# VSA Indiana

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A Day in the Life of Urban Artisans

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

Program History

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

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

The program received commissions from Indiana University Purdue University at Indianapolis (IUPUI), the University of Michigan Garden Shop, and the Frederick Meijer’s Public Gardens in Grand Rapids, Michigan. The program was funded entirely by the Indianapolis Public Schools.
The IPS/VSAI partnership ended in 2004. However, VSAI recognized the benefits of the program for students and the community. With that, VSAI began to develop the program under the name Urban Artisans and sought new funding partners and built new community relationships.

Community Need

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

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

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

Meeting the Need –
A Research Based Solution

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

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

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

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

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

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

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

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

Finally, art programs can be highly effective in reducing community problems related to delinquent behavior and truancy in youth.³
Feedback from students and parents regularly assures VSAI that the arts-centered approach is on track. A recent letter from an Urban Artisans parent shared,

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

Mixed media on wood panel, 10"x10" fine art piece created by Urban Artisans participant, Joe

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

Focusing on Studio Craft

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

**Craft:** an activity involving skill in making things by hand

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

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

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

After developing their craftsmanship abilities, students are given the opportunity to explore different visual arts mediums, their own individual creativity, and to create visual art through personal research and direction by Teaching Artists.
The Urban Artisans product line changes over time to meet demand and community and seasonal interests. Interns work in these artistic disciplines:

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

Example of studio craft flower pot 10” high created by Urban Artisans
Mission & Goals

Mission
The mission of the Urban Artisans program is:

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

Program Goals
The Urban Artisans program has four goals:

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

Teaching Artists

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

Some characteristics of successful Teaching Artists include:

- Professional behavior
- Knowledge and use of educational concepts
- Artistic discipline, expertise, and continued practice of chosen disciplines
- Evaluation and assessment of self and others
Urban Artisans Teaching Artists serve as the studio supervisors and are responsible for planning, coordinating, supervising, and working directly alongside Urban Artisans interns in the studio on a daily basis. This means additional skills required of the Urban Artisans Teaching Artists are:

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

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

Intensns

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

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

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

Characteristics of a successful Urban Artisans participant are:

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

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

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**Program Space & Supplies / Equipment**

The Urban Artisans program takes place in VSAI’s adaptive studios in downtown Indianapolis. The building is located adjacent to a bus line and includes nearly 5,000 square feet of space with two clay studios and one visual arts studio. Our studios are ADA accessible and include adaptive equipment such as adjustable tables and potters wheels to easily accommodate small children and people in wheelchairs or with other physical disabilities. Additionally, we regularly adapt everyday arts tools to meet the special needs of an individual student.
Our studios are utilized for Urban Artisans programming about 264 hours a year. During down time, the space is used for other VSAI programming, meetings, and events. The Urban Artisans program is located in an arts incubator building which features five galleries, multiple independent artists, and the opportunity for interaction among a variety of people.

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

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

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**Budget**

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

Broken down by percentage a typical budget is as follows:

- **39%—Teaching Artist Compensation** *(includes teaching and preparation time)*
- **15%—Program Manager Compensation*
- **6%—Studio Technician Compensation
- **11%—Intern Compensation/Stipend
- **7%—Space Rental
- **5%—Supplies** *(including art supplies, break time snacks, and student transportation/bus passes as needed)*
- **10%—Administrative Overhead*
A typical annual budget for a 40-week/year program has the capacity to serve up to 50 students. Intern turnover varies and the average intern spends one and one half years in the program. The current Urban Artisans annual budget is approximately $75,000 or about $1,500 per student.

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**Community Partnerships**

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

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

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

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

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

Program Structure

Internship/Entrepreneurial Model

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

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

Annual Schedule/Classroom Hours

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

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

**Fundamentals Training**

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

**Curriculum & Competencies**

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

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

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

- **Vocational**: ability to comprehend and follow workplace customs.

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

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

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

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

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

**Other Variable Factors**
Other factors that contribute to student and program success are:

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

Methods of Measurement

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

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

Results

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

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

Typical qualitative program outcomes include:

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

• A1 – Research Resource List

• A2 – Program Foundation
  • Job Description
  • Recommended Supply List
  • Community Partner Program Introduction Document

• A3 – Designing and Implementing the Program
  • Program Logic Model
  • Skills/Tasks Table
  • Program Space Checklist
  • Media and Products
  • Project Plan Form
  • Sample Project Plans
  • Application for Internship
  • Intern Artist Orientation Manual

• A4 – Measurement and Evaluation
  • Intern Pre/Post Assessment Form
  • Work History/Art Quiz
  • Daily Self Evaluation Form
  • Post Evaluation Forms
  • Culminating Event/Gallery Quiz

