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KID smART, Inc.

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KID smART, Inc.

An Internship Report

Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirements for the degree of

Master of Arts
In
Arts Administration

By
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B.A. State University of New York at Geneseo, 2002

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Table of Contents

Abstract.....	iv
Introduction.....	1
Chapter 1: The Organization.....	3
History.....	3
Mission.....	3
Programming.....	4
Administrative Structure.....	6
Financial Structure.....	9
Chapter 2: The Internship.....	11
Internship Responsibilities and Duties.....	11
Teaching Artist Training and Residency Planning.....	11
AXIS Program Logistics.....	12
Survey Project.....	13
Marketing Project.....	14
Grant Project.....	15
Technology Projects.....	15
Chapter 3: S.W.O.T. Analysis and Organizational Challenges.....	17
Strengths.....	19
Weaknesses.....	24
Opportunities.....	27
Threats.....	30
Chapter 4: Best Practices and Recommendations.....	31
Programmatic.....	31
Financial.....	35

Organizational.....	38
Recommendations.....	39
Chapter 5: Intern's Contributions	42
Short Term Contributions	42
Long Term Contributions	42
Bibliography	44
Appendix 1: Annual Report.....	47
Appendix 2: KID smART Budget	58
Appendix 3: Residency Plan.....	59
Appendix 4: Procedures Document	63
Appendix 5: Teaching Artist Retreat Survey Results	64
Appendix 6: Teaching Artist Placements	71
Appendix 7: AXIS Schedule.....	72
Appendix 8: Abbreviated Arts Education Survey	73
Appendix 9: Greeting Card.....	77
Appendix 10: Marketing Brochure	78
Vita.....	83

ABSTRACT

This internship report contains an organizational analysis of KID smART, inc., a nonprofit arts education organization located in the city of New Orleans, Louisiana, as well as a description of the author's duties as intern from August to November 2009. Included are organizational histories, management analyses, a description of the intern's duties as the Program Assistant, a SWOT analysis, best practices and recommendations for organization growth and improvement.

Introduction

Before my studies in the Arts Administration program, I was a certified public school teacher in New Orleans for five years. Never straying from my commitment to improving the lives of under-resourced children, I wanted to shift my focus to non-profit arts education, and thus pursued my studies at the University of New Orleans. When it came time to select a local organization to apply for an internship, I contacted KID smART first. Through my work as a teacher, I was already familiar with their work in the public schools and artists in residency. I also wanted an organization that was mature and responsible, and KID smART has been doing business in New Orleans since 1999.

I e-mailed a brief cover letter and resume to Executive Director, Echo Olander. The next day Echo contacted me, and said she was very excited to see my resume in her inbox. After our interview, it became immediately apparent that KID smART was a perfect fit for my skills and background as well as my goals and ambitions.

The internship ran from the beginning of August 2009 to the end of October 2009. During my time at KID smART, I made significant contributions to the organization and gained valuable experience and knowledge of the inner workings of an educational non-profit arts entity. While my position as the Program Assistant concentrated my efforts into the planning and logistics of the AXIS (Arts eXperiences In Schools) and Artist in the Classroom programs, the KID smART staff made sure I was immediately welcomed into organization as a whole. I was included in a staff meeting and asked my opinion on the very first day of the internship. The staff continually gave me several opportunities to widen the breadth of my experience throughout the course of the internship.

As a result, my internship was a well-rounded experience that included aspects of development, marketing and technology expansion, in addition to programming. The experience also resulted in an offer to remain with the organization after the duration of the internship as a full-time staff member. The focus of this internship report will be on my work with programming, but will also include a comprehensive look at my experience.

Within, I will include:

- An organizational profile including the history and mission of the organization, the administrative, and financial structure,
- the details of my internship duties and special projects within the organization,
- the organization's strengths, weaknesses, opportunities, and threats,
- best practice recommendations for improvements to programmatic and organizational planning and structure,
- a description of my short and long-term contributions to KID smART.

CHAPTER 1: The Organization

History

Artists Allison Stewart and Campbell “Hutch” Hutchinson founded KID smART in 1999. Originally intended to fill the gaps in public schools lacking arts education, KID smART started small by teaching extracurricular art to 20 students at one school site. Echo Olander was the founding executive director and worked with just one other staff member out of a small office on Magazine Street in uptown New Orleans.

KID smART eventually changed their focus from arts education to arts integration in 2005. Now operating out of the St. John Community Center at 1920 Clio Street in Central City New Orleans with a staff of five, the organization has grown to serving over 3,400 students in ten school sites in Orleans and Jefferson parishes. With a focus on educational reform, KID smART also provides professional development opportunities for classroom teachers, teaching artists and arts specialists.¹

Mission

KID smART’s mission is “to use arts to engage children in learning about themselves and the world in which they live”. KID smART’s focus is arts integration, an educational practice and philosophy that aims to link arts education with broader learning goals. Core subjects and the arts are taught together to inspire creativity and inquiry, improve the academic success of students, and to prepare students to be thoughtful members of society and successful members of

¹ Information in History section from KID smART “History” marketing copy and conversations with office staff.

the 21st century workforce. As a result, KID smART programs also benefit teachers by improving pedagogy and schools by increasing capacity and student achievement outcomes.²

Programming

KID smART's Artist in the Classroom and AXIS professional development programs are the two main programmatic focuses of the organization. Once considered completely separate programs, they are now two different aspects of programming that work together to achieve the end product of arts integration. Since 2007 schools have been required to commit to both programs.³ If an artist is at residency at a particular school site, then those teachers must attend the AXIS sessions.

The Artist in the Classroom program places teaching artists in residencies at area public school sites. The teaching artist co-teaches with the regular classroom teacher. They work together to marry an arts curriculum with the teacher's core curriculum. There are 10 part-time, contracted teaching artists on staff. Their residencies range from eight weeks to a full school year. Eight Orleans Parish public schools and two Jefferson Parish public schools participate in the program. One additional Orleans Parish Charter School participates in an after-school program via the New Orleans Outreach program.

The AXIS training sessions are open to any teacher in the KID smART partner schools. However, the regular classroom teachers partnered with the teaching artists must commit to participate in the intensive arts integration training. The training program, AXIS, consists of several workshops that occur on Wednesday evenings and Saturdays throughout the school year. There are seven sessions that are geared toward all grade level teachers, one specifically for

² Information in Mission section obtained from www.kidsmart.org

³ from KID smART "History" marketing copy

lower elementary and two for teachers of upper elementary grades. In addition, there are five “Take One!” sessions, which fulfill National Board Certification requirements. The Take One! program has 12 vacancies, and participating teachers will complete one of three portfolios required for the National Board certification. Teachers are required to attend any eight sessions of their choice throughout the year. Upon completion of the AXIS program, teachers receive a stipend of \$500; Take One! Teachers receive an extra \$100 at the completion of their program. The sessions cover a wide range of topics from how to use arts integration to storytelling and poetry workshops.

By training the classroom teachers in arts integration best practices, as well as having them plan and teach with the artists, KID smART aims to create a pedagogical shift in how core subjects are taught and transform school curricula. They do this while maintaining an emphasis on the importance of planning curriculum around state standards and grade level expectations (GLE’s).

KID smART does some additional programming in a few school sites after school through a partnership with New Orleans Outreach. They also collaborate with various community programs throughout the year. Some past community-based activities included partnerships with the Freret Neighborhood Center, The Porch 7th Ward Alive! summer camp, the Urban League, and the Volunteers of America.⁴

⁴ 2007-2008 KID smART Annual Report

Administrative Structure

Staff

KID smART is a 501(c) (3) non-profit organization with a full-time and a part-time staff, an executive director, a board of directors, and an advisory board. The staff is comprised of five full-time permanent staff and 10 contracted teaching artists. Up until August 2009, KID smART only had four full-time staff, but has recently added capacity by creating a new, full-time Arts Coach position. They will add even more capacity in December 2009 when I transition from intern to full time staff as the Curriculum Coach.

- Echo Olander, Executive Director of KID smART is responsible for the general management and direction of the organization as a whole. Echo ultimately oversees all aspects of marketing, development, and programming. She also makes sure that the organization's activities have the proper direction and vision and are in-line with the KID smART mission.
- Elise Gallinot is the Program Director and oversees all aspects of the AXIS and Artist in the Classroom programs. She plans all sessions, arranges any outside professional development opportunities and supervises the Arts Coach, the Curriculum Coach, and all of the teaching artists.

- Linda Irwin, the Development Director, is the main point person for all fundraising efforts. These efforts include communications for the 10th anniversary cocktail party, FAN weekend, and all grant proposals. Linda's role as Development Director is to also facilitate the process of fund solicitation at the corporate and individual levels.
- Theater artist, Aminisha Ferdinand, a teaching artist that has a long history with the organization, is the new Arts Coach. Aminisha works under the Program Director, Elise Gallinot to assist in training and guiding the teaching artists during their residencies. She also serves as the eleventh teaching artist on staff and has a yearlong residency at Langston Hughes Elementary School.
- Sarah Cressy is the KID smART office coordinator. She is responsible for the day-to-day maintenance of the organization's office including answering phones, ordering supplies, issuing checks and handling accounts through QuickBooks.

Board

The KID smART board of directors consists of 21 individuals from the community and there are twelve advisory board trustees. The by-laws of the organization state that there should be no less than three directors on the board and that the terms last one year and until a successor is appointed.⁵ Lawyer Donald Massey serves as the incoming chairperson of KID smART's board of directors. R. Campbell Hutchinson, the son of the two organization founders, also sits

⁵ KID smART by-laws

on the board and serves as the secretary/treasurer. The board members range from educators and artists, to lawyers and finance professionals. The two founders of the organization, Campbell Hutchinson and Allison Stewart, serve as emeritus members.

The board meets formally six times throughout the year; the committees meet once or twice a month. The KID smART's board of directors establishes policy, supervises fiscal management, assists with fundraising efforts and oversees the executive director, who in turn oversees the rest of the office staff.

On Saturday, September 26, 2009, the board of directors met for a board retreat, which was facilitated by an outside consultant, Dr. Nancy Fournier. There were several purposes to the board getting together for the retreat. With a new board chair and three new board members, there was a clear need to formally meet and establish communication. Another reason is that the organization wanted to strengthen the board's commitment to and understanding of the organization. KID smART thought it was necessary for the board to truly understand the value of arts integration and to re-commit themselves to ensuring the success of the organization financially. The third reason is that KID smART, along with the board, is currently working towards several goals and new initiatives as outlined in the 2008-2012 Strategic Plan. They have identified three main priorities to work toward in order to improve overall agency success:

1. To expand the funding base and create revenue generating opportunities,
2. To position the agency as the primary arts education provider for the State of Louisiana,
3. To expand the visibility and reputation of the organization and make it the "go-to" agency for arts education in the city of New Orleans; this includes acting as a convener for all of the art community cultural partners including museums, theaters, and the ballet

association, thus making these opportunities more well-known and accessible to the education community.

In order to meet these goals, the board sub-divided into committees with specific focuses. The committees include the Education Committee, the Fund Development Committee, the Finance Committee, and the Marketing Committee. The board retreat was a forum for the committees to meet and put together tangible plans for meeting the goals set out in the strategic plan. The committees met and determined a timeline for activities, who would be responsible for getting certain tasks done, what resources would be needed, how they would obtain these resources and what benchmarks would be met along the way to assess formative progress toward the goals.

Financial Structure

KID smART is a 501(c)(3) tax-exempt non-profit organization. The activities within the school sites operate on fee-for-service contracts. \$5,000 pays for an 8-week artist residency, \$10,000 for a 16-week residency, and schools that pay \$15,000 will have an artist in residency for a full year. These figures are based upon a 20-hour workweek for the teaching artists.

KID smART operates on a July 1 – June 30 fiscal year. In 2008, it operated with an annual revenue of \$466,322 and annual expenses of \$477,980 (see Appendix 1). The largest percentage of annual income, 43%, was from foundation support, approximately 18% came from grants, 17% came from individual donors, and 8.5% came from corporate gifts (86.5% of income). The remaining 13.5% of revenue came from contracts with schools and other

organizations as well as other miscellaneous income.⁶ KID smART has an operating account, an investment account and a reserve account with Morgan Keegan bank.

