

## **Attachment 2: Detail of Project Narrative**

### **Arts Education in Maryland Schools Alliance**

**Goal:** The Teaching Artist Institute (TAI) intends to ensure Maryland artists are delivering high quality arts experiences to students which are standards based and enhance learning in the arts and other content areas. Arts Education in Maryland Schools Alliance (AEMS) requests NEA funding to achieve the following with TAI in FY14: to implement a matching/mentoring program between 20 school teachers and TAI participants to offer an in-depth training opportunity in arts integration to 20 teaching artists; and to offer quarterly training and network meetings for 100 recent graduates of TAI seminars.

**Need:** Now in its seventh year, TAI emerged from discussions with educators and administrators across the state, in which AEMS learned that schools believed many teaching artists lacked an understanding of how school culture has changed due to standards-based reform. They also lacked effective classroom management skills, an understanding of child development, and the ability to plan and evaluate lessons in partnership with teachers. TAI was formed as a partnership between AEMS, Young Audiences of Maryland (YA) and the Maryland Artist Teacher Institute (MATI). MATI Graduates have training in arts integration through that Institute and bring a great deal of expertise and classroom experience to their mentorship with TAI artists, where they serve as coaches and host artists in their classroom.

AEMS believes increased school accountability in specific academic areas creates a need for teaching artists to understand the curriculum standards for which schools are accountable. Therefore, TAI is also designed to introduce artists to the Maryland State Curriculum (SC) in the fine arts and other academic areas. TAI will now also align with the Core Curriculum, a national standardized curriculum which Maryland schools will be implementing over the next four years. TAI staff help participants find the connections between their art form and other academic areas and teach them how to design, deliver, and assess an arts integrated residency that meets the curriculum requirements and standards for which schools are accountable.

The President's Commission on the Arts and Humanities report "Reinvesting in Arts Education" indicates a growing recognition of the role of artists in the classroom. It is clear that there are too few trained teaching artists with arts integration experience and effective teaching practices to meet the growing demand, increased by the launching of several district-level arts integration programs in Maryland. Several Maryland School districts, including Harford and Anne Arundel Counties, have launched major arts integration initiatives. AEMS' major concern is to ensure the quality of these programs as they build to scale. TAI addresses this concern by providing properly trained professional teaching artists.

**A. Project Activities:** Over the years, TAI has developed three distinct seminars for artists of various levels of expertise. Each seminar provides 50 hours of training, application, and networking opportunities over a five month period. NEA funding will allow us to offer an in-depth seminar called *Designing and Delivering Arts Integrated Residencies (DDAIR)*. This training program will serve 20 artists with strong experience working in schools (it is estimated that these artists will subsequently provide greatly improved learning experiences to 32,000 young people in the year following this training).

TAI launches *DDAIR* with a three-day retreat at Towson University's Arts Integration Institute in July 2012. The retreat will provide a foundation of knowledge including: *Introduction to the State Curriculum, Arts Integration, Lesson Plan Design, and Embedded Assessment*. In August,

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TAI will hold a one-day workshop that builds on the content covered at the retreat, and focuses on how to collaborate with classroom teachers and write standards-based arts integrated lesson plans. In September, artists will have the opportunity to model a portion of their residency for other artists, educators, and TAI staff, and receive feedback in order to refine their residency plan. *Classroom Management Strategies* will also be reviewed.

Between TAI sessions, “master” teaching artists, classroom teachers, and curriculum specialists will coach participants. In October, participants will pilot their residencies in their teacher match’s classroom. Both the teacher matching program and the pilot residency provide the opportunity for students and teachers to gain skills in the arts, and perform or make art. In November, participants will analyze their experience and evaluate the effectiveness of TAI in a reflections session. Participants will share their arts integrated residencies at Arts Education in Maryland Schools (AEMS) Alliance’s Annual Conference and at the Maryland Artist/Teacher Institute (MATI) -- a professional development program that trains 200 teachers annually in arts integrated teaching -- directly accessing schools interested in arts integration.

The seminar’s approach to training is based on Wiggins and McTighe’s backward design process (*Understanding By Design: Association for Supervision and Curriculum Development*, Alexandria, VA 1998). *Understanding by Design (UbD)* is a framework for improving student achievement. *UbD* works within the standards-driven curriculum to help teachers clarify learning goals, devise assessments of student understanding, and craft effective and engaging learning activities by incorporating research based principles. ([www.grantwiggins.org/ubd.html](http://www.grantwiggins.org/ubd.html))

NEA support will also make it possible for TAI to offer a matching program between MATI teachers and TAI artist participants. MATI teachers from the summer 2013 program will apply to host the TAI pilot residency that is created in the *DDAIR* seminar. MATI teachers will provide their valuable classroom perspective, and TAI participants will have the opportunity to plan, pilot, and evaluate their residency in collaboration with these teachers.

Lastly, NEA support will make it possible to convene the teaching artist community for formal training on a quarterly basis in areas that the education and artist community have defined as needs. These needs include: developing assessment tools, classroom management, designing standards-based lesson plans, and making authentic connections to the SC. The aim of these sessions is to allow those artists who have completed a TAI seminar access to ongoing resources and to foster continued learning.

### **B. Outcomes and Measurements**

TAI expects that artists participating in the three resources above will be able to:

- 1) develop an arts integrated lesson for building student skills and knowledge both in the arts and other content areas,
- 2) understand the context in which they are teaching (school culture, child development), and
- 3) evaluate their ability to achieve their arts integrated residency goals.

In 2008, TAI’s project partners contracted with Education Design for an external evaluation to determine if the arts learning goals were being met. The evaluation included pre- and post-surveys by participants and TAI staff, as well as observations by artists piloting their residencies and teacher and artist participant interviews. The evaluation determined that this seminar was

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very effective in helping artists understand and connect to state standards and understand their role as a teaching artist in the schools; however, improvements were needed in the area of overall assessment. The program partners redesigned the seminar to contain embedded assessment strategies throughout the process, which continue to be utilized. Review of this data shows artists reporting growth in every indicator especially in their understanding of the importance of assessment and developing assessment tools.

All artist participants are required to develop an assessment tool as part of their residency that helps them measure student learning both in the arts and other academic area. The residencies are designed to address the Maryland State Curriculum and therefore the assessments used will be tied to state standards.

### **C. Schedule of key project dates:**

July 2013: The *Designing and Delivering Arts Integrated Residencies (DDAIR)* seminar begins with a three day retreat where participants are assigned to their teacher matches.