• A5 – Running the Business Aspect of the Program
  • Exhibits, Commissions, Collections and Retail Representations
Urban Artisans
Research Resource List

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

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

Gallery 37
http://afterschoolmatters.org/

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

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

Princeton University Center for Arts and Cultural Policy Studies; How the Arts Impact Communities

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

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

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

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

Youth Arts
http://www.artsusa.org/youtharts/
Urban Artisans
Job Descriptions

**Intern Artist**

**Job Title:** Intern Artist

**Reports To:** Teaching Artist (Supervisor)

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

**Responsibilities:**

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

**Context:**

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

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**Teaching Artist**

**Job Title:** Teaching Artist

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

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

**Responsibilities:**

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

7. Assist Intern Artists in completion of self and programmatic evaluations.

Context:

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

Program Manager

**Job Title:** Program Manager

**Reports To:** Organizational President

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

**Responsibilities:**

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

Context:

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

Reports To: Urban Artisans Program Manager

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

Responsibilities:

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

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

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

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

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

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

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

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

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

Sculpture
- Paper maché
- Wire
- Plaster
- Soft concrete blocks
- Plaster molds
- Found objects
- Cardboard
The Artisans Program

Community Partner Program Introduction

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

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

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

Why the Arts?

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

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

Mission

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

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

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

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

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

The Artisans Program History & Resources for Program Development

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

**Community Partnerships**

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

**Research and Assessment Resources**

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

**Other programs connecting the arts with employment and/or transition**

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

Student Goals in the Artisans Program

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

Vocational: ability to comprehend and follow vocational mores.

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

Artistic: ability to contribute to a team effort to create high quality works of art by developing the creative thinking skills necessary for multidimensional problem solving.
• Artistic and creative thinking competencies
• Technical knowledge of materials
• Historical and cultural perspectives of art and craft
• Craftsmanship
• Safety
• Principles of art
• Elements of design
• Innovation and invention

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

• Integrity
• Professional etiquette
• Public speaking

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

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

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

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

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

Preparation and follow-up for the project

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

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

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

Lesson plans, student goals and evaluation

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

All studio activity will support program and student goals. Teaching artists will provide a safe, engaging, and constructive studio environment.
Students will complete self evaluations. Teaching artists, classroom teachers and/or job coaches will evaluate students based on the same criteria.

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

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

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

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

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

Supplies and materials

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

Teaching artist expense

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

Administrative expense

15 percent will be added to the total project cost.
Program: Urban Artisans – developing transferable vocational skills in young adults through making, marketing, and selling art in a professional studio

<table>
<thead>
<tr>
<th>Activities</th>
<th>Outputs</th>
<th>Outcomes</th>
<th>Impact</th>
</tr>
</thead>
<tbody>
<tr>
<td>Determine annual program and student goals/outcomes (in compliance with IN Dept. of Education and US Dept. of Labor Standards), schedule, and budget</td>
<td>96 Classroom/Studio Hours per 16 week session</td>
<td>90% of participants demonstrate increased competencies in vocational and thinking skills</td>
<td>The program supports reduction of the unemployed rate among people with disabilities</td>
</tr>
<tr>
<td>Schedule &amp; Train Teaching Artists</td>
<td>45-75 students served annually</td>
<td>75% demonstrate increased competencies in communication and artistic development</td>
<td>Of the approximately 25% of students VSA Indiana is currently able to maintain contact with, 30% are employed, and 34% are enrolled in post-high training/education program</td>
</tr>
<tr>
<td>Prepare Lesson Plans &amp; Evaluation Materials</td>
<td>Ceramic and other craft skills are learned—Artisans create clay vases, vessels, platters, etc. that are offered for sale</td>
<td>100% reflect increased awareness of the arts as hobbies and recreation for lifelong learning</td>
<td>Additionally, the program prepares students to be active citizens advocating for positive change in their personal and social lives</td>
</tr>
<tr>
<td>Obtain Supplies</td>
<td>Studios and Equipment are maintained—Artisans evaluate product inventory, take part in cleaning workspace and maintaining equipment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conduct Outreach and Develop Community Partnerships</td>
<td>1 or more Gallery Shows/Art Fairs per 16 week session—Artisans prepare to exhibit/sell their crafts in a public setting</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Prepare &amp; Distribute Intern Applications</td>
<td>1 or more new item added to product line each year</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Enroll Interns</td>
<td>1 or more new sales venue added each year</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Deliver Classes in ADA Adaptable Studios</td>
<td>Ongoing Evaluation/Analysis of entrepreneurial business model</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Schedule and Show at Community Art Fairs/Exhibit</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Review/Analyze Class Outcomes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maintain &amp; Develop New Community Partnerships</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## Urban Artisans Skills / Tasks Table

