

GROWING UP IN THE ARTS WORKSHOPS TOOLKIT

by Springfield Regional Arts Council with Rachel Johnson



where art lives™

**CREAT
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CHANGE**
SPRINGBOARD FOR THE ARTS

ACKNOWLEDGMENTS

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Lightning Rod Toolkit, by Patrick's Cabaret with Scott Artley, Kat Purcell and Marcela

Growing Up in the Arts Workshops Toolkit, by Springfield Regional Arts Council
with Rachel Johnson



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Cover image: Rachel Johnson

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INTRODUCTION

Growing Up in the Arts was built with the spirit of collaboration in mind, utilizing local arts organizations and teaching artists who are asked to provide quality art experiences in their areas of expertise, and rotating each week between disciplines.

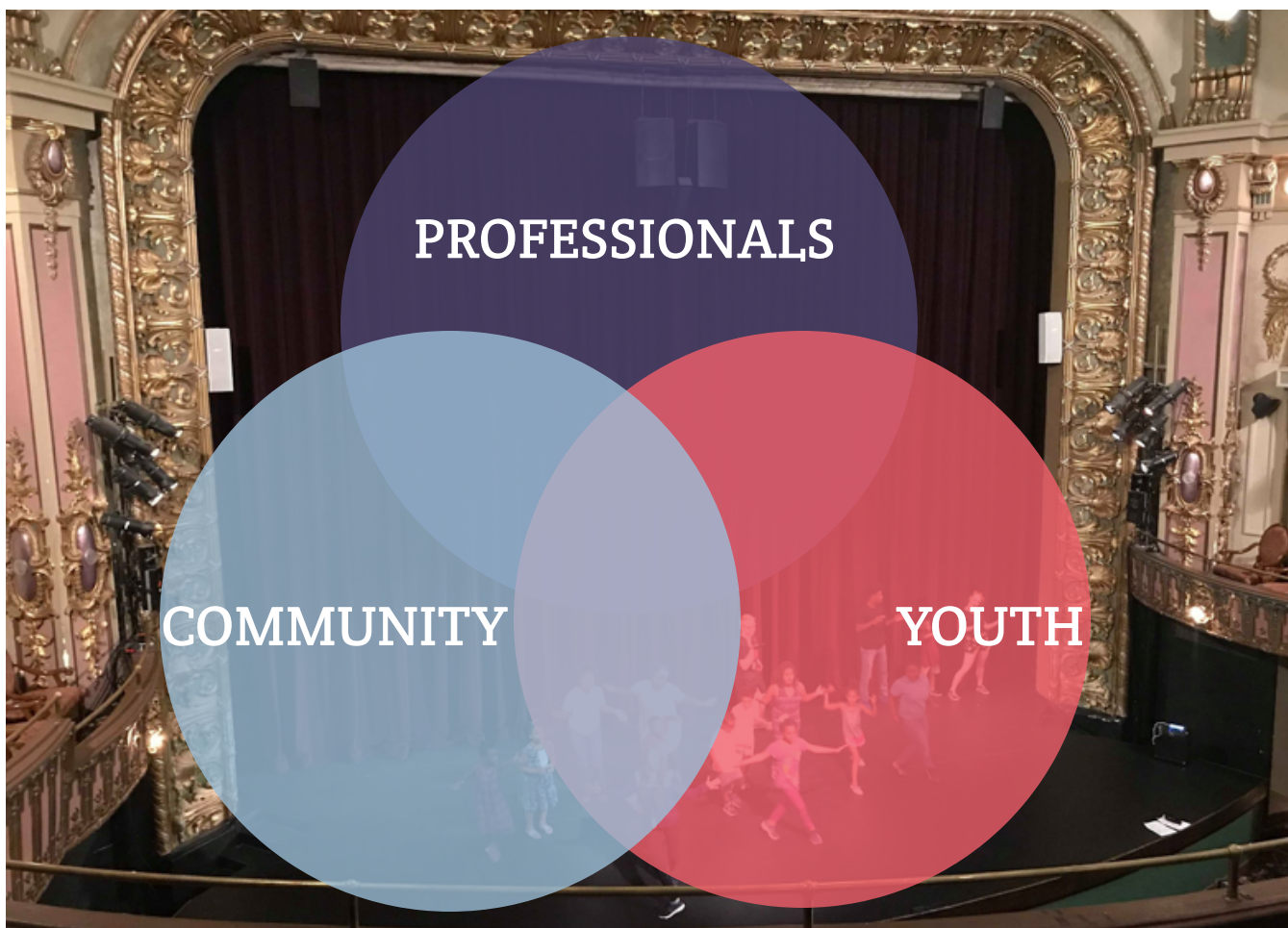
In Springfield, for example, we work with the Springfield Community Center to enroll participants in the program. The Community Center primarily serves families living in Zones 1 and 2 of Springfield, which are also historically the most underserved parts of our community. We intentionally partner with the Community Center to include these youth participants, but other communities may choose other enrollment methods.

Along with providing immersive art experiences not typically available for youth in our community, Growing up in the Arts has two secondary priorities: school readiness and literacy as well as teaching civil behavior. According to the National Endowment for the Arts report *The Arts and Achievement in At-Risk Youth*, students who have access to educational arts experiences in and out of school tend to have better academic results, better workforce opportunities, and more civic engagement. By providing our summer workshop series, we provide an outlet for learning

and discovery that is different than a typical classroom. We also ask that participants give us weekly feedback to help us track improvements in confidence and comfort describing and critiquing different art techniques, as well as administrators making observations based on the National Core Art Standards throughout the summer.

The Springfield Regional Arts Council has also developed a partnership with the Springfield-based citizen-led community group Be Civil Be Heard (BCBH). Their mission reads, “We are a group of citizens, community members, and civility enthusiasts, who believe that progress cannot be made without civility and that all citizens should have the opportunity to have voice in their governance and community.” Students will learn about BCBH’s “10 Tenets of Civility” (see pg. 35). These tenets are integrated into the lesson plans to help cultivate respectful and civil behavior at a young age.

By combining immersive arts experiences, literacy and civility, Growing Up in the Arts helps support upcoming generations ability to express themselves whether in terms of art, written and spoken language, and within their communities.



Through our workshops and partnerships, we hope that we reach, engage and impact a cross-section of professionals, community members, and youth.

OTHER SIMILAR RESOURCES

Arizona

The National Institute for Civil Discourse
<https://nicd.arizona.edu/>

Idaho

Boise Civility Project
<http://www.boisecivilityproject.org/>

Minnesota

Speak Your Peace
<http://www.dsaspeakyourpeace.org/>

The Civility Project
<http://www.civility-project.com/>

National

The Civility Project
<https://civilityproject.org/>

Texas

The Institute for Civility in Government
<https://www.instituteforcivility.org/what-we-do/civility-training/>

VALUES/CORE PRINCIPLES

Growing Up in the Arts is designed to instill cultural and academic confidence and a lifetime appreciation for the arts in youth. The program is structured to give students a balance between hands-on exposure to several disciplines within each art form and the opportunity to experience live performances, art galleries and concerts.

Our values and core principles are:

Collaboration

Growing Up in the Arts is intended to be a collaborative, multidisciplinary arts workshop that involves multiple community artists. What has worked for the SRAC is we act as the administrator and use our facility to host the program, and provide teaching artists for the visual arts week. Then, we seek out collaborations with other art groups in our community: the Opera, the Symphony, the Theatre, etc., so that they may lead a week teaching about their expertise. Be Civil Be Heard collaborates with us all summer to help facilitate productive communication and constructive criticism across all the art forms.