The 2010 fiscal year budget (see Appendix 2) shows that the organization has clear intentions of growing. The budget is almost double that of the 2008 fiscal year, with \$721,989 planned. The majority of this increase comes from a rise in contracted fees for services from \$49,788 (see Appendix 1) to \$254,322 (see Appendix 2- School Commitment and Fees for Service). This increase demonstrates the organization's desire to grow and expand to more school sites.

⁶ 2007-2008 KID smART Annual Report

CHAPTER 2: THE INTERNSHIP

Internship Responsibilities and Duties

My position as the AXIS Program Assistant was to provide support and assistance to the programming team, Aminisha and Elise. Support provided included the planning and execution of both AXIS teacher training sessions and teaching artist professional development training. In addition, I provided general support to the rest of the KID smART team including research and marketing assistance to Executive Director, Echo Olander. Specific tasks and responsibilities I had included,

- Teaching artist training and residency planning assistant,
- General AXIS program logistics,
- A public school survey project,
- A marketing project,
- A grant follow-up project,
- Several technology projects,

The following is a description of those duties in greater detail.

Teaching Artist Training and Residency Planning

The Teaching Artist Retreat is an annual day of training, team building, and planning that takes place at the beginning of the school year. This professional development, along with bi-monthly teaching artist meetings, are the primary sources for training the staff of contracted artists that work in the schools. Prior to the retreat, the teaching artists visited their school sites and conducted classroom observations.

Planning for the Retreat began in early August. The Program Director and I worked together to sketch out a preliminary agenda and created a new Teaching Artist Residency Plan template using some of the best features from the previous year's template as well as the form the Kennedy Center uses for its teaching artists (see Appendix 3).

Planning continued the week before the Retreat when the Arts Coach officially came on staff. The three of us created the agenda and activities for the day. We also located and assembled all of the materials for the day, including a tote bag, water bottle, teaching artist binders, copies of residency plans and supplemental reading materials.

Given my five years experience as a certified classroom teacher, I was asked to conduct a presentation on classroom management. The presentation consisted of a "chalk talk" activity where the artists silently brainstormed their challenges and solutions to classroom management. This was followed by a brief presentation where I discussed the root causes of student misbehavior and the importance of setting procedures in the classroom. The teaching artists then had 10 minutes of work time to plan their classroom procedures for the year. The procedures document they created then became a permanent part of the Teaching Artist Residency Plan (see Appendix 4). This portion of the retreat was rated very high in the artists' closing feedback survey (see Appendix 5).

AXIS Program Logistics

As intern, I was also responsible for general support and logistics of the AXIS teacher training sessions (see Appendix 7 for schedule). This included building and maintaining a database of teacher contact information, as well as keeping track of teacher contracts and attendance during AXIS sessions. In early August, I also built and maintained a Google calendar

of all of the different schools' events throughout the year. The calendars were sent to the appropriate teaching artists so they could keep track of the activities at their individual school sites.

Survey Project

In June 2007, Act 175 was signed into law requiring “the State Board of Elementary and Secondary Education to develop, adopt, and provide for the implementation of a visual arts curriculum and a performing arts curriculum in public schools.”⁷

As a result, the State commissioned KID smART to conduct a survey to establish a baseline of arts activities in the public schools. The survey was statewide, but KID smART was heavily concerned with Orleans Parish. There were three different surveys, a school survey for teachers and administrators, a system survey for superintendents, and a public survey for those outside the school system.

The survey data was included in a final report to the State as an arts advocacy piece that will be used as an engine to solicit state funding for arts education. As mentioned earlier, one of the goals of the organization is to become the go-to provider for arts education, both in New Orleans public schools, and statewide. This report and advocacy piece will be instrumental in obtaining the state support and funding necessary to achieve this goal.

The survey data, in addition to being used in a final report to the state, will also appear in the 2010 Orleans Parish School Parents' Guide. The purpose of the Parents' Guide is to provide a profile for each school site, so that parents can make an informed decision when applying for admission to the various schools in the parish. The 2010 guide will have a new feature, detailing

⁷ KID smART, *Survey Final Report to the State*

each school's capacity for arts education. The idea behind this new feature is that if parents know that art is happening in certain schools, it may impact their decision when it comes to school choice. The survey data will serve as the information for this feature.

When I started as intern, only 24 out of 86 Orleans Parish public and charter schools had responded to the survey. Thus, one of my intern duties was to travel around to different school sites soliciting survey responses.

I obtained survey data from 12 additional schools before the survey closing date of August 31, 2009. 50 schools still had not submitted data, which would mean that 50 schools would not have arts education information on their school profile page for the Parents' Guide. As a result, I created an abbreviated version of the survey (see Appendix 8) and continued to visit schools and obtained the information needed.

By the end of my internship, I visited every school in Orleans Parish that had not originally responded to the survey. 20 additional schools responded to the abbreviated survey bringing the grand total up to 56 out of 86. The remainder of the schools that had not yet responded or declined to respond were handed over to the Parents' Guide agency, who will pursue the information necessary for the guide.

Marketing Project

KID smART periodically looks for small ways to generate additional revenue for the organization. In the past, they created a series of greeting cards that were sold out of the office in packs of 10 for \$12.00. The cards featured images of student artwork on the front, and information about their work in the public schools, as well as their mission statement on the

back. The cards are intended as a marketing tool, in addition to being a modest source of revenue.

As intern, I designed the 2009 greeting cards (see Appendix 9). There were four different designs grouped in a box of ten. I was responsible for the designing the cards on Photoshop, pricing different printing companies and ordering the cards.

In the past, KID smART marketed and sold the cards through word-of-mouth, and mostly sold them out of the office. As a result, sales were low and the organization ended up having a lot of left over inventory. The other aspect of this project for me was to increase exposure. Once the greeting cards came in, I was responsible for marketing the product. Marketing efforts included a mention in our newsletter to our constituents, advertising through our Facebook page, and I initiated contact with area coffee shops as possible retail locations.

Grant Project

This past summer, KID smART collaborated with the Porch 7th Ward Alive! 2009 summer camp. The camp was supported by funds from a United Way grant. I worked with Echo Olander and Joanna from the Porch to audit the receipts from the camp and compile the student survey data that was necessary for the completion of the final report to the United Way.

Technology Projects

As intern, I had three major technology-driven projects during my time with the organization. These projects covered aspects of revenue building, marketing and expanding current programming.

As a part of the on-going efforts to make learning more visible to the community, we decided as a programming team to start a KID smART blog. I was responsible for creating and maintaining the blog. The web address is <http://kidsmartnola.wordpress.com>

Currently, the blog is private and is being used as a space for the teaching artists to share their experiences in written form, as well as through submitting photos and videos. The teaching artists contributing to the blog is the first phase of the project. The next planned phase is to have the AXIS teachers contribute to it, and ultimately open the forum up to the school communities, including the students.

The second project, to generate more marketing exposure for the agency, was a creating a Facebook fan page for the organization. KID smART will use the fan page periodically to send out “updates” to anyone listed as a fan on the page for marketing and exposure. One such example is to invite the public to the Annual “Cocktails for KID smART” gala cocktail fundraising party.

The third project was that I created an eBay account for the organization. KID smART was recently given a sizable donation of art pieces by a board member. The artwork consisted of 12 Disney animation cells ranging in value of approximately \$1,000 each. Because the staff was unable to devote significant attention to them, the pieces have been sitting in the office for quite some time, collecting dust. I created an eBay account for the organization. In the coming weeks, the pieces will be posted as live auctions on the online marketplace with the intention that some or all of them will sell and create some revenue for the organization.

CHAPTER 3: SWOT ANALYSIS AND ORGANIZATIONAL CHALLENGES

The following situational S.W.O.T. (strengths, weaknesses, opportunities, and threats) analysis is comprehensive in its approach. The organization is examined, as a whole, but a special emphasis is placed on programming, since that was the central focus of the internship. Internal weaknesses and threats are assessed, and best practice recommendations are made to improve the shortcomings of the organization, as well as to expand current strengths and opportunities.

Strengths:

- Development program with a focus on relationship building and a proactive grant-writing campaign
- Fundraising leverage with the passing of this year's 10th anniversary
- Outstanding leadership and direction under the Executive Director
- A recent investment in external consulting
- A rejuvenated focus on the role of the board of directors
- An increased capacity with two new staff members
- Strong, long-lasting relationships with partner schools and loyal staff

Weaknesses:

- Inability to make learning visible and transparent in all schools
- Lack of statistical data that support evidence of the impact of arts integration on student learning

Opportunities:

- Model School initiative in Jefferson Parish
- Intentions of a bid to be the state-wide arts education provider
- The current decentralized state of public schools, the large number of charter schools, many are interested in new and innovative ways to educate
- 2007 Arts Education Legislation, Act 175

Threats:

- Lack of understanding of arts integration by school administration on the school, district, and state-wide levels
- The continued effects of the economic recession

Strengths

Development program

In an interview with Development Director, Linda Irwin, we discussed KID smART's fundraising strategy. We also discussed how the organization was managing amidst the recent economic climate.

KID smART, being a relatively small organization, focuses its fundraising efforts in relationship building. KID smART has projected to raise \$218,000 from foundations in the 2010 fiscal year- roughly 30% of the entire projected revenue for that year- and \$90,000 from grants, roughly- 13% of the projected revenue (see Appendix 2). Linda spoke very candidly about foundations and how they prefer relationships with the organizations they support rather than being made to feel like an ATM.

When I asked Linda how she managed to forge relationships with foundations, she responded that it was more of her role to facilitate and empower the board to forge the relationships. Her goal is to build a strong foundation from within that would do the heavy lifting with the foundations.

Linda has no reservations about being perfectly candid with KID smART's board of directors. She said it was important to be explicit and candid with the board that They were expected to contribute financially to the organization. When the board members give money, it strengthens the integrity of the organization. When board members go out into the community and ask foundations, corporations, and other individuals to give, they have their own experience upon which to stand. Funders will feel comfortable giving to an organization if the individual soliciting them has given too. It is a way of building trust.

Linda also said that money is not the only thing that builds the integrity of the board and the organization. The values and reputations of the individuals representing the organization are also important to prospective funders. Board members are chosen purposefully, and KID smART intentionally uses company letterhead that lists the name of every board member in the side margin. Whenever a piece of mail goes out to a potential funder, they can look at the reputable list of names that stand behind the organization and see names they recognize and trust.

The other strength of KID smART's development program is that they are intentionally waging an aggressive grant-writing campaign as a response to the current economic recession. The organization has not felt too much backlash yet from the current economic state of the nation. However, most foundations and granters give based on the previous year's growth. Linda believes the organization will feel the effects of the recession soon. In a recent survey released by the Center on Philanthropy at Indiana University, almost 94% of non-profit professionals reported that the recession's effect on fund-raising was either "negative" or "very negative".⁸ As a response, Linda says she is trying to be proactive and increase the volume of grant applications she completes in anticipation that some will be declined due to the funders' reduced capacity.

Tenth anniversary

KID smART is celebrating 10 years of being in the business of arts education. On November 5, 2009, the annual gala fundraiser and celebration, Cocktails for KID smART, will mark the anniversary (see Appendix 11). The organization plans on raising significant funds

⁸ Lockwood, Lisa and Whitney Beckett, *Charities Feel the Economic Pinch as Donations Drop*

from the event and (as of September 22, 2009) has obtained \$30,000 in in-hand donations and pledges.⁹

The Cocktails for KID smART celebration will be held in tandem with FAN (Friends of Art Network) Weekend, November 6-8, 2009. The FAN Weekend events will involve bringing in possible donors from out-of-town (out of state and from other regions around Louisiana). The prospective constituents will attend the gala and attend other activities, including a facilities tour, classroom visit, and breakfast event, to get them better acquainted with the work KID smART does in an effort to obtain financial pledges.

Outstanding leadership and direction under the Executive Director

Echo Olander, as the founding executive director, has been with the organization since its inception. She has very clear direction of the mission and a clear vision of where the organization needs to go in moving forward.

A recent investment in external consulting

KID smART has recently commissioned the assistance of outside consultants and evaluators for a variety of different purposes. Dr. Nancy Fournier assisted with the 2008-2012 Strategic Plan, as well as with board development and the September board retreat.

In addition to a strategic planning consultant, the organization also invests in the expertise of two external assessors. Pam Jenkins, a Sociology professor from UNO observes Artist in the Classroom sessions and collect data about the program. Another external consultant

⁹ From Linda Irwin's development update to the board at the board retreat

is surveying teachers in the Jefferson Parish Model Schools pilot program to assess how useful they are finding the program.