August 2013: The *DDAIR* seminar continues with coaching between TAI staff, teacher matches and artist participants. A follow-up workshop focuses on collaboration with teachers and the writing of standards-based arts integrated residencies. As part of the quarterly workshops, a one day workshop is held for current TAI participants and past graduates.

September 2013: The *DDAIR* seminar continues with one on one coaching occurring between TAI staff, teacher matches and artist participants. During a one day training session, participants model a portion of their arts integrated residencies and receive feedback from their classmates, TAI staff and teacher matches.

October 2013: Artist participants pilot their arts integrated residencies in the classrooms of their teacher match. TAI staff and advisory committee observe the residences and provide feedback.

November 2013: Artist participants, teacher matches and TAI staff convene for a debriefing, reflection and evaluation meeting. As part of the quarterly workshops, a one day workshop is held for current TAI participants and past graduates.

January 2014: Evaluation data is analyzed and a report is shared with stakeholders.

February 2014: As part of the quarterly workshops, a one day workshop is held for current TAI participants and past graduates.

May 2014: Artist participants share information about their arts integrated residencies with educators and administrators at AEMS' annual conference, CAFE.

June 2014: As part of the quarterly workshops, a one day workshop is held for current TAI participants and past graduates.

July 2014: Artist participants share information about their arts integrated residencies with educators and administrators at MATI

**D. Key individuals, organizations, and works of art that will be involved in the project:** TAI is administered jointly by AEMS and YA. All key personnel (Please see the Bio attachment), including TAI staff, are committed to the proposed project, and many have been with TAI since its inaugural year. TAI staff were selected by the TAI advisory committee, which is made up of leaders in the arts, K-12 education, cultural community and higher education.

The TAI teaching staff consists of two program directors, four "master"/mentoring teaching artists --one from each of the four disciplines of music, dance, visual arts and theatre-- who serve as workshop presenters and coaches, and a curriculum specialist. The "master" artists are leaders

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in the field who have taught at MATI, are experienced with the SC and arts integration, and are on the Maryland State Arts Council (MSAC) artist roster. These artists will lead seminar sessions and when appropriate, will also lead the quarterly workshops on individual topics.

The project partners are highly involved in the planning, implementation and evaluation of TAI seminars and meet regularly throughout the year. The advisory committee meets four times a year to guide the planning, implementation and evaluation process. A Teaching Artist Advisory Committee with representatives from various artistic backgrounds will convene in FY13 to also inform the planning process of both the seminars and the quarterly workshops.

**E. Target Populations:** In FY14, the *DDAIR* seminar will train 20 Maryland artists and 20 Maryland teachers, who are paid a stipend for their time and expertise, will participate through the artist/teacher matching program. For this seminar, participants are expected to have completed a previous TAI seminar, or have some previous classroom experience. During the NEA period of support, 500 students will directly benefit from TAI by experiencing an arts integrated residency piloted in their schools. Schools pay a nominal fee for these residencies, in order to guarantee buy-in. We estimate each quarterly training session will serve 15 artists drawn from six years of TAI participants.

Tuition for Maryland artists is nominal (\$250, with \$100 being returned after successful completion of the program) in order to ensure that artists of limited means can participate. Out-of-state artists will pay the full cost of training. TAI consistently receives more applicants than available slots, which underscores the importance of continuing this seminar. Artists apply to participate in the seminar, and are selected based on their artistic excellence, experience working in schools, and learning goals. TAI believes there is value in creating a seminar class that has equal representation from dance, music, theatre, and visual arts. This allows for artists within the same discipline to work in small affinity groups during some of the training sessions, but also learn from artists of other disciplines during other instructional and discussion times.

**F. Plans for promoting, publicizing, and/or disseminating the project, as relevant:** TAI's advisory committee distributes marketing materials through their networks. This is why, in previous years, all participant slots were filled. Recruiting artists for the new course will be aided by the fact that TAI partners are engaged with artists across the state through the MSAC Arts in Education programs, county arts councils, AEMS Alliance outreach throughout the field, and YA's 100-member roster.

**G. Accessibility:** TAI is fully accessible to individuals with disabilities, as are the partner organizations.

**H. Budget:** TAI is part of AEMS's annual operations. If less than 50% of the requested amount is received, YA will try to raise other funds to make up the difference. If this is not possible, we will revise the program and either decrease the number of artists served or lower the staff to artist participant ratio.

### DETAILS OF THE PROJECT

**a) Major project activities:** The Mariachi Master Apprentice Program (MMAP) connects grammy award winning mariachi masters with community youth to preserve the mariachi music genre. **Instruction** is on traditional mariachi instruments: *violins, guitars, guitarrones, vihuelas*, trumpets, and folk harp. **Repertoire** is on traditional and popular mariachi music forms: *sones, rancheras, huapangos, boleros, and polkas*. The project consists of two, 16-week sessions scheduled at Las Palmas Park and San Fernando Middle School (SFMS). Both facilities provide 3 classrooms with SFMS providing auditorium space. Weekly classes consist of 6 hrs. of evening instructional time on Tuesday and Wednesdays consisting of 35 students with 4 instructors. Separate workshops for sectionals, master classes, and full ensemble are scheduled weekends, vacations, and after school. Participants develop skills in instrumental technique, basic musicianship, singing, musical performance, and performance etiquette. MMAP is featured in 6 formal performances with audio-technical support provided to achieve professional performance experience. Students/Teachers experience exemplary art works at international mariachi conferences such as Fresno Viva El Mariachi Festival and Tucson International Mariachi Conference. This experience allows students to observe and perform with the most prestigious mariachi ensembles in the world that include: Mariachi Vargas de Tecalitlán, Mariachi Los Camperos de Nati Cano, and Mariachi Cobre. An additional educational component of MMAP includes an audio recording experience in a studio context. Instruction is explored in the process and procedures of digital multi-track studio recording of mariachi ensembles. Workshops cover all aspects of studio recording to include production, engineering, editing, and mixing. Participants will prepare and record 2-3 traditional Mexican songs. The particularities in preparing for a studio recording include practicing “to a click track”, executing music while minimizing foreign and non-musical sounds, studio etiquette, and the technological components related to the recording process (i.e., audio equipment, recording software, sound-proof environment, etc.). Students will familiarize themselves with the duties and responsibilities of all involved in studio recording: musical/artistic director, producer, engineer, and artist.