Commitment

The partner organizations must commit to their week and to providing an adequate number of educators and supplies. We want this to be an immersive, fulfilling opportunity

for the participants, not hastily prepared busy work. This is why we require a letter of intent, supply list and budget from each participating organization.

Flexibility

Even though we demand commitment, we understand the nature of life can be unexpected, especially when working with youth. We will be flexible within reason with our participating organizations and artists, and ask for the same in return.

Arts Literacy

We use “arts literacy” as a broad term with a variety of definitions: understanding words and visual elements, being comfortable describing and discussing art in all its forms, and constructively critiquing one’s own work along with others. All participating organizations should provide participants opportunities to explore self-expression and increase arts literacy.

Civility

The skills used to participate in, discuss, and evaluate art activities can go beyond the art studio or the stage. We hope to help our participants become engaged, active, and respectful citizens in their schools and communities into adulthood.

WHAT YOU NEED FOR THE PROJECT

Administration

At the Springfield Regional Arts Council, we facilitate the budgeting, planning meetings, scheduling, administration, and evaluation of the program, as well as hosting it at our location. This toolkit is intended for institutions wishing to be the administrators of such programs, though where the program takes place is flexible! Also, being an administrator is not mutually exclusive from being a teaching artist—we also lead the Visual Arts portion of the program.

The benefits of having a single administering organization or committee with one large program instead of each organization forming their own independent programs are:

Consistency

By a single organization or committee providing oversight from week to week, there can be consistency and, in turn, trust developed with our youth participants. This allows participants to build on a base of knowledge and confidence while developing their art and communications skills throughout the program.

Quality level

As the administrators, we ask for resumes, letters of intent, and face-to-face meetings with our teaching artists. This vetting ensures

a consistently high level of quality in our programming.

Shared Resources

By working with an administrator/administrative team, many organizations that may have the artistic quality, ideas, and desire to lead youth programming but don't have the resources (time, people, money) can still participate.

Collaboration

Collaboration is one of our core values. By collaborating with the administrator and other participating organizations, a stronger local arts community can be developed.

Staffing

As a rule of thumb, we recommend at minimum one adult per 10 youth participants.

Administrator/Administrative Team

This can be a staff member from a single organization whose job is dedicated to programming and who oversees/manages the program, or a committee of representatives from participating organizations. The ideal administrator is someone who can manage budgets, schedules, delegate tasks, and keep a large, multi-week program on track.

Teaching Artists

Aside from the week that the administrator's organization is hosting, the teaching artists are necessarily not the administrators. These are qualified individuals representing the diverse arts organizations participating in the program.

These are the instructors and individuals who submit the letters of intent and develop the lessons and activities for their allotted times. Teaching artists should attend planning meetings leading up to the execution of the program for their best understanding of how the program as a whole operates, to collaborate and brainstorm with each other, and to agree on goals for the year. They can include this as planning time in their budget if desired.

Performers

Many performing arts organizations have performers come and give small performances to the youth participants so that they can see it "in action." If a Teaching Artist includes performances in their letter of intent, performer stipends must be accounted for in their budget.

Volunteers/Interns

These can be arranged by the administrators, but it is beneficial/recommended for each arts organization to reach out to their own volunteers to ensure that those volunteering are familiar with the art form being presented.

Partnerships

There is no "magic number" for partnerships--we do 7-8 so that our project will span about two months over summer break. But your organization can adapt to what works best for you! The arts organizations and their instructors that we select are established and are named organizations in the Springfield Regional Cultural Plan.

We recognize that not every community may have such a resource. About a year, but no less than 6 months out, start reaching out to program directors, educators, or even operations managers of other local and regional arts organizations. Start with a cup of coffee and talk about the program, its intended outcomes, and why you are doing it. If they express interest, invite them to committee meetings and eventually ask for a Letter of Intent.

Participating Arts Organizations and Teaching Artists should bear this in mind:

- Growing Up in the Arts Workshops are structured to give students a balance between hands-on experience with multiple disciplines and the opportunity to participate in/see live performances.
- Each week is designed to engage students in the production of works specific to the discipline being taught. Each week culminates in a performance, presentation, or production. This might be an exhibit of their works, acting out a scene from a play, performing a musical number, or reciting a poem.
- Perhaps by creating a synthesized partnership between your regional arts organizations starting with this program, your organization can lead the way to developing a Cultural Plan or Cohort in your area!

Youth Participants

Even the best planned program with the best staff would be nothing without participants! For our programs, we partner with the Springfield Community Center and schools located in Zone 1 and Zone 2 in Springfield, which, according to our county's Community Focus Report, are the most underserved zones in the region. Of the students who attend the Community Center, and in turn our programming,

90 percent are on the free/reduced lunch program and 76 percent are in an underserved minority ethnic group. Our office and arts center itself is located in Zone 2. We intentionally partner with the Community Center and summer school programs in this area not only because of our proximity, but because of these demographic properties as well. We want to provide immersive arts opportunities that these youth participants might not have access to otherwise. This also informed our decision to include civility initiatives, in order to encourage youth from these areas to be active participants in their communities as they grow.

That is a strategic decision made by the SRAC, and it is also why we do not seek to fund the program through enrollment fees. Rather, we fund it through a mix of grant, foundation, donation, and fundraising monies. We do not charge for enrollment but partner with the Community Center to enroll our participants. Your institution may wish to charge enrollment fees to fund the program, but we encourage considering a similar partnership in your area.

We accept participants from kindergarten through 8th grade. We break them up into K-2nd, 3rd-5th, and 6th-8th; or K-5 and 6-8 if the groups are smaller in a particular year. By breaking groups up by age, the teaching artists can plan age appropriate programs. Age groups are rotated throughout the day.

High school students who previously participated in the program often come back as interns or volunteers over the summer.

Budgets

At SRAC, administering the program falls under the duties of the Director of Programming. Time and salary are already budgeted for this position to devote to programming so administration costs are low. It is recommended that the administering organization have a staff member whose job is at least partially dedicated to programming, or administrators of the program be a cohort or committee of program-related staff from participating organizations.

We budget \$2,000 per participating group per week. We anticipate 60 youth participants per week, so if half that goes to instructor stipends, it averages to about \$17/participant. This number is flexible and adaptable between organizations depending on what resources are available. This number--in our case \$2,000--should be utilized to pay for everything: planning time, instructors, assistant instructors, supplies, costumes, notebooks, etc. Here at the SRAC we have plenty of pencils, pens, markers, and paper so we usually tell our partners not to worry about items like that, but that is something your organization might need to take into consideration. It might be wise to provide an inventory of "shared" supplies to your partner organizations, so they can plan accordingly.

As you can see in the Budget & Resources section, different art groups present us with vastly different budget needs, which is part of why we also require a "Letter of Intent" which describes the week's activities, including projects, performances, and outcomes. This not only assists in planning but in budget justification as well.



Learning During Symphony Week. **credit: Rachel Johnson**

BUDGET & RESOURCES

The different program and partner offerings have different needs, and so these sample budgets are listed here as a way to show what we plan for, and what we offer in-kind through our own infrastructure and resources. Costs and what you can get donated in your programming may vary, but these budgets should offer you a sense of the kinds of things to budget for by discipline.