External experts offer an objective view of the organization and can be helpful in making unbiased decisions.

A rejuvenated focus on the role of the board of directors

As mentioned in the organizational overview chapter, board engagement is a challenge with which the organization is currently struggling. There is a new board chairperson and three new board members. Not all members, old or new fully understand the work that KID smART does. Most board members have never even visited a KID smART classroom and seen arts integration in action.

KID smART is well aware of this particular challenge is addressing the issue. The board retreat held in September focused on board investment by redefining the role of the members and strengthening their current understanding of how the organization operates. The board members heard Echo speak about the work KID smART does and then did a team-building exercise where they looked at photographs of children engaged in arts integration and brainstormed words and phrases on what they thought about what they saw. The board members then created sentences from the emotions they felt about the photographs about the mission of the organization to share with friends and possible constituents.

The board retreat and the overall focus on getting board members engaged is a particular strength for KID smART and resonates some of the best practices for organizational growth as recommended by Simone Joyaux in *Strategic Fund Development: Building Profitable Relationships That Last*. Joyaux writes, that the four most important things a non-profit can do is

to foster the relationships the organization has with itself, its community, its constituents, and its volunteers.¹⁰

With the board retreat and the renewed focus on the board, KID smART is ensuring that they keep the doors of communication between staff and board open, and that the recent changes in board personnel are managed effectively. Ongoing communication and well-managed change are two of the hallmarks Joyaux describes that are central to an organization building a strong relationship with itself.¹¹

An increased capacity with two new staff members

With the addition of the Arts Coach position in August 2009, and the future addition of the Curriculum Coach in December 2009, KID smART has added a 50% increase in its staff. With the increase in programming staff, they are poised to accomplish the goals of expansion that as determined in their strategic plan 2008-2010

Strong, long-lasting relationships with partner schools and loyal staff

Three of the 2009-2010 KID smART schools- International School, Martin Behrman and Mary Bethune- are entering their fourth year with the program. Three other schools are entering their second year. Of the five brand new schools, two schools are participating in the program because their school leaders or curriculum specialists have been with the program at previous school sites. These long-term relationships are evidence that the work KID smART does is valuable to these schools.

¹⁰ Joyaux

¹¹ Joyaux, 38, 49

Weaknesses

Inability to make learning visible and transparent in all schools

A major challenge the organization faces is a continuous gap between the organization and the schools. KID smART does not have a solidified process for making the connections to learning visible in the schools in which they work. The gap is evident in both the school administrations' support and understanding of the program, as well as the faculties' responses in end-of-the-year surveys for the Artist in the Classroom program. This is a complicated problem because it is essentially an external threat that KID smART is not sufficiently addressing internally, thus making it both a threat and a weakness.

KID smART's ability to connect to the already existing school curriculum is not always transparent to the school administration. Administrators often misunderstand the role of the artist in the arts integration process. Because of this lack of understanding, despite research that arts integration has been correlated with increased student achievement¹², the program may be perceived as an "art for art's sake" program and is occasionally de-prioritized and dropped from school sites.

I interviewed Ben Franklin Elementary School Principal, Charlotte Matthew, who spoke for her teachers in reference to the AXIS sessions. Ben Franklin Elementary was a participating KID smART school in 2008, however, is no longer with the program. Matthew mentioned that they did not sign on for an additional year because it would have been the same teachers doing the program. She also said that she had been to one of the trainings, and it was "fun" but because of her family commitments, she simply did not have time to go to all of the AXIS sessions.

¹² Catterall, et al.

Matthew's comments show a clear misunderstanding of the role of arts integration. They also demonstrate that KID smART may have missed an opportunity to define this role during their time with the school. Whereas Matthew saw the "same teachers," signing up for the program as a drawback, KID smART would encourage teachers to repeat the program from year to year. Part of KID smART's aim is to change pedagogy and to also educate teachers and help them see arts integration as a methodology for instruction, rather than just an interesting program they participate in once.

Additionally, when Matthew described the program as being "fun" it communicated to me that she did not see the academic value of the AXIS program to her work as an educator. If she did not already know what arts integration can do for her students, then it is the job of the organization providing the service to make that more evident for her.

Teachers also voiced their desire for the artists to develop a deeper connection to what goes on in the classroom in their end of the year surveys. External evaluator, Pam Jenkins, surveyed the teachers and wrote a summary report. The report found that even though the overall evaluations were positive (90% of the teachers indicated they would participate in the program again if they had the opportunity¹³), there was some room for improvement. Jenkins writes:

"Some of the improvements that were suggested by multiple teachers include: having a set schedule and allowing more time for the teachers and artists to collaborate on lesson plans. A couple of teachers did suggest some of the material be more "grade appropriate" and one teacher wanted to see the material be more GLE* driven."¹⁴

¹³ Jenkins, Pam, 2008-2009: KIDsmART Evaluation Results, 8

¹⁴ Ibid., 7

* GLE's are "grade level expectations" derived from the Louisiana State Standards and Benchmarks. They are essentially the curriculum prescribed by the State.

The issue of making the curriculum visible also became clear to me first hand through some observations I made during the internship.

Lafayette Charter School had two KID smART artists in residencies during the 2008-2009 school year, Seva and Gabrielle. Lafayette did not sign on for the 2009-2010 school year. During my visits to schools for the survey collection, I went to Lafayette in late August. School had already started, but it was before our Artists' Retreat and before most of the artists were active in their school sites. I met with the Assistant Principal and after discussing the survey, I mentioned that programmatically, we had not yet made a connection with Lafayette, but were very interested in continuing our relationship for another school year. He asked if I meant "our friend with the guitar," and I said, yes, Seva (the guitar teacher) was interested in returning. He told me that the Principal, Mickey Landry, handled that decision and that he would pass on our interest in continuing the relationship. KID smART did not hear from Lafayette.

Arts Coach, Aminisha Ferdinand, returned to the school two subsequent times in an attempt to connect with the administration, but they were very unresponsive. Clearly, arts integration was not a priority for them. As a result, by the end of September, a full month and a half into the school year, KID smART still had not secured a residency location for Seva. As of the end of the internship, in late October, Lafayette was still not actively participating as a "KID smART school".

Another example occurred early in the school year. The teaching artists occasionally face first-hand challenges when it comes to defining their role in the school day. Maritza was one of the teaching artist's in residency at Lincoln Elementary, one of the Model Schools in Jefferson Parish. In late August, she came to the KID smART office to have a meeting with Elise. She

said that the principal was already starting to hint at her teaching classes during the physical education block during the school day.

Instead of viewing Maritza as team teaching the regular curriculum though dance with the classroom teachers, the administration dismissed the program as just something that would be covered in a physical education class.

As evidenced in this example, along with Matthew's comments and Lafayette's discontinuance of the program, some schools just do not see the academic value of the work that KID smART does. With the ambitious plans that KID smART has moving forward, they could improve upon closing that gap of understanding by doing a better job of making the value of arts integration more transparent to school administration.

Lack of statistical data that support evidence of the impact of arts integration on student learning

KID smART collects a lot of evaluative information to assess their programming. These evaluations take the form of teacher and administrator surveys, for the most part. The organization currently does not track student achievement data to support their successes in the school. There is no statistical evidence that KID smART's arts integration program has any effect on raising the test scores of students in the schools in which they operate.

There is national research and results in existence that prove the connection between the arts and achievement, such as the 1999 James Catterall study. However, this research is not having much of an effect on the educational community in New Orleans. Local evidence and results that directly show an increase in test scores on the Louisiana State assessments- the LEAP

and the iLEAP tests- following the implementation of an arts integration curriculum would be very effective in convincing local school administration.

Opportunities:

Model School initiative in Jefferson Parish

This school year, KID smART was commissioned to spearhead a model school initiative in two schools in Jefferson Parish. There are two schools, Clancy and Lincoln, which have signed on to have a full-time artist in residency at each site, integrating arts in all of the subjects, school-wide, thus making them “schools for the arts”.

This is a great opportunity for KID smART to gain some traction with arts integration, increasing its visibility and gaining credibility in the educational community. The success of this pilot program will also bolster KID smART’s intentions to become a statewide provider and go-to agency for arts education.

Intentions of a bid to be the statewide arts education provider

KID smART is looking to operate a state-supported program that will have six model arts integrated schools across the state. The two arts schools in Jefferson Parish, Clancy and Lincoln, are the guinea pigs for this initiative and the success of those programs will determine if six schools will become a reality.

2007 Arts Education Legislation, Act 175

KID smART, as mentioned in the goals of the strategic plan, has intentions to being the premier arts education provider for the state of Louisiana. With the recent legislation requiring

schools to implement arts education, KID smART has established a baseline for need with the survey results and can be the provider of such services.

The current decentralized state of public schools, the large number of charter schools, many are interested in new and innovative ways to educate

New Orleans is now operating with a system of schools, not a school system. As of October 2008, 86 schools under the authority of 35 entities—including the reconstituted Orleans Parish School Board, state Board of Elementary and Secondary Education, Recovery School District and various charter organizations.¹⁵

With the increased number of charters across the city, there is more independence in school curriculum. Many of the schools are new entities, with young, enthusiastic administrations that are open to alternative methods of education, including arts integration. Seven of the eight Orleans Parish school sites that are KID smART schools are charter schools.

¹⁵ KID smART, 2008 grant copy

Threats:

Lack of understanding of arts integration by school administration on the school, district, and statewide levels

As mentioned in the weaknesses section, this factor is an external threat that the organization currently cannot effectively answer. The misunderstanding, or complete lack of understanding of arts integration by educational leaders poses a threat to the growth and long-term plans KID smART has of creating a uniform system for arts education across the district.

The continued effects of the economic recession

While the nation may be pulling out of the economic recession, as Linda Irwin mentioned in our interview, funders look to the previous year's growth or decline in order to make funding decisions. While it may still be too early to tell exactly what implications the recession will have on charitable donations to KID smART, Irwin noted that one grant in particular, from the German Protestant Orphans Asylum Foundation was rejected and the reason cited in the rejection letter was because of less than expected earnings in their portfolio due to the recession. That was just one grant, and can hardly be used as the rule of thumb this fiscal year, but it is one piece of evidence that funding may be less than expected.

CHAPTER 4: BEST PRACTICES AND RECOMMENDATIONS

The following section uses research and comparable organizations to prescribe best practices for KID smART so that they may improve their internal weaknesses and respond to external threats. Recommendations are made,

- programmatically, for AXIS and Artist in the Classroom programs,
- financially, for continued fiscal health and
- organizationally, for the general direction of the organization.

Programmatic:

“Skeptics will have every right to continue saying that we are presenting anecdotal evidence, and that the research shows correlations between arts integration and outcomes, not causality... we need a plausible explanation of why arts integration is the most likely cause of some deeply valuable outcomes in education.”¹⁶

In order to connect with the schools and make the work of arts integration meaningful to them, KID smART needs to speak the language that school leaders want to hear right now. With the recent reform movements and merit-based promotions in New Orleans public schools, all school leaders want to hear about is how educational initiatives will improve overall student performance.

Demonstrating improvements to student achievement would involve providing concrete statistical results that track an improvement of test scores over time following the implementation of arts integration. Because schools are also heavily focused on standards-based instruction, mapping the curriculum to demonstrate how state mandated standards are taught would also be beneficial. In *Putting the Arts in the Picture: Reframing Education for the 21st*

¹⁶ Rabkin and Redmond, *Putting Arts in the Picture*, 10

Century, education journalist, Dan Weissman describes measured success in standardized tests as the kind of successes that, “educational policymakers take seriously.”¹⁷

Much of the research discussed in *Putting the Arts in the Picture* revolves around outcomes produced by the Chicago Arts Partnerships in Education (CAPE). CAPE started in 1992 after the Dayton-Hudson merger with Marshall Fields created an interest in corporate giving. The area of interest was arts education, and then PR Vice President Kassie Davis implemented what would soon become CAPE.¹⁸

CAPE’s main objective was to act as a convener between arts organizations interested in education and schools interested in the arts. Their approach was unique, however, in that it involved a partnership between the artists and the teachers, with the expectation that the two participate fully in the experience together. This was one of the first ever models of arts integration.¹⁹ CAPE has since grown to serve a quarter of all elementary schools in the nation’s third largest school district.²⁰

Weissman has much to say about the successes of CAPE and cites the Catterall, et al. study that tracked test taking data in CAPE schools. Weissman explains that Catterall found from 1993-1998 the number of Chicago public school sixth graders performing at the above-average reading level jumped six times higher at CAPE schools than at non-arts integrated schools.

