

# Veterans Arts Residency Resource Guide



Philadelphia Arts in Education Partnership



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Our sincere thanks for your interest in working with Pennsylvania's veterans. Your work provides them with opportunities to participate in and benefit from all that the arts have to offer. There's an old saying that "where words fail, music speaks". As we know well, this observation can be true of participation in all kinds of arts experiences and activities, from painting to poetry, theatre to storytelling, music to digital arts, and more. This powerful truth about the arts inspires many creative programs of the Pennsylvania Council on the Arts (PCA) and its collaborations with the Philadelphia Arts in Education Partnership (PAEP), the Pennsylvania Department of Military and Veterans Affairs (DMVA), regional partners, veterans' homes, senior centers, host organizations, and our inspiring Pennsylvania teaching artists.

The PCA is a state agency serving Pennsylvania's citizens and communities. We are proud to support the DMVA mission to provide quality care for veterans, and to fulfill the PCA's goal to connect and increase Pennsylvanians' access to lifelong learning through the arts, by advancing quality of life for Pennsylvanians of all ages through arts learning and creative endeavors. Studies show that access to the arts can boost health and well-being, ease feelings of sadness and isolation, and foster environments of understanding and inclusion.

We join with all of you seeking to offer these benefits, as well the simple joy of creativity and exploration, with those who have served our nation in times of war and peace. We look forward to your successful endeavors and are grateful to the artists of the Commonwealth who are dedicated to lifelong learning.

Jamie Dunlap  
Chief of Creative Catalysts and Lifelong Learning  
Pennsylvania Council on the Arts



# Introduction

The arts are a powerful tool for facilitating self-expression and promoting human connection. The Pennsylvania Council on the Arts (PCA) is at the vanguard of providing these experiences for the Commonwealth's citizens, as it fulfills its mission to “strengthen the cultural, educational, and economic vitality of Pennsylvania’s communities through the arts.” Over the years, the PCA has systematically increased the breadth and scope of its reach to accomplish its goals through the formation of strategic relationships with fellow state agencies including the PA Department of Aging and more recently with the PA Department of Military and Veterans Affairs (DMVA). These partnerships have resulted in increased access to arts programming for PA citizens including seniors as well as a segment of the veterans' population to engage in substantive arts-making activities. This work is spearheaded and accomplished by the PCA’s Arts in Education Division (AIE) in concert with its state-wide Regional Partners who provide arts services and arts residencies within their geographic regions.

As such, Regional Partners representing all of the Commonwealth’s counties are charged with assisting in the design and management of arts engagements, and training visual and performing artists to successfully structure and deliver arts content. These arts engagements or “arts residencies” occur over an extended period of time, from 10-30 days during which the master artist visits a school or community site to provide 1-2-hour hands-on arts lessons for the participants. Residency structure, content, and art form selection are collaboratively planned by leadership at the host site, the assigned teaching artist, and the AIE Regional Partner to target the particular needs of the participants. The artist’s role is to teach important arts concepts and skills, be they in the performing or visual arts, by guiding residency participants through the creative art making processes. Over the course of the residency, participants work intensively with their artist to learn about the art form and to create an array of artifacts.


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## Why The Arts?

The Pennsylvania Council on the Arts Arts in Education Division (PCA AIE), building on its successful, prior alliance with the Pennsylvania Department of Aging (PDA) teamed up with the Pennsylvania Department of Military and Veterans' Affairs (DMVA) to develop a pilot arts residency project for veterans, primarily seniors, living in six residential DMVA homes/centers throughout Pennsylvania. The ensuing work with veterans was grounded in the positive results of the "Aging Project" research study conducted by the PCA AIE in conjunction with the PA Department of Aging. The study found, "when older adults connect to and collaborate and cooperate with others while learning in and through the arts, their self-reported feelings of loneliness decrease" (Richmond-Cullen, 2018). The subjects were seniors (those 60 years or older) living in state-supported senior community centers who participated in a 10-session arts residency program.

Other studies have found that there is likely a connection between arts engagement and a better state of wellbeing. A research team of The State of Florida Division of Cultural Affairs and the University of Florida Center for Arts in Medicine created a set of indicators for associating the arts with well-being at the community level. According to their 10-question survey instrument administered to 500 adult Floridians residing in 9 counties, a majority (90%) of respondents who participated in either or both formal and informal art forms rated their health as good, very good or excellent as compared to 75.5% of respondents who did not participate. Additionally, a higher proportion of respondents who participated in art activities were also likely to perceive their community quality of life as high (57.4%) relative to those who did not (41.4%), (Florida Arts & Wellbeing Indicators, 2018).