SAMPLE BALLET BUDGET

Personnel	
Administrative	\$400.00
Coordinator	\$250.00
Lead instructor stipend	\$500.00
Instructor stipend	\$400.00
Apprentice instructor (10 hour @ \$15/hr)	\$150.00
Videographer/photographer	\$130.00
Payroll tax expense	\$100.00
Misc. Expenses	
Springfield Ballet performance fee	\$50.00
Supplies for props and activities	\$20.00
TOTAL	\$2,000.00

SAMPLE THEATER/PERFORMING ARTS BUDGET

Personnel	
Lead Instructor/Coordinator	\$500.00
Assistant Instructor—\$15 per hour x 4 hours x 5 days	\$300.00
Assistant Instructor—\$15 per hour x 4 hours x 5 days	\$300.00
Photographer	\$45.00
Youth Troupe Fee—Performance for kids	\$75.00
Youth Player Fee—Performance for kids	\$75.00
Young Artists Fee—Performance for kids	\$75.00
Supplies	
Scripts/Scores/Music	\$100.00
Photo Print	\$50.00
Scrapbook Paper	\$30.00
Fabric Bolts/Rolls	\$50.00
Assorted Craft Supplies	\$210.00
Water Color Paint	\$50.00
Paintbrushes	\$30.00
Construction Paper	\$30.00
Posterboard	\$30.00
Glue	\$20.00
Treats	\$30.00
Total Personnel + Supplies	\$2000.00
In-kind	
Administrative Costs—Asst. Education Director's time	\$750.00
Copy paper	\$100.00
Videographer	\$100.00
Total In-kind	\$950.00
TOTAL	\$2950.00

SAMPLE OPERA/MUSICAL PERFORMANCE BUDGET

Personnel	
Instructor— 3 x \$500.00	\$1500.00
Pianist	\$200.00
Young Artist Performance Fee	\$100.00
Misc. supplies and materials	\$200.00
TOTAL	\$2,000.00

SAMPLE VISUAL ARTS BUDGET

Personnel	
Instructor— 2 x \$800.00	\$1600.00
Misc. supplies and materials*	\$400.00
TOTAL	\$2,000.00

*Supplies and materials vary but may include:

- 4x8' birch panel or concrete board sheets
- panel & wood
- concrete screws, other hardware
- tarps, plastic table cloths for work area
- boards/bases for individual art
- mosaic tiles, glass beads, other items
- blank ceramic tiles & tile cutters
- clay, or other modeling putty
- paints and paintbrushes
- ceramic glaze
- scrubber sponges
- tile adhesive
- charcoal sanded grout or thinset-food service gloves
- rubber gloves
- wire
- brown roll paper
- newspaper
- Elmer's papier-mâché paste



Pottery Week. credit: Rachel Johnson

FUNDING

If you already have all of the above prepared, you're essentially ready to apply for a grant! With strong evidence of community partnerships between organizations, educational benefit to youth and the community, and a budget supported by those needs, you have the hard part done.

Most grants require a narrative that will need much of the information you've already prepared in this section as well as a budget and a timeline. All of this should be part of your planning process for your Growing Up in the Arts workshops anyway, so it's just a matter of adapting that same information into the format the grant requires.

Many state and regional arts councils have grant programs, so look start there in your own state. Other places and resources for grant funding:

Grantmakers in the Arts

<https://www.giarts.org/>

NYFA Source

<http://source.nyfa.org/>

Americans for the Arts

<https://www.americansforthearts.org/by-topic/funding-resources>

GrantWatch.com

<https://www.grantwatch.com/cat/2/arts-and-culture-grants.html>

Grant funding may ask for matching funds, or may not meet your entire project's expenses. To bridge that gap, there are other approaches:

- **Foundational and local grants** Many service organizations or local endowments give small grants to support youth education projects. See what your local community has to offer. Since these are often community service-based organizations, it has been our experience that these groups also want to help provide volunteers as well. In the past, the SRAC has received grant and volunteer help from our local Rotary Club, Junior League, and United Way.
- **Donations** You and your partner organizations can present the program proposal to your board of directors and see if they would be willing to personally make a gift to support the program, or have recommendations for places that might be willing to make gifts.
- **Donations in kind** A donation or gift in-kind is a donation where instead of giving money to buy needed goods and services, the goods and services themselves are given. The monetary value of a donation in-kind can generally be counted towards matching funds for a grant, even though the donation was free to you.
- **Fundraising** We hold several fundraisers each year that help support all our arts and youth education initiatives. These include silent auctions, end of year campaigns, and art markets.

PROJECT STEPS

PLANNING TIMELINE

One Year Out: Administrator Outreach and Facility Planning

- Before any further recruiting or planning can occur, the administrator(s) of the program must be committed and a facility booked; or at least be in the process of selecting the facility for the program.
- At this time, program administrators should be reaching out to local arts organizations and setting up meetings or introductions with the potential teaching artists. This process might take weeks or months, but part of the program is making sure you are involving organizations who will be the right fit and provide the quality of instruction you desire, so no need to rush this.
- Once representatives of the organizations or teaching artists have been selected and confirmed interest in being part of the program, begin to schedule planning committee meetings.
- Grant writing may need to begin at this time, depending on guidelines of the grant being pursued.

8-6 Months Out: Planning Committee Meetings, Funding Plans, Drafting Letters of Intent

- The planning committee—including administrators, representatives of arts organizations, and potentially facility staff or staff of community partners (if community partners are being utilized to assist with enrollment, as SRAC does with the Springfield Community Center, or other relevant parties)—should be meeting once a month. At these meetings the administrators keep groups apprised of funding updates, enrollment updates, and other relevant information.
- The planning committee works with art organizations to schedule their time slots and select the dates for the program.
- Meanwhile, arts organizations and teaching artists should be planning for their week of instruction. They should be drafting letters of intent and budgets. They can check in at committee meetings to make sure their plans are feasible and the right fit for the program.
- Administrators should be working on funding—writing grants, seeking donations, setting budgets. Funding doesn't have to be secured yet but should be on that track.
- Begin defining target participant audiences and how to reach them.

3 Months Out: Funding and Participants Identified, Letters of Intent and Budgets Submitted, Outreach

- Planning committee meetings should still be taking place as usual, Letters of Intent and budgets should be confirmed and submitted by arts organizations or teaching artists to administrators so that administrators can plan accordingly.
- Funding sources are secured, grants are submitted, other funding sources confirmed.
- Target participants are identified (age range, social demographic, connection to community partners) and a strategy for informing them—or, in reality, their parents—on how to enroll should be developed.
- Outreach and marketing to potential participants and the community at large should begin.
- Administrators, arts organizations, and community partners should be arranging volunteers and interns.

One Month Out: Participants Enrolled, Supplies Secured, Final Planning Meetings

- Timeline of program is set.
- Participants are enrolled.
- Supplies (as outlined in the Letters of Intent and Budgets) should be acquired or identified.
- Volunteers and interns are confirmed.
- Final meeting held to make sure all art organization, teaching artist, and community partner needs are addressed.

During Program

- Administrator checks in with teaching artist weekly—also touch base with art organization or teaching artist the week before their time is scheduled to make sure all is going according to plan and no new needs have arisen.
- Administrator or admin intern documents weekly activities and evaluations to keep for program archives, future planning, and grant deliverables.
- Replenish supplies or acquire supplies as needed.
- Teaching artists and art organizations submit invoices that align with their Letter of Intent budgets.
- Administrators pay invoices.

Post Program

- Read and analyze participant evaluations, plan on future program adaptations.
- Compare weekly activities to Letters of Intent.
- Compare invoices to budgets.
- Meet with art organizations, teaching artists, and community partners to share above findings, reflect on event, plan how to adapt for the future.
- THANK EVERYONE!
- Set tentative dates and location for next year program.