He also goes on to examine the case of one specific school site, Telpochcalli, where the majority of students were English-language learners that came from low-income families. Telpochcalli is an arts integrated Chicago public school, that focuses on teaching the core curriculum through a Mexican arts and culture lens. 55% percent of Telpochcalli’s eighth

¹⁷ Ibid., 22

¹⁸ I Rabkin and Redmond, *Putting Arts in the Picture*, 20

¹⁹ Ibid.,

²⁰ Ibid., 22

graders met the state benchmark for reading, compared to 26% at a neighboring school just two blocks away serving the same demographic.²¹ These are the types of numbers to which school administrators pay attention.

In addition to school administration paying more attention, collecting the right kinds of data will have a fiscal benefit to the organization. KID smART does currently collect data on their programs. As previously mentioned, there are two external consultants collecting data in the field. However, the data collected is from teacher surveys and a sociologist's observations of the program. There has been some conversation around the office that this is perhaps not the most useful data for the program to use. Development Director, Linda Irwin, has voiced that she thinks an educational professional should collect and process data for two reasons. The first is that an educational academic seems like a better fit for the organization. The second is that she believes educational data collected might serve as better leverage for soliciting grants and donations from funders.

KID smART also needs to address the issue of making learning visible in the schools. One way to do so is to connect with school administrators and increase their understanding of the benefits of arts integration.

The Kennedy Center for Performing Arts in Washington D.C. has an arts integration program called Changing Education Through the Arts (CETA). CETA, is very similar to CAPE in its quality and breadth across a city-wide school system. A quote from a teacher on their website clearly demonstrates the level of buy-in teachers have for CETA:

“Our whole school is integrating the arts, thanks to the CETA program. The culture of our school is completely different because the arts are a regular part of instruction in classrooms on a continual basis. It has changed the way we define our school.”²²

²¹ Rabkin and Redmond, *Putting Arts in the Picture.*, 23-24

CETA is an exemplar in that district-wide, over 700 teachers participate in the program, which offers over 60 different courses throughout the year. Like KID smART, CETA opens the experience to any teacher in the district, however, more attention is given to the teachers from schools that commit to pedagogical change with the artists in residencies in their classrooms.

One aspect of professional development CETA does that KID smART currently does not is that they focus on school administration. CETA has two initiatives, The Principals' Arts Education Forum and The Council of Metropolitan Arts Supervisors. Both forums convene four times a year at the Kennedy Center to discuss how to improve district-wide education with a specific focus on education in the arts. The Principal's forum is intended for principals and assistant principals (more than 200 members attend), and the Supervisors meeting is for arts instructional supervisors from the sixteen school districts in Washington D.C. area. Each forum focuses on the specific intended audience, but they both cover information on improving arts education, arts integration, and advocacy.

When school administration is more knowledgeable about how arts integration works and they have an active role in the process, they will be more likely to support the cause. By engaging the administration directly in arts integration conversations, CETA makes the learning more visible to the "higher-ups", increasing their relevancy and credibility.

²² <http://www.kennedy-center.org/education/ceta/>

Financial:

Despite the fact that the majority of my internship was focused on the programmatic aspects of the organization, funding and the financial health of any organization are key to the organization's overall success. As a result, the following analysis will look at the best financial practices for KID smART's continued success.

In the earlier S.W.O.T. analysis, KID smART's development program was listed as an organizational strength. With the focus on relationships and the expectation that the board members will donate, KID smART's development program operates within a culture of philanthropy. By building this internal culture, KID smART can expect their board to value the organizational culture, as well as to see their own philanthropy strengthen the organization's ability to increase external fund development.²³

In terms of the funds raised by the organization, KID smART has set a goal for the 2010 fiscal year to raise \$308,000 from foundations and grants. This number accounts for 43% of the \$721,989 total expected revenue budgeted for 2010 (see Appendix 2). As previously mentioned as an organizational strength, this number is indicative of Linda Irwin's aggressive campaign to combat the effects of the recession with her grant-writing prowess.

Comparatively speaking, the Contemporary Arts Center (CAC), a New Orleans non-profit arts organization has about twice the staff of KID smART, employing 12 full time staff, 5 part-time staff, and 4 full-time volunteers. Annually, the CAC typically raises between \$550,000 and \$800,000 from grants and foundations.²⁴ This number is roughly 20%-28% of the total annual revenue of \$2.8 million.²⁵ For an organization with twice the full-time staff as KID

²³ Joyaux, 53

²⁴ Interview with Development Director, Christina Carr, September 24, 2009

²⁵ Ibid, and 2008 990 Tax Return

smART, the CAC only raises about half the percentage of their total revenue that KID smART projects to make from grants and foundations.

KID smART's ambitions and ability to fundraise large numbers from grants and foundations certainly puts them at the top of the non-profit arts field. However, this reliance on grant and foundational support may not be sustainable in the long run. In September 2009, the Association of Small Foundations (ASF) was surveyed. The ASF members include foundations that have an average endowment of \$20 million and give away \$1 million each year. The survey found that 84% reported their endowments had dropped this year due to the economic recession.²⁶

Larger foundations are feeling the pinch, as well. For example, the Bill and Melinda Gates Foundation lost \$3.6 billion between the beginning of 2009 and the end of September.²⁷

At the Board Retreat in September, consultant Nancy Fournier spoke a little about the current financial trends in the non-profit world, and how these trends might, in turn, affect KID smART. The financial committee on the board raised the question of whether or not KID smART should seek out stronger relationships and become more dependent upon foundations for support. Relationship building, after all, is one of the main strategies KID smART employs to maintain foundational support, and it has so far worked out well for them. A stronger relationship might ensure continued giving and support, despite the economic downturn. Foundations might look to continue giving only to the organizations with whom they have strong relationships.

²⁶ Couzin, Jennifer, *Foundations: Economic Woes Threaten to Deflate Plans for 2009*

²⁷ Ibid.

The problem with aligning closely to foundations, Fournier responded, was that you run the risk of compromising your mission to appease the foundation with whom you have aligned. This technique is keeping KID smART ahead of the game during this difficult time, but since they are engaging in big-picture thinking for programming, they should do the same financially.

With KID smART's intentions of a state bid to become the arts education provider, this opportunity has potential to bring in a lot of revenue, as well. However, while they are hoping to get state funding from the proposal to do statewide arts integration, state monies are not a guarantee, and KID smART needs to consider a surer safety net.

As an alternative to increasing reliance on foundations, or looking to possible state funding, the board has been looking into the possibility of the organization generating more revenue internally, through activities or products. Education is big business. KID smART has an educational model that works. The suggestion on the table now is whether KID smART would be capable of marketing their unique educational model to school systems (i.e. private) that could afford to pay for it. This may include actual services or a physical curriculum (books, CD's, etc).

The public schools that KID smART currently serve do pay a service fee, however it is very modest and is used to simply help cover cost. The money generated from private school sales could be used as profit, which would then drive the programming in the under-resourced public schools. The question the organization is asking themselves now is- would that model be anti-mission, or is it possible to have a for-profit activity fuel the non-profit actions without compromising the mission of the agency?

It is not unheard of for non-profit organizations to use supplemental programming as revenue generators. Occasionally, they are not directly tied to the mission of the organization at all. Nicole Wallace writes in the *Chronicle of Philanthropy* that nonprofits should expand activities to generate revenues. She cites the example of Hope Services, a nonprofit charity in San Jose, California. Hope Services provides assistance to individuals with developmental disabilities. As an ancillary revenue-generating activity, they have also recently started a mattress recycling program. Recycling mattresses has nothing to do with their core mission. However, the money brought in from the program helps support their nonprofit functions.

This also brings to mind another local organization, the Bridge House. The Bridge House is a rehab facility and halfway house in New Orleans for men trying to recover from drug addiction. Bridge House also operates a thrift store and sells used cars. The residents going through the rehabilitation program work in the thrift shop and learn car repair. The used car sales and sales through the shop bring in significant revenue for the nonprofit, but they also serve as aspects of the program's mission, in that they provide job training for the men looking to turn their lives around.

KID smART marketing and selling their educational model to private schools could serve as a similar venture, bringing in revenue for the organization, while not straying too far from the mission. Students at private schools, although privileged, could still benefit from KID smART's programs and deserve the experience as well. As long as this type of programming does not detract from under-resourced students receiving services, it is an idea worth looking into.

Organizational:

KID smART is on very solid ground after 10 years of being in the arts education business. The staff and board engage in strategic planning and revisit the plan constantly, assessing how they are progressing on their goals. During the board retreat, Dr. Fournier commended the organization for two reasons; first, she said the KID smART strategic plan was one of the best she has ever seen. Second, she said that the plan was not just something to stick under the leg of a wobbly table. She said all too often organizations create a plan, but then never revisit it, thus, it would serve a greater purpose to bolster a table with one leg too short. KID smart, on the other hand, revisits the plan often, making it a valuable working document.

In addition to having a strategic plan, KID smART engages in systems thinking. Systems thinking, as described by Joyaux, is the ability of an organization to think in terms of the big picture. The organization sees its activities as not just linear, but as a part of a larger purpose and a process of change. The organization understand how they have reached a certain point, and then makes a plan to move the organization to a future vision.²⁸

KID smART's vision of becoming a model provider of arts education for the state and to become the go-to agency for Orleans Parish demonstrates an organizational maturity and vision in moving forward. KID smART is looking to grow to a scale similar to programs such as CAPE and CETA, reaching similar numbers of students, and improving academic performance on a large scale. There is a clear need and the time is right. KID smART, in using big-picture thinking has set a clear vision for the future; the next step is building the infrastructure to get there.

²⁸ Joyaux, 37

Recommendations

The following recommendations are based on best practices as prescribed by research and comparable institutions, as well as on my experiences working with the organization for 12 weeks. For sustained improvement and organizational growth, I recommend that KID smART should:

- Bring in an outside academic consultant to track student test scores and show strong correlation between KID smART programs and improved academic performance (thus implying causation). This evidence will improve credibility with school administration, as well as bolster fund solicitation campaigns.
- Increase capacity and hire an additional staff person as a curriculum specialist to make connections with school and district administration, making learning more visible and increasing the demand for arts integration services by
 - Mapping the curriculum over the course of the year, demonstrating the connections to Louisiana state standards and benchmarks.
 - Create a planned timeline of recruitment and marketing efforts in the schools and design benchmarks to measure progress of communication goals.
 - Assist with documenting student work through the Artist in the Classroom program and making this work visible to the greater educational community.
- Find alternative sources of revenue, possibly creating a revenue stream with a marketable product, such as an arts integration curriculum module (i.e. textbooks, CDs, etc).

- Market beyond the educational community to get the KID smART name out and gain support from the general public. This is starting to happen with the Facebook page and can be extended through soliciting more media coverage through print, radio, and television. KID smART should start sending out press releases and media alerts whenever they have a major event at a local school. This will also aid in KID smART gaining credibility in the educational community by making it a recognizable and “household” name.

CHAPTER 5: INTERN'S CONTRIBUTIONS

As described in Chapter 2, I had several responsibilities and tasks at KID smART during my time as intern. The following is a recap of those duties and a description of their contributions to the organization as a whole.

Short-term Contributions

Over the tenure of the internship, I made several significant contributions to the general organization and functioning of the AXIS/Artist in the Classroom programs. This organization included creating systems such as databases to track teacher contact information and attendance, as well as the online Google calendar, which connected the artists to the information concerning their respective school sites.

With the eBay store and marketing project, I also made a few short-term revenue generators for the organization. In addition, the work I did with survey collection accomplished a short-term need for data collection, but the information will have long-term value to the organization, as it will aide in growth and progress towards the future vision.

Long-term Contributions

Long-term contributions to the organization resulted from my efforts planning and developing with the program team. The revision of the Teaching Artist Residency Plan, the addition of the Procedures element, and my classroom management presentation served to make the planning process more concise and useful to the teaching artists, as evidenced by their survey results (see Appendix). I continued to work with the programming team following the retreat to

plan for the bi-weekly teaching artist meetings. My feedback and expertise were valued and many of my suggestions were implemented, including a routine for opening the meeting with a formal reflection document.