**b) Outcomes and Measurements:** The primary outcome of MMAP is Learning: *Americans of all ages acquire knowledge or skills in the arts* as supported by preserving mariachi music through a quality youth apprenticeship program incorporating artistic and historical accuracy. The curriculum ingrains an empowering sense of self-confidence, pride, and identity, while providing an outlet for cultural expression in celebration of Mexican heritage. MMAP specific arts/music education outcomes include: 1) Develop, reinforce, and apply student instrumental technique. 2) Develop, strengthen, and apply student musicianship skills. 3) Enhance student solo and chorus singing skills. 4) Perform traditional and popular mariachi music before the public and with other professional ensembles. 5) Develop and foster student professionalism and performance etiquette. These are in accordance with standard 1.0 Artistic Perception (Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music), 2.0 Creative Expression (Creating, Performing, and Participating in Music), and 3.0 Historical and Cultural Context (Understanding the Historical Contributions and Cultural Dimensions of Music) of the California Department of Education Music Standards for Advanced 9-12 grade students. A 4-point rubric is used to assess MMAP goals and objectives, which are in accordance with the California Department of Education Music Standards for Advanced 9<sup>th</sup> - 12<sup>th</sup> grade students. Evaluation consists of pre and post assessments to determine entrance skill levels of musicianship and achievement during program

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participation. Formative and summative tools used are assessment/performance rubrics combined with instructor observation. The instructors assess and evaluate student progress through continued observations throughout both 16-week study sessions. Also, review solo recitals are conducted at the end of the session for the instructors and class. Instructors have the students perform the following: 1) Excerpts from two pieces (selected at random from the 8-10 pieces studied during the session), and 2) Exercises which may include scales, (melodic instruments), chord progressions (harmonic instruments), and other various skill-building technique exercises. Student achievement is measured with the aid of a 4-point rubric (4= Exemplary, 3= Proficient, 2= Satisfactory, 1= Needs Improvement). Students whose development and application of technical skills demonstrate an exemplary level of performance achieve a “Level 4” assessment. Their instrumental technique and musical execution is judged by the instructor as demonstrating: 1) Exemplary form and successful application to any musical piece, 2) Exemplary rhythmic and melodic accuracy, intonation, and tempo consistency, 3) Exemplary tone quality, articulation, and sound projection, and 4) Exemplary knowledge and application of stylistic expression over a variety of exercises and music genres. The program is expected to produce Level 3 to Level 4 overall ratings among 75% of the students at the end of a 16-week session. Approximately 60% of the students who have previously participated in MMAP for the duration of at least two years are recognized as exemplary musicians, and 30% of the students are at the proficient level. Program efficiency is measured with internal evaluation data collected from student participants, instructors, and the MMAP Advisory Committee. Additional external indicators of program success are attendance, individual performance progress/achievements, and participation in the MMAP all-star mariachi which supports the rationale to continue this project. The challenge is the wide range of technical abilities and musicianship skill levels among entry students (typically younger and less experienced). An intervention mechanism is in place for students scoring a “satisfactory” & “needs improvement” with the aid of MMAP alumni mentors. As an additional teaching tool, mentors work individually with less skilled students during separate rehearsal time in an effort to efficiently address this range of disparity. The “one-on-one” instruction ensures greater numbers of young students needing individualized attention advance their musicianship and succeed. Comprised of university undergraduates pursuing careers in music, mentors serve as vital resources, inspiration, and role models for project participants.

**c) Schedule:** The project begins October 2013 through September 2014 with sessions taking advantage of school breaks and holidays for extra interim workshops.

<b>Date</b>	<b>Activity</b>	<b>Notes</b>
October, November 2013 8 Week MMAP Session I December 2013	Planning and Recruitment #1 6 Hr. Interim Workshops #2 6 Hr. Interim Workshops	Orientation & Assessment Performance Presentations Holiday Tree Lighting
January, February, March 2014 8 Week Session II	#3 6 Hr. Interim Workshops Performance Presentations	<i>California Mariachi Festival &amp; Cesar Chavez Arts Festival</i>
April, May, June 2014 8 Week Session III	#4 30 Hr. Interim Workshops/ Recording Studio Preparation	<i>Tucson Mariachi Festival Performance Presentations</i>
July August September 2014 8 Week MMAP Session IV	#5 30 Hr. Interim Workshops Recording Studio Experience	<i>July 4<sup>th</sup> Celebration Summer Mariachi Concert</i>

**d) Key partnering organizations and individuals:** The program distinguishes itself from other programs due to the involvement of Los Camperos de Nati Cano. As Director of Los Camperos and National Heritage Fellow, his 50 plus year career has received prestigious awards and recognition including the coveted Silvestre Vargas Award from Mexico as well as a US

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Artists Fellowship for his notoriety as an American Artist. After consulting with the City, Mr. Cano selected the artists/instructors to provide a level of quality instruction not available in the community. The committed artists serving as MMAP instructors for 11 years have also received recognition for professionalism and artistry. Mr. Jesus Guzman, Musical Director for Mariachi Los Camperos, is an instructor for Ethnomusicology 91K, Music of Mexico, at the University of California, Los Angeles. Mr. Sergio Alonso, the ensemble's harpist, earned his Bachelor's degree in Ethnomusicology from UCLA's School of the Arts and Architecture as well as a Master's degree in Education. Mr. Jimmy Cuellar is an accomplished composer, arranger, and multi-instrumentalist performer with world renowned Mariachi Los Camperos. Mr. Juan Jimenez is considered one of today's finest *guitarron* players and is also a "Campero". An on-going MMAP Advisory Committee collaborates in project development. Members include: Mr. Everto Ruiz, Professor Emeritus, California State University, Northridge; Mr. Rudy Vasquez, Los Angeles Unified School District Music Instructor; MMAP Instructors; Folk Artists; Parents; Participants.

**e) Target Population:** Young musicians continue to successfully participate in MMAP since inception 11 years ago with 140 youth between the ages of 10-18 participating annually. While MMAP encourages interest from all youth, the program specifically targets those with intermediate/advanced skills as no similar programs exist in our community. 93% of the City population is Latino with strong ties to their cultural heritage. Thus, there is a large pool of youth who have basic mariachi musician skills but lack discipline, technique, and opportunity to maximize their potential as practitioners of this music genre. MMAP provides the highest quality instruction, so these students can realize their potential. City youth are affected by larger issues of poverty and significant gang presence existing for years. The California State University, Northridge, San Fernando Valley Economic Research Center notes San Fernando as the second most impoverished city in the San Fernando Valley District of LA County. The 2010 Census Bureau reported the City median household income was \$49,716 and 24% of related youth under the age of 18 live below the poverty level. But project is not limited to resident youth; adjacent communities mirror same demographic characteristics included in target population.