In the *Baring Foundation's* report *Creative Homes: How the Arts can Contribute to Quality of Life in Residential Care*, 82 percent of National Care Forum (NCF) members encouraged some form of arts activity to brighten care home environments and their grounds and to improve residents' quality of life (Cutler, Kelly, & Silver, 2011). Further, according to the All-Party Parliamentary Group on Arts, Health and Wellbeing Inquiry Report, "participatory arts were seen to inspire residents and staff in care homes, helping to maintain physical health and flexibility as well as cognitive function and a sense of identity" (Howarth, 2017).



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## History of PCA Veterans' Arts Residencies

In 2018, The PCA AIE Division in partnership with the DMVA, enlisted its regional Partners to work with the TimeSlips, Inc., program that focuses on “bringing joy to elders and their care partners” and to examine attitudes towards aging and dementia through storytelling. Five of the PCA-AIE Partners and teaching artists were asked to conduct 20-day visual and performing arts residencies with their teaching artists for six Veterans Homes/Centers throughout Pennsylvania. AIE partners and their teaching artists including: Arts in Education Northeast Pennsylvania (NEIU19), Erie Arts and Culture, Philadelphia Arts in Education Partnership (PAEP), Pittsburgh Center for Arts and Media, and Southern Alleghenies Museum of Art, received training in the Timeslips storytelling method and augmented the Timeslips work with their 20-day visual and/or performing arts residencies. During the course of these residencies, the teaching artists learned about the particular needs of the veterans' populations with whom they worked and how to navigate the different infrastructures of each Veteran's Home/Center that included: Delaware Valley Veterans Home, Gino J. Merli Veterans' Center, Hollidaysburg Veterans' Home, Soldiers' and Sailors' Home, Southeastern Veterans' Center and Southwestern Veterans' Center. And while these homes are all military facilities, the Partners found that each home's characteristics and populations varied both geographically and demographically. Following this successful pilot project, and recognizing the direct benefits of engagement with the arts for this population, several Partners continued to work in the veterans' homes/centers delivering traditional arts residencies, the focus of which was a deeper immersion and engagement with a variety of art forms. Throughout both the Timeslips program and ensuing arts residency work, the five AIE Partners found that they had all met with similar, specific challenges and successes working with the veteran population. Further, and most importantly, they were interested in sharing their insights in hopes of encouraging other AIE Partners to pursue this valuable work with the veterans' population.

The Philadelphia Arts in Education Partnership (PAEP) has taken the lead in the creation of a Veterans Arts Residency Resource Guide as a handbook for its AIE Partners and others to use in preparing for work with veterans. In 2018, PAEP applied for and was funded by the PCA Creative Catalyst Grant program to create this guide. The goals of this guide are three-fold:

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- to encourage others to service the veteran population while expanding the breadth and scope of residencies across Pennsylvania,
  - to address the programmatic challenges PCA AIE Partners and their teaching artists may encounter while designing and conducting arts residencies for veterans,
  - to highlight strategies and tools for success in working with veterans.

The primary focus of a PCA arts residency is to share and teach the many facets of visual, performing, and literary arts. These arts residencies are not a substitute for arts therapy sessions as practiced by certified arts therapists. Therefore, the purpose of this guide is to provide sound advice for its AIE Partners, teaching artists, and others about how to structure, deliver, and conduct successful arts residencies for veterans.



# Working with The Veteran Population

When designing an arts residency for veterans, it is important to understand that this population may be affected by a wide range of physical and/or mental conditions that have a direct correlation to their military service. Some of the most common of these conditions include post-traumatic stress syndrome (PTSD), traumatic brain injury (TBI), depression, major depressive disorder, anxiety, dementia, and physical impairments. Further, many veterans have experienced events during their time in the service that have resulted in lasting trauma. According to Bessel Van Der Kolk, M.D., a leading expert on the effects of trauma, “trauma is not just an event that took place sometime in the past; it is also the imprint left by that experience on mind, brain, and body. This imprint has ongoing consequences for how the human organism manages to survive in the present” (Van der Kolk, 2014, p. 21). Because service members, in particular, often experience traumatic events, the Veterans Administration has “become organized around the diagnosis of PTSD and brain injury, and considerable resources are dedicated to applying ‘evidence-based treatments’ to traumatized war veterans” (2014, p. 19). The arts have been found to be one very effective evidence-based form of treatment. Theater, for example, offers a “unique way to access a full range of emotions and physical sensations that not only put them [veterans] in touch with the habitual ‘set’ of their bodies, but also let them explore alternative ways of engaging with life” (2014, p. 339).