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

<table>
<thead>
<tr>
<th>Thinking Skills</th>
<th>Description of Skill</th>
<th>Describe tasks that will engage or develop this skill</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creative Thinking</td>
<td>Generates new ideas</td>
<td>Constant evaluation and assessment of artwork and craftsmanship that requires new ways to approach a situation or project</td>
</tr>
<tr>
<td>Decision Making</td>
<td>Specifies goals and constraints, generates alternatives, considers risks, and evaluates and chooses the best alternative</td>
<td>Constant evaluation and assessment of artwork and craftsmanship requiring critical choices to be made at every step to produce sellable artwork</td>
</tr>
<tr>
<td>Problem Solving</td>
<td>Recognizes problems and devises and implements plan of action</td>
<td></td>
</tr>
<tr>
<td>Knowing How to Learn</td>
<td>Uses efficient learning techniques to acquire and apply new knowledge and skills</td>
<td>Projects require students to develop their own systems of applied skills and thought processes to work independently on tasks, while contributing to the efforts of the group</td>
</tr>
<tr>
<td>Reasoning</td>
<td>Discovers a rule or principle underlying the relationship between two or more objects and applies it when solving a problem</td>
<td>Constant assessment of techniques and group participation practices that result in timely completion of artwork</td>
</tr>
<tr>
<td>Interpersonal Skills</td>
<td>Description of Skill</td>
<td>Describe tasks that will engage or develop this skill</td>
</tr>
<tr>
<td>----------------------</td>
<td>----------------------</td>
<td>---------------------------------------------------</td>
</tr>
<tr>
<td>Participates as Team Member</td>
<td>Contributes to group effort</td>
<td></td>
</tr>
<tr>
<td>Teaches Tasks to Others</td>
<td>Ability to teach new and old skills to peers</td>
<td></td>
</tr>
<tr>
<td>Serves Others</td>
<td>Works to satisfy customer expectations, helps co-workers</td>
<td>Teamwork and open studio work space provide constant opportunity to develop all interpersonal skills within the work space. Working with customers at art fairs and local merchants provide outside contact to build interpersonal skills at a professional level.</td>
</tr>
<tr>
<td>Exercises Leadership</td>
<td>Communicates ideas to justify position, persuades and convinces others, responsibly challenges existing procedures and policies</td>
<td></td>
</tr>
<tr>
<td>Negotiates</td>
<td>Works toward agreements involving exchange of resources, resolves divergent interests</td>
<td></td>
</tr>
<tr>
<td>Works with Diversity</td>
<td>Works with others from diverse backgrounds, respecting/appreciating the contributions of others</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Personal Qualities</th>
<th>Description of Skill</th>
<th>Describe tasks that will engage or develop this skill</th>
</tr>
</thead>
<tbody>
<tr>
<td>Responsibility</td>
<td>Exerts a high level of effort and perseveres towards goal attainment</td>
<td>All are addressed in learning how to adapt to being part of the work team and contributing to the completed artworks.</td>
</tr>
<tr>
<td>Self-esteem</td>
<td>Believes in own self-worth and maintains a positive view of self</td>
<td>Planned reflection and evaluation on personal effort to contribute to individual and group success.</td>
</tr>
<tr>
<td>Sociability</td>
<td>Demonstrates understanding, friendliness, adaptability, empathy, and politeness in group settings</td>
<td>Teamwork, leadership, break time interaction.</td>
</tr>
<tr>
<td>Self-management</td>
<td>Assesses self accurately, sets personal goals, monitors progress, and exhibits self-control</td>
<td>Charted comparison of daily and semester evaluation forms completed by student and staff, shows accuracy in self assessment, and improvement over a specified period of time.</td>
</tr>
<tr>
<td>Integrity / Honesty</td>
<td>Chooses ethical courses of action</td>
<td>Open studio format reveals personal and work habits. Peers and supervisors respond to situations related to workplace issues regarding integrity and honesty, as they occur, or in the daily evaluation discussions.</td>
</tr>
<tr>
<td>Creative / Art Skills</td>
<td>Description of Skill</td>
<td>Describe tasks that will engage or develop this skill</td>
</tr>
<tr>
<td>-----------------------------------------------------------</td>
<td>---------------------------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Knowledge / Use of Elements &amp; Principles of Design</td>
<td>Demonstrates understanding of line, value, texture, space, color, form, shape, repetition, balance, emphasis, contrast, and unity</td>
<td>Projects/work activities seeking the use of these skills will develop greater understanding and ability. Exposure to high quality examples through research and critique will also increase the ability to use the elements and principles of design.</td>
</tr>
<tr>
<td>Craftsmanship</td>
<td>Demonstrates ability to create high quality work and the understanding of why it is vital to maintaining a successful line of studio products</td>
<td>Demonstration of craftsmanship philosophies and techniques to achieve the desired results, interaction/experimentation with the art materials, critique and access to high quality reference materials—combined with questions and learning from mistakes will develop craftsmanship skills.</td>
</tr>
<tr>
<td>Technical Knowledge / Use of Tools / Materials</td>
<td>Demonstrates an ability to use tools and materials properly to achieve desired effects and craftsmanship</td>
<td>Demonstration of proper use of tools and handling of materials, interaction/experimentation with the art materials, critique and access to high quality reference materials—combined with questions and learning from mistakes will develop technical skills.</td>
</tr>
<tr>
<td>Safety</td>
<td>Adheres to safety guidelines in the workplace/studio.</td>
<td>Listening to the guidelines and using tools/materials that have safety guidelines will increase comfort in some who have not previously had access to any tools/materials that have safety concerns—or in some who have been unsuccessful in listening to guidelines and being trusted to use those tools/materials.</td>
</tr>
<tr>
<td>Historical / Cultural Perspective of Art / Craft</td>
<td>Demonstrates an understanding and interest in the historical/cultural perspective of art/craft and is able to incorporate that understanding into the production/creation of art in the studio</td>
<td>Critique, reference materials, web research, visits to galleries and museums, etc. will increase the interns’ access to the world outside their home/neighborhood/city/state. The use of the knowledge gained from these experiences, in the creation of artwork/products, serve to unite understanding with action/ability.</td>
</tr>
</tbody>
</table>
## Urban Artisans
### Program Space Checklist