**f) Plans for promoting, publicizing, and/or disseminating:** MMAP will be promoted through quarterly brochures distributed at promotional events, performances, and residential mailings. Class information and program documentation is produced on cable access television and City web site. The program is also promoted through local music education curriculums.

**g) Plans for making the project accessible:** All facilities for the program are ADA compliant and are fully accessible to individuals with disabilities. The City also has a portable lift to facilitate any physical disability assistance for outdoor stage access and motorized carts to assist in transportation. Adaptive materials & music can be provided that include: visual aides, arrangements, & physical adaptive aides. MMAP instructors also utilize teaching techniques (i.e., Specially Designed Instruction in English, Manipulatives, Graphic Organizers, etc.) that are sensitive to students' various learning styles but also assist those with mild learning disabilities. Music study lends itself well when teaching students with learning disabilities as a result of breaking lesson activities into smaller "type" segments. There is a technique segment, a theory segment, a sight reading segment, and actual sectional practice segment.

**h) Budget:** MMAP is above normal budgeted operations but City resources are used for program implementation. Project support is through grants, donations & honorariums for special appearances. Grant Funders include: California Arts Council, Artists in Schools and Alliance for California Traditional Arts, Living Cultures. Award of less than 50% of requested funding will result in a condensed program.

## Organizational Background Massachusetts College of Art and Design

**Date of Incorporation:** Established 1873

**Mission / purpose:** Massachusetts College of Art and Design is a public, independent college of art and design. The first public art college in the U.S, was founded out of the belief that art and design provide a tool for intellectual, social and economic growth, and that people of all backgrounds should have access to an art education. As a national leader in visual art and design education, the college influences contemporary culture through the accomplishments of its alumni and the creative activities of its faculty and staff. Continuing Education classes, youth and community art programs, gallery exhibitions, artist talks, and other cultural programs help fulfill the college's public purpose to provide access to the arts for Boston and state residents.

### **Organization Overview**

**A. Overview of Activities:** In 2011 MassArt enrolled 1769 undergraduate students, 147 Masters students and 510 non-degree and Certificate students. Students pursue BFA degrees in fine arts, art education, and design fields; graduate degrees are offered in fine arts, art education, and architectural design. In 2009, MassArt was named by *BusinessWeek* as one of the top global design schools. MassArt's Professional and Continuing Education Division is a committed and active partner with the city of Boston – working with public schools, community organizations and businesses to promote the arts as a means to strengthen the economic and social vitality of the region. Continuing Education offers almost 400 courses and workshops each year. Youth Programs offers over a dozen weekend and one to four-week programs for youth in grades 4-12. Many community-based art programs and activities are developed and implemented through the college's Center for Art and Community Partnerships working in partnership with Youth Programs. .

**B. Previous Activities:** In keeping with MassArt's longstanding public mission, the college's doors are always open to community members and to young people, in particular. Well over a thousand students come from urban neighborhoods, suburban communities, and small New England towns to MassArt for a firsthand experience with art and design through Youth Programs, Gallery Education and the Center for Art and Community Partnerships. Youth Program's Summer Studios has been a successful summer arts program since the early 1990's, enrolling between 75-100 students for each of the past three years. First offered in 1988, Creative Vacation and Summer Intensives, a similar two-week summer arts program for youth in grades 4-12, has enrolled almost 200 students for each of the past three years. Saturday Studios, a weekend youth arts program, is over seventy years old.

**C. Community/Region/Audience:** The majority of Continuing Education students come from Greater Boston, an area with over 6 million residents, with the city itself accounting for over 600,000 of those. The racial makeup of the city (2009) was 47% White, 22% African American, 18% Hispanic, 9% Asian American, 4% Mixed and Other. Estimated median household income (2009) is \$55,979 and 19.5% of the population are below the poverty line.

**D. Special Efforts:** Our youth programs offer generous scholarship assistance to deserving and disadvantaged students who are targeted for inclusion through mailings and visits to art teachers and guidance counsellors in Greater Boston area schools as well as some of the Gateway cities. We maintain strong ties with administrators and teachers in Boston Public Schools, a district targeted by this grant application.

## Massachusetts College of Art and Design Details of the Project

### a. Major Project Activities

Summer Studios is Massachusetts College of Art and Design's flagship youth program for students entering 11<sup>th</sup> and 12<sup>th</sup> grades. This intensive one-month program, offered five days each week at the MassArt campus in Boston, offers students a comprehensive pre-college art experience. The program includes intense "hands-on" studios, an analytical/theoretical framework for considering the arts, and museum and gallery visits and tours. Course structure encompasses developing artistic skills; building self-confidence and self-expression; practicing critical thinking, problem solving, and communication skills; college and career awareness; and understanding one's role as a responsible citizen and artist.

The program's specific goals are to help students 1) advance individual skills in drawing and other select media; 2) develop personal vision and voice in their artwork; 3) acquire a "vocabulary of art;" and 4) solidify their understanding of the importance of art to individuals and society. In addition, the program offers students the opportunity to consider long-term career options in the arts through electives such as fashion and graphic design. The college considers these offerings important in view of the general lack of diversity in design professions overall.

Summer Studios currently enrolls approximately 75 students who participate in four classes, listed below. Classes are held 8:30am to 4:30pm, Monday through Friday, for four weeks. Total contact time is 140 hours, and all classes are held in MassArt's well-equipped studios and classrooms. Class size is limited to sixteen students with one instructor and one teaching assistant. All students enroll in two core classes: **2D/3D Fundamentals** and **Issues and Images**, which take place mornings, and two elective studios, which take place afternoons. The structure reflects the college's curricular philosophy and is modeled on the goals of incoming college students' Studio Foundation year.

**Core Classes: 2D/3D Fundamentals** builds a strong foundation in drawing, painting and sculpture based on the figure. **Issues and Images** engages students in critical thinking through the study of art history, contemporary art and current events. Students participate in philosophical discussions on the artist's role in society, why one makes art, how one looks at art, and, finally, what is art. Students are exposed to both seminal and emerging artwork through slide presentations and visits to the extraordinary gallery and museum resources in the Boston area, in particular MassArt's Bakalar & Paine Galleries, the largest free contemporary art space in New England. They are encouraged to think about and question the art they see and the way they view it. Through their interaction with people in art-related industries, students gain direction and advice regarding creative career opportunities.

These two "fundamentals" courses have been reviewed and approved by the college's Studio Fundamentals Department for MassArt credit (3 credits). Students interested in taking the course for credit are accepted to the credit bearing sections through portfolio review. In addition, Summer Studios has curriculum coordinators who work to strengthen the core curriculum across the sections by identifying best practicing and fostering greater collaboration between individual classes.

