VSA Michigan
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How to Develop and Operate an artsJAM Gallery & Studio Program

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

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Introduction

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

Art, Jobs, and Mentoring
Visual, Literacy, Media, and Performing Arts

Mentoring
Connecting our youth and professional teaching artists
Forms are critical to good program management and organization. Duplication of prepared documents should be one of the first steps in your planning.

**Documentation**

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

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

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

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

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

• **Artist’s Final Report Form**  
 *artist evaluation for the series of classes*  

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

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

• **Circle Time Rules**  
 *a shared discussion among artists and participants*  

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

Highlights of this document include:

• **Purpose:** reflection on the day, transition from one activity to another, sharing thoughts with one another, discussing issues of concern, solving problems as a group, and focusing as a team.
• Reasons Circle Time begins and ends each class session: participants learn from one another, gain experience, opportunity for individual expressions, improving social skills, and to improve lives.

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

• Curriculum Map
(a comprehensive blueprint guiding learning)

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

The curriculum map lists:

• The Teaching Artist
• Dates of Residency
• Number of Sessions
• Hours per Session
• Grade Level
• Overall Essential Questions and Enduring Understandings that will be addressed throughout the residency
• Learning Outcomes based on curriculum content standards and/or IEP goals
• Assessment Criteria
• Instructional Activities for each session

• Student Application Form
(application to participate in the artsJAM program)

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

• Student Conference Record Form
(record of disciplinary action)

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

• Student Contract
(students’/participants’ personal commitment and engagement)

One of the most important documents of the artsJAM Gallery and Studio program is the Student Contract. In order for this to be a positive learning experience for all participants, students must agree to adhere to artsJAM rules. This includes attendance, dress code, safety, respect for others, building area rules, and students conduct. Staff and participants
review the content of the document together. Students are given the opportunity to ask questions concerning the materials presented. Once the review is completed and all questions are answered, participants are required to sign and date the document. Signatures from artsJAM staff are required as well. Completed documents are kept on file throughout the duration of the program, and referred to as the need arises.

- **Student Daily Self-Assessment**
  
  *(securing engagement and feedback from students)*

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

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

  - I’m doing well
  - I need to improve
  - I really need to work harder

- **Student Evaluation of Lesson**
  
  *(students evaluate the day’s lesson)*

  artsJAM participants are given the opportunity to do a daily evaluation of each lesson. This gives feedback to both the artist and program coordinators about the learning experience. In areas that are positive, staff will continue following the curriculum. In areas that are negative, changes in the curriculum may be necessary. Not only does the document give feedback concerning the content of the class,
students’ emotions are expressed as well. This could be an indicator of the challenges students are encountering with the session.

**Student Goals**  
(*students indicate goals for the series of lessons*)

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

**Student Final Review of Goals and Accomplishments**  
(*students review accomplishments*)

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

**Student Sign-In Sheet**  
(*attendance record keeping*)

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

(Learning Checklist)

Teaching artists and other educators need to be able to teach all learners in every learning environment. They should become familiar with Howard Gardner’s theories of multiple intelligences. (Gardner, 1993) The UDL Checklist is a tool that teaching artists can use to guide their presentation of the concepts in any given arts medium required by differentiated learners. The UDL Check list guides the artist in planning by including 1) multiple means of representation of the material, 2) multiple means for action and expression, and 3) multiple means of engagement.
A well-developed curriculum consists of conceptualizing, planning, and implementing activities for students based on your organization’s mission and vision.

Curriculum

Parent Organization: Review Mission & Vision

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

Determine Annual Offerings

Program staff should either meet in the spring (prior to the end of the school year) or during the summer to determine the course offerings for the next academic year. An advantage to making a determination prior to the end of the school year is that it provides potential students a schedule
before the next academic year, and gives them something to look forward to at the end of their summer vacation. Participants and their parents can also plan to include the arts in their planning of after-school or summertime activities. Often the planning process is governed by the timeliness of securing funding for program implementation.