<table>
<thead>
<tr>
<th><strong>Parking</strong></th>
<th><strong>Landlord Relationship</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>• Safe drop-off zone and route to building</td>
<td>• Attentive to tenant needs</td>
</tr>
<tr>
<td>• Accessible parking spots</td>
<td>• Mission compatibility</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Location/Building</strong></th>
<th><strong>Program Space</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>• Central to students</td>
<td>• Waiting area</td>
</tr>
<tr>
<td>• Near public transportation</td>
<td>• Gallery space</td>
</tr>
<tr>
<td>• Exterior signage</td>
<td>• Program equipment</td>
</tr>
<tr>
<td>• Physically accessible</td>
<td>• Kiln room/area</td>
</tr>
<tr>
<td>• Easy access to bathrooms</td>
<td>• Storage area</td>
</tr>
<tr>
<td>• Administrative space/check-in area</td>
<td></td>
</tr>
</tbody>
</table>

## Media & Products

### Clay

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

- Flower Pots
- Vases
- Portrait Busts
- Boxes/Canisters
- Slab Paintings
- Coil Drawings
- Frames/Mirrors
- Animal Sculptures
- Food Sculpture

- Tiles (cultural studies, press molds)
- Murals/Mosaics
- Cups/Mugs
- Platters/Plates
- Bowls
- Pins
- Garden Markers
- Awards/Plaques
**Painting**

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

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

*Production/Fine Craft*
- Placemats
- Rugs
- Cards
- Bookmarks

**Papermaking**

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

**Printmaking**

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

**Sculpture**

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

**Textiles**

*Weaving/Sewing*
- Placemats
- Table Runners
- Rugs
- Bags/Purses
- Mittens
- Pillows
# Urban Artisans
## Project Plan Form

<table>
<thead>
<tr>
<th>Date</th>
<th>Teaching Artist</th>
<th>Medium</th>
<th>Supplies Needed</th>
<th>Resulting Product</th>
<th>Academic Skills</th>
<th>Thinking Skills</th>
<th>Interpersonal Skills</th>
<th>Personal Skills</th>
<th>Creative / Art Skills</th>
</tr>
</thead>
</table>

**Is this for a Commission or to Fill and Order? (circle one)**  
Yes  No  
If yes, What is the order?  
Who is it for?  
When is it due?

**PRE-WORK**

**WORK SESSION**

**WRAP UP**

**NOTES**
**Papermaking Instructions**

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

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

**WORK SESSION Pulp Making Directions**
1. Lay down a thick layer of newspaper on table
2. Fill up pulp pan ½ full of water
3. Get all other supplies together
4. Tear recycled paper into small pieces
5. Fill blender to black line with water
6. Add a handful of recycled paper pieces
7. Put blender lid on and turn on
8. Blend up paper until all big chunks are gone
9. Dump pulp into pulp pan until it is to correct thickness
10. Begin straining pulp with strainer into small buckets
**Paper Sheet Making Directions**

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

**Paper Press Directions**

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

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

WRAP UP

• Review work done
  – Critique
  – Troubleshoot
    - Demo of improvements/correct methods

• Were goals met?
  – Next steps
  – Timeline for next work session

• Complete daily self-evaluations
Textured Clay Slabs
Instructions

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

WORK SESSION
• Roll slabs
• Texture slabs
• Cut slabs to size
• Store slabs to dry to desired stiffness

WRAP UP
• Review work done and critique on:
  – How well we met our design goals
  – How well we utilized our tools
• Determine if we met our goal for total work created
• Discuss next steps in the process
• Create timeline for next work session
• Complete daily self-evaluation forms
To be considered for the UA program, you must answer the following questions as they pertain to you and your family. This information is required for statistical purposes only as it applies to our funding. All information is confidential. Your answers will not affect your acceptance.

