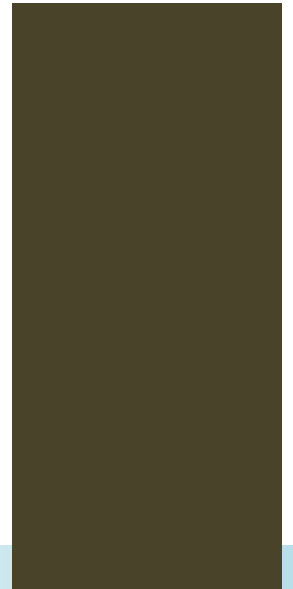
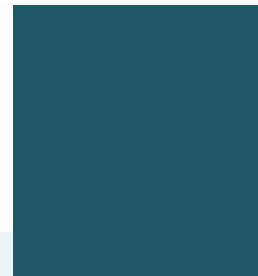


# Artistcorps

## TENNESSEE

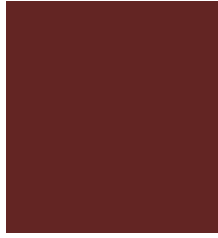


## Arts-Based Service Learning For teaching artists

Compiled by Ann Talbott Brown, Arts Education Special Projects Coordinator  
and Kim Leavitt, Director of Arts Education  
Tennessee Arts Commission

***Artist Corps Tennessee: Arts-Based Service Learning for Teaching Artists***

**Tennessee Arts Commission 2009**



# What is Artist Corps Tennessee ?

**Artist Corps Tennessee** is a specialized training program for teaching artists that integrates arts learning objectives with service learning objectives. Arts education and service learning are natural links, engaging students in experiential arts opportunities to make **change within their own communities**.



Modeled after the national **Learn and Serve America** program, Artist Corps Tennessee utilizes an “**arts-based service learning**” approach, engaging students as active participants in service learning initiatives by researching and identifying community needs and social justice issues that become the focus of classroom arts projects, performances and/or exhibitions.

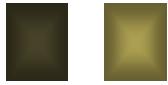
## **Citizenship**

### **Creativity**

### **problem-solving skills**

### **leadership and teamwork**

are among the personal growth opportunities that students, teachers and artists experience as designers and participants in arts-based service learning projects. Young people are actively engaged in identifying community needs and, together with an artist and their classroom teacher, they work as a team to apply academic concepts in a real-world setting. Students become stewards of their own neighborhoods and through acts of creativity, kindness and civic action, gain a greater understanding of their individual contributions to society.



## The Tennessee Arts Commission's Role

The Tennessee Arts Commission has long maintained the Artist-in-Residence grant program, a funding source for public schools to bring in professional teaching artists to conduct curriculum-based instruction. Residencies take place in both arts classrooms as well as general classrooms and provide students and teachers with the opportunity to work alongside a professional artist.

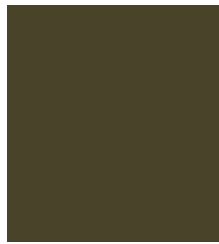
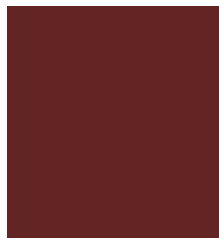
### The Commission views Artist Corps Tennessee as an extension of the Artist-in-Residence program.

Similar to traditional residencies, Artist Corps Tennessee (ACT) artists are prepared to work in close collaboration with classroom teachers and students to research, design, execute and assess arts-based service learning projects. Projects may focus on identifiable needs within the community, including social justice issues.

Like traditional Commission-funded residencies, ACT projects must be a minimum of five days to fully impact student learning and be of benefit to the community. Most projects will be substantially longer.

However, ACT projects differ from a standard residency in that **arts learning is connected to service**, thus addressing, solving, and/or highlighting a community need or social issue.





# Examples of Arts-Based Service Learning Projects

## Critical Exposure: Washington, DC



Critical Exposure teaches youth to use photography to advocate for school reform and social change by identifying disparities in public school facilities. Students develop skills in documentary photography and advocacy to inform policymakers and citizens. In a project involving a DC high school, students took photographs of their school and shared the artwork with City Council members to encourage support of a bill that would increase funding for modernizing schools. The School Modernization Bill was approved in 2006 and provided \$3 billion over 15 years for school modernization. Critical Exposure seeks education reform through the arts at a policy level. [www.criticalexposure.org/](http://www.criticalexposure.org/)

