish a book, run a marathon, stop fighting with a spouse. They like to spend some time alone. This is the terrain most familiar to artists. It is where creation begins. It is said, “Everything in life is created

twice, first in our vision, then in reality.” I feel that this is the area where we, as a culture, are most deficit. Writing in journals and diaries, keeping portfolios help develop it. Writing out goals for your life or a personal mission statement also develops it. The arts develop it and hone it.

We see the beginning of intrapersonal intelligence in a person who makes a list. Not a list that reads: buy milk, buy bread, but one that reads: lose ten pounds, make up with your mother, clean out the closets. This second list is intended to motivate and is a first step. Another early sign is a child who is content to play or study alone, who can learn from failure, and can accurately express how he/she is feeling. I believe that other ways of developing this intelligence are by reflecting, meditating, praying, gardening or watching a mountain waterfall.

Dr. Gardner points out that the list of seven intelligences is a temporary one and that indeed, there may be more intelligences. He is currently investigating natural, spiritual, and sexual. When artists are introduced to the Theory of Multiple Intelligences they can open their work even farther to embrace the learning styles of all the participants in their program.

APPENDIX B

RESOURCES

Publications:

Across the Street, Around the World: A Handbook for Cultural Exchange by Jennifer Williams.

British American Arts Association, 116 Commercial Street, London E1 6NF, United Kingdom.

Art in Other Places: Artists at Work in America's Community and Social Institutions by William Cleveland. Praeger Publishers.

Coming Up Taller: Arts and Humanities Programs for Children and Youth at Risk, President's Committee on the Arts and the Humanities, 1100 Pennsylvania Avenue, NW, Suite 526, Washington, DC 20506.

Creativity and the Close of Life edited by Sally Bailey. The Connecticut Hospice, 61 Burban Drive, Branford, CT 06405.

High Performance: A Publication of Art in the Public Interest. P. O. Box 68, Saxapahaw, NC 27340.

The Hospital Arts Handbook by Janice Palmer and Florence Nash, CSP Box 3017, Duke University Medical Center, Durham, NC 27710

Interchanges, A Newsletter of the International Arts and Education Initiative. BAAA, 116 Commercial Street, London E1 6NF, UK.

Part of the Solution: Creative Alternatives for Youth edited by Laura Costello, National Assembly of State Arts Agencies, 1010 Vermont Avenue, NW, Suite 920, Washington, DC 20005.

Street SmART Dance: A Guide for Dance Programs in Juvenile Corrections, Chrysalis Dance Company, Director Chris Lidvall, 9202 Green Willow Drive, Houston, TX 77096.

Young at Art: Artists Working with Youth at Risk, Idaho Commission on the Arts, P.O. Box 83720, Boise, Idaho 83720-0008

Organizations:

British American Arts Association
116 Commercial Street
London E1 6NF
United Kingdom

Federation of State Humanities Councils
1600 Wilson Boulevard, Suite 902
Arlington, VA 22209
703-908-9700

Institute of Museum Services
1100 Pennsylvania Avenue, NW
Washington, DC 20506
202-606-8536

ArtsUSA
927 15th Street, NW
12th Floor
Washington, DC 20005
202-371-2830

National Assembly of State Arts Agencies
1010 Vermont Avenue, NW
Suite 920
Washington, DC 20005
202-347-6352

National Endowment for the Arts
1100 Pennsylvania Avenue, NW
Washington, DC 20506
202-682-5400

National Endowment for the Humanities
100 Pennsylvania Avenue, NW
Washington, DC 20506
202-606-8400

President's Committee on the Arts and the Humanities
1100 Pennsylvania Avenue, NW
Suite 526
Washington, DC 20506
202-682-5409

Southwest Correctional Arts Network
24 Sunlit Forest Drive
The Woodlands, TX 77381
713-367-2033

Contacts for Programs Profiled

Reverend Sally Bailey
35 North Forest Circle
New Haven, CT 06515
203-785-2879

Dorothy Powers
The Connecticut Hospice
61 Burban Drive
Branford, CT 06405
203-481-6231

Kathleen Gaffney, Director
Artsgenesis inc.
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212-696-ARTS

Pat Garlinghouse, Executive Director
ACTV
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512-478-8600

Nicholas Hill, Program Director
Children of the Future
Greater Columbus Arts Council
55 East State Street
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614-224-2606

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Seattle Center House
305 Harrison Street
Seattle, WA 98109
206-441-1768

Jayne Sorrells, Youth at Risk Project
Director
Idaho Commission on the Arts
P.O. Box 83720
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Berti Rodriguez Vaughan
Arts in Education Program Manager
Department of Arts & Cultural Affairs
222 E. Houston, Suite 500
San Antonio, TX 78205
210-222-2787

Grady Hillman
3517 North Hills Drive #V-102
Austin, TX 78731
512-418-1884

Participants in Americans for the Arts' Institute for Community Development and the Arts