PARTICIPATING ART ORGANIZATION/TEACHING ARTIST ACTION STEPS

Lesson Planning Framework

Since these organizations have been interviewed and vetted by the administrators, and since this is not a formal school program, there is a lot of freedom and trust given to the art organizations or teaching artists in their lesson planning. However, in order to provide some framework and consistency throughout the program, we ask that our participating groups utilize these standards:

- **At least one of the National Core Arts Standards:** Creating, Performing, Responding, Connecting. This ensures that by the end of their week, youth participants will be able to put on a performance, show and critique art they have created, connect art skills to larger life skills (arts literacy), or some similar outcome. More about the standards here: <https://www.nationalarts-standards.org/>
- **Tenets of Civility:** As discussed before, we partner with Be Civil Be Heard to incorporate their Tenets of Civility into our programs, to encourage strong community building and behavioral skills at a young age. We ask that our participants incorporate at least one of the tenets—since the tenants focus on communication and cooperation skills, they usually fold nicely into art projects that require collaboration and sharing responses.
- **Letters of Intent:** Throughout the planning steps we ask for draft letters of intent so that the administrative team can provide feedback and make sure standard frameworks and budgets are being addressed. By the end of the planning process and before the program starts, the letters of intent should be a solid outline for that week's activities.

With all this, once the program starts, teaching artists/organizations should be ready to hit the ground running!

Intern Action Steps

The day-to-day observations and weekly evaluations are where interns who work with the administrators really get to shine! Since administrators are likely working on other back-end parts of this and other programs they are responsible for, the interns are the “eyes on the ground” for them. Arts Administration and Arts Education students found this program to be very beneficial as an internship, and in turn have provided excellent program support.

- **Observations:** Interns should have copies of and be filling out the observation sheets. These serve two purposes: to see if framework standards outlined above are being met, and to compare to letters of intent to evaluate if teaching artists/organizations are fulfilling their end of the agreement.
- **Documentation:** With permission from parents, interns should take photo/video documentation of youth participants at work and their performances/created products. This is useful for internal record keeping, grant deliverables, and outreach materials.
- **Evaluation:** Interns should administer and lead the groups in evaluations. These once again help provide feedback if the program is going as outlined, and how to adapt and improve the program in future years from the perspective of the youth participants.

Administration Action Steps

Once all the initial planning, funding, and scheduling of the program has been completed by the administrator/admin team and the

program is underway, the administrators can become a little more hands off. They should still check in weekly with the teaching artists—particularly the week before and week of their instruction time—to make sure all the needs are met and supplies are purchased for that week. The interns should be providing regular reports of the documents listed above that administrators can then analyze and record. The administrators can begin using that information to plan out adaptations to future years of the program and evaluate successes or areas for improvement.



Theatre Week. **credit: Rachel Johnson**

EVALUATION/NEXT STEPS

The comparison of the Letters of Intent to the day-to-day observations sheets serve as the administrator's way of evaluating if the program went according to plan, and if the teaching artists or arts organizations fulfilled what was expected of them. Considering that the Letter of Intent outlines the framework and outcomes of the week, as well as the budget, if a teaching artist or group cannot stay on track with their proposed plan (unless changes are justified) it might be time to reconsider their future participation.

Administrators should survey and have conversations with the teaching art groups about how they felt about the experience. This will help adapt and strengthen future programming. After each session, we ask these questions about their week:

- What elements were the most successful?
- What were least successful?
- Did you feel you were able to accomplish what you outlined in your Letter of Intent? Why or why not?
- Did the Arts Council provide adequate resources for you?
- What would you like to see done differently if you participate in future years?

If you received (or applied for) grant funding, grantors will sometimes provide you feedback on your proposal if requested. This can be

useful for shaping the future of the program and successfully getting future grants as well.

Once the administrator has compiled the observation sheets and participant evaluations, and teaching artist feedback has been gathered, plan a follow-up meeting with the teaching artists to reflect on the past session and look for recurring themes of what you can adapt and what you can grow. Then, before you know it, it will be time to pull those back out again and start planning for the next year.

FREQUENTLY ASKED QUESTIONS

How do I find teaching artists?

Start by reaching out to your local art institutions and groups. Arts councils, local theatres, orchestras, ballets, and poetry groups are all great resources. Many will have someone—volunteer or staff—in charge of programming who can meet with you and help you make local connections.

How many youth participants should I enroll?

As many as you feel comfortable leading and that you can budget supplies for. We have found that one adult per 10 students is the minimum number of adults needed (whether teaching artists, volunteers, or interns), but the more the merrier. The number of adults and

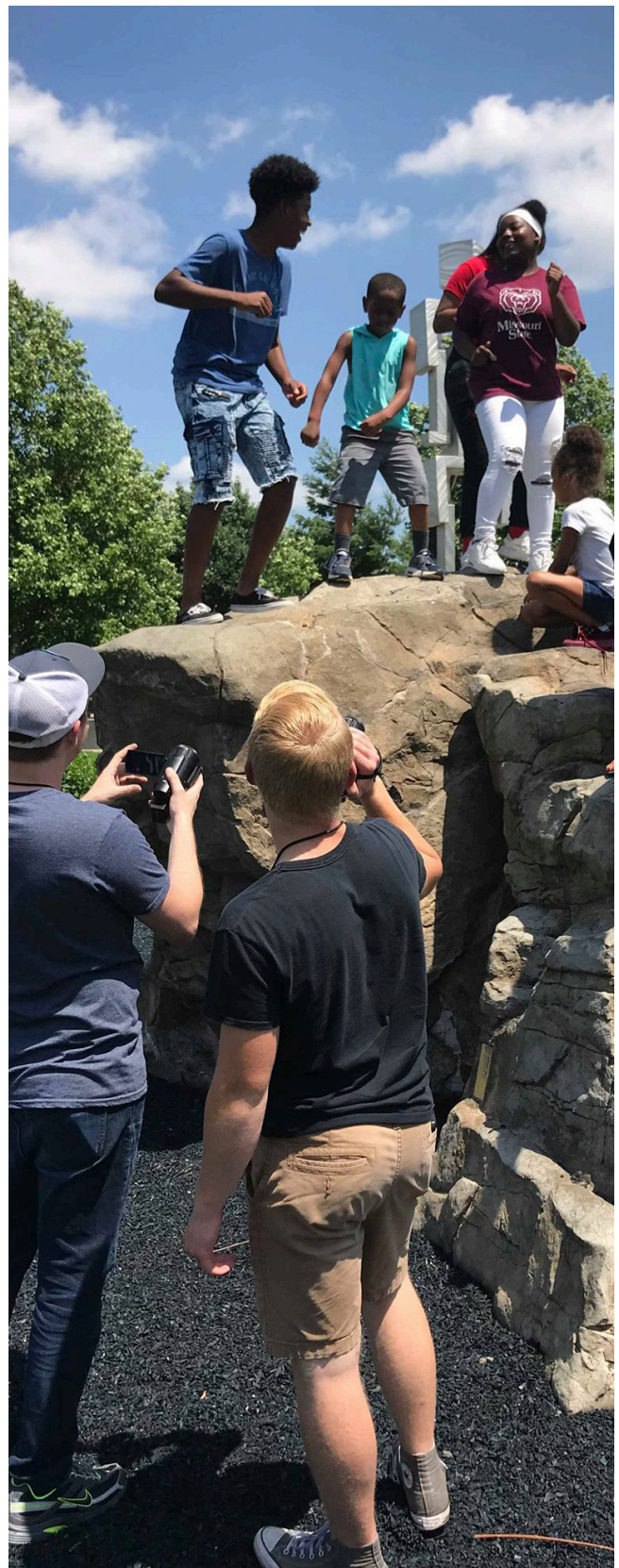
budget will likely define how many youth you can serve.

How do I get grant funding for programs like this?