**Elective studios:** Students choose two electives from the following: **Drawing from Observation, Fashion Design, Painting from Observation, Graphic Design, Architectural Design, Screen Printing, Ceramics, Photography, Experimental Animation, Jewelry and Metalsmithing, Illustration, and Mixed Media**. All provide hands-on studio experience. The program culminates in an exhibition of students' work at a MassArt or Boston area gallery. These exhibitions are a major event for participants, entail an artists' reception for friends, family and other caretakers and are advertised and open to the public.

## b. Outcomes and Measurement

Summer Studios curriculum is linked to the Massachusetts Curriculum Framework Standards for the Visual Arts, closely following grade 11-12 Learning Standards for 1) Methods, Materials, and Techniques; 2) Elements and Principles of Design; 3) Observation and Expression; 4) Drafting, Revising and Exhibiting; and 5) Critical Response. Student learning is measured through pre- and post-tests developed directly from these standards by a MassArt art education faculty team led by Lois Hetland.

Students experience works of art through museum and gallery visits, study the art through both hands-on and critical approaches, engage in intense art making in foundation and elective disciplines, and participate in learning evaluation as described.

Documentation of Summer Studios includes both video and still photography of students engaged in their work, full photo documentation of the final student exhibition of work, and student writings including comments on their work, artists' statements, and feedback on courses. This documentation is used in various ways including presentation to outside organizations.

In 2006 and 2007, working with WestEd as part of our NEA "Summer Schools in the Arts" grants, we developed and refined both a pre-post and an art "skills" assessment protocol with associated and proven rubrics for scoring. Results of this evaluation tool over the past years have shown a significant increase in both art making skills and knowledge of materials and techniques among Summer Studios students. This established protocol is administered to all participants each year. Copies of the protocol are included with the Work Samples. In addition, qualitative program evaluations will be conducted, including interviews with select students and instructors and direct observation of program practice and process by a qualified outside observer.

Skills developed by participants are evaluated through studio critiques and written evaluations by all faculty members, as well as a final portfolio review of each student's work by senior faculty. Each student receives a written evaluation of their work by all four of their teachers. Students and parents also complete detailed program evaluations. MassArt evaluators produce an executive summary and analysis of the evaluation protocols with recommendations for alterations in program design, content, and delivery methods.

## c. Schedule

**Sept.–Nov. 2012** Set curriculum, plan all marketing efforts. **Jan.– May. 2013** Hire teachers and support staff. **May–July 2013** Order materials. Hold planning and logistics meetings for all staff. **July 23, 2013–Aug. 18, 2013** Summer Studios program runs. **Aug. 20, 2013–Sept. 2013** Wrap-up, debriefings and interviews, compile assessment.

## d. Key Partnering Individuals and Organizations

There are no organizational partners outside of the college involved in planning or implementation of Summer Studios.

## e. Target Population

Summer Studios targets rising 11<sup>th</sup> and 12<sup>th</sup> grade students who wish to develop their existing artistic talents and understanding, especially those with a desire to apply to a college of art and design. MassArt works with public schools and teachers to enroll a diverse student population from schools in Greater Boston and other communities across the Commonwealth, who then come together with students from around the country and abroad. Scholarship opportunities provide program access to

disadvantaged students. Over the past five years Summer Studios has enrolled an average of 75 high school juniors and seniors each year, of which 24% received full or partial scholarships according to need. Of all students in this program, 36% were minority students and 66% were female. Over the past two years, with NEA grant support, MassArt was able to offer full and partial scholarship support to forty-five low-income or disadvantaged students in the program. We seek to use NEA grant funds to continue this support of disadvantaged and underserved students. MassArt has established strong relationships with art teachers and school administrators and will work with them to identify and recruit deserving applicants. In addition, we will work with NEA-grantee *Artists for Humanity*, a non-profit youth arts organization in Boston, Massachusetts to identify and recruit talented and deserving youth for Summer Studios. Following is an overview of the demographics of 11<sup>th</sup> and 12<sup>th</sup> grade students in Boston.

<b>DISTRICT</b>	<b>Boston PS</b>	<b>MA</b>
Enrollment Grades 11-12	8,026	
<b>RACE</b>	<b>% District</b>	<b>% State</b>
African Amer.	34	8.3
Asian	9	4.6
Hispanic	39	12.9
White	15	70
<b>STATISTICS</b>		
Dropout Rate (2008)	8	3
Low Income	74	28
Plan to attend 4 yr. college	34	57
First language not English	35	14

**f. Plans for promoting, publicizing:**

MassArt promotes Summer Studios through direct mail, our website, print and radio advertising, regular emails to prospects and former students as well as direct contacts with schools, teachers and guidance counselors. Primary promotion is through a 12-page brochure devoted to Summer Studios. We print approximately 10,000 of these brochures and mail 6,000 to prospects, provide 1,000 to local guidance counselors and art teachers throughout the country, and reserve 3,000 for phone and web inquiries. Summer Studios is prominently featured on MassArt's website ([massart.edu/ce](http://massart.edu/ce)) with pages describing the program in detail, including downloadable registration forms, and we are currently producing web video content depicting Summer Studios 2012, which will be used to help promote the program for next summer. We also place display ads in local and national magazines and newspapers. MassArt will recognize the NEA for its support in all Summer Studios collateral, with the exception of paid advertising.

**g. Plans for Making the Project Accessible**

MassArt complies in full with the provisions of the Americans with Disabilities Act of 1990, including physical accommodation and access to all studios and classrooms, provision of appropriate academic aids, and other adjustments necessary for persons with disabilities. MassArt's Office of Civil Rights and Diversity is charged with ensuring compliance with all provisions of this Act.

**h. Budget**

Summer Studios is offered annually as an ongoing MassArt program and is part of our normal operating budget. An award of less than our requested grant amount would reduce the dollars available for scholarships but not impact the program in any other way.

## Attachment #2: Details of the Project

### A) Major Project Activities: Youth Documentary Filmmaking Program at Sitar Arts Center

Project activities encourage **lifelong learning in the arts** allowing students to **experience** and study digital media and develop skills to **create** their own documentary film told from a youth perspective. A partnership with Meridian Hill Pictures, the award-winning program includes a comprehensive evaluation system in place to **assess** the program quality and student learning.