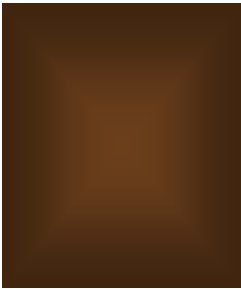
## Art in the Market Program: Cincinnati, OH

Youth, art students and educators at the University of Cincinnati, and city partners collaborated to design, create, and install public art in the Over-the-Rhine community of Cincinnati. At-risk youth attended classes taught by college art students twice a week for two semesters. The program culminated during an eight-week summer program in which youth learned about fine arts, design, and urban planning while gaining social skills and civic responsibility. In a city facing heated racial protest, the Art in the Market Program made statements through art by creating positive messages on boarded-up windows utilizing a “trash-to-treasure” concept to create a cement sculpture. In another project, students also made a heart-shaped quilt with fabric collected from the entire Cincinnati community. [www.uc.edu/news/artnmkt.htm](http://www.uc.edu/news/artnmkt.htm)



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## Balboa High School & Community Works: San Francisco, CA



In a partnership between San Francisco's Balboa High School and the Berkeley nonprofit Community Works, artists worked with 17 year old students to create an original work entitled *Sentences*. The play captured the stories of students whose parents were incarcerated. While not all of the teens who worked on the project had family members who were in prison, they all lived in communities that were affected by violence. The students wrote and performed monologues under the direction of John Warren of the Unconditional Theater in Berkeley. The play *Sentences* also included hip-hop dance, rap, poetry recitation and singing. Numerous theatres around San Francisco produced the play and students were later invited by the Child Welfare League to perform in Washington DC. <http://nationalserviceresources.org/node/17701>

## Rural Studio: Newbern, AL

Sunshine School Theater, a project of Rural Studio, addressed the needs of a school in physical and emotional disrepair. A student team from Auburn University worked with students from a rural school to identify needs, prioritize repairs, and determine solutions to improve the physical conditions of the Sunshine School. Students were at the forefront of the project by photographing problematic areas of the school, choosing paint colors, replacing windows, and designing murals to create a beautiful and functional space for learning.

[www.cadc.auburn.edu/soa/rural-studio/](http://www.cadc.auburn.edu/soa/rural-studio/)



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## Comic Books Against HIV/AIDS Prejudice, Minneapolis, MN

A class of 5<sup>th</sup> graders identified the need for acceptance and respect for people with HIV/AIDS. Students researched local health organizations and worked with an expert to create a comic book character. They wrote story lines for younger students regarding the importance of respectful treatment toward people living with HIV/AIDS. Students bound the stories into a magazine and shared the comic books with classes and the community. The students used the arts to communicate a message of awareness and prevention while engaging in a creative process.

<http://www.nylc.org/>



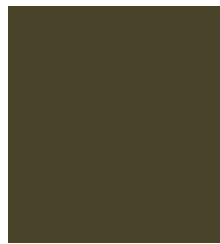
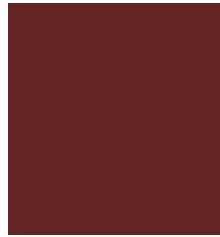
## Connecting Arts Through Service (CATS) Volunteer Club: Greenville, SC



The CATS Club and the Service-Learning program of the South Carolina Governor's School for the Arts and Humanities collaborate to help students develop social responsibility. Students meet on a monthly basis to participate in on-going arts-based service learning projects. Services are adapted for students to utilize their own skills and knowledge in real-life situations. The projects are designed to meet universal community needs such as homelessness, the elderly, disaster relief, and literacy through the arts.

[http://servicelearningacademy.blogspot.com/2008/02/student-peace-art-exhibit\\_21.html](http://servicelearningacademy.blogspot.com/2008/02/student-peace-art-exhibit_21.html)

E x a m p l e s



**What**

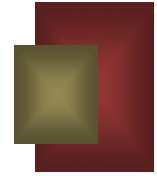
**Are the**

**Learning**

**Standards**



## CURRICULUM CONNECTIONS



To ensure that students receive a high quality academic experience, *Artist Corps Tennessee* is curriculum-based, integrating national arts education standards with national service learning standards. In arts-based service learning projects, the arts serve as primary pathways to learning and are the catalyst for highlighting a social issue or drawing attention to a need within the community. **Learning occurs when students actively reflect on the service through the arts.**

### 21<sup>st</sup> Century Learning

*The National Standards for Service Learning* include a strong focus on building 21<sup>st</sup> century learning skills – a focus which complements the goals of **arts integration**. By integrating the arts into math, science, reading and other subjects, students build creativity and imagination skills, critical thinking, problem solving and develop self-esteem. Using the national service learning standards as a foundation, the Tennessee Arts Commission has developed standards which integrate the arts into service learning. In organizing an arts-based service learning unit, the classroom teacher and the teaching artist determine which standards will be addressed in the project.