**Contract Teaching Staff**

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

**Develop Course Content/Curriculum Map/UDL Checklist**

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

Course offerings should be divided into modules that consist of visual arts, performing, literary and media arts, a career/entrepreneurial component, and an internship placement (if applicable). Each module should be scheduled for a minimum of four weeks. It is imperative that the teaching artist encourages the students to learn every aspect of a particular arts medium and immerse them in the creative process in order for them to remain focused on learning. Learners need to know that the arts are no different than any other academic discipline, such as math, science, or language arts. Creating in the arts takes total concentration, challenging oneself, constant problem solving, reflecting on the process, and assessing the product.
Once the theme has been selected and modules are determined, the artists develop course content. This is done by creating a Curriculum Map and the UDL Checklist that guides their methodology throughout the series of lessons they are teaching. The Curriculum Map indicates learning outcomes, assessment criteria of these outcomes, and instructional activities for the learning outcomes. Developing the UDL Checklist helps the artists engage learners of all abilities in the creative process. (See forms in appendix)

**Career and Entrepreneurship**

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

It is essential that students with disabilities and/or their parents understand that paid work impacts federal disability benefits. A student with a disability should be encouraged to become a professional, but needs to be aware that it doesn’t always mean putting their benefits at risk. A student receiving
Supplemental Security Income (SSI) can earn money, but in most situations must report it.

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

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

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

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

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

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

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

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

The mornings are spent on producing art. Professionals working in that specific arts discipline mentor the youth, taking them through the process of conceptualizing the idea, creating the product, and preparing it for presentation to the public.
During the afternoon, the youth are mentored by a number of other arts professionals, so that they have the opportunities to learn through a variety of modalities. Opportunities for reflection are provided and the youth are encouraged to write in their private journals regarding their experiences.

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

Developing a Budget

Project Revenues and Expenditures

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

<table>
<thead>
<tr>
<th>Revenue</th>
<th>Expenditures</th>
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<tbody>
<tr>
<td>Grants from Foundations</td>
<td>Personnel</td>
</tr>
<tr>
<td>Federal, State, or Local Government Grants</td>
<td>• Administrative Staff</td>
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<tr>
<td>Corporate Foundations or Donations</td>
<td>• Contractual Program Coordinators</td>
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<tr>
<td>Individual Donations</td>
<td>• Contractual Teaching Artists</td>
</tr>
<tr>
<td>Fundraising Events</td>
<td>• Consultant Fees</td>
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<tr>
<td>Proceeds from Business Venture(s)</td>
<td>Operating Expenses</td>
</tr>
<tr>
<td>Fee for Service – School District</td>
<td>• Materials and Supplies</td>
</tr>
<tr>
<td>Contributions / Federal Flow – Through Funds</td>
<td>• Telephone and Fax</td>
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<tr>
<td>Participants’ Fees</td>
<td>• Postage</td>
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<td>• Facility Rentals</td>
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<td>• Equipment</td>
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<td>• Computer Software</td>
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<td>• Website</td>
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<td>• Liability Insurance</td>
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<td>• Meals and Refreshments</td>
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</tbody>
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Revenues

Grants

Initially grants may be the major funding source. Funding may be sought from private foundations (both small and large), community foundations, local government, state government (e.g., state arts agency), and/or federal government (e.g., Community Development Block Grant—CDBG). Local funders will be more sensitive to your
organization’s needs. Another source is to subscribe (free) to the Foundation Center Newsletter. This publication lists the current Requests for Proposals (RFP) in numerous categories. There is an arts and culture section designated in the Foundation Center. For further information contact:

**Foundation Center**

79 Fifth Avenue  
New York, NY 10003  
(212) 620-4230  
http://foundationcenter.org/newsletters

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

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

**Fundraisers**

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

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

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

**Entrepreneurship/Proceeds from Business Ventures**

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

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

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

Expenditures Personnel

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

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

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

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

  - **Bookkeeper/Accountant**
    The bookkeeper provides professional and confidential bookkeeping and payroll support, accounts for all program revenues and expenses, and provides periodic reports to measure income and expenses against budget.
• **Contractual Staff** execute the program. They may include:

  • **Artists**  
    Artists bring their knowledge and experience into the classroom.