Check out the “What You Need for the Project” section—especially under “Funding.” If you have done all of the back-end planning, you will have most of the information you need for a grant narrative. The “Budget” and “Funding” sections will help guide you more specifically on those subjects.

How do I reach parents and the community about the program?

The administrators and teaching artists can share the responsibility of promoting the program, each reaching out to their own circles via social media, mailings, and other marketing materials. At the end of the program, invite parents to a “graduation” where the art created during the program is on display, poems are recited, and performances held. It can be an intimate or community event open to the public to help showcase what the youth have accomplished and share the program with other interested parties!



Theatre Week. credit: Rachel Johnson

APPENDIX

SAMPLE CALL FOR COLLABORATORS

The Springfield Regional Arts Council is seeking dynamic teaching artists and arts organizations to lead one-week-long summer art workshops for grades K-8. Each day will include two hours with K-4, followed by two hours with grades 5-8, Monday through Friday.

Held each summer at The Creamery Arts Center, Arts in the Park gives students enrolled in the Springfield Community Center an immersive art experience all summer long. We need community partners like you to help lead our program!

We are looking for strong collaborators who have a passion for youth. Arts in the Park is a collaborative, multidisciplinary arts workshop that involves multiple community artists. The program is an immersive, fulfilling opportunity for the youth participants, which requires careful planning. This is why we require a letter of intent, supply list, and budget from each collaborator. All collaborators should provide youth participants opportunities to explore self-expression and increase arts literacy. The skills used to create, discuss, and evaluate art activities can go beyond the studio or the stage. We hope to help our youth become engaged, active, and respectful citizens in their schools and communities into adulthood.

What the Arts Council will provide:

- Host summer workshops at the Creamery Arts Center
- Supplies and teacher stipend
- Administration of program including enrollment and outreach

What we need from you:

- Letter of Intent for one week of activities (20 hours total, 10 hours per age group)
- Supply list and budget
- Resume or CV of teaching artist(s)
- Letter of recommendation for teaching artist(s)

Please send application materials to Rachel Johnson at rachel@springfieldarts.org or bring them to the Creamery Arts Center at 411 N. Sherman Ave, Springfield MO, 65804, by [DATE].

SAMPLE LETTER OF INTENT

Organization	
Contact Name of Main Instructor	
Office Phone Number	
Alternative Number	
Email Address	
Provide a Brief Description of Lesson Plans (Monday-Friday) including disciplines that will be studied.	
Budget	
INSTRUCTOR FEES	
SUPPLIES	
TOTAL	
Please provide a list of supplies that will be needed for your week long program (SRAC can help you order supplies, but it will need to be included in your budget)	
Equipment	
Learning Standards (Grade Level Expectations or National Standards)	
Artistic and Teaching Qualifications for Main Instructor	

Lead Instructor Signature: _____ Date: _____

SAMPLE LETTER OF PROPOSAL

Dear Arts in the Park artists and organizations,

It is that time of year again: planning for “Arts in the Park” Summer Workshops. We look forward to working with each of your organizations again.

The Springfield Regional Arts Council (SRAC) is currently putting together the schedule for this summer with the Springfield Community Center. Once again, we will be applying for a Missouri Arts Council (MAC) arts education grant. We respectfully request that you fill out the attached form and return it me, Stephanie Cramer, no later than Tuesday, December 15th.

We are currently waiting on the Springfield Public Schools (SPS) schedule and the Springfield Community Center schedule, so we will proceed as we have in the past and say this year is tentatively eight weeks. We may eliminate weeks based on organizations being unable to meet the December 15th deadline.

We do not know what will happen with funding from MAC this year, but we are feeling optimistic. We are still hoping to come up with \$2,000 per organization, if the organization works the full five days. We will update this figure once the budget is finalized.

The money you do receive will include all instructor and supply fees. In-kind donations are not allowed for the MAC Grant, as has been the case in the last few years. Further adjustments may be made as necessary depending on the budget allocation.

This year the theme is “Find Your Wings”. We hope to inspire the students to imagine their future where they can soar be everything I . In previous years we concentrated on “Many Colors, Many Voices”, “Tell Us Your Story”, and “Make an Impact”. The structure is slated to be very similar to last year, including civility training.

If you are a performance based organization, know that you aren’t required to have a visual arts component. Focus on the unique elements of your organization. Journals will be given to all the students for drawing and writing during break time. The evaluation process will be simple and minimal, but consistent throughout the summer. We will be using a Tension Grid to evaluate what the students did and what they will do. Younger students will fill out a central Tension Grid with the instructors while older students will fill out Tension Grids individually. One of the attachments is a copy of the Tension Grid that will be used.

The first attached form is a letter of intent that I need to turn in to apply for the MAC Grant. This initial curriculum description is not something you have to stick with, if you decide to change components in the future. However, I must be notified of any changes. We have attached your organization’s letter of intent from last year as well as a guide for improvements we will need your organization to make. Attached are the curriculum plans we would like you to try to align your

plans with. The can also be found at <https://dese.mo.gov/college-career-readiness/curriculum/missouri-learning-standards> under the Fine Arts section.

I appreciate your efforts and enthusiasm very much. Please e-mail me at xxxx@springfieldarts.org if you have any questions.

Details:

- 1) Artistic and teaching qualifications for main instructor (including professional resume)
- 2) Basic outline of the disciplines to be studied during designated week. Attached is your organization's letter of intent from last year as well as a guide outlining improvements we need you to make for this year.
- 3) The weeks that your organization is available. There is more flexibility for scheduling in July. It would be most appreciated if a performance group did the final graduation week.
- 4) We need a physically signed letter of intent.
- 5) -FY16 Summer workshop Letters of Intent for Artists
 - Curriculum from each organization for their week
 - Missouri Grade Level Expectations (GLES) to be met each week

We will determine the start date of Arts in the Park "Find Your Wings" when SPS Summer School determines their schedule.

Last year, we received the top score for the MAC grant. This is why we are being stringent this year with our deadlines and expectations so that we can maintain and improve success and quality of our program.

All the best,

[YOUR INFORMATION]

SAMPLE SPONSORSHIP PROPOSAL

Arts Education Sponsorship – \$2,000

The Springfield Regional Arts Council offers arts education programs for southwest Missouri's underserved students throughout the year. Our programs are designed to reach students and their families to support a well-rounded, confident child.

Arts in the Park Summer Workshops are an eight-week program that provides 60 students from the Springfield Community Center access to interactive arts experiences through music, dance, theater, literary, and visual arts. This program was built with the spirit of collaboration in mind, utilizing local arts organizations and teaching artists to each take a week with the students and provide quality educational experiences in various art forms.

Sponsorship includes:

- Sponsor logo on Arts in the Park graduation postcards and booklet and a special listing in the SRAC Annual Report
- Special invitation to the Arts in the Park graduation celebration
- Listing in press releases and social media about both programs
- Directly supporting underserved students in our community through high quality arts education.

For Immediate Release

Arts Council announces the 16th annual celebration of Arts in the Park Summer Workshops

Springfield, MO, July 21, 2017 — The Springfield Regional Arts Council (SRAC) will finish its 16th year hosting the Arts in the Park Summer Workshops for Springfield area at-risk students in partnership with the Springfield Community Center next week. A graduation ceremony and reception will be held on Friday, July 28 at 12 p.m. at The Creamery Arts Center to celebrate the students' completion of the eight-week program.

This year's Arts in the Park Summer Workshops provided eight weeks of hands-on arts experiences for nearly 50 under-served students from the Springfield Community Center. Students learned about music, dance, theatre, poetry, and visual arts. The program is designed to foster lasting interest in the arts for students grades Kindergarten through Eighth. Students cultivate their creative abilities and improve their school readiness skills, gaining the self-confidence and discipline needed to achieve their goals.