*“In arts-based service learning projects, the arts . . . are the catalyst for highlighting a social issue or drawing attention to a need within the community.”*



## Learning Standards

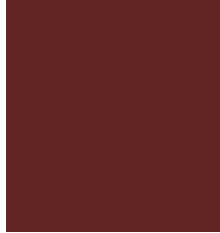
Each standard for service learning includes indicators. For a complete list of service learning standards, visit: <http://www.nylc.org/objects/publications/StandardsDoc.pdf>.

### National Service Learning Standards

- **Service learning** has sufficient duration and intensity to address community needs and specified outcomes.
- **Service learning** is intentionally used as an instructional tool to meet learning goals and/or content standards.
- **Service learning** actively engages participants in meaningful and personally relevant service activities.
- **Service learning** provides youth with a strong voice in planning, implementing, and evaluating service learning experiences with guidance from adults.
- **Service learning** promotes understanding of diversity and mutual respect among all participants.
- **Service learning** partnerships are collaborative, mutually beneficial, and address community needs.
- **Service learning** incorporates multiple challenging reflection activities that are ongoing and that prompt deep thinking and analysis about oneself and one's relationship to society.
- **Service learning** engages participants in an ongoing process to assess the quality of implementation and progress toward meeting specified goals, and uses results for improvement and sustainability.

### Arts-Based Service Learning Standards:

- **Arts-based service learning** has sufficient duration and intensity to address community needs, in-depth exploration and experiential learning in the arts, and specified outcomes.
- **Arts-based service learning** actively engages participants in meaningful and personally relevant arts and service activities.
- **Arts-based service learning** provides youth with a strong voice in planning, implementing, and evaluating arts-based experiences with guidance from teachers, teaching artists, and community members.
- **Arts-based service learning** promotes understanding of diversity and mutual respect among all participants.
- **Arts-based service learning** partnerships are collaborative, mutually beneficial, and address community needs through the arts.
- **Arts-based service learning** incorporates multiple challenging reflection activities that are ongoing and that prompt deep thinking and analysis about oneself, one's relationship to society, one's relationship to the arts and the role of the arts in society.
- **Arts-based service learning** engages participants in an ongoing process to assess the quality of implementation and progress toward meeting specified goals, and uses results for improvement and sustainability.



# The Role of the ACT Artist

## Getting Started

To participate in *Artist Corps Tennessee*, teaching artists must be active participants in the Tennessee Arts Commission's Artist-in-Residence program for a minimum of one year and must undergo training in arts-based service learning provided by the Commission. New artists applying to the roster who have undergone service learning in other states may submit documentation of completed projects for consideration.

### Funding

Schools may apply for Artist-in-Residence grants to secure the services of an ACT-trained artist. Deadlines and requirements are the same as traditional residencies but projects must be structured around arts-based service learning.

## Where to Begin

### Build Relationships

Recruit teachers who are inspiring and want to be inspired. Service learning projects require more planning, coordination and time than traditional residencies because typically partners from various sectors of the community are involved. Look for teachers who are willing to meet after-school and possibly on Saturdays. Listen to their ideas and work as a team to brainstorm learning goals, find and solicit partnerships, and build collaboration. Reach out to local colleges and universities for manpower and other resources. Most higher education institutions encourage professors to perform community service and some offer credit hours for college students who engage in service opportunities.

## Plan Effectively

Start at the end. Discuss with the classroom teacher what they hope the end result will be. What do they want students to learn and accomplish as a result of the project? How will the impact on students be measured and documented? **Consider not only academic goals for the arts and service content, but also the personal and emotional growth of students.**

### Logistics:

- How much time can the school devote to the project?
- How many students and teachers will be involved?
- Is funding adequate for the scope of the project?
- What partners are needed for effective collaboration?
- What resources are available and what needs to be secured?
- Do clearances need to be obtained from school officials, city/county commissioners, landowners, etc?

## Develop a Timeline

Once logistics have been identified and addressed, develop a comprehensive schedule for each phase of the project from beginning to end. Detail which components of the project will be carried out by the ACT artist and which will be facilitated by the classroom teacher. Know when your partners need to be utilized and involved directly in the project. Stay organized and maintain frequent communication with everyone involved.