Arizona

Phoenix Arts Commission
Tucson/Pima Arts Council

California

City of Huntington Beach Cultural Services Division
City of Los Angeles Cultural Affairs Dept.
City of Oakland Cultural Affairs Division
City of San Diego Commission for Arts & Culture
City of San Jose Office of Cultural Affairs
City of Santa Monica Cultural Affairs Division
City of Walnut Creek Cultural Services Department
City of Ventura Office of Cultural Affairs
Greater Riverside Arts Foundation
Los Angeles County Music & Performing Arts Commission
Marin Arts County
Merced County Regional Arts Council
Public Corporation for the Arts (Long Beach)
Shasta County Arts Council
Trinity County Arts Council
Yuba-Sutter Regional Arts Council

Florida

City of Gainesville, Cultural Affairs

Georgia

Arts Experiment Station (Tifton)
City of Savannah Department of Cultural Affairs
Fulton County Arts Council (Atlanta)
Macon Arts Alliance
Milledgeville Baldwin County Allied Arts
Okefenokee Heritage Center (Waycross)

Idaho

Kootenai County Arts Council

Illinois

City of Chicago Department of Cultural Affairs

Iowa

Adams County Economic Development Corporation
Art Guild of Burlington
Charles City Arts Council
Cedar Rapids Downtown Cultural Alliance
Dubuque Arts Council
Donna Reed Foundation for the Performing Arts (Denison)
Fort Madison Area Arts Association
Metro Arts Alliance of Greater Des Moines
Spencer Area Arts Council
Quad City Arts (Rock Island)

Indiana

Arts Council of Indianapolis

Kansas

Salina Arts & Humanities Commission

Louisiana

Arts Council of New Orleans
City of Alexandria
City of Slidell Department of Cultural Affairs
Shreveport Regional Arts Council

Minnesota

City of Duluth

Missouri

Regional Arts Commission (St. Louis)

Nevada

Allied Arts Council of Southern Nevada

New York

New York Department of Cultural Affairs
Westchester Arts Council

North Carolina

Anson County Arts Council
Arts & Science Council of Charlotte
Arts Council of Fayetteville
Transylvania County Arts Council (Brevard)
United Arts Council of Raleigh & Wake County

Ohio

Greater Columbus Arts Council

Oregon

Center of Endangered Arts: M.U.S.I.C. (Wilsonville)
Regional Arts and Culture Council (Portland)

Tennessee

Allied Arts of Greater Chattanooga

Texas

Abilene Cultural Affairs Council
Arts Council of Houston/Harris County Region
City of San Antonio, Department of Arts & Cultural Affairs
Cultural Council of Victoria
Huntsville Arts Commission
NorthEast Tarrant Arts Council (Bedford)
Texarkana Regional Arts & Humanities Council

Washington

North County Theatre (Metaline Falls)
Seattle Arts Commission

PARTICIPATING STATE ARTS AGENCIES

California Arts Council
Georgia Council for the Arts
Iowa Arts Council
North Carolina Arts Council
Texas Commission on the Arts
Wisconsin Arts Board

About Americans for the Arts

Americans for the Arts is the national organization that supports the arts and culture through private and public resource development, leadership development, public policy development, information services, public awareness and education.

Americans for the Arts is dedicated to the following six goals:

- Increase private and public resources for the arts
- Strengthen the effectiveness of local, state, regional and national systems of support and development for the arts
- Develop new leaders for the cultural community
- Further the role of arts education in schools and communities
- Heighten understanding of the role and value of the arts
- Increase access to and participation in the arts and culture for all people

ABOUT THE HANDBOOK

This handbook was produced as part of Americans for the Arts' partnership in the YouthARTS project with the local arts agencies in Portland, Oregon, San Antonio, Texas, and Atlanta, Georgia. This national demonstration project is a controlled field study on how youth-arts programs contribute to improving behaviors and attitudes associated with youth-at-risk, selecting and training artists to work in these programs, and the development of effective evaluation methods.

In June 1998, the Institute for Community Development and the Arts will publish a comprehensive, multi-media tool kit documenting effective and replicable arts programs for working with youth-at-risk. The tool kit will include a step-by-step guide for establishing a youth arts program, selecting and training artists, and conducting evaluation.

ABOUT THE AUTHOR

Grady Hillman is an award winning poet, translator, performing artist, essayist, and folklorist. He has created or conducted arts residencies in dozens of schools, over sixty correctional facilities, and in a wide array of community settings in the U.S., South America, and Europe.

ABOUT THE CONTRIBUTING WRITER

Kathleen Gaffney is Founder and President of Artsgenesis, a national leader in professional development for artists and educators. She is a playwright, director and frequent keynote speaker on Multiple Intelligences and the Arts, Advocacy for Arts Education, and Unlocking Creative Potential.

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