**Create:** The *Youth Documentary Filmmaking Program* will use storytelling as a form of inquiry-based learning to explore and tell stories about local heroes drawn from within the community of 10 participating students. Each student will take on a specific role in the production as camera operator, interviewer, sound recorder, editor, or outreach supervisor. From storyboarding the concept to coordinating the film shoots to editing the footage, the class will embark upon a memorable and rigorous learning experience, developing the essential skills to create a powerful documentary. With the support of the teaching artists, students will use their knowledge gained to author an original documentary told through their voice. The students will learn innovative outreach and engagement strategies to connect their film with their community, working hands-on through each step of the process. Students will interview community members and showcase aspects of their communities in order to share a story of a local hero through documentary film. Through the process of making a documentary, students will learn to appreciate their own worldview, develop their creative voice and cultivate the mindset of an artist enthusiastic to relate with their community.

**Experience:** Sitar students in the *Youth Documentary Filmmaking Program* will view high-quality examples of documentary film including those produced by youth. Students will compare and contrast these films with narrative film and reality TV so that they can have a strong understanding of what makes a strong documentary. Throughout the semester, students will learn from field experiences and mentorships with professional filmmakers.

**Assessment:** The *Youth Documentary Filmmaking Program* supports DC Public Schools standards for visual arts education which are derived from the National Standards for Arts Education. Sitar Arts Center will evaluate the quality of the documentary film program and student learning through a comprehensive evaluation system that includes weekly student reflections, pre- and post- surveys specifically for the documentary film students, and video evaluations. Sitar will analyze these resources in addition to tracking student attendance and conducting periodic staff observations of the class. Overall program quality success is evaluated through end-of-semester surveys developed by **Callahan Consulting for the Arts** in 2009 and will be distributed to all Sitar students and teachers.

**B) Outcomes and Measurements:** The *Youth Documentary Film Program* will provide middle and high school youth from low-income households with the opportunity to discover their gifts and learn documentary film skills that will give them a voice within the community. The program is part of an overall effort of Sitar Arts Center to support the NEA outcome that **Americans of all ages acquire knowledge or skills in the arts**. Sitar Arts Center promotes lifelong learning by engaging students of all ages—infants through adults—through a multidisciplinary arts curriculum. The documentary film is an expansion of Sitar’s digital arts program which is essential to engaging teens interested in fusing their love for the arts with their interest in technology. Additionally, Meridian Hill Picture will provide professional development workshop for the Center’s volunteer video teachers (2-3 per semester) so that the Center can strengthen the Center’s digital arts program and serve additional students.

Goals of the *Youth Documentary Filmmaking Program* support the DC Public School Visual Arts Education Standards and the National Standards for Arts Education. Standards and project activities include:

- **Understanding and applying media, techniques, and processes:** Over the course of 21 workshops, students will learn all aspects of the filmmaking process including pre-production (brainstorming, interviewing skills, how to create a story board, and how to research and conceptualize a story); production (camera, lighting,

sound and directing); editing and constructing story with latest video editing software; marketing and outreach to bring their film to the community.

- **Using knowledge of structures and functions: “The Medium is the Message”:** Students learn the elements of a good documentary film including subject, voice, The Big Questions, challenges, characters, access, how to connect with audiences and funders, and how to gather information for the film through a production board using categories of location, character, visuals, sounds, scenes, and archival material.
- **Choosing and evaluating a range of subject matter, symbols, and ideas:** Students will select from significant amount of video footage they have filmed (more than 300 minutes), graphic design and music to create a 20-25 minute documentary film.
- **Understanding the visual arts in relation to student lives:** Students will examine their own identity and their relationship to their community in order to chose a local hero to share with the community. Youth will research and gather primary sources and interview members of the community and each other to create connections between their lives and the story of a local hero through film.
- **Reflecting upon and assessing the characteristics and merits of their work:** Through reviewing film footage during the post-production story development process, students will constantly reflect upon and revise their work while it is being created and contemplate story development and the production of the film.
- **Making connections between visual arts and other disciplines:** Youth filmmakers will collaborate with peers in other classes and artistic disciplines at Sitar including graphic design, music/music production, creative writing, and the Sitar Emerging Arts Leaders program. For example, in 2011, creative writing students contributed to the script and a piano/music production student composed original music for *Life as a Collage*.

Assessment of student learning: Sitar measures student knowledge gained in the arts through observations of student art and analysis of evaluation tools built into the *Youth Documentary Filmmaking Program*. A 30-minute student reflection period is built into every workshop, which allows for adjustments throughout the residency. Periodic video evaluations will assess interviewing skills, media skills, and editing skills. Film students will complete intake and concluding evaluations that gauge student learning in digital media and personal growth.

Overall program quality: Sitar reviews the curriculum, performs periodic staff observations of classes, tracks student attendance and distributes end of the semester student surveys and teacher surveys designed by **Callahan Consulting for the Arts** in 2009. In the most recent survey, 94% report that *my art skills have improved because of my experience at Sitar Arts Center* and 94% report *I am confident to express myself in class*. The executive summary of the initial 2009 evaluation is attached.

**C) Schedule of key project dates:** The 2013 *Youth Documentary Filmmaking Program* includes the potential students attending a kickoff event with *Life as a Collage* crew/alumni (January 2013); pre-production and production occurs over a sixteen week semester (January – May 2013); editing and development of outreach plan (July – August 2013); premiere and distribution of film (September- December 2013). Evaluation is ongoing through student reflections at the end of each class and end-of-semester surveys (May 2013).

**D) Key organizations and individuals:** The documentary film program is a partnership between Sitar Arts Center and Meridian Hill Pictures (MHP). MPH co-founders Brandon Kramer and Lance Kramer, and lead teaching artist Ellie Walton, will co-teach the film class (see letter of support) based on the *Community Video Storytelling* curriculum that they designed. MHP has taught media education residencies with the Kennedy Center and has produced documentary films for The Ford’s Theatre, National Park Service and Center for Inspired Teaching. MHP piloted the program at Sitar in 2011 which resulted in the award winning *Life as a Collage*. Program activities will take place at Sitar Arts Center with visits to the Meridian Hill Pictures studio which is complete with professional video equipment and mobile video editing equipment. The partnership will be overseen by Director of Faculty Lorraine Robinson who has more than eight years experience recruiting and supervising a faculty of 100 volunteer teaching artists. Lorraine will assist MHP with involving teachers and students in other artistic disciplines such as music, graphic design and creative writing. The Director of Students, Rob Smith, is responsible for outreach, recruitment and student supervision.

