



OUTREACH TOOLKIT



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INTRODUCTION

In 2005, New York and San Francisco public television stations embarked on a two year arts project called *Arts in Action: East Meets West*. Generously funded by a grant from the Corporation for Public Broadcasting, *East Meets West* was designed to introduce young people to various art forms and encourage them to creatively express themselves using digital media. *East Meets West* is unique in that it was a very local outreach initiative that was the combined effort of stations on opposite coasts.

The information presented in this toolkit will help educators, outreach producers, after-school organization personnel, museum staff, and others create inter-organizational arts programs for and with the young people in the communities they serve.

ABOUT THE STATIONS

Thirteen/WNET

For nearly half a century, public television station Thirteen/WNET New York has been dedicated to the idea that television can be a consistently positive force in people's lives. Through its international, national and local productions, its regional broadcasts, educational outreach, and multimedia projects, Thirteen has used the power of television to teach, to inspire, to celebrate our cultural riches, to explore the natural world, to open discussion of important issues, to give voice to underserved segments of the population, and generally to create viewing experiences characterized by depth, substance and lasting significance.

One of the major producing stations for PBS, Thirteen is one of the key program providers for public television stations across America, bringing such acclaimed series as GREAT PERFORMANCES, NATURE, AMERICAN MASTERS, THE NEWSHOUR WITH JIM LEHRER, NOW WITH DAVID BRANCACCIO, CHARLIE ROSE, RELIGION & ETHICS NEWSWEEKLY, SECRETS OF THE DEAD, WIDE ANGLE, EXPOSÉ: AMERICA'S INVESTIGATIVE REPORTS, CYBERCHASE and FRANNY'S FEET to audiences nationwide. In the course of pursuing its public service mission, Thirteen has made definitive contributions to the history of the television medium, pioneering entirely new television genres. From HERITAGE: CIVILIZATION AND THE JEWS, AMERICAN VISIONS and NEW YORK: A DOCUMENTARY FILM to FRONTIER HOUSE, THE RISE AND FALL OF JIM CROW and SLAVERY AND THE MAKING OF AMERICA, Thirteen's major, multi-part documentaries in the sciences and humanities have continually transformed the television set into a media resource for illumination and discovery.

KQED

KQED Public Broadcasting first appeared on television screens in the Bay Area on April 5, 1954, as a vehicle to extend the educational reach of media into San Francisco homes. As one of the flagship stations in public broadcasting, KQED is a leader in the effort to service an ever-increasing audience with some of the most powerful and perceptive programming available. Being a multi-media organization that leverages its platforms of Public Television 9; Digital Television 30; Public Radio 88.5FM and 89.3FM; the KQED Education Network and KQED.org; KQED Public Broadcasting continues to be a community beacon and vital source for quality programming and thought-provoking information.

KQED's Mission Statement is to provide the people of Northern California with consistently high-quality, noncommercial media that inform, educate and entertain.

Through the creation and acquisition of programs, the leveraging of multiple media assets, and strategic partnerships, KQED delivers television, radio and Internet content that makes people think, feel and explore new ideas.

KQED's programming and services reflect the value it places on human dignity, lifelong learning, the power of ideas and the importance of community service and civic participation.

CHOOSING A PARTNER

There are many potential organizations with which to partner on an arts-based project such as *East Meets West*. Here are three types of organizations with which you will most likely partner.

After-School Organizations – After-school organizations include, but are certainly not limited to, Girl Scouts, Boy Scouts, Boys and Girls Clubs, and 4-H. Additionally, there are many after-school organizations that are specific to individual cities. Working with an after-school organization has several inherent shortcomings. First, students don't "have to" participate with regularity. They may show up on some days, but not on others. Attendance is never guaranteed and it is consequently difficult to gather a group of participants in the same place at the same time. Similarly, the revolving-door nature of after-school organizations implies that the group of young people with whom you work might be ever-changing. This constant flow of human traffic can negatively impact the cohesiveness of the group dynamic.