My recommendations to add capacity with a Curriculum Coach is in concert with the desires of the organization to do the same. The long-term contributions to the organization will continue to be realized as I transition from intern to full-time staff in December 2009. On November 2, 2009 I will meet with the rest of the programming team for the first full-day Program Retreat. At the retreat, we will meet together as a team to discuss and plan for the expansion of the organization. I look forward to implementing some of the best practices prescribed in this report and working for a responsible and forward-thinking educational non-profit in the city of New Orleans.

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Appendices

Appendix 1 (11 pages).....	47
Appendix 2 (1 page).....	58
Appendix 3 (4 pages).....	59
Appendix 4 (1 page).....	63
Appendix 5 (7 pages).....	64
Appendix 6 (1 page).....	71
Appendix 7 (1 page).....	72
Appendix 8 (4 pages).....	73
Appendix 9 (1 page).....	77
Appendix 10 (4 pages).....	78

ART

KID smART ANNUAL REPORT 2007-2008



Dear KID smART Community,

Thanks to your dedication to our cause, KID smART is crafting an ever-stronger fabric of support for New Orleans' public school students and teachers.

The 2007-2008 programming year found us weaving together our two core programs, Artist in the Classroom residencies and Arts Experiences in Schools (AXIS). Schools wishing to be "KID smART Schools" are now required to commit to institutional change through arts integration by participating in both programs. In this way, we are building the capacity of our schools and teachers to teach to the whole child, and building a learning community of reflective practitioners.

The fabric we are creating continues to increase in size as well as strength. In 2007-2008, our ten participating schools had 44 teachers in the AXIS program, learning to change their pedagogy and teach in and through the arts – almost double the number of individuals who attended the year before; we lengthened our residencies, which deepened our work with the schools; and we began pairing teaching artists with AXIS-participating classroom teachers, further layering the arts integration focus of the schools.

In less than a decade, KID smART has transitioned from a small, arts delivery organization to an important arts education resource for New Orleans. The foundational threads of this success are the support and encouragement we receive from our board of directors, our contributors and our cultural and academic partners. Thank you for all you do to help KID smART weave a tapestry of bright possibilities for children in New Orleans.

Sincerely,



Melanee Gaudin Usdin
Board Chairman



Echo Olander
Executive Director

EDUCATES

MISSION STATEMENT:

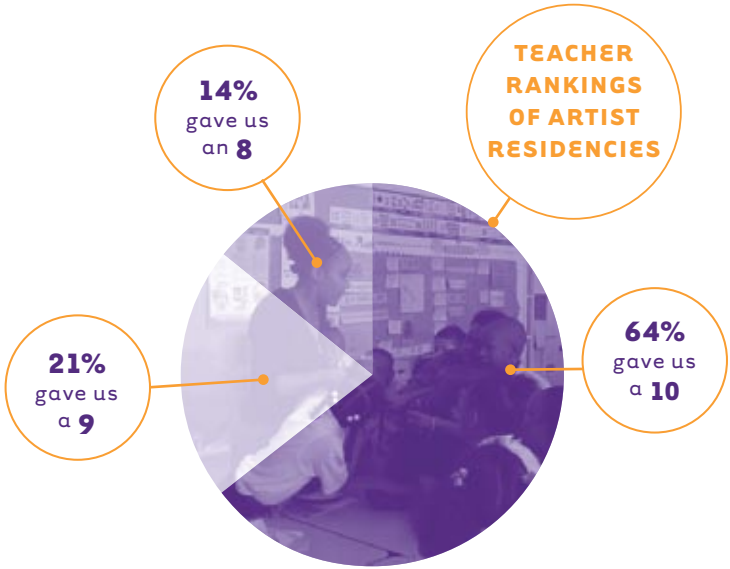
KID smART works with the arts to engage students in learning about themselves and the world in which they live.

VISION STATEMENT:

KID smART has a vision that all children will be excited by learning and empowered by life skills learned through the arts.

WE ACHIEVE THIS THROUGH:

Artist in the Classroom Residencies
AXIS Teacher Training
After-School Programming
The Plate Project
Summer Camps
Community-Based Projects



Rankings from 1 (poor) to 10 (excellent)



CHANGES

OUR EVALUATION RESULTS

EACH YEAR KID smART CAREFULLY EVALUATES OUR PROGRAMMING. The preliminary analysis of the 2007–2008 data by Dr. Pamela Jenkins, University of New Orleans Department of Sociology, “shows, again, that KID smART programming has a transformative effect on the climate of the classroom through the students and teachers. KID smART manages through its AXIS programming and through the residency program to make significant inroads into student lives. These survey results of students, teachers and artists have remained consistent for four years of data collection. Still, each year KID smART examines the data and changes their program to create both professional development for teachers and unique learning experiences for children. In other words, **KID smART is a model program** for adding value and depth to school settings.”

*The students in my class that are extremely shy blossomed throughout the course of the Hip Hop class.**

* All quotes taken from confidential teacher evaluations of the Artist in the Classroom program.

SUCCESS IN NUMBERS 2007-2008	
New Orleans students served	3,280
Total hours of instruction	4,024
Partner Schools	10
Community Partners	18
Cultural Partners	5
Teaching Artists	21
Artist in the Classroom residencies	96
Teachers served by residencies	96
Length of residencies	from 8 weeks to a full academic year
AXIS Cadre Teachers	44
AXIS Mentor Teachers	5
AXIS consultants/trainers	13
Teachers trained by AXIS in school-based training	247



ARTIST IN THE CLASSROOM

SPECIALLY TRAINED TEACHING ARTISTS were placed in the classroom from eight weeks to one year to co-teach with classroom teachers who are themselves learning to integrate the arts into their curriculum. By teaching academics through dance, visual arts, theater and music, KID smART artists make learning come alive for children.

AXIS: ARTS EXPERIENCES IN SCHOOLS

AXIS PROVIDED CLASSROOM TEACHERS with monthly instruction in arts integration, the support of mentor teachers and the channeling of resources to their respective schools by our cultural partners. In 2007-2008, these partners included the **Contemporary Arts Center, New Orleans Ballet Association, New Orleans Museum of Art, NOCCA/Riverfront** and **Ogden Museum of Southern Art**.



“The artist brought things out in my students that I didn’t realize they had in them.”

2007-2008 TEACHING ARTISTS

- Jacques Duffoure — Visual
- Sean Glazebrook — Performance
- Amy Greer — Visual
- Andrew Hoogvliets — Drumming
- Raymond “Moose” Jackson — Spoken Word
- Michelle Lavigne — Visual
- Ellen Louise Macomber — Visual
- *India McDougale — Dance
- Dixie Moore — Visual
- Monique Moss — Dance
- *Christina Pappion — Visual
- *Rio Robbins — Visual
- *Meret Ryhiner — Circus Arts
- Asante Salaam — Visual
- Zack Smith — Photography
- John Spuzzillo — Drumming
- *Voice Touré — Hip Hop/Music
- *Andrew Vaught — Theater
- *Alana Villavaso — Storytelling/Theater
- Clifton Webb — Sculpture
- Betsy Weiss — Video

** Artist in the Classroom Teaching Artist*

A COMPOSITE OF THE STUDENTS SERVED BY KID SMART	
African American	90%
Caucasian	6%
Asian	2%
Latino	2%
American Indian	<1%
Other	<1%
Free and reduced lunch*	83%

**One of the federal indicators of children living in poverty.*



“The artist instilled a sense of confidence in the students in my class. She helped reinforce skills they work on in the classroom all year.”



ENERGIZES

PROGRAMS OUTSIDE THE CLASSROOM

ON SATURDAYS, AFTER SCHOOL AND DURING THE SUMMER, **KID smART PROGRAMS** focused on developing social and life skills through the arts.

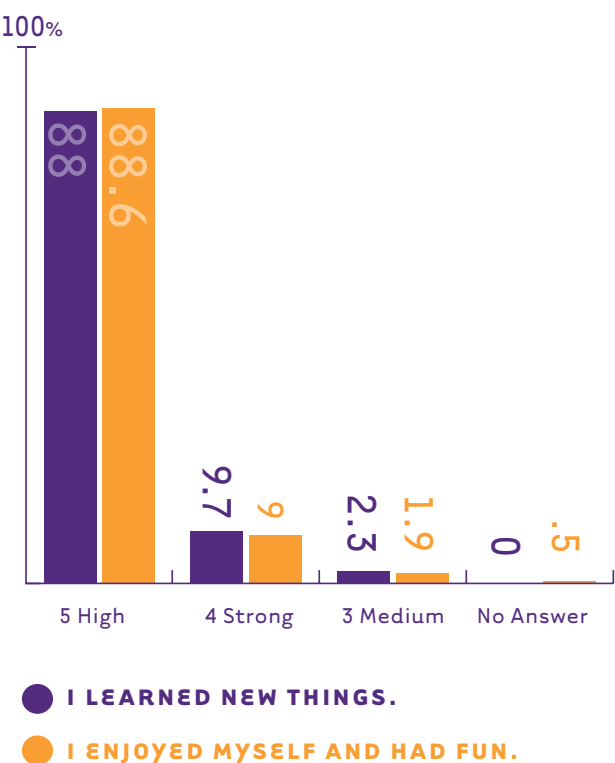
KID smART teaching artists worked in schools and with community organizations to provide after-school programs that kept children engaged in productive activities during the timeframe that most youth crime occurs.

The Plate Project continued to turn children ages 9 through 12 into entrepreneurs. Participants receive a stipend for attending Saturday sessions, during which they create ceramic works that are sold at local art markets, festivals and galleries. Presented in partnership with the **Junior League of New Orleans**.

During July 2007, KID smART presented our second summer camp experience, 7th Ward Arts Alive! The arts, self-expression, positive interpersonal communication and pride of accomplishment were the curriculum focus for children ages 7 through 14, as they created visual art, poetry, music and dance pieces. Presented with **the Porch** and **Xavier University/Visual Arts Department** and supported through the **Afterschool Partnership for Greater New Orleans**, **Emeril Lagasse Foundation**, **Joan Mitchell Foundation** and **Save the Children**.

Working with consultant Sonali Ojha of the **Dreamcatchers Foundation** of Mumbai, India, KID smART teaching artists and neighborhood residents came together at the Porch/7th Ward Community Center to learn how to work with the community to heal and grow after the Katrina experience. Supported by the **Global Fund for Children**.

STUDENT RESPONSES





“The artist taught my students how to respect others and believe in themselves.”