## Reflect Throughout

Build in time for reflection to ensure that all components of the project are operating as planned. Examine not only logistical issues, but also the impact on students. Are learning goals for the arts and service component on track? Are students meeting anticipated outcomes? Do adjustments need to be made?

## Document Document Document

Take photographs and video of the project each step of the way. Develop a Web site where information, photos, video and other resources can be shared with the community. Have students and teachers journal to keep a record of thoughts, ideas, changes, and epiphanies. Upload student writing and interviews to the Web site so that people can hear from students what they are experiencing and learning.



## Structuring the Project

Artist Corps Tennessee projects are organized into units which consist of several lesson plans taught consecutively over time that integrate the arts and service learning standards.

Because arts-based service learning is an emergent process in which students, teachers, artists and other partners are part of on-going development, no pre-fab curriculum exists. Content is structured around the outcomes that teachers and artists wish students to learn about the art form(s) being taught and the service being performed. Once outcomes are determined, arts-based service learning projects can be organized using a 5-step process.



## Five-Steps to Arts-Based Service Learning

Using the National Learn and Serve model as a foundation, the Tennessee Arts Commission has identified five elements central to structuring successful arts-based service learning projects: **explore, prepare, create, learn, and share**. Students, teaching artists and classroom teachers are active participants in all five steps.



### Step #1: Explore

The first step in arts-based service learning is to ***explore a community need through the arts***. Students define the community and investigate needs through research and documentation. Exploration can begin in the classroom and extend outward to a public library and through field work, but the investigation is through an arts lens. How does the art form being studied connect to the service being performed?

Analysis of the artwork is necessary to establish the community need. What does the artwork reveal about the community? Will painting, photography or other forms of visual art expose the need for aesthetic beauty on an abandoned building or a rundown park? Can creative writing, music and/or theatre projects address the need for better conditions for the elderly or highlight issues in a homeless shelter?

The exploration process is about discovering a community need that may or may not have been apparent to students prior to the arts-based service learning project. Concurrently, students use the arts as a form of investigation by learning the process of artwork analysis and how art can be aligned with civic issues. The overarching question in selecting a community need is: *Can the need be addressed through art in a relevant manner for students, the community, and the curriculum?* Consider student interest, potential for realization, and if the need aligns with the arts and service learning standards.



## Step #2: Prepare

The second step in an arts-based service learning project is to ***prepare to address the need through the arts***. During the preparation stage, a plan of action is proposed, and details regarding school and community policies are arranged. Students are prepped on what to expect and what will be expected of them.

Included in the preparation stage is ***the explicit teaching of art skills***. Before the actual service begins, ACT artists should provide instruction in the art form. In order to effectively execute an arts-based service learning project, students need to be able to demonstrate foundational arts skills and knowledge prior to transitioning into a community setting. This ensures the integrity of the arts learning and leads to a deeper understanding of how the arts connect to civic change.

Another part of the preparation stage is to work with students on developing the project plan and establishing goals for service. This provides students with an opportunity to learn and hone organization skills, engage in analysis and synthesis of events, issues and manpower, and understand the full scope of project planning.



## Step #3: Create

The third step in an arts-based service learning project is to ***create the change through service***. During this stage, students act upon the established plan. This stage is focused on creating the change, addressing the issue, or solving the problem ***through the arts***. For example, in a project involving the

beautification of an old building through the creation of a mural, students put into practice the painting skills they learned from the ACT artist during the preparation phase. Rather than randomly apply paint to the building or passively color-in an outline drawn by the artist, students will be executing the artistic techniques and knowledge taught by the ACT artist in the classroom. In a theatre project highlighting issues at a homeless shelter, students may interview residents and return to the classroom to write and rehearse scenes based on those experiences. The components of playwriting would have been discussed as part of prior classroom instruction by the ACT artist. It is through the creation step that students learn how the creation of art intersects with community change.



#### Step #4: Learn

The fourth step is to ***learn through reflection***. Arts-based service learning projects are opportunities for personal growth in students, provided there are proper reflection activities. Demonstrations of learning include multiple forms of documentation, layers of analysis, processes of individual and collaborative assessment, and varied reviewers (classroom teacher, teaching artist, community members). The reflection activities should incorporate assessment of arts skills and vocabulary, both in the work created in the classroom as well as in the community. Also include instruments that capture student growth, not only in the arts, but also in their self-defining role as contributors to the community.