Name

Address

City State Zip

Phone Number Social Security Number

Birth Date Gender: Male Female

Emergency Contact

Relationship to You

Current School Current Grade

Ethnic Origin: African American/Black Asian/Pacific Islander

European American/White Other

Native American Indian Latino/Afro-Caribbean

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

Do you live with:

- [ ] Mother only
- [ ] Father only
- [ ] Mother & Father
- [ ] Other relatives
- [ ] Non-relatives
- [ ] On your own
- [ ] Assisted living

Do you participate in a reduced lunch program at school? Yes No
Do you, your family or household receive any of the following:

- Food stamps
- Unemployment Compensation
- Public Assistance
- Social Security Benefits

Check the yearly income range of your household or family:

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

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

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

---

**Applicant Signature** ................................................................. Date ____________________________

**If applicant under 18,**

**Parent Signature** ................................................................. Date ____________________________

---

**Artwork Waiver**

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

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

**Signed** ................................................................. Date ____________________________

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

**Print Name** .................................................................
What to Expect

Program Structure

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

Teaching Artist

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

Intern Artist

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

Senior Intern Artists

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

Fundamentals Period

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

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

Things You Should Know

How many hours can I work?

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

How much will I earn?

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

What will happen to the artwork that I produce?

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

What if I am late for work?

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

If you are late and do not call before your shift is scheduled to start, it will count on your attendance record as an unexcused tardy. You will be temporarily suspended for 1 week if you have more than 3 unexcused tardies.
What if I need to take a day off for personal reasons or vacation?

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

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General Urban Artisans Rules & Responsibilities

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

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

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

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

Wear Your Name Tag. You will be given a Urban Artisans name tag that you will wear when you are signed in to work. When you leave work, leave your name tag at VSAI. Do not take your name tag home with you.
Work Hard and Complete Assigned Tasks On Time. Follow directions and work hard to do your best work.

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

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

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

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

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

You Can Be Fired Immediately If You…

• Physically or verbally abuse anyone while on the job
• Steal, destroy or vandalize any property
• Are under the influence of drugs or alcohol on the job
• Carry a weapon onto VSAI property
• Are involved with any gang activity
• Leave during working hours without a supervisor’s permission
• Falsify forms or time sheets
• Refuse to participate in required work activity
<table>
<thead>
<tr>
<th>Section</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personal appearance</td>
<td>appropriate, inappropriate</td>
</tr>
<tr>
<td>Perseverance</td>
<td>tries to improve, gives up</td>
</tr>
<tr>
<td>Ability</td>
<td>pushes ability, at ability, below ability</td>
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<td>Learning</td>
<td>quick to understand and learn, grasps instructions with good ability, slow to understand instructions, does not understand instructions</td>
</tr>
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<td>always polite, usually agreeable and pleasant, often blunt and tactless, hostile or discourteous</td>
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<tr>
<td>Reaction to instruction and feedback</td>
<td>accepts feedback willingly, enthusiastically, accepts feedback with indifference, upset from feedback, makes excuses, questions instruction, reluctant to change/try, resents feedback, becomes hostile</td>
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<tr>
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<tr>
<td>Teamwork</td>
<td></td>
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<tr>
<td>----------------------------------</td>
<td>----------</td>
</tr>
<tr>
<td>cooperates willingly, great team member</td>
<td></td>
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<tr>
<td>usually gets along with others</td>
<td></td>
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<tr>
<td>difficult to work with</td>
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<td>not a team member, does not work well with others</td>
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<table>
<thead>
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<tr>
<td>needs little supervision to stay on task</td>
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<td>needs close supervision to stay on task</td>
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<tr>
<td>requires constant supervision to stay on task</td>
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<table>
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<td></td>
</tr>
<tr>
<td>struggles with use of materials</td>
<td></td>
</tr>
<tr>
<td>unresponsive to learning the technical qualities of the materials</td>
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<table>
<thead>
<tr>
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<td>interested in or knowledgeable on</td>
<td></td>
</tr>
<tr>
<td>may not have an interest, but listens</td>
<td></td>
</tr>
<tr>
<td>is not interested or responsive to</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Craftsmanship / Work Quality</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>no mistakes</td>
<td>few mistakes</td>
</tr>
<tr>
<td>frequent mistakes</td>
<td>mostly mistakes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Safety rules</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>responsive to rules</td>
<td></td>
</tr>
<tr>
<td>follows them most of the time</td>
<td></td>
</tr>
<tr>
<td>unresponsive to rules</td>
<td></td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Knowledge of / use of Principles of Art, Elements of Design</th>
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<tbody>
<tr>
<td>interested in the guidelines or knowledgeable on</td>
<td></td>
</tr>
<tr>
<td>appears interested in learning the guidelines, but struggles</td>
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</tr>
<tr>
<td>may not have an interest, but listens and attempts to incorporate the guidelines into work</td>
<td></td>
</tr>
<tr>
<td>displays no interest in learning or following the guidelines</td>
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<table>
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<tr>
<th>Overall job performances / notes:</th>
<th></th>
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<tr>
<td>..................................................................................................................</td>
<td></td>
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</tbody>
</table>
Urban Artisans
Work History / Art Quiz