The teaching artists of partnering classes are volunteer artists who have a minimum of three years experience in their artistic discipline and want to share their gifts with the community. Each semester, volunteers are required to attend intensive training on Sitar culture, classroom management, and lesson development. In surveys, and anecdotal exchanges, volunteers report a high rate of satisfaction with the project and their overall experience at Sitar, which leads to a very high year-to-year retention rate (80%). These dedicated volunteers find Sitar Arts Center highly rewarding and many comment that their time at the Center is “the best hour of their week.” The Kramer brothers began at Sitar Arts Center as volunteer teaching artists in 2011 and with the support from the NEA, the Center plans to formalize and grow its partnership with Meridian Hill Pictures.

**E) Target population:** The Sitar-Meridian Hill Pictures partnership will serve up to 50 students—10 in film class; up to 20 students from other classes that include graphic design, creative writing, music production and Sitar Emerging Arts Leaders who contribute to the development and promotion of the documentary film; and approximately 20 students in other video classes taught by volunteers that receive professional development from Meridian Hill Pictures. The film premiere will be open to all students at Sitar Arts Center. The Center serves an average of 550 students per semester 60% are school aged (6-18); 30% are infants-preschool (ages 0-5); and 10% are adults (19+). While Sitar serves students from every Ward in the District, the majority of students (60%) reside in Adams Morgan, Columbia Heights and Mt. Pleasant (Ward 1). The student body is typically 50% Hispanic, 35% African American and 15% Asian American, Caucasian, and other ethnicities combined. **Eighty percent (80%) of school-aged students come from low-income households, defined as 50% or less of the Washington region’s median income.** For a family of four this amounts to roughly \$34,000 per year. The reality of low-income life is reduced choices and reduced chances. Sitar works to provide its low-income community with one area of life that is abundant in choice, opportunity and beauty—reminding children that they are valued and filled with enormous potential.

**F) Promotion and dissemination:** While Sitar Arts Center serves the entire Washington, DC community, it focuses outreach to the low-income population. The Center conducts intensive outreach to underserved audiences through staff visits and mailings to DC Public Schools, Public Charter Schools and other community organizations who also serve families with low-incomes. **While it costs Sitar more than \$1,000 per student each semester, students from low-income households pay as little as \$25-\$55 for unlimited classes per semester. No child is turned away because of an inability to pay.** Sitar works intently to make the community aware of its programs and recent press was secured from *The Washington Post*, *Capitol File* and the *NEA Arts Magazine*. Students will play a leading role promoting the documentary film to the community by developing print materials for the film, blogging, organizing events and creating project pages on various websites. The film will be premiered at Sitar Arts Center and at the American Film Institute Silver Theatre. The film will be shared via Youtube, Twitter, Facebook, Tumblr and Vimeo and submission to 25 film festivals, both locally and nationally. In 2011, *Life as a Collage* was featured on NPR’s Kojo Nnamdi Show and on WJLA-ABC7. The film was awarded best student documentary in Washington, DC by Our City Film Festival and has been accepted into San Francisco Documentary Festival and The National Film Festival for Talented Youth in Seattle, WA.

**G) Plans for making the project accessible:** Sitar’s facility was designed and renovated in 2004 to fully comply with the 1990 Americans with Disabilities Act. It is entirely on ground level. The stage is the only elevation and a theater consultant was brought in ensure its accessibility for those in the audience and on stage. Classrooms are fully accessible and include Braille signage, enabling all programs and performances to be open to all individuals.

**H) Budget:** In order to make the *Youth Documentary Filmmaking Program* available to children and youth from low-income families, Sitar must raise nearly \$1.4 million annually including the \$73,400 in support for the documentary film program. A grant of \$36,700 from the National Endowment for the Arts provide will 30 students with the opportunity for personal and artistic growth through the development of an original film about their community. The impact of this grant will continue beyond the grant year, as the acquisition of an Apple iMac, a professional camcorder and other technology necessary for the film program will enable students in future years to learn all aspects of documentary film. Since digital arts is integral to Sitar’s curriculum and documentary film is the next stage of growth for this program, Sitar will persist in raising the remaining funds through a combination of foundation, corporate and individual contributions if the request is funded at 50% or less.

## STANFORD JAZZ WORKSHOP DETAILS OF PROJECT NARRATIVE

**a. Major Project Activities:** The two weeks of Jazz Camp and one-week Residency will take place in July and August 2013 at Braun Music Center, Stanford University. Students will receive 50-65 hours of jazz instruction, playing, and listening from Sunday to Friday. A typical day begins at 9am with a camp-wide meeting and music presentation followed by two hour-long classes: Musicianship (call and response ear training) and Master classes for each instrument group. Each class has an average of ten students. Half of all students reside in Stanford dorms.

The jazz immersion continues through lunch with a noontime faculty jam. Class resumes at 1pm with Music Theory, followed by combo rehearsals and special music presentations from 2 - 5pm. A student jam session runs from 5 - 6pm, and the evenings are filled with private lessons. The day ends with another faculty led jam session at the Stanford Coffee House from 10pm - 12:30am. On a typical busy day, more than 100 SJW events and classes take place.

Notably, each Jazz Camp student follows a unique, individualized schedule that is based on evaluations held on the first day of Camp. Students are scored on their knowledge of musical theory, ear training, and improvisational ability. Then, faculty members place musicians in classes with students of similar experience and ability, ensuring that students are challenged but not overwhelmed. More advanced Residency students create their own curriculum. This system consistently generates schedules that best advance and encourage student development.

Workshop participants will **experience** exemplary forms of live jazz in multiple settings, as professional jazz artists and educators teach all classes. Students have been introduced to the Blues by acclaimed performers Keb' Mo' and Charlie Musselwhite, and have studied one-on-one with NEA Jazz Masters Cedar Walton, Phil Woods, and Sheila Jordan. The Stanford Jazz Festival presents concerts every night during the education programs, and students receive free tickets to all shows to watch faculty members bring classroom lessons to life onstage.

Musical **creation** is the centerpiece of our curriculum. In addition to daily jam sessions, all students participate in combo groups of five to seven musicians, coached by a faculty member. Combos rehearse every day with their coaches. On the last night of Camp, all combos perform in a final public recital where each student has an opportunity to perform an improvised solo.

**Assessment** of the SJW curriculum in relation to the California Department of Education Music Content Standards reveals that SJW is helping to reinforce many classroom objectives. SJW's Music Theory and Musicianship courses correspond with the Grade Eight standards for Artistic Perception (1.1) by teaching students to "read, write, and perform augmented and diminished intervals, minor chords and harmonic progressions." In regard to Standard 1.5: "Analyze and compare the use of musical elements representing various genres, styles, and cultures, with an emphasis on chords and harmonic progressions," SJW offers special presentations such as *Kind of Blue*, an in depth analysis of form and harmony on Miles Davis's landmark recording. Jazz Camp also includes classes devoted to multi-cultural genres like Afro-Cuban and Brazilian jazz.