Each week, the Summer Workshops were taught by different local arts organizations and teaching artists. This year's participants were, Springfield Regional Arts Council, Claymobile, Springfield Symphony, Springfield Ballet, Springfield Regional Opera, Missouri Poetry Slam Springfield, Springfield Little Theatre.

The graduation ceremony and reception will feature performances and exhibitions highlighting what the students accomplished during the summer.

Arts in the Park Summer Workshops is a segment of Growing Up in the Arts, the SRAC's year-round multidisciplinary instruction program for at-risk youth supported by the Musgrave Foundation, the Missouri Arts Council, the Childhood In Its Landscape Fund, the Megan Cramer Memorial Fund, and the Springfield Community Center.

The SRAC, incorporated in 1978, connects people and the arts. It supports some of the most prominent visual, performing, literary and film/media arts organizations and artists within 27 counties, the largest outreach of any in the state of Missouri. The current mission of the SRAC is to transform lives and enrich our Community through the Arts. The SRAC also manages The Creamery Arts Center, which houses the offices of the SRAC, Springfield Symphony Orchestra, Springfield Ballet, Springfield Regional Opera, Springfield Community Center and Care to Learn, as well as a board room, classrooms, arts library, exhibition hall, film editing bays, shared costume and set design shops managed by the Springfield Little Theatre and instrument storage.

#

SAMPLE OBSERVATION ASSESSMENT SHEET

How to use this sheet: while observing an activity make checks of which standards you notice being met, and jot down a quote or example that support the observation.

Activity Observed:

Date:

Category	Standards	Specific Example
Creating	<ul style="list-style-type: none">• Generate Ideas• Organize Ideas• Complete Works	
Performing Presenting Producing	<ul style="list-style-type: none">• Develop techniques for presentation/performance• Refine Techniques• Convey techniques through presentation/performance	
Responding	<ul style="list-style-type: none">• Perceive a work of art• Interpret intent/meaning of work	
Connecting	<ul style="list-style-type: none">• Relate knowledge/personal experiences to art• Relate ideas to a bigger picture to deepen understanding	

Categories and Standards adapted from the National Core Art Anchor Standards.

SAMPLE COMPLETED OBSERVATION ASSESSMENT SHEET

How to use this sheet: while observing an activity make checks of which standards you notice being met, and jot down a quote or example that support the observation.

Activity Observed: Opera week group 1

Date: XX/XX/XXXX

Category	Standards	Specific Example
Creating	<ul style="list-style-type: none">• Generate Ideas• Organize Ideas• Complete Works	<i>Creating a set for the 3 pigs Design all three houses and take pictures of them on the stage.</i>
Performing Presenting Producing	<ul style="list-style-type: none">• Develop techniques for presentation/performance• Refine Techniques• Convey techniques through presentation/performance	<i>See finished product on stage as well as work on listening skills through watching a performance.</i>
Responding	<ul style="list-style-type: none">• Perceive a work of art• Interpret intent/meaning of work	<i>Listen to opera performances throughout the week.</i>
Connecting	<ul style="list-style-type: none">• Relate knowledge/personal experiences to art• Relate ideas to a bigger picture to deepen understanding	<i>Create houses from their own imagination to fit the three house types as well as dressing a pig to stand in their house as well.</i>

Categories and Standards adapted from the National Core Art Anchor Standards.

SAMPLE COMPLETED TENSION GRID ASSESSMENTS

Opera – Grades K-5

	I	We
This time	Like masks Like everything Had fun Sang the Alice song Performed	Went outside and sang Singing and dancing Movie during snack Learned the Alice dance
Next time	Laugh again Finish masks Learn to sing	Make costumes to match masks Have fun Dance and sing Will make music

Opera – Grades 6-8

	I	We
This time	Made up a dance It was fun Designed a costume. I learned to put things on a screen. Built a big scene. Opera and putting up a projector Put up a screen Learned how to set up things Made a mask Learned how to make a projector screen	Made mask Draw picture and color it We made up a dance and dressed up Made up a dance with props Came up with choreography Made mask for little kids We built a big scene. We had lots of fun We learned new dance
Next time	Finish mask We are going to dance Want to learn how to put up the screen by myself	Dress up Work on technical things More dancing Draw more things We want to do more games. We want to play more. Have lots of fun Learn to sing! Learned how to be the director

Poetry – Grades K-5

	I	We
This time	Clap poetry Choreography A dance Being good What I want to be when I grow up How to write a poem Being nice	All worked together All learned a dance Learned about sentences Rhythm claps and choreography Steps Dance
Next time	Play games Listened Work hard Participate	Poetry Everybody party Dance moves Practice dance Perform

Poetry – Grades 6-8

	I	We
This time	We had made our own poems We shared our poems Said a line Tried new things I did a beat and good songs. Danced Learned how to dance and learned a new song Said lines from my poems I love when we did our group dance Had fun	Talked in a deformed circle We will make rhyming poems We said a line in a big circle Said stuff loud We did stuff Played game Danced We this time wrote more poetry. Did good
Next time	I wanna learn more I don't wanna do boring days I don't want to do boring things I want to watch poetry videos. I will do a rhyming poem. More poems I will want to learn more things I wish we did not have to leave ;pt-6poetry We are going to thank you.	We wanna learn more Need better snacks We will do better! Next time we will give more respect. I wish we learn more rap and poetry songs and music We will be doing something more fun Blues We will do good

Little Theater – Grades K-5

	I	We
This time	Sing a lot of songs Danced Rehearsed	Played Games Make kites Sing songs Watched musical clips Played musical chairs
Next time	Sing the song again Dance Be awesome Sing	Play outside Practice our dance Finish kites

Little Theater – Grades 6-8

	I	We
This time	We finished our dance and watched shows It was good I danced and played games Dance and play games Finished the whole dance Had fun Learn how to dance to new day Danced to song Danced Learned you have to keep going when it is hard Got to go dancing Had fun I learned a dance I learned another new dance Learned new dances Learned the rest of our dance Did my part in dance Learn how to do a new dance Had fun Did more dance Did good Did a dance	We did stuff We had fun I loved the dance We dance and play games Had fun We had better moves this time Learn the end of the dance Had snack Are going to perform our thing tomorrow Will get to perform our dances in front of an audience We practiced dancing for graduation We learned some new stuff and a new dance Worked together to make our dances work Finished the dance Finished the dance Learn how to on point Had fun Dance Had fun We loved it We had fun today

Next time	<p>Do the same thing Want to dance Going to dance again Wish we can do funner games Be more respectful Dancing More dances Will get to do our dances I want to learn more things I want to learn a lot more new things I hope we have a great performance Want to do a new dance Remember as much of the dance as possible Perform the dance I don't know Dance in front of everyone Will have fun Do more short dance</p>	<p>Dance Next time we will not be low again Wish we can do talking day all day but it was boring this time Have fun again More dance It will be fun We will do the dance in front of people We want to learn more things Will work together to put on a good show for parents Perform Perform the dance I don't know</p>
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SAMPLE SUMMARY OF OUTCOMES

Arts in the Park: 2017 Summary of Outcomes – “Find Your Rhythm”

Arts in the Park is an eight-week program dedicated to giving underserved children in the Springfield community opportunities to explore different artistic forms of expression. Held at The Creamery Arts Center, the program includes two and three-dimensional visual art, pottery, symphony music, dance, opera, poetry, and theatre. Each week teachers from different local arts organizations instruct students living in Zones 1 and 2 who attend the Community Center summer program to learn about the arts and continue their education even in the summer.