ENGAGES

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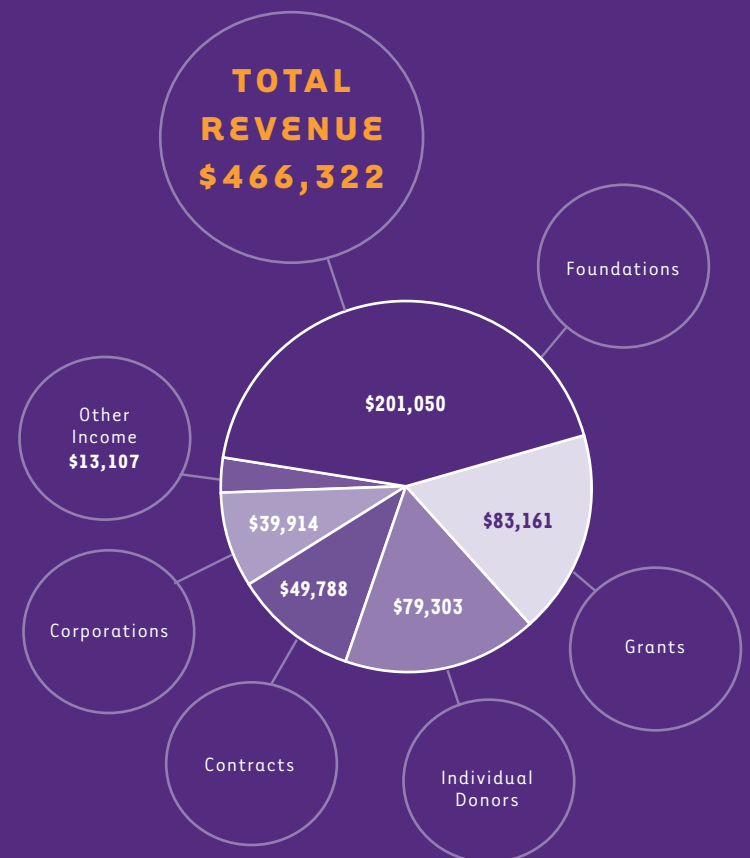
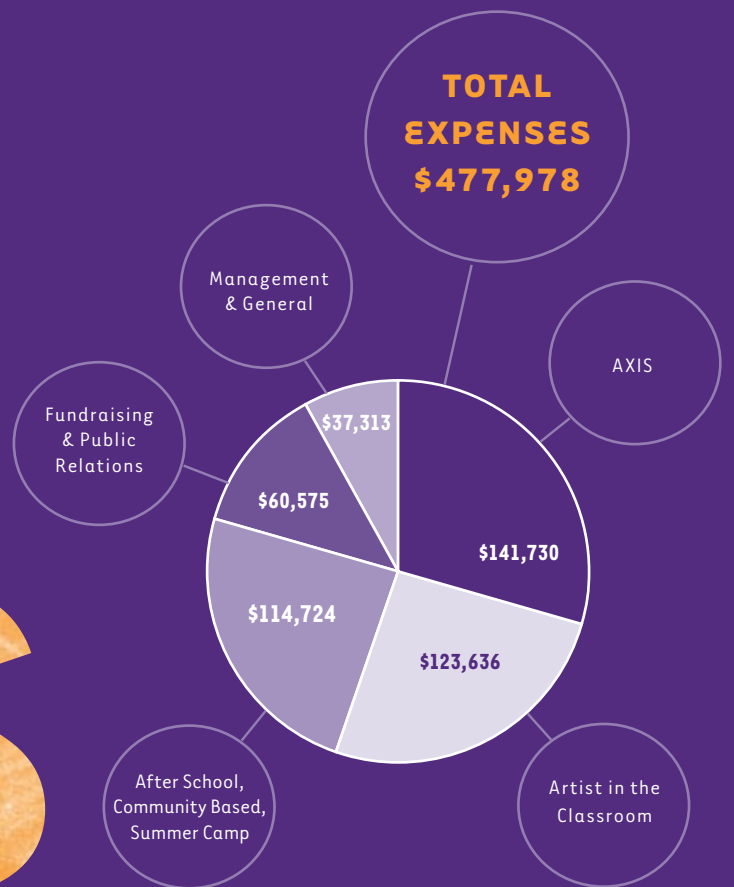
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- Echo Olander
- Dyann Collins
- Elise Gallinot
- Luliana Mars ★
- Rosemary Smith

★ Term ended in 2008, no longer serving.
♦ Served on the Board of Directors for 2007–2008.

OUR CORE SITES	AXIS TEACHERS	LENGTH OF RESIDENCY
Martin Behrman Elementary	3	10 weeks
Mary Bethune Elementary Literature/Technology	7	12 weeks
Dwight D. Eisenhower Elementary	5	10 weeks
Benjamin Franklin Elementary Math & Science	4	full-year
International School of Louisiana	6	full-year
KIPP McDonogh 15 School for the Creative Arts	6	14 weeks
Live Oak Elementary	3	11 weeks
Sarah T. Reed Elementary	4	15 weeks
James M. Singleton Charter	6	full-year
A.P. Tureaud Elementary		10 weeks
OUT-OF-SCHOOL-TIME SITES		
<div><div>• Freret Neighborhood Center</div><div>• Home School Association @ KID smART</div><div>• the Porch Summer Camp</div><div>• Urban League Summer Camp @ UNO</div><div>• Volunteers of America Summer Camp @ Pierre A. Capdeau</div><div>• Dreamcatchers @ the Porch</div></div>		

LIVES



The above figures for the year ended June 30, 2008, are taken from the audited statements of financial position of KID smART prepared by Ericksen Krentel & LaPorte L.L.P., Certified Public Accountants.

Arts Council of New Orleans • Booth-Bricker Fund • Ruth U. Fertel Foundation • Global Fund for Children • Campbell and Allison Stewart Hutchinson Fund • Louisiana Division of the Arts Joan Mitchell Foundation, Inc. • Quest Offshore Resources Inc. • Rebuilding Our Community Inc. Reily Foundation • Save the Children • Zemurray Foundation

American Express • Contemporary Arts Center • Goldring Foundation • Helis Foundation • Eugenie and Joseph Jones Family Foundation • Emeril Lagasse Foundation • NIKE • Mary E. Peters and Robert W. Polchow Foundation Payback Foundation • RosaMary Foundation • Starbucks COAST Fund • Mary Freeman Widsom Foundation

Adams and Reese LLP
Associated Students of Cuesta College
Azby Fund
Cahn Family Foundation
Clorox Company Foundation
Employee Giving Campaign
Donation Line, LLC
Harrah's New Orleans Casino and Hotel
iBERIABANK
The Imagination Movers

Jambase, Inc.
Junior League of New Orleans
Kathryn Markel Fine Arts
LANO New Orleans
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Burkenroad-Selber Foundation, Inc.
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Elevators
Wendell & Anne Gauthier Family Foundation
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KID SMART

1920 Clio Street
New Orleans, LA 70113
Telephone 504.410.1990
Fax 504.410.1994
echo@kidsmart.org

* This list includes funders who donated \$100 or more.

KID smART Operating Budget FY 2010

	FUND DEVELOPMENT	PROGRAMS						ADMIN	2010
REVENUE		AIC	AXIS	3rd Party	In House	JPPS	TOTAL	TOTAL	BUDGET
Fee for Service	-	-	-	23,000	-	96,322	119,322	-	119,322
School Commitment Corporation	22,000	75,000	60,000	-	-	-	135,000	-	135,000
Donations	121,787	-	-	-	-	-	-	-	27,880
Earned Income	-	-	-	-	-	-	-	-	121,787
Foundation	38,000	60,000	120,000	-	-	-	180,000	-	-
Grant - Government	15,000	10,000	15,000	-	20,000	-	45,000	-	218,000
Grant - Other	15,000	15,000	-	-	-	-	15,000	-	60,000
Other Income	10,000	-	-	-	-	-	-	-	30,000
TOTAL REVENUE	221,787	160,000	195,000	23,000	20,000	96,322	494,322	-	721,989
EXPENSES									
Computer/Internet/Tele	-	-	-	-	140	-	140	4,000	4,140
Insurance	400	4,500	2,000	700	-	-	7,200	-	7,600
Office Expenses/Rent	-	-	-	-	-	-	-	4,000	4,000
Total Fixed Expenses	400	4,500	2,000	700	140	-	7,340	8,000	15,740
Salary	56,400	36,000	63,800	2,300	7,200	11,529	120,829	28,000	205,229
Payroll Fees	-	-	-	-	-	-	-	1,200	1,200
Payroll Taxes	5,076	3,240	5,670	200	450	1,035	10,595	2,520	18,191
Health Insurance	4,800	-	4,800	-	-	-	4,800	-	9,600
Professional Fees	250	-	-	-	1,795	-	1,795	-	2,045
Evaluation & Planning	-	4,400	9,000	-	14,000	1,500	28,900	-	28,900
Mentor/Coaches	-	-	35,000	-	-	19,650	54,650	-	54,650
Teacher Stipends	-	-	21,000	-	-	-	21,000	-	21,000
Training Consultants	-	-	15,000	-	4,000	21,350	40,350	-	40,350
Other	2,300	-	10,300	-	300	-	10,600	5,750	18,650
Contract Labor	2,420	850	-	-	-	-	850	800	4,070
Artist Fees	670	139,753	-	18,600	6,000	33,050	197,403	-	198,073
Total Personnel	71,916	184,243	164,570	21,100	33,745	88,114	491,772	38,270	601,958
Bank Charges	300	-	-	-	-	-	-	130	430
Dues/Subscriptions	300	675	250	-	-	-	925	250	1,475
Education	-	-	6,000	-	-	-	6,000	3,250	9,250
Marketing	7,000	1,900	1,500	-	-	-	3,400	500	10,900
Meetings	850	440	850	-	-	-	1,290	400	2,540
Other Expenses	4,750	-	-	-	-	-	-	500	5,250
Postage	1,200	-	50	-	-	-	50	700	1,950
Print & Copy	7,360	1,350	2,000	-	750	500	4,600	3,450	15,410
Student Activity	4,960	5,400	2,750	-	500	-	8,650	-	13,610
Supplies - art	200	8,500	9,500	1,200	1,745	4,000	24,945	-	25,145
Supplies - food	350	-	5,000	-	-	-	5,000	-	5,350
Supplies - office	700	-	1,500	-	-	-	1,500	500	2,700
Travel	2,120	-	1,170	-	2,633	3,708	7,511	600	10,231
Total Other Costs	30,090	18,265	30,570	1,200	5,628	8,208	63,871	10,280	104,241
Total Expenses	102,406	207,008	197,140	23,000	39,513	96,322	562,983	56,550	721,939
NET INCOME	119,381	(47,008)	(2,140)	-	(19,513)	-	\$ (68,661)	\$ (56,550)	-

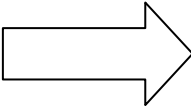
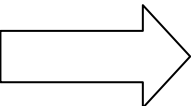
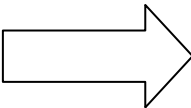

Appendix 3
Residency Plan

Artist:_____ Discipline:_____ Date:_____		
School:_____ Grade:_____ Residency Beginning Date:_____		
Teacher(s):_____		
Residency Title		
Residency Description: (3-4 sentences describing residency)		
Big Ideas: What are the “big ideas” in the art form or universal themes this residency is based on?		
Connections: Louisiana Arts Content Standards, GLEs, foundation skills, literacy strategies, etc.		
Teachers’ Goals for Project:		

Appendix 3

Artist: _____

School: _____

<u>Learning Outcomes: Goals and Objectives</u>	<u>Assessment Evidence</u> How do you know what they understand, know and can do? Forms of assessments: Teacher, peer to peer, self
<p>Skills and knowledge: Students will be able to...</p> <p>1. </p> <p>2.</p> <p>3.</p> <p>Students will know how to...</p> <p>1. </p> <p>2.</p> <p>3.</p>	<p>1.</p> <p>2.</p> <p>3.</p> <p>1.</p> <p>2.</p> <p>3.</p>
<p>Understandings: Students will understand that...</p> <p>1. </p> <p>2.</p> <p>3.</p> <p>Students will appreciate...</p> <p>1. </p>	<p>1.</p> <p>2.</p> <p>3.</p> <p>1.</p>

Appendix 3

2.	2.
3.	3.