Youth Media Organizations – Youth media organizations are wonderful places where young people can go to learn the skills necessary to create and critically view media. Some places may have an open-door policy, while others have a more competitive admissions process. There are pros and cons to partnering with a youth media organization. Because they are primarily non-profit organizations, YMOs typically require a stipend to gather a group to participate meaningfully in projects dealing with external companies and/or people. However, this additional expense will often be money well spent. The greatest benefit of working with a YMO is that your project participants will be young people who have a genuine interest in the creative process. You cannot put a price on this passion for stimulating arts experiences. Finally, this type of partnership often means that the young people with whom you work will have access to equipment necessary to produce their own pieces of art.

Schools – Schools are wonderful partners because they have what you need for a good project: young people. Working with a school has many advantages. First, students are required to attend school, so if you are concerned about group participation, it would be a good idea to contact an art teacher at a local school. S/he will most likely be very interested in exposing her students to a more in-depth arts experience that allows her to leverage the resources of another organization. Second, schools have meeting spaces. If you can't find a space large enough to host your group, schools have auditoriums, gyms, and classrooms that can be used for your group's meetings, both as a place to create art, and a place to meet before embarking on a trip to a museum, gallery, or other destination.

FOCUS ON CONTENT (OR NOT)

When creating an arts project for young people you must determine an area of focus or theme. There are several ways to narrow your focus. You could concentrate on a particular type of art: photography, painting, sculpture, video, etc. Your emphasis could be on digital art, or non-digital art. Another possibility is to concentrate on technique, such as perspective or use of color. You could choose famous art, controversial art, political cartoons or contemporary advertising campaigns. As you can see, possibilities abound, and they are seemingly endless.

The final option is to choose no focus, to use the word art in its broadest sense. As the option that allows the most flexibility, this will probably work well for most organizations. There are several benefits to taking this approach:

- 1) It encourages young project participants to define and interpret the art around them, whether it is in a formal setting or on a computer screen. Many youth are intimidated by art, and having a fluid definition makes it more accessible to them.
- 2) It provides a greater variety of resources. Project managers can incorporate work from multiple theaters, museums, galleries, and arts organizations.
- 3) More young people are likely to participate in an arts project that affords them the opportunity to explore many creative outlets, subject matters, techniques, and styles.

The most important thing to keep in mind is that you want to simultaneously expose your students to professional artists and various art forms while encouraging them to express themselves in the manner of their choosing.

OUTLINING THE PROJECT

It goes without saying that there are many ways to design and implement an arts-based project for young people. Thirteen and KQED approached *East Meets West* very differently.

At Thirteen, for example, two after school organizations, the Boys Club of Queens, and Harlem Live were partners. Each site selected 6-12 students to be project participants. The kids met initially at Thirteen, and then spent the next two years visiting museums and attending arts workshops in New York City. At the end of each year, the students produced a video utilizing some of the strategies and techniques they'd observed during the course of the year.

KQED partnered with two high schools: Mission High School and Berkeley High School. Local artists featured on KQED's weekly arts program, SPARK visited the schools and shared their work with students through performance or lectures. Almost all of the artists followed the students to their art classes after the assemblies to lead follow-up workshops. Like the students in New York, the young people in the Bay Area also produced videos, drawing upon what they'd learned from the artist-experts they'd met during the school year.

These are just two examples of how young people and art can come together. The only limitations are your imagination and your budget. Here are some questions to ask yourself as you create an art project for young people:

1. What is my budget?
2. How long will the project last?
3. What is the age-range of the students with whom I want to work?
4. How many museums/galleries/workshops do I want to include in the project?
5. What type of art, if any, will the students create during the project?
6. Do I want to limit the content on which the project will focus?
7. How much support will I need from staff at the partner organization?

Being able to answer these questions before you start the project will cause fewer delays in its implementation. . . and less headaches down the road!

Online Resources to Help You Get Started

The Internet is a vast repository of information that can be utilized for your youth arts project. Below are just a few Web sites that can help you get started.

Arts in Action: East Meets West

<http://www.thirteen.org/edonline/eastmeetswest/resources.html>

The resources page of this Web site contains information about general arts, fine arts, photography, film, and more.

Artsonia Kids Art Museum

<http://www.artsonia.com/>

Billed as the largest kids' art museum in the world, this Web site contains galleries, lesson plans, and much more.