In addition to a variety of disorders and conditions, teaching artists will be working with veterans who are in different stages of the military continuum i.e., pre-combat, in combat, adjustment to civilian life, and later years. There will also be many different age groups represented by participants in the residency, and the residency activity must address all of these factors.



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It is important to note that the Health Insurance Portability and Accountability Act of 1996 (HIPAA) regulations set standards for the protection of individually identifiable health information; it is confidential. Teaching artists may not request medical information about their residency participants. However, the conditions described below present in certain ways and should inform the manner in which a teaching artist approaches development of lesson content and methods of delivery. It is, therefore, important to have basic knowledge about these diagnoses, symptoms and behaviors. A foundational understanding of the different needs of these groups will aid teaching artists in the design and delivery of a successful program.


## Post-Traumatic Stress Disorder

According to the American Psychiatric Association (APA), post-traumatic stress disorder (PTSD) is a “psychiatric disorder that may occur in people who have experienced or witnessed a traumatic event such as a natural disaster, a serious accident, a terrorist act, war/combat...” (2020). The disorder was frequently referred to as “shell shock” after WWI and “combat fatigue” following WWII.

According to the APA (2020), symptoms of PTSD fall into the four following categories:

1. **Intrusion:** Intrusive thoughts such as repeated, involuntary memories; distressing dreams; or flashbacks of the traumatic event.
2. **Avoidance:** Avoiding reminders of the traumatic event may include avoiding people, places, activities, objects and situations that may trigger distressing memories.
3. **Alterations in cognition and mood:** Inability to remember important aspects of the traumatic event, negative thoughts and feelings leading to ongoing and distorted beliefs about oneself or others.
4. **Alterations in arousal and reactivity:** Arousal and reactive symptoms may include being irritable and having angry outbursts, behaving recklessly or in a self-destructive way, being overly watchful of one's surroundings in a suspecting way, being easily startled, or having problems concentrating or sleeping.

*In Combat duty in Iraq and Afghanistan, Mental Health Problems, and Barriers to Care*, the authors present a study which suggests that between 12% and 20% of US veterans who had been deployed to the conflicts in Iraq or Afghanistan went on to report symptoms of PTSD (Hoge et al., 2004; Milliken, Auchterlonie, & Hoge, 2007).



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It is important to be sensitive to veterans exhibiting PTSD symptoms when conducting an arts residency. Basic knowledge about this disorder is crucial to ensure that the residency helps and does not harm those participating. One example of a harmful trigger is that, “although theory supports the use of scenes of distant wilderness, trails, and paths leading to idyllic destinations, it is possible that an image of a path without a clear destination could be frightening to a war veteran with [PTSD] who might imagine a hidden danger” (Rollins, 2013). Understanding PTSD triggers can be found in detailed information in the National Center for Post-Traumatic Stress and Understanding PTSD: A Guide for Family and Friends. (A link to this information is provided in the Resource Section of this guide.)

## Traumatic Brain Injury

Service members in combat zones are at a higher risk for experiencing a traumatic brain injury. According to estimates by the Department of Defense, “383,947 U.S. service members sustained TBI’s worldwide between 2000 and 2018” (Defense Medical Surveillance System [DMSS] and Theater Medical Data Store [TMDS] provided by Armed Forces Health Surveillance Branch AFHSB). The Center for Disease Control Prevention classifies TBI symptoms into four categories:

1. Thinking/Remembering, i.e., difficulty thinking clearly and/or remembering, difficulty remembering new information, feeling slowed down.
2. Physical, i.e., feeling tired, having no energy, balance problems, sensitivity to noise or light.
3. Emotional/Mood, i.e., irritability, sadness, more emotional, nervousness or anxiety.
4. Sleep, i.e., sleeping more or less than usual.

## Dementia

According to the U.S. Department of Veterans Affairs, dementia is the “name for a group of brain conditions that make it harder to remember, reason, and communicate” (U.S. Department of Veterans Affairs). Veterans may be at a greater risk of developing dementia due to its potential connection to other disorders and/or injuries. For example, a 2014 study by the San Francisco VA Health Care System and University of California, San Francisco that included more than 180,000 veterans over 55 found that those “who had been POWs (prisoners of war) had about a 50 percent greater risk of developing dementia in later life. Those who had been both

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POWs and developed post-traumatic stress disorder (PTSD) had more than double the risk” (U.S. Department of Veterans Affairs). Artists working in long-term care facilities or Veteran Homes will likely encounter participants who are seniors with varying levels of dementia.