To assess this program's effectiveness in 2017, program instructors were given the National Coalition for Core Arts Standards (NCCAS) Artistic Literacy evaluation guidelines, 10 Tenants of Civility, and worksheets based on Eric Booth's Tension Grid Evaluation twice weekly with the aim of observing trends and growth.

Instructors were given the NCCAS Artistic Literacy rubric and asked to incorporate areas in both the 'Philosophical Foundations' and 'Lifelong Goals' to their lessons. By using artistic processes, students were able to produce and perform works of art as well as ideas. Once the piece of art was created or the idea was solidified, the students then 'presented' or 'performed' with what they created such as a maraca or one of the 10 Tenants to solidify their understanding of what they have created. Students were then challenged to 'respond' to what they saw or heard, by asking questions and articulating their experiences of performance. The students gradually began to 'connect' with one another and became more

invested into group or individual success at a project.

Arts in the Park worked with the Springfield Community Center and Dr. Elizabeth Dudash Buskirk, Associate Professor of Communications at Missouri State University, and curator for Be Civil, Be Heard (BCHB). The Ten Tenants of Civility were incorporated into the daily curriculum for students due to the at-risk status of Zones 1 and 2. The 10 Tenants of Civility are:

- Be attentive
- Acknowledge others
- Be inclusive
- Listen
- Respect other views
- Speak out with courage
- Act with compassion
- Give and accept constructive feedback
- Treat your environment with respect
- Be accountable.

The beneficial partnership with BCBH builds civic engagement, civic education, and plays a role in civility building within our community, to build a healthier democracy.

These tension grids utilized by Arts in the Park instructors could be used for evaluations to learn and incorporate student feedback into future lesson plans, and to help develop communication skills for all program participants. Younger students (grades K-4) attended the program in the afternoon and the older students (grades 5-8) attended the program in the morning. Both groups completed the tension grids with a student volunteer recording verbal response on a whiteboard.

Analysis of tension grids was conducted by recording student responses and data from the program and observation. As the summer went on, student responses became more thoughtful and complex. The statement grids (attached at the end of this narrative) represent results from the tension grids from each week of the program. These were used because they easily summarize data by exemplifying the increasing complexity of word usage due to a learned understanding of curriculum.

The first result of the analysis is drawn from comparing tension grids and how the progression relates to the students. Over the course of the summer program, students shifted simply listing the day's activities in the "this time we" section of the tension grid to incorporating thoughts and opinions. For example, where the group may have written "we danced" on the tension grid at the start of the program, they were more likely to write "we learned to dance the Charleston with music" at the program's end. This change could indicate personal development, and increase in confidence or comfort sharing ideas, and/or more investment in activities throughout the course of the program.

The instructors' lessons furthered the success of the program's usage of NCCAS and tension grid use by implementing portions from productions like "The Wizard of Oz", "The Lion King", "STOMP" and "Once Upon This Island", these were used to engage children with upbeat and dynamic themes. Having students learn routines and various songs allowed them to practice content retention through the NCCAS's artistic processes. This content retention is demonstrated by students' ability to perform musical numbers, recite poetry, or present a completed work of visual art with their peers.

Additional results were found by reading raw data from the students' six weeks from the program. By marking and counting all improvement statements (ex. "I will do better," "next time I will participate more") written in the "next time" and "next time we" sections of tension grids, it was found that approximately 56% of all responses in these categories were improvement statements. This indicates that students were both invested in art and invested in themselves by showcasing a desire for personal and artistic growth. Additionally, it demonstrates a favorable student outlook on program continuation.

Students learned weekly to increase proficiency and advance in multiple areas of arts and social lessons by implementing ideas from the Be Civil, Be Heard Ten Tenants and by the instructors use of tension grids as well as NCCAS foundations. By increasing confidence in younger children, improving the group and teamwork skills of older children, and giving all students opportunities for reflection, Arts in the Park allowed participants to grow more than just their artistic skills. This indicated a positive impact on 2017 students, and helps set goals for our 2018 year.

BE CIVIL BE HEARD TEN TENETS OF CIVILITY

From: <https://becivilbeheard.org/ten-tenets/>

1. BE ATTENTIVE

Live with awareness toward others and your surroundings.

2. ACKNOWLEDGE OTHERS

Greet people, ideas and values with respect.

3. BE INCLUSIVE

Recognize and welcome all people every day.

4. LISTEN

Seek to understand by concentrating on what people say.

5. RESPECT OTHER VIEWS

Respond to different opinions with a fair and open mind.

6. SPEAK OUT WITH COURAGE

Express yourself with honor and conviction

7. ACT WITH COMPASSION

Treat others with kindness and honesty.

8. GIVE AND ACCEPT CONSTRUCTIVE FEEDBACK

Consider criticism thoughtfully and factually.

9. TREAT YOUR ENVIRONMENT WITH RESPECT

Show regard for nature, resources, and shared spaces.

10. BE ACCOUNTABLE

Acknowledge mistakes and take responsibility for your actions.

JUNE 2018

ARTS IN THE PARK

SUN	MON	TUE	WED	THU	FRI	SAT
FRIDAY JUNE 1: BE CIVIL BE HEARD & MEET STUDENTS						
	3	4	5	6	7	8
	OPERA: Bell work/ Singing/ Listening/Character development and set design	OPERA: Bell work/ Singing/ Listening/Character development and set design	OPERA: Bell work/ Singing/ Listening/Character development and set design	OPERA: Bell work/ Singing/ Listening/Character development and set design	OPERA: Performances	
	10	11	12	13	14	15
	SYMPHONY: Orchestra in Cartoons	SYMPHONY: Orchestra in Films	SYMPHONY: Orchestra in Games	SYMPHONY: Create a Game	SYMPHONY: Strike up the band - Performance	
	17	18	19	20	21	22
	BALLET: Introduction, Song/Dance Games/ Dance Styles	BALLET: Stretching and Breathing	BALLET: Contemporary Dance and Laban efforts	BALLET: Lyrical and Improvisation Lesson	BALLET: Contemporary and Improvisational	
	24	25	26	27	28	29
	THEATRE: Intro to musical theatre	THEATRE: View excerpts and other exercises	THEATRE: Rehearsing and Costuming	THEATRE: Skit and prop construction	THEATRE: Performance and party	
						30

JULY 2018

ARTS IN THE PARK

SUN	MON	TUE	WED	THU	FRI	SAT
WEEK OF JULY 4 – NO AiTP						
8	9	10	11	12	13	14
CLAY MOBILE: Bowls	CLAY MOBILE: Bowls	CLAY MOBILE: Cups	CLAY MOBILE: Small Marls	CLAY MOBILE: Small Marls		
15	16	17	18	19	20	21
VIS. ARTS: Mosaic introduction	VIS. ARTS: Paper Maché and mosaic	VIS. ARTS: Continue projects	VIS. ARTS: Continue projects	VIS. ARTS: Complete and compile group projects		
22	23	24	25	26	27	28
POETRY: Introduction to imagery poetry	POETRY: Golden shovel poetry	POETRY: Haiku	POETRY: Where The Poem Poem	POETRY: Haiku Slam & GRADUATION		
<p>Graduation Day (Tentative): Morning- Haikus and rehearsals Afternoon: Performances and graduation ceremony</p>						

THE END! THANK YOU!