The FreeChild Project

<http://www.freechild.org/YouthMediaOrgs.htm>

This page contains several local and national youth-led media organizations that youth researchers at The Freechild Project have identified.

<http://www.freechild.org/YouthMediaResources.htm>

This page contains Web sites, software programs, and other tools volunteers with The Freechild Project have identified that can assist young media makers.

Google Apps

<http://www.google.com/a/>

Google applications allow for online project collaboration and communication between individuals and groups.

National Gallery of Art: Kids

<http://www.nga.gov/kids/kids.htm>

If money is a concern, the National Gallery of Art Web site features interactive art that young people can create online.

Propelarts: Youth Arts Projects

<http://www.propelarts.org.au/resources/projects.php>

Whether you are forming hip-hop workshops or an exhibition of urban art, there are many things you need to think about, decide and do. This Web site provides basic steps for starting your arts project.

YouthArts

<http://www.americansforthearts.org/youtharts/planning/>

The Program Planning page will help you determine how to develop a youth arts program.

FAQS

How do I select a site with which to partner?

For the pilot year of your project, it is best to choose a site that is a current or past partner who trusts your organization and knows that the service you are offering is substantive and valuable for their student and youth participants. If approaching a new site, be very clear about the goals and intentions of your organization and your expectations about how often students will need to participate in your activities and events. The less help you will need from the site, the better, because many sites are already understaffed. In addition, school and youth organization faculties are under a lot of pressure to offer quality programs for their students and your initial presentation of your project plans should reflect the quality of your outreach efforts. Be very clear that you want to supplement the arts education that students receive and sponsor more arts-related activities for the students and youth the school or organization serves.

Do I need to have parental permission for students under the age of 18 to participate in my project?

If any of your project events or activities will be documented on video and posted online or used promotionally, you will need the students' parents to sign a materials release form provided by your station.

How do I find artists to visit my partner sites?

Contact an organization such as Young Audiences <http://www.youngaudiences.org/> to hire artists to work with youth participating in your project. Aside from Young Audience, there are many organizations around the country that contract with Arts Providers (professional teaching artists who can be hired to work with youth) and can help you find the type of artist you're looking for. You can also tap into your local public television station's producers and education and outreach staff for local artist contacts.

How do I determine a pay rate for artists who participate in my project activities?

Because there is much preparation, travel and classroom management involved in a presentation for students, \$100 per hour is usually a fair honorarium for professional artists. If you are working with an organization like Young Audiences to book artists, they will determine the pay rate for artists.

Should I hold my project events during or after school hours?

If possible, events should take place at a time when youth are required to attend. It is difficult to expect students to participate on a volunteer basis as they usually have other obligations such as after-school athletics or part-time jobs. Some schools will allow you to offer school credit for participation in your project, making it more likely that students will participate in an after-school project.

How many students should I include in my project activities and events?

It depends on your budget and staff availability at both your station and your partner site, but projects like *East Meets West* can successfully serve anywhere from 20 to 300

students, provided there are enough adults collaborating to plan and implement project activities and events.

How do I incorporate public broadcasting media into my project activities?

Plan regular screenings of art-related documentaries. Depending on the grade level you are working with, you may want to show short clips, or provide teachers with the media to use at their discretion during class time. If there is any media related to the artists who are visiting your sites, screen it with students beforehand to prepare them for the artist visit, assembly, or workshop.

How should the “goods and services” portion of my budget be spent?

Meet with the contact teacher or coordinator at the site with which you’ve partnered to determine the site’s needs. A good use of funds is to sponsor a trip to a local art museum. Youth organizations often can’t afford transportation and admission costs to museums, and museum visits are a valuable way to inspire students and expose them to contemporary and historical artworks. Sponsoring artists’ visits, workshops and lectures and supplying schools with art supplies are also valuable contributions. Many schools have little or no budget for art supplies, and aside from allowing for more in-depth art projects, items like sketch books can be used as planning and assessment tools.

OUTREACH CONTACTS

For more information about *Arts in Action: East Meets West*, please contact one of the following project managers.

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