Name _________________________________________ Date ____________________________

Circle Yes or No

1. Is this your first job?   Yes    No

2. Is this your first PAID job?   Yes    No
   If no, where else have you worked? ..........................................................................
   What did you do? ........................................................................................................

3. Do you like art?    Yes    No
   Why yes or no? ........................................................................................................

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

5. Are you excited about this job?   Yes    No
   Why yes or no? ........................................................................................................

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


Urban Artisans
Daily Self Evaluation

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

The Five Things You Need to Get and Keep a Job

1. Appearance
   The art of looking and smelling good. Clean hair, clean clothes, clean teeth, clean breath, clean body, and clean smell.
   "Did I look and smell good today?" ........... Yes ........... Sort of ........... No

2. Attendance
   To be present, to pay attention, to apply oneself, and to give the required attention.
   "Did I participate in mind and body?"
   How many times did I need to be reminded to stay busy or stay on task?
   ........... No reminders ......... 1-2 reminders ......... 3+ reminders

3. Attitude
   The way we show our opinion, mood, feelings or thoughts through words, actions and body language.
   "Did I show a good attitude today?"
   "Did I keep a civil tone today?"
   "Did I let my bad mood ruin mine and others' day?
   How was my attitude today?
   ........... Good ........... Not so great but I left it at the door
   ........... Not so great and it affected my work
   ........... Lousy and it affected the work group

4. Behavior
   Conduct or action.
   "Did my behavior harm anyone or hurt anyone's feelings?"
   "Did I act professionally appropriate today?"
   Was my behavior appropriate today?
   ........... Yes, no redirection ........... Mostly, 1-2 redirections ........... No, 3+ redirections
5. Performance & Perseverance

Effectiveness in a job or task.

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

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

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

...........I did my best work

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

...........I was off my mark and I gave up too soon
Parent/Guardian/Staff Person Evaluation of Urban Artisans

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

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

**Intern Artist Information**

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

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

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

3. has developed new creative and technical skills:
Other comments or suggestions:

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

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

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

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

   1  2  3  4  5
   1  2  3  4  5
   1  2  3  4  5
   1  2  3  4  5
   1  2  3  4  5
Intern Evaluation of Urban Artisans

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

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

1. have a greater understanding of the importance of the following vocational skills:
   a. attendance
   b. punctuality
   c. respect for equipment and materials
   d. a positive work attitude
   e. craftsmanship
   f. being productive
   g. being responsible and/or taking responsibility for self and actions
   h. following directions
   i. understanding what behaviors are appropriate for the work place

2. have personally developed a greater sense of:
   a. maturity
   b. self-esteem
   c. motivation
   d. accepting diversity in others
   e. pride in individual accomplishments
3. have developed creative and craftsmanship skills in the following areas:
   a. I became more involved in making art 1 2 3 4 5
   b. I developed greater productivity (faster or better) 1 2 3 4 5
   c. I developed greater technical skills 1 2 3 4 5

4. I have a better understanding of the different ways to make a living in the arts 1 2 3 4 5

5. I became more willing to express my feelings 1 2 3 4 5

6. I became more confident 1 2 3 4 5

7. I developed new friendships 1 2 3 4 5

8. I developed feelings of satisfaction 1 2 3 4 5

9. I developed greater cooperation skills 1 2 3 4 5

10. I developed greater patience 1 2 3 4 5

11. I talk positively with others about my work experience 1 2 3 4 5

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

1. Providing information about the goals of the program 1 2 3 4 5

2. Providing a safe atmosphere to create artwork 1 2 3 4 5

3. Explaining the rules or program procedures 1 2 3 4 5

4. Effectively communicating with you about your successes or areas of concern 1 2 3 4 5

5. Responding effectively to your questions or concerns 1 2 3 4 5

6. Supporting you in dealing with unique concerns or issues you had about the program or other interns 1 2 3 4 5

Would you recommend the Urban Artisans Program to others? .......... Yes .......... No
What was your favorite project this semester? And why?
________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________