SAMPLE OF OPERA WEEK 2018 ACTIVITIES

DAY 1

Group 1

Tenet: Listen

Activity 1

- Mirror activity—looking at each other's eyes, performance taking your partner in
- Game two in circles, same idea as the first game but someone is in charge and leading the group
- Action and sound, changing what they are doing based on the initial action by the person in the circle

Singing/yelling

- Yelling on pitch arpeggio
- Spongebob sound-nasal, neigh; Patrick sound-mum

Drawing activity

- Spacial set design, self standing model
- Drawing the pig and the house in relation to size for a set
- Design their own set based on their own design

Group 2

Tenet: Listen

Activity 1

Game; mirror activity

- Circle activity

Story

- Snack and the Three Pigs story

Set design

- Full process;
- Draw house, redraw on paper for 3D, also draw pig actor

Games

- Little Sally Walker
- Charlie over the ocean, Charlie over the sea
- Mirror sound game

DAY 2

Group 1

Set design

- Tour of set shop
- All three houses as well as finished cutting and coloring

Acting game

- House tour first of actual house
- Dream house

Game

- Mirror game; liquid movements
- Adding sound in
- Focusing on a point-vocab macro and micro

Group 2

Game

- Simon says
- Acting activity—charades

Creating the set

- Work on finishing all houses or starting new houses
- Cut out houses

DAY 3

Group 1

Finishing houses and putting them in the set.

- Finish all houses, coloring and mounting as well as decorating the base.

Group 2

Finishing houses

- Same as older group
- Opera performance

DAY 4

Group 1

Finish houses

CREATIVE EXCHANGE PROFILE

SPRINGFIELD REGIONAL ARTS COUNCIL HELPS YOUTH GROW UP IN THE ARTS
JUNE 17, 2018
IN SPECIAL FEATURES
BY COLLEEN POWERS



Arts in the Park students painting. credit: Springfield Regional Arts Council

For eight weeks each summer, the Creamery Arts Center in Springfield, Missouri is home to a whirlwind tour through the arts. Students from kindergarten through eighth grade try ballet one week, opera the next, then poetry, visual art, musical theater — a summer full of hands-on arts training, for free.

Now in its seventeenth year, the Growing Up in the Arts workshop series known as Arts in the Park is a partnership of the Springfield Regional Arts Council with the Springfield Community Center. The program is supported in part by

the National Endowment for the Arts, the Missouri Arts Council, and the Musgrave Foundation. The Arts Council will share inspiration and advice for replicating Growing Up in the Arts' workshops as part of Creative Exchange's Toolkit Cohort.

At the core of the program is the intention of introducing young people to diverse arts experiences and collaborating with a variety of arts organizations to do so, says Rachel Johnson, the Arts Council's Director of Programs and Exhibitions.

That variety is especially valuable because Growing Up in the Arts immerses youth in arts practices they might not otherwise be able to access or afford. All of the children who participate through the Springfield Community Center are considered underserved or at risk.

Outreach is a major benefit of the program for Ashley Paige Romines, who is involved in Growing Up in the Arts as Artistic and School Director of the Springfield Ballet.

“Our public school system here does not have any dance program whatsoever. This is our way of helping get dance in the community,” Romines says. “I know a lot of times the public school systems struggle to fund the arts, so this is a great program to reach kids who

maybe don’t get it in their regular school day... and to give them some tools and some arts exposure that helps them in their school classes.”

A bonus of Growing Up in the Arts is getting to work with all of the other arts organizations, Romines explains.

“It’s fun to be in meetings with everyone and be able to collaborate, to talk about what works, what doesn’t work, what other people are doing, and just bounce ideas off of each other,” she says. “One benefit of the program is just creating those relationships with others in the arts community.”

Each week of the program is taught by a different organization, and culminates with a performance or exhibition of work. For example, the week led by the Springfield Little Theatre will end with a musical theater show with costumes and props made by the kids.

“Then when they get to watch a video of it, they’ll say, ‘Oh, that’s my thing!’ or ‘That’s me!’” Johnson says. “It’s cool to see the kids be able to take ownership of what they’ve done.”

ART’S LESSONS FOR LIVING

Growing Up in the Arts is also designed to connect to life lessons that kids can apply at school and in the future. The Arts Council partners with Be Civil Be Heard, a Springfield organization that promotes civility, democracy, and respectful dialogue. Be Civil Be Heard’s Ten Tenets of Civility, a list of principles such as “be attentive,” “acknowledge others,” and “give and receive constructive feedback,” are taught throughout Growing Up in the Arts.



Arts in the Park student Kiara engaged in a dance class.
credit: Springfield Regional Arts Council

“Not only does it help with classroom behavior, but it seems to help them make connections for how the arts can actually affect their lives,” Johnson explains.

The Springfield Ballet highlights ballet’s value in preparing for future careers. “We talk sometimes, when we’re teaching a combination and picking up the details, about how that can relate to a job they have in the future,” Romines says. “A doctor or nurse, you have to know all the details of the anatomy of the body so you know exactly what part you’re going to do surgery on.”

The ballet also emphasizes the importance of discipline, commitment, and being present. “You’re here and you’re committed to doing your dance class at this time, so make sure you’re present-minded,” Romines says.

Be Civil Be Heard’s lessons often shine through in the literary week, when the students practice poetry. One of the Ten Tenets is “speak out with courage.”

Johnson remembers a middle school student who wasn’t engaged through several weeks of the program. “Just head down the whole time,” she says. “Then when it got to poetry week, he kind of couldn’t avoid it anymore, and he admitted that he didn’t know how to read — he couldn’t read well.”

The poetry unit teacher sat down with the student and talked to him about rhyming and vowel sounds, encouraging him to work on his own poems. “Once he had the courage and trust to say what he was struggling with, it really brought him out of his shell,” Johnson recalls. “He wasn’t disengaged anymore, and he found something he really connected with.”

ROLLING WITH IT

Through a decade and a half of Growing Up in the Arts, the organizers have learned plenty of lessons to offer toolkit users. Romines remembers one experiment when all of the arts organizations collaborated throughout the summer on a cumulative performance — writing the music during the symphony’s week, choreographing during ballet week, and so on.

Coordinating all of those elements was tricky, and when it came time for the big show, one of the star performers had gone on vacation. Now, the weekly performances and exhibitions are documented through photos and videos to be shown at an end-of-summer celebration, which offers the kids a fun chance to reflect.

A different art form every week can be a challenge, and the kids sometimes push



Arts in the Park students making paier-mâché seahorses.
credit: Springfield Regional Arts Council

boundaries when a new teaching artist comes in. Johnson has worked with the arts organizations to minimize what she calls “substitute teacher syndrome”; for example, having the youth meet all of the teaching artists at the beginning of the summer.

“They’re always going to be kids, there’s always going to be oddball things that happen, but you just have to roll with it,” Johnson says, “and that can be fun and creative in its own way.”

The Growing Up in the Arts toolkit includes the Arts Council’s templates for program evaluation. Weekly student surveys are also a way to encourage expression and reflection.

“At the beginning of the program, they’ll usually put one-word answers like, ‘I danced.’ ‘I drew.’ ‘I watched a video,’” Johnson says. “But then by the end, they’ll write, ‘I listened

to this song by this composer,’ or they’ll say, ‘I danced the Charleston.’ It’s interesting to watch it go from one-word responses to more thought-out and comfortable talking about the art form.”

Johnson is eager to see how other communities will adapt the model to their own circumstances and concerns. She explains that the north side of Springfield, where many Growing Up in the Arts youth live, is statistically the most impoverished part of town. A “North Side Pride” movement has pushed for reviving the historic neighborhood, and that spirit and sense of identity have been reflected in some of the program’s projects and performances.

“I would be really fascinated to see how other communities grow their identity and help their future citizens adapt in their own way,” she says.

CREAT IVE EX CHANGE

SPRINGBOARD FOR THE ARTS

WWW.SPRINGBOARDEXCHANGE.ORG