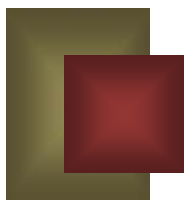


#### Step #5: Share

The fifth step is to ***share the arts-based service learning project with the community through presentation, performance and/or exhibition***. Similar to the previous four steps, students are at the forefront in the preparation and completion of the exhibition and/or performance. In addition to creating art, they also learning a variety of skills related to mounting an art exhibit or stage

production. *The culminating showcase, whether an exhibition or performance, should go beyond just displaying student work. It should document and highlight the process of reflection through creation.* Whenever possible, include student comments about what they experienced, witnessed or felt. These comments may take the form of a wall label next to an exhibit; a film with students being interviewed about the process; or a question & answer session that allows students to discuss how they contributed to the project.

**Additional ly,** for arts-based service learning projects funded through the Tennessee Arts Commission, each school will be required to submit a PowerPoint presentation documenting the five-step process and the learning that occurred along the way. PowerPoints should include student, teacher and artist reflections and photos and may also include video/audio. Some presentations may be uploaded to an online database available on the Tennessee Arts Commission's website as model projects.



## Final Thoughts

In most public schools, learning is contained within the walls of the classroom. Arts-based service learning knocks down those walls, providing students with the rare opportunity to engage as cultural anthropologists within their own neighborhoods. Not only are they learning and honing skills as artists, but they are discovering the transformative power of the arts to bring about social change. Through *Artist Corps Tennessee*, the Tennessee Arts Commission hopes to provide the training, infrastructure and funding to foster arts-based service learning statewide.



# Resources for Arts-Based Service Learning

## Exploring Arts-Based Service Learning

To contact the Tennessee Arts Commission about becoming an ACT artist or conducting an arts-based service learning project, contact Ann Talbott Brown at [ann.brown@tn.gov](mailto:ann.brown@tn.gov) or [kim.leavitt@tn.gov](mailto:kim.leavitt@tn.gov).

To learn more about service learning, explore ideas for integrating the arts into service-based classroom projects, and for research, a variety of online and print resources exist.

- Learn and Serve America: <http://www.learnandserve.gov/>
- Learn and Serve America Funding: <http://www.servicelearning.org/topic/funding>
- National Learn and Serve Challenge: <http://www.learnandservechallenge.org/>
- Corporation for National & Community Service: <http://www.nationalservice.gov/>
- Corporation for National & Community Service Resources: <http://nationalserviceresources.org/>
- Learning to Give: <http://www.learningtogive.org/>
- Youth Service America: <http://www.ysa.org/>
- Animating Democracy: <http://www.americansforthearts.org/animatingdemocracy/>
- National Youth Leadership Council: <http://www.nylc.org/>
- National Service-Learning Partnership: <http://www.service-learningpartnership.org/>
- Vanderbilt's Center for Teaching: [http://www.servicelearning.org/etrcncs-link/?popup\\_id=879](http://www.servicelearning.org/etrcncs-link/?popup_id=879)
- Institute for Global Education and Service Learning: [http://www.igesl.org/Institute\\_for\\_Global\\_Education\\_and\\_Service\\_Learning/Home.html](http://www.igesl.org/Institute_for_Global_Education_and_Service_Learning/Home.html)
- The Big Dummy's Guide to Service Learning: <http://www.fiu.edu/~time4chg/Library/bigdummy.html>
- International Service Learning: <http://www.islonline.org/>
- Butin, D. W. (2008). *Service Learning and Social Justice Education: Strengthening Justice Oriented Community Based Models of Teaching and Learning*.

- Cho, M. (2006). *My Art. . .My World: A Handbook for Integrating Service Learning into the Art Classroom*.  
<http://www.fsu.edu/~flserve/resources/handbook/MyArtMyWorldFull.pdf>
- Collins, K. (2009). *The Art and Craft of Integrating “Social Justice Ally” Curriculum into Service-Learning*.  
[http://www.communityarts.net/readingroom/archivefiles/2009/09/the\\_art\\_and\\_cra.php](http://www.communityarts.net/readingroom/archivefiles/2009/09/the_art_and_cra.php)
- Fales, B. J. (2009). *Service Learning and the Arts*.  
<http://learningtogive.org/papers/paper239.html>
- Krensky, B., & Steffen, S. (2008, July). *Arts-Based Service Learning: The State of the Field*. [www.sa.utah.edu/bennion/pdf/Arts-BasedService-Learning.pdf](http://www.sa.utah.edu/bennion/pdf/Arts-BasedService-Learning.pdf)