What is one new thing you learned?
________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________

Why is perseverance important in this job?
________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________

Why do you like art?
________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________

What do you want to do when you grow up?
________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________

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

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

What have you learned that will help you as an adult in the real world?
________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________
Urban Artisans
Exhibits, Commissions, Collections & Retail Representations

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

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

Collections
• Indianapolis
• New Mexico
• Michigan
• Washington, D.C.

Art Fairs / Retail Representations
• Bear Creek – Indianapolis, IN
• Artifacts – Indianapolis, IN
• Marigold – Indianapolis, IN
• The Bungalow – Indianapolis, IN
• Gallery 116 – Fishers, IN
• Twisted Sisters – Indianapolis, IN
• Broad Ripple Art Fair – Indianapolis, IN
• City Market Farmer’s Market – Indianapolis, IN
• 38th St. Farmer’s Market – Indianapolis, IN
• Penrod Art Fair – Indianapolis, IN
• Orchard in Bloom – Indianapolis, IN
• Nickel Plate Arts Weekend Art Tent – Noblesville, IN
Flower pots, bird feeders, garden markers, and ice cream bowls, all in various states of completion, line the racks of the clay studio at VSA Indiana. These are some of the ceramic art products created weekly by nearly 30 Urban Artisans interns, ages 16-22, who are gaining vocational and social skills as they make, market and sell art.

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

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

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

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

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

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

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

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

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

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

Beyond the production of quality artwork, the program makes a significant, but more intangible impact on students, parents, and the community. Students have the opportunity to work in a safe, inclusive, adaptive environment and gain important artistic, vocational, and social skills. Parents gain a trusted partner in the education and growth of their child. And, the community has the advantage of experiencing an artistic space that welcomes differences among individuals and
focuses on what we can do rather than what we can't do, demystifying disability as well as the arts and creative process.

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

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

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

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

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

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

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

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

"I learned my goals—I learned how to make something new." Tonya W.
"When I grow up, I want to pursue a rap career in the music industry, be a professional basketball player, or be a master teaching artist at VSA."

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

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

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

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

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

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

Urban Artisans staff typically employ:

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

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

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

- A Project Syllabus/Curriculum Map
- Student Learning Stories

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

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

Session Duration

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

Real Work and Compensation

At times, funding for intern compensations has not been feasible within the budget. In those instances, Urban Artisans staff opted to continue the program without payment of the interns. This has resulted in confusion centering on the purpose of the program. When interns are not paid, the program feels less like a job and more like art class. Interns begin to view the Teaching Artists more like teachers and less like supervisors. It undermines the art production studio environment. It is much more confusing to the interns and challenging to reinforce the objectives of the program for the Teaching Artists. The concept of Urban
Artisans being “real work” is the foundation of the whole experience. Compensation is an important element of the program reinforcing the responsibilities of employment with participating youth.

**Low TA to Student Ratio**

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

**Work Hours Based on Individual Ability; Not Equity**

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

**Inclusion**

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

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

Guidepost 1

School Based Preparatory Experience:

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

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

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

Guidepost 2

Career Preparation and Work-Based Learning Experiences:

The primary purpose of the Urban Artisans program is providing access to a work-based learning experience. The work that interns create is real, not simulated for a
classroom experience. The artwork is created for exhibition, commission, and for retail sale. The process of making, marketing, and selling the art demonstrates specific occupational skills related to an arts-based career and assessment inventories that are conducted provide insight into skills and traits useful to a career in the arts. Finally, the program interweaves vocational and social experiences into the art-making process offering significant opportunity for students to learn and practice workplace basic, or soft skills.

Guidepost 3

Youth Development and Leadership

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

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

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

Attachments:

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

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

<table>
<thead>
<tr>
<th>School</th>
<th>Urban Artisans / VSA Indiana</th>
</tr>
</thead>
<tbody>
<tr>
<td>Project Dates</td>
<td>January 18 – May 4, 2012</td>
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<tr>
<td>Primary Project Learning Goal</td>
<td>Students/Interns will learn/improve in <strong>Artistic</strong>, <strong>Vocational</strong>, and <strong>Social</strong> skills through experiences in the studios in the Urban Artisans internship program.</td>
</tr>
</tbody>
</table>