Standard 2.3 Creative Expression: "Perform on an instrument a repertoire of instrumental literature representing various genres, styles, and cultures with expression, technical accuracy, tone quality, and articulation, by oneself and in ensembles," and Standard 2.7: "Improvise short melodies to be performed with and without accompaniment" are both addressed through the combo experience. Standard 4.0, Aesthetic Valuing, applies directly to our approach to the

**STANFORD JAZZ WORKSHOP**  
**DETAILS OF PROJECT NARRATIVE**

*Performance Practice* experience, where combos play for a panel of faculty and peers to receive a critique and last-minute guidance prior to their final recital. Students on the panel are asked to evaluate their peers based on specific criteria including intonation and timing.

The strength of SJW's curriculum is the result of forty years of continuous input from hundreds of top jazz educators and performance legends. Today SJW is exploring the integration of digital technology into our curriculum. We have started using music notation software in the classroom, offering instruction on digital production, and experimenting with integrating iPad and iPhone technology to deliver program content in real time. This is an area where SJW is actively pursuing development of applications to be distributed beyond our current summer programs.

**b. Outcomes and Measurements: *Learning:*** “*Americans of all ages acquire knowledge or skills in the arts.*” While SJW's curriculum design leads to significant improvements in musicianship, the program also enables each student to develop higher levels of concentration, perseverance, discipline, and self-confidence. SJW programs encourage independent self-expression, and as creative collaboration is the foundation of jazz, students also learn to respect and applaud the artistic contributions of their peers through improved listening and communication skills.

**Plans for assessment of student learning:** Student learning and artistic advancement is assessed during the final recital, when each student demonstrates his/her ability to play with a group and perform an improvised solo. Workshop participants also complete a post-camp evaluation that is tailored to their experience. These data are analyzed and results are reported at curriculum development meetings for the following year. The scoring system used for class and combo placement provides SJW with a quantitative assessment of learning. These data are kept in a Filemaker Pro database to evaluate the progress of returning students. Finally, SJW conducts evaluations with music teachers at Community Jazz Partnership schools to learn about the continued growth of scholarship students. CJP music educators consistently report that after a week at SJW, students dramatically improve their musicianship. Many of the students develop leadership skills at Camp and take on mentoring roles in their own school bands, eager to share new musical skills with their peers. To encourage this cycle of mentorship, SJW cultivates long-term relationships with local schools to strengthen their music program over time.

**Plans for overall program evaluation:** Student data described above is considered in addition to faculty evaluations when determining the success of the entire program. SJW staff members conduct interviews with faculty members during and after camp to gain insight on specific students and classroom dynamics. SJW also sends a survey to parents via SurveyMonkey the week after camp to gather their perspective on the student's learning experience. According to 2011 survey results, 90% of all parents would recommend the Workshop to other parents.

**c. Schedule of key dates:**

2013 Jazz Camp Week I: July 14 – 19; Week II: July 21 – 26; Participant Recitals: July 19 & 26  
2013 Jazz Residency: July 28 – August 2, 2013; Participant Recital: August 2

**d. Key partnering organizations and individuals:**

SJW will continue to work closely with Stanford University to secure dorms, performance halls, and classroom space in 2013. SJW will also work with CJP schools to recruit scholarship

## STANFORD JAZZ WORKSHOP DETAILS OF PROJECT NARRATIVE

students. Jim Nadel, Artistic & Executive Director, will lead curriculum development and faculty hiring. The Education Program Coordinator/Artist Liaison and Residency and Jazz Camp Faculty Directors will support Nadel throughout the planning process and manage faculty and camp operations over the summer.

Committed 2013 Workshop faculty includes Albert “Tootie” Heath, Andrew Speight, Dena DeRose, John Calloway, Julian Lage, Larry Grenadier, Madeline Eastman, Ndugu Chancler, Taylor Eigsti, Victor Lin, and Wayne Wallace. Pending faculty includes Jimmy Heath, Joshua Redman, Eric Harland, Jason Moran, and Matt Penman and Aaron Parks (both new to SJW).

SJW hires musicians with proven teaching credentials from a wide variety of backgrounds, approaches, and levels to provide students with a diverse group of mentors and role models. Nadel builds the faculty from the ground up, selecting a few marquee artists and then building a community around those inspirational musicians. NEA Jazz Master Jimmy Heath praises the SJW community in his recent book, *I Walked With Giants: The Autobiography of Jimmy Heath*:

*“...the Mecca for young aspiring jazz artists has been the Stanford Jazz Workshop...During my several visits over the years, I've been privileged to be with the pros from the world of jazz as well as the young wide-eyed students of all races and ages. This is truly democracy at its best.”*

**e. Target population:** SJW plans to serve a similar population at the 2013 Workshop as in previous years, or 530 teens with 90 of those students attending on scholarship. As numerous Workshop alumni and past scholarship recipients become involved as SJW faculty and staff in subsequent years (25% of 2011 faculty and 40% of full-time staff members are alumni), the target population is intimately involved in assessment, planning, and implementation.

**f. Plans for promoting, publicizing, and/or disseminating the project:** SJW’s programs are marketed through the SJW e-newsletter, direct mail, online and print press coverage, public service announcements, radio and print advertisements, and SJW's various online platforms (stanfordjazz.org, Twitter, YouTube, and Facebook). SJW staff recruits students at jazz festivals, competitions, and conferences including Folsom Jazz Festival, Monterey’s Next Generation Jazz Festival, and the CMEA Conference (California Association for Music Education).

SJW’s most ubiquitous method of dissemination is *The Real Easy Book*, a series of four jazz education guides published by Sher Music Co. All educational content is provided by SJW, and the books are found in middle and high school music classrooms nationwide. At the Workshop, *The Real Easy Book* is used as a teaching tool during combo rehearsals. Sher and SJW are currently working together to develop methods to deliver the books in digital format and online.

**h. Plans for making the project accessible:** Stanford University facilities are fully accessible and ADA-compliant, and SJW has access to resources from Stanford University’s Diversity and Access Office. SJW has welcomed many students with both physical and mental disabilities and will continue to accommodate the needs of those students.

**i. Budget:** The Jazz Camp and Residency are included in SJW’s annual operating budget. If SJW receives less than 50% of our requested amount from the NEA, the Board and staff will work together to reduce expenses and secure other funding sources to preserve the Workshop learning experience. If necessary, SJW is prepared to scale back on Festival-related expenses.