Artist: _____

School: _____

SESSION	OVERVIEW	TEACHER ROLE During Session	TEACHER ROLE Before next session
Classroom Session 1		<input type="checkbox"/> Observe <input type="checkbox"/> Participate <input type="checkbox"/> Assist <input type="checkbox"/> Document activities (photos, video, written notes) <input type="checkbox"/> Other (Specify)	<input type="checkbox"/> Prepare materials <input type="checkbox"/> Repeat activity <input type="checkbox"/> Provide related instruction <input type="checkbox"/> Time for students to complete activity <input type="checkbox"/> Lead a reflection <input type="checkbox"/> Other (Specify)
Classroom Session 2		<input type="checkbox"/> Observe <input type="checkbox"/> Participate <input type="checkbox"/> Assist <input type="checkbox"/> Document activities (photos, video, written notes) <input type="checkbox"/> Other (Specify)	<input type="checkbox"/> Prepare materials <input type="checkbox"/> Repeat activity <input type="checkbox"/> Provide related instruction <input type="checkbox"/> Time for students to complete activity <input type="checkbox"/> Lead a reflection <input type="checkbox"/> Other (Specify)
Classroom Session 3		<input type="checkbox"/> Observe <input type="checkbox"/> Participate <input type="checkbox"/> Assist <input type="checkbox"/> Document activities (photos, video, written notes) <input type="checkbox"/> Other (Specify)	<input type="checkbox"/> Prepare materials <input type="checkbox"/> Repeat activity <input type="checkbox"/> Provide related instruction <input type="checkbox"/> Time for students to complete activity <input type="checkbox"/> Lead a reflection <input type="checkbox"/>

Appendix 3

			Other (Specify)
Culminating Session	Provide description of final activities and any final performances		

Logistics
School must provide:
Materials needed from KID smART:
Related field trip opportunities:

<p><u>2-4 Classroom Procedures</u></p> <p>EXAMPLES: lining up, transitions, getting-using-putting-away materials...</p>	<p><u>Opportunities to Teach and Reinforce</u></p> <p>How you will explain step-by-step and have students practice. Also when to review and revisit your expectations (i.e. daily, weekly, breaks)</p>
<div>1.</div> <div>2.</div> <div>3.</div> <div>4.</div>	<div>1.</div> <div>2.</div> <div>3.</div> <div>1.</div> <div>2.</div> <div>3.</div> <div>1.</div> <div>2.</div> <div>3.</div> <div>1.</div> <div>2.</div> <div>3.</div>

August 28, 2009 Artist Retreat Data

See-Think-Wonder Routine notes

I SEE	I THINK	I WONDER
<ul style="list-style-type: none"> • 3 children clapping • Light and joy • Excited and engaged • 1 child enjoying, though holding back • Work hard, be nice • Total engagement • Visual stimulation and enticement • Surprise and open mouths • Discipline and trust • Intimacy (btw. student and teacher as well as the camera) and the dichotomy of those physicalities • Support of each other • Engagement between the student and the teacher 	<ul style="list-style-type: none"> • They are engaged in an act led by someone else • Enjoyment/but they are also in control of themselves • It is excellent • Positive reinforcement • Excellence • They are engaging multiple senses and intelligences • They are fully with the teacher • This is the relationship we want to see, no matter what the subject • Was this planned? • This is a motto for life • They are growing together 	<ul style="list-style-type: none"> • Who is leading? • What happens later when they go home? • How does this activity fit into the curriculum? • How does she grow? • What kind of method of discipline is used? • What is she teaching? • How do you do that as a visiting artist on the fly? • What story is she telling? • How that trust was gained? • How long it took? • What it would look like minus the support? • What are the dynamics of the arts integration?
<p>Common themes:</p> <p>Engagement, enjoyment, discipline, support, the relationship between the teacher and the student</p>	<p>Common themes:</p> <p>Engagement, enjoyment, excellence, relationships</p>	<p>Common themes:</p> <p>HOW is this accomplished? Support, discipline.</p>

Artist Sentences that Followed See-Think-Wonder:

“How do I turn my classroom lessons into a creative discipline that is both repeatable and definitive?”

“I want to encourage the kind of artistic discipline that allows students creative freedom.”

“Arts integration engages children by reinforcing multiple senses and intelligences and although we may not see it during our class, they will grow.”

“I should structure my lessons to keep students engaged and progressing in the art form.”

“Creating a supportive environment is creating a naturally learning environment.”

“Students should enjoy being engaged in discipline-based activities that stimulate wonder, ideas, and growth.”

“Children should always be able to find pleasure in their creative process and feel confident to stand behind the art they create.”

“Build internal discipline through teaching experiences where students have strong emotional connections and are expanding their minds.”

“Engagement is the key to process AND product: it is the basis of a joyful process, and a resultant product which is an experience of success and accomplishment.”

Classroom Management Solutions and Challenges Chalk Talk notes

CHALLENGES	SOLUTIONS
<ul style="list-style-type: none">• Unrealistic expectations• 1 or 2 kids refusing to work together in small groups or pairs; getting kids to work with students who are not friends.• Not having any real authority.• If they don't like me, they don't buy into my class.	<ul style="list-style-type: none">• Less talk, more rock!• A basic set of classroom rules visible to class at all times, and practice them.• You don't need to break the rules for kids to like you• If you would get bored, so would they. Challenge yourself.

- A system of discipline based on fear and punishment
- Cell phones
- Stubborn teachers
- Allowing creative expression in class but knowing they are being disruptive.
- When passing sound around the circle, spacing out or talking
- Disciplining individuals
- Being consistent
- Refocusing
- Letting individual expression shine through a rigid system.
- Personal space
- Keeping the attention of small children
- Kids do often take on responsibilities the adults in their life don't take, so why should they respect you?
- Horse play
- Knowing when to talk and when to listen
- Making the atmosphere honest and free, but staying in control
- Material dispersement
- No experiences of respect, no positive reinforcement
- Absence of the teacher, principal
- Setting up expectations in an unfamiliar environment
- Chaos/fighting/sexualizing of movement
- Absurd time blocks and scheduling
- Art as babysitter
- Art being "poo-pooed" or de-prioritized by teachers/administration
- Inclusion- not knowing how to deal with so many levels of aptitude
- Space issues

- Appeal to all of the senses
- Get to know each student individually.
- Keep modeling
- Praise, praise, praise
- Positive rewards work
- Keep charts on individual performance
- Create motivation with final project over and over
- Notice when the behavior challenged students are achieving and praise/acknowledge the work they are doing.
- Encourage to be "personal helpers" (it really works)
- More important that a "right" answer is a thoughtful answer.
- See each child as valuable, let them create.
- "Wooh sah..."
- Adjust accordingly
- Coordinate with teacher to reinforce policy of classroom.
- Create a new culture within your art space
- Make the teacher have an active role and participate in your demonstrations.
- Transform the space every class- even if it's the same cramped classroom. Through imagination, it becomes a magic space when you walk in the room.
- Think of ways the teachers can loosen up and engage. The more invested they are, the more invested your students will be.
- Know names A.S.A.P.
- I saw a K teacher calling her students funny nicknames they created
- Take the kids outside for fresh air and run and a tan.
- Move around so they are not in one formation all class.

<ul style="list-style-type: none"> Kids running around and on chairs 	<ul style="list-style-type: none"> Be consistent Do not establish any rules you don't fully believe in or will not always enforce The residency plan is a contract Sometimes they act out because they don't understand. Were you clear? If the lesson truly scaffolded? Present material in a minimum of two ways Give clear expectations and directions Your class is a privilege, you should know it and they should know it. Take time for yourself Piggy back on good teacher rewards used in the classroom. Constant engagement of students and teacher- there should be no time to act out. Designate jobs for students in the lessons Learn names and see, acknowledge all people, everyday Use team dynamics- all the way.
---	--

Similarities/Trends: <ul style="list-style-type: none"> The child is valuable Approach should be re-evaluated Focus should be on allowing them to create The system itself is often the challenge There are a lot of things you don't have control over (hormones, inclusion classrooms, space limitations) There needs to be a balance between creative expression and structure 	A new suggestion/ approach I would like to try: <ul style="list-style-type: none"> The regular classroom teacher should have an active role No rules you won't enforce Create your OWN system Transform the space Plans are contracts
--	---

Common Identity of the Kid smART Teaching Artist – Phrase Brainstorm

- create structure
- initiate collective contributions from everyone involved
– student-teacher-artist – to create a work-in-progress result
- initiate structure and flexibility
- aid the reinforcement of classroom/school culture
- encourage a correlation between academic and artistic discipline
- encourage creativity
- support intellectual curiosity
- support partner teacher/classroom teacher
- stimulate open-mindedness to cultural diversity
- build relationships
- childrens’ confidence and success in their contributions to...
- experience joy
- enjoy the creative process and the connection between arts and core curriculum

Final Reflections: I learned, I hope, I look forward to...

- | | |
|-----------|---|
| Rachel W. | I look forward to working with another adult in the classroom and actually being able to team teach and have someone to bounce ideas off of, and two minds are always better than one, right? |
| Maritza | I look forward to creating a magical environment. |
| Andy | I look forward to applying this wonderful planning knowledge I learned today. |
| Ed | I look forward to a much more concise experience with the program this year. |
| Aminisha | I look forward to this residency plan really making my co-teacher comfortable and holding my co-teacher more accountable. |
| Voice | I hope this residency plan deconstruction creates more organization throughout my residency. |
| Seva | I look forward to using these new tools to get more cooperation, more involvement with the teachers and hopefully, making it a great experience for the kids. |
| Gabrielle | I look forward to the challenge and the joy of working with smaller children. |
| Rachel C | I am looking forward to using a new year to create a fresh start with playing with new strategies, and new activities, and fresh ways to teach procedures. |
| Elise | I look forward to working with this amazing team of teaching artists for the whole year. |

Survey Data

Survey size = 11

1. Overall rating of teacher training session
 - a. Excellent = 7
 - b. Good = 3
 - c. Good/Excellent=1
2. Rank
 - a. Qualifications of Presenters
 - i. 5 = 7; 4 = 3; 4/5 = 1
 - b. Value of Information
 - ii. 5 = 8; 4 = 3
 - c. Likelihood you will use this material
 - iii. 5 = 9; 4 = 2
3. I had an “a ha” moment when:
 - I liked the wording of “creating compelling language”....in application: something that in my mind looks like a cockpit of lights and a web of wires I called “eliciting a rationale”
 - Lauren reminded us that procedures are teachable skills too
 - I discovered the similarities of all teaching artist “classroom challenges”
 - I realized that all of the teaching artists were open to new tools to make our ____ more rewarding
 - When I read “less talk, more rock” on the paper during classroom management
 - Lauren said that we can reinforce to the classroom teacher and the student that it’s simply not following the procedure, that we agreed and not personal
 - We went around and participated in the “chalk talk”. I am trying to find a way to bring that into my classroom.
 - Idea of using own rewards system as opposed to the class’
 - Someone said that the residency plan is a ‘contract’ of sorts.
 - Common challenges
 - Hard to say – much of the information was not new to me...I have a degree in education
4. What would you have changed about today’s training?
 - Nothing

- Less time to work on residency plan- didn't seem like many of us had enough information yet to do serious work on that – and more time to share classroom management strategies and procedures (particularly w/others in our art form)
- How much sleep I got last night...
- Shorter
- I would have liked a longer period of time to look at residency plan individually w/a guide
- More discussion on discipline strategies-role playing
- Nothing – honestly!!
- More time for residency planning
- Not sure about collages
- Nothing
- The method of sharing information that individuals came up with – one person writing it down as one person shared (boring and eats up valuable time)

5. Give example of new lesson/resource/idea you will employ based on this session

- I will complete the residency plan and use it
- Use more visual art activities in ensemble-building & get-to-know-you
- Define my classroom “procedures” better to create a better flow/transitions in the class
- Refining, rethinking disciplinary procedures
- I will definitely work on the basic steps of what it means to be a good audience
- The residency plan, brain mapping w/collage
- Chalk talk – Classroom management – 3 “R”s: reinforce, reteach, reminder
- Having procedure steps written down will help my co-teacher reinforce them if she uses them
- Extensive planning with objective
- Residency Plan
- GLE’s for Math & Science

6. How many years have you been a teaching artist?

- a. 6 = 1; 5 = 1; 3 = 1; 4-5 = 1; 4 = 3; 3 = 1; 2 = 1 ; 1 = 1; 3 years arts teacher/1st year teaching artist = 1

Appendix 6



2009-2010 Programming

Orleans Parish

Martin Behrman Elementary School	full year residency: Andy Vaught, theater
Mary Bethune Elementary	16 week residency: Rachel Carrico, theater/ dance- fall, Erin "Voice" Toure, hip hop-spring
Langston Hughes Elementary School	full year: Aminisha Ferdinand, theater
Arise Academy	full year: Gabrielle Reisman, theater
New Orleans College Prep	8 week (10 hr./ 16 weeks): Rachel White, visual art
John Dibert Elementary School	8 week (10 hr./ 16 weeks): Rachel White, visual art
International School of Louisiana	full year: Meret Ryhiner, circus arts
Lafayette Academy	? (Seva Venet)
New Orleans City Park Academy	full year: theatre

Jefferson Parish

Clancy School for the Arts, full year: Chris Kamenstein, theater
Lincoln School for the Arts, full year: Maritza Mercado-Narcisse, dance

Afterschool

Langston Hughes Academy: Voice through NO Outreach
Green Elementary : through NO Outreach



Education through Imagination.