## Learning Outcome 1: Artistic Skills
Interns will improve their craftsmanship skills in clay

**Assessment Criteria:**
- Group and individual critique will be used throughout the different stages of clay work to praise good technique and correct bad technique

*The goal is to achieve craftsmanship qualities such as:*
  - Correct thickness
  - Proper handling of clay
  - Lack of fingerprints/warping on slabs
  - Proper texturing techniques
  - Final result of overall high quality pieces with no cracking or structural defects
  - Proper glaze quality with even results and good color

## Learning Outcome 2: Vocational Skills
Interns will improve in their ability to be appropriate in the workplace

**Assessment Criteria:**
- Pre/post evaluation (intern on self/TA on intern)
- Daily self-evaluation (with comments by TAs)
- Journaling
- Individual goal setting
- Work meetings for overall workplace goals

*The goal is to achieve workplace skills in these areas:*
  - Teamwork
  - Time management
  - Customer service
  - Reliability
  - Integrity

## Learning Outcome 3: Personal Qualities, Communication & Critical Thinking Skills
Interns will improve in the social skills necessary for success in the workplace and in life in general

**Assessment Criteria:**
- Pre/post evaluation (intern on self/TA on intern)
- Daily self-evaluation (with comments by TAs)
- Journaling
- Individual goal setting
- Work meetings for overall social skills goals

*The goal is to achieve social skills in these areas:*
  - Self-esteem
  - Self-management
  - Listening skills
  - Lifelong learning skills in reading/writing for comprehension
  - Problem-solving
  - Decision making
  - Reasoning
<table>
<thead>
<tr>
<th>Project Visits</th>
<th>Instructional Activities:</th>
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</tr>
</thead>
<tbody>
<tr>
<td>27 visits total</td>
<td>15 weeks: 1/18-5/2/12+5/4 opening</td>
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<td>15 weeks: 1/18-5/2/12+5/4 opening</td>
</tr>
<tr>
<td>WEEK 1</td>
<td>Intro to artwork, product line, projects, peruse visual files</td>
<td>Intro to job duties, responsibilities, fill out paperwork, cover employee manual</td>
<td>Intro to general workplace expectations</td>
</tr>
<tr>
<td>WEEK 2</td>
<td>Create 2D work for Super Bowl exhibit, begin instructional work in clay—fundamentals of clay</td>
<td>TOPIC—introduce “the 5 things” which are: appearance, attendance, attitude, behavior and performance/perseverance</td>
<td>TOPIC—break time appropriate behavior, importance of self-reflection, reason for self-evaluation activities</td>
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<tr>
<td>WEEK 3</td>
<td>Finish 2D, hanging sculpture work for Super Bowl exhibit, pack work for delivery to Super Bowl site, prep gallery for opening, begin more independent work in clay—fundamentals work continues</td>
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<tr>
<td>WEEK 4</td>
<td>Begin work on flower pot (FP) commission, introduce project, demo methods, critique on fundamentals skills</td>
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<td>WEEK 5</td>
<td>Continue work on FP commission</td>
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<tr>
<td>WEEK 6</td>
<td>Continue work on FP commission, Mid-commission critique, troubleshoot craftsmanship issues, make changes in technique, etc.</td>
<td>ONGOING TOPICS (related to studio/work activities each day with time for reflection in daily self-evaluations)</td>
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<tr>
<td>WEEK 7</td>
<td>Continue work on FP commission, platter commission work</td>
<td>• Teamwork • Time management • Customer service • Reliability • Integrity • Performance/perseverance • Appearance • Attendance/participation • Attitude/behavior</td>
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<tr>
<td>WEEK 8</td>
<td>Continue work on FP commission, Mid-commission critique, troubleshoot craftsmanship issues, make changes in technique, etc., prep work for spring silent auction donations</td>
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<tr>
<td>WEEK 9</td>
<td>Continue work on FP commission, platter commission due</td>
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<tr>
<td>WEEK 10</td>
<td>Continue work on FP commission, gallery show teardown</td>
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<tr>
<td>WEEK 11</td>
<td>Final wet clay week for commission, underglaze/glaze, begin packing work—maintaining good inventory count</td>
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<tr>
<td>WEEK 12</td>
<td>Continue glazing commission, prep for gallery show and ice cream bowl fundraiser</td>
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<tr>
<td>WEEK 13</td>
<td>Final work on commission, final critique of finished product, glaze, kiln fire, package artwork, prep for delivery</td>
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<td></td>
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<tr>
<td>WEEK 14</td>
<td>Prep for art fair, package/price/pack work, glazing</td>
<td></td>
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</tr>
<tr>
<td>WEEK 15</td>
<td>Work wrap-up, hang gallery show, prepare for opening</td>
<td>End of session self/program evaluations filled out, meet individually with interns (if necessary) on progress, etc.</td>
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