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

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

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

**Facilities Cost/Lease**

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

**Materials and Supplies**

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

**Telephone and Fax**

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

**Office Furniture and Equipment**

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

**Computer Software/Internet Service**

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

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

Printing

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

Travel/Transportation

Funds should be allocated for transporting students to program sites and/or to their homes following daily activities as needed. If the host school or school district is unable to provide transportation, a contract needs to be negotiated with an approved outside transportation or taxicab company. The school district from which the students come to the program must be consulted when negotiating with a transportation provider.
entity. Travel to various sites for field trips and excursions or special projects may be provided by van, taxicab, Amtrak Rail, Greyhound or other bus service.

**Liability Insurance**

Liability insurance is highly recommended.

**Meals and Refreshments**

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

**Program Coordinator**

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

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

Teaching Artists

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

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

Contact: Intermediate School District

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

**Superintendent**

A meeting with the Superintendent of the countywide Intermediate School District should be scheduled. This is an opportunity to familiarize the ISD with the artsJAM program offerings and how it impacts the student at risk or with disabilities.

**Special Education/Needs Administrator**

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

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

Superintendent

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

Special Education/Needs Administrator

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

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

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

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

Guidance and Career Counselors

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

Obtain School District Annual Calendar

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

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

Communications

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

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

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

• **Email Messages**
  There are times when the principal’s secretary or receptionist will instruct you to contact him/her via email. Send the same information as the letter of introduction.
with your organization’s website and an attachment of
the brochure or other materials of importance. Keep the
information brief.

Public Relations Packets

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

Schedule Meetings

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

Recommendations for Students’ Inclusion in the
artsJAM Program

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

Review Program

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

Commitment

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

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

• Application Form

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

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

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

• Identification of Disability Accommodations

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

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

Preparation

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

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

- Artist’s Daily Assessments of Student Participation
- Artist’s Daily Self-Assessment
- Artist’s Final Report Form
- Assessment of Student Participation
- Curriculum Map
- Rules for Circle Time
- Student Application Form
- Student Conference Record Form
- Student Contract
- Student Daily Assessments
- Student Evaluation of Artist
- Student Goals
- Student Final Review of Goals and Accomplishments
- Student Sign-In Sheets
- UDL Checklist
Classroom Time (Circle Time, Art Activity, Assessments, Reports)

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

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

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

**Art Activity**
Teaching artists will engage all students in an activity for approximately 1½ hours. This might be creative dance or drama, filmmaking, creative writing, poetry, playing a musical instrument, vocal music, or various visual arts media. The activity is guided by the curriculum map that was developed and submitted by the artist prior to the start of the
A series of classes to be taught in that session. The program coordinator, assistant coordinator, and volunteers assist the student with their project when necessary. The goal is to develop confidence in the student and expose them to different art mediums.

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

**Essays**

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

**Reports**

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

- **Artists**
  - Artist’s Daily Assessments of Student Participation
  - Artist’s Daily Self-Assessment
- **Students**
  - Student Daily Assessments
  - Student Evaluation of Artist
Field Trips

Local Cultural Center/Art Venues

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

Michigan Youth Arts Festival

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

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

- Devote a portion of an artsJAM session to assist students in registering on-line. For those that need more assistance from parents, you might schedule a session with parents and students to orient them to the process
- Secure chaperones for both females and males (usually this will be the program coordinators and a teaching artist)
- Once on-line registrations are completed, download the information for proper signatures and fax the information to the appropriate office
• Check schedules and costs for trains and/or buses. Make reservations for students and chaperones
• Compare costs with private bus companies
• Contact parents by telephone and provide hard copies of the itinerary, schedule of events, departure and arrival times
• Contact Festival Personnel for lodging accommodations. Students and chaperones are housed in dormitories at Western Michigan University. Insist that chaperones are on the same floor as students. Request quadrant rooms for both the students and chaperones if they are available
• Order t-shirts so that students are identifiable on the trip
• Make arrangements for taxi service to and from the campus
• Provide a box lunch or snacks with beverages for students and chaperones while traveling to the festival. There is a possibility there will be a delay between cities
• Prepare lists of instructions for both chaperones and students