AXIS Schedule 2009-2010

Sessions take place on Wednesdays from 4:30-7:30 p.m. 4:30-5:00 pm snacks and social time, sessions begin promptly at 5:00 and go to 7:30 pm

	Lower Elementary: PreK-2 nd	All grades	Upper Elementary: 3 rd -5 th	Take One!	Projects
September		Wed. Sept. 16, 2009: Arts integration Workshop <i>Host: Ogden Museum</i>		Orientation meeting	Model Field Trip
October		Wed. Oct. 7, 2009: Poetry Alive! <i>Host: CAC</i>		Wed. Oct. 7, 2009: Unpacking the standards <i>Host: CAC</i>	
November		Wed. Nov. 18, 2009: The Animation of Disney <i>Host: NOMA</i>		Wed. Nov. 11, 2009: Using technology	
December		Sat. Dec. 12, 2009: Laura Simms and Connie Regan Blake, storytelling <i>Host: CAC</i>			
January		Wed. Jan. 6, 2010: Multi-disciplinary units: America Is... <i>Host: CAC</i>		Wed. Jan. 13, 2010 : Working on portfolio writing	Lusher Elementary School January 2010
February			Wed. Feb. 3, 2010: Media Literacy <i>Host: NOCCA</i>		
March	Wed. March 10, 2010: Smithsonian Early Enrichment Center <i>Host: Ogden Museum</i>			Wed. March 3, 2010 : Analyzing student work	Model Lesson
April			Wed. April 14, 2010: The Amistad Exhibit <i>Host: NOMA</i>		
May		Wed., May 5, 2010: Celebration! <i>Host: NOMA</i>			May-June, 2010 Art exhibit at CAC for KID smART students

KID smART Arts Education Survey for 2010 Parent Guide

Name and Position:

Name of School:

E-mail:

1. What opportunities in the arts are currently available to your students?

☐ Visual Art

Circle all that apply: Core Extra-curricular After-school

☐ General Music Class

Circle all that apply: Core Extra-curricular After-school

☐ Choir/Chorus

Circle all that apply: Core Extra-curricular After-school

☐ Band

Circle all that apply: Core Extra-curricular After-school

☐ Orchestra

Circle all that apply: Core Extra-curricular After-school

☐ Dance Class

Circle all that apply: Core Extra-curricular After-school

☐ Dance Team

Circle all that apply: Core Extra-curricular After-school

☐ Theater

Circle all that apply: Core Extra-curricular After-school

Please comment further:

2. To which grades/students are these opportunities available?

Comments:

3. How would you categorize the instructors of these courses? Please indicate the number of individuals serving in each position:

Visual Art:	Number:
<input type="checkbox"/> Certified, Full-time Arts Specialist	_____
<input type="checkbox"/> Uncertified, Full-time Arts Specialist	_____
<input type="checkbox"/> Certified, Part-time Arts Specialist	_____
<input type="checkbox"/> Uncertified, Part-time Arts Specialist	_____
<input type="checkbox"/> Artist in residency	_____
<input type="checkbox"/> Unpaid volunteers	_____
<input type="checkbox"/> N/A	

General Music:	
<input type="checkbox"/> Certified, Full-time Arts Specialist	_____
<input type="checkbox"/> Uncertified, Full-time Arts Specialist	_____
<input type="checkbox"/> Certified, Part-time Arts Specialist	_____
<input type="checkbox"/> Uncertified, Part-time Arts Specialist	_____
<input type="checkbox"/> Artist in residency	_____
<input type="checkbox"/> Unpaid volunteer	_____
<input type="checkbox"/> N/A	

Chorus/Choir:	
<input type="checkbox"/> Certified, Full-time Arts Specialist	_____
<input type="checkbox"/> Uncertified, Full-time Arts Specialist	_____
<input type="checkbox"/> Certified, Part-time Arts Specialist	_____
<input type="checkbox"/> Uncertified, Part-time Arts Specialist	_____
<input type="checkbox"/> Artist in residency	_____
<input type="checkbox"/> Unpaid volunteers	_____
<input type="checkbox"/> N/A	

Band:	
<input type="checkbox"/> Certified, Full-time Arts Specialist	_____
<input type="checkbox"/> Uncertified, Full-time Arts Specialist	_____
<input type="checkbox"/> Certified, Part-time Arts Specialist	_____
<input type="checkbox"/> Uncertified, Part-time Arts Specialist	_____
<input type="checkbox"/> Artist in residency	_____
<input type="checkbox"/> Unpaid volunteers	_____
<input type="checkbox"/> N/A	

Orchestra:	Number:
<input type="checkbox"/> Certified, Full-time Arts Specialist	_____
<input type="checkbox"/> Uncertified, Full-time Arts Specialist	_____
<input type="checkbox"/> Certified, Part-time Arts Specialist	_____
<input type="checkbox"/> Uncertified, Part-time Arts Specialist	_____
<input type="checkbox"/> Artist in residency	_____
<input type="checkbox"/> Unpaid volunteers	_____
<input type="checkbox"/> N/A	

Dance Class:	
<input type="checkbox"/> Certified, Full-time Arts Specialist	_____
<input type="checkbox"/> Uncertified, Full-time Arts Specialist	_____
<input type="checkbox"/> Certified, Part-time Arts Specialist	_____
<input type="checkbox"/> Uncertified, Part-time Arts Specialist	_____
<input type="checkbox"/> Artist in residency	_____
<input type="checkbox"/> Unpaid volunteers	_____
<input type="checkbox"/> N/A	

Dance Team:	
<input type="checkbox"/> Certified, Full-time Arts Specialist	_____
<input type="checkbox"/> Uncertified, Full-time Arts Specialist	_____
<input type="checkbox"/> Certified, Part-time Arts Specialist	_____
<input type="checkbox"/> Uncertified, Part-time Arts Specialist	_____
<input type="checkbox"/> Artist in residency	_____
<input type="checkbox"/> Unpaid volunteers	_____
<input type="checkbox"/> N/A	

Theater:	
<input type="checkbox"/> Certified, Full-time Arts Specialist	_____
<input type="checkbox"/> Uncertified, Full-time Arts Specialist	_____
<input type="checkbox"/> Certified, Part-time Arts Specialist	_____
<input type="checkbox"/> Uncertified, Part-time Arts Specialist	_____
<input type="checkbox"/> Artist in residency	_____
<input type="checkbox"/> Unpaid volunteers	_____
<input type="checkbox"/> N/A	

4. Does your school actively collaborate with specific area cultural institutions such as museums or performing arts organizations? If so, please list some of the partner institutions:

http://www.surveymonkey.com/s.aspx?sm=o5OnxOnLB6OQFrGq_2f0lvrw_3d3d



Samuel J. Green Charter School, New Orleans, LA
4th Grade

Jacques Dufforc, teaching artist

Spring 2009

Through the afterschool Outreach program, Green students learned about communities and constructed this three-dimensional representation of a city.



education through imagination.

KID smART's mission is to use the arts to engage children in learning about themselves and the world in which they live.

www.KIDsmART.org



Education through Imagination.



Our Mission:

Working with the arts to engage students in learning about themselves and the world in which they live.

Our Vision:

All children will be excited by learning and empowered by life skills learned through the arts.

Our Goals Are Simple:

- Provide students with high-quality arts instruction.
- Make teaching and learning exciting.
- Teach to the whole child.



“The artist brought out things in my students that I didn’t realize they had in them.”

ART IS SMART

Art isn’t extracurricular – it’s central to how we learn. Research demonstrates that the “logical” left brain is linked with the “creative” right, and that a quality arts education bolsters, rather than detracts from, student performance in academic subjects. To put it simply, art is essential.

Art is at the core of human experience. An arts education inspires, motivates and has a tremendous impact on the development of critical skills including imaginative thinking, problem solving, exercising individual responsibility and developing confidence. Although the arts have a particularly positive impact on students from low-income backgrounds, such students are **almost twice as likely** to attend schools lacking arts programs.

TEACHING OUTSIDE THE LINES

KID smART's focus is arts integration – linking the arts with the existing academic curriculum. Our programming is designed to benefit under-resourced children in public schools in the New Orleans area – including charter schools.

With opportunities for both students and classroom teachers, KID smART is creating real momentum and palpable change. Taught by professional arts educators and nationally renowned trainers, our award-winning programs enrich, engage and excite. They unlock doors. Throw open windows. Heal wounds. Create possibilities.



Artist In The Classroom Residencies

Specially trained teaching artists lead residencies that last from eight weeks to one year. The artists co-teach with classroom teachers, developing arts-based lessons that support and enhance the planned curriculum. Their palette spans the full range of artistic expression, including:

- visual art
- dance
- theater
- spoken word
- circus arts
- music

AXIS: Arts Experiences In Schools

AXIS builds the capacity of classroom teachers to use the arts in daily instruction. Monthly workshops in arts integration techniques are augmented with: support from mentor teachers; targeted professional development for specific grade levels, content areas or mediums; and arts resources from our cultural partners.

These two programs are symbiotic, and schools must commit to participating in both Artist in the Classroom and AXIS in order to be **KID smART Schools**.

Programs Outside The Classroom

After school, on Saturdays and during the summer, KID smART works with a variety of community partners to provide youth programs focused on developing social and life skills through the arts.



PROGRAM PORTFOLIO

MOTIVATION THROUGH INSPIRATION

"KID smART is a model program for adding value and depth to school settings."

—Pamela Jenkins, Ph.D., University of New Orleans Department of Sociology



GET KIDSMART



Multiple evaluations by Dr. Pamela Jenkins, University of New Orleans Department of Sociology, confirm that KID smART programming has a transformative effect on the climate of the classroom, and significantly impacts students' lives. We examine newly collected data each year, and consistently the results are overwhelmingly positive:

- 100% of classroom teachers want to participate in another artist residency.
- At least 90% of students report they learn new things and enjoy themselves.
- A vast majority of teachers feel the artists' work strongly supports their curriculum.

For more information, please visit www.kidsmart.org
or call us at 504.410.1990.



KID smART needs your support. Help us make learning come alive for students.

What Your Contribution To KID smART Accomplishes:

- | | |
|-----------------|---|
| \$50 | provides art supplies for classroom residencies in visual art, performing arts, music or circus arts. |
| \$100 | supports the monthly training of a teaching artist. |
| \$250 | supports the attendance of one child in the program for one semester. |
| \$500 | supports one teacher in exploring the use of the arts in his/her teaching for the year. |
| \$1,000 | places an artist in the classroom for two weeks. |
| \$2,500 | funds a mentor teacher to support classroom teachers as they implement arts integration. |
| \$5,000 | provides a cultural field trip for each residency at each school. |
| \$10,000 | adopts a KID smART school for a year. |

I believe in KID smART!

Name _____

Address _____

Telephone _____

E-mail _____

I want to write you a check.

☐ Enclosed is my check for the amount of:

☐ \$50 ☐ \$100 ☐ \$250 ☐ \$500 ☐ \$1,000 ☐ \$2,500 ☐ \$5,000

☐ \$10,000 ☐ Other \$ _____

☐ I would prefer to give a monthly donation for the amount of \$ _____.

Enclosed is a check for the first month. Please bill me monthly thereafter.

I want to use a credit card.

☐ Please bill my credit card one time for the amount of \$ _____.

☐ Please bill my credit card for the amount of \$ _____ monthly.

(Check One)

☐ VISA ☐ MasterCard ☐ Discover

Number on Card _____

Expiration Date _____

Name on Card _____

Signature _____

Please return this card to:
KID smART, P.O. Box 58301, New Orleans, LA 70158-8301

For more information, please visit www.kidsmart.org
or call us at 504.410.1990.



Vita

Lauren Scarpello moved to New Orleans two weeks after graduating from the State University of New York at Geneseo, where she earned her Bachelor's degree in Psychology and Art Studio. She worked for two years in New Orleans Public Schools as a Teach for America corps member and obtained her Level 1 teaching certificate. She taught for 3 additional years at New Orleans Charter Middle/Samuel J. Green Charter School. She left the classroom in 2007 to pursue her graduate studies in Arts Administration at the University of New Orleans and earned an assistantship at the Ogden Museum of Southern Art. She will graduate in December 2009 with her Master's degree.



UNIVERSITY of
NEW ORLEANS

MASTER'S EXAMINATION REPORT Non-Thesis

CANDIDATE: Lauren Scarpello

MAJOR PROGRAM: Graduate Program in Arts Administration

APPROVED

John D'addario

Major Professor (typed)

John D'Addario
Signature

Richard Read

Committee Member (typed)

Richard Read
Signature

Bill Abbott

Committee Member (typed)

Bill Abbott
Signature

Committee Member (typed)

Signature

Dean of the Graduate School

Signature

DATE OF EXAMINATION:

Oct. 26, 2009 5:00 p.m.