**Culminating Show & Share Event**

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

Develop Partnerships

Local Arts Organizations

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

Local Disability, Non-Profit Organizations and Support Groups

Identify and research organizations in your local area whose mission is to provide services to individuals with disabilities. Organizations like Centers for Independent Living are actively involved in assisting this population with advocacy, basic needs, developing educational plans, employment
referrals, housing, counseling on personal issues, and community outreach. Partnerships with similar organizations will be resourceful in building relationships for future collaborations.

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

**Business Community/Chamber of Commerce**

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

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

**Special Olympics Local Organizations**

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

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

Collaborations with both the Public & Private Sector

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

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

Advisory Council

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

(Building an Effective Advisory Committee, 2008)

The following are steps in establishing an advisory council.

Define the purpose of the advisory council

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

Recruit members that fit with the council’s purpose

• Artists
• Child and youth advocates for disabled or at risk youth
• Current or former mentors
• Individuals with grant writing, event management, business, marketing, public speaking, public policy, or management skills
• Parents of youth served
• Representation from community’s cultural, racial, and ethnic minorities
• Representatives from key community-based organizations
• Representatives of partner organizations
• School counselors, principals, teachers, or other staff
• Youth (former mentees, high school mentors, etc.)

Build your team and develop structure
• Get acquainted through ice breakers or social event
• Set meeting schedule
• Establish terms of service for each member
• Assign advisory council members to specific tasks

Prepare members for their role and the activities they will perform for the program
• Provide an orientation for council members (set short and long term goals and objectives)
• Review the advisory council’s mission
• Clarify the extent and limits of authority

Empower council members to develop a clear scope of services
• Facilitate a conversation about which program areas would benefit from groups of support
• Discuss which identified areas need immediate attention and those areas that could considered at a later date (prioritize)
• Establish measurable objectives and specific activities

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

(Partnerships: Friends Groups, 2010)

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

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

*(Partnerships: Friends Groups, 2010)*

**Define the Purpose of a Friends Group**

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

**Select a name for the group**

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

**Recruitment of Founding Board Member**

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

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

Michigan articles of incorporation are filed with:

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

**Obtain Non-Profit and Tax Exempt Status**

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

**Set Goals and Objectives**

Goals and objectives should be realistic and measureable.
Develop Board and Membership Agreement

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

Brainstorm and Develop a Fundraising Plan

A session dedicated to just this topic should be scheduled.
Professional Development

artsJAM Program Orientation

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

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

Staff Attendance at Conferences

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

Existing Site Visitation

Newly hired staff, artists, and coordinators could gain valuable knowledge of the artsJAM program by visiting an existing site. They would be familiarized with the structure of the program, meet their counterparts, learn new techniques or handling
classroom situations from seasoned artists or coordinators, and observe student participation in the various activities.

Retreats

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

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

Feature Stories (various publications)

Feature stories are an inexpensive way to share artsJAM activities and students’ accomplishments. It could be an art display, mural design, a specific student or artist instrumental
music concert, or the end of the year showcase. The more your community is aware of your program, increased interest in participation, teaching, volunteerism, donations, funding, partnerships, and collaborations occur. Contact both the print (newspapers, magazines, and other publications) and electronic media (radio, television, Internet, social media) for interviews. It is best to build a relationship with a specific reporter, writer, or station manager. Their familiarization with your program creates more accurate stories and the number of times an article is written on your organization.

Press Release / Public Service Announcements (PSA)

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

Press Conferences

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

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

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

Steps in Holding a Press Conference

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