## **Depression**

Researchers at VA's Translational Research Center for TBI and Stress Disorders at the VA Boston Healthcare System conducted a study in 2015 that examined effects of depression in Iraq and Afghanistan veterans. They found that many veterans experience depression, PTSD, and traumatic brain injury simultaneously, and they referred to this as the "deployment trauma factor" (Lippa, 2015). According to some studies, veterans have also been found to experience higher rates of Major Depressive Disorder (MDD) or clinical depression than the general population. The American Psychiatric Association (APA) characterizes MDD as a “common and serious medical illness that negatively affects how you feel, the way you think and how you act” and can cause “feelings of sadness and/or a loss of interest in activities once enjoyed. It can lead to a variety of emotional and physical problems and can decrease a person’s ability to function at work and at home.” The APA also noted that MDD is highly treatable.

## **Physical Impairments**

Lastly, teaching artists may encounter arts residency participants with varying physical impairments, i.e., visual or hearing impairments, or other physical differences that could require specific accommodations. This guide includes recommendations to promote accessibility for all participants. Please note that there may be other cognitive and affective disorders or physical impairments that veterans are coping with not covered in this section, and as such, teaching artists should always look for guidance from home or center staff while working with veteran participants to ensure a successful residency.

# Benefits of An Arts Residency

There is a direct correlation between the characteristics and behaviors necessary to creating art with those necessary for self-actualization. The arts demand teamwork, self-discipline, assumption of responsibility, problem solving, and application of critical thinking. Participants in the pilot PCA/VA-sponsored Veterans Arts Residency program exhibited significant changes in apparent attitude about themselves and their art making abilities as reported by teaching artists, administrators, and veteran center staff. Other contributors across the country who conduct similar residency work with veterans have also reported positive social emotional skill-building results. Arts residency content implicitly promotes exercising these cognitive and affective skills. Following are the social emotional attributes supported through engagement with the arts.

- **Development of Expressive, Emotional, and Creative Skills:** creative expression in the form of images, self-expression of values, verbalization, framing life experiences, emotional expression, imagination and imaging, improvisation, playfulness, humor, self-confidence.
- **Increased Visual and Performing Art-Making Skills:** endurance and stamina, posture, standing, movement and bending, gross motor and fine motor functioning, production of artwork, ability to use art supplies i.e. paint and paint brush etc., ability to write about artwork, ownership of the process, establishing work patterns, completion of projects, resilience, quality of life, sense of purpose, identity, and self-worth.
- **Enhancement of Life Skills:** planning and organizing, setting goals and establishing priorities, problem solving, judgement and decision making, empathic responding, concept formation, encoding principles of art production, social skills, interaction with others and their work, group involvement, leadership, sharing, and exchange.

# Categories of Veteran Service Facilities

In addition to the Veterans' Homes/Community Living Centers in which the original PCA pilot arts residency programs were situated, there are a host of regional and local VA-supported models and types of facilities that could be potential sites for inclusion of arts residencies.

Following is a description of these sites.

## **Community Living Centers**

There are over 100 Community Living Centers and VA Nursing Homes across the country. These resemble “home” as much as possible and include activities for veterans of all ages, along with family friendly areas for visiting. Veterans may stay for a short time or, in some instances, for the rest of their lives. These are places where veterans can receive nursing home level of care, which includes help with activities of daily living (e.g., bathing and dressing) and skilled nursing and medical care. The mission of a Community Living Center is to restore each veteran to his or her highest level of well-being. It is also to prevent declines in health and to provide comfort at the end of life (U.S. Department of Veterans Administration).

## **Veteran Centers**

Veteran Centers provide readjustment counseling and outreach services to all veterans who served in any combat zone. Services are also available for family members dealing with military related issues (U.S. Department of Veterans Administration).

## **Community-Based Outpatient Clinics**

To make access to health care easier, the Veterans Health Administration utilizes Community-Based Outpatient Clinics (CBOC) across the country. These clinics provide the most common outpatient services, including health and wellness visits, without

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the challenges of visiting a larger medical center. VHA continues to expand the CBOC network to include more rural locations, putting access to care closer to home (U.S. Department of Veterans Administration).

## **State Veterans Homes**

These facilities provide nursing homes, domiciliary or adult day care. They are owned, operated and managed by state governments. They date back to the post-Civil War era when many states created them to provide shelter to homeless and disabled Veterans. To participate in the State Veterans Home program, the VA must formally recognize and certify a facility as a State Veterans Home. The VA then surveys all facilities each year to make sure they continue to meet VA standards (U.S. Department of Veterans Administration).

## **VA Medical Centers**

These centers offer a range of services: All centers provide traditional hospital-based services—like surgery, critical care, mental health, and physical therapy. Most centers provide medical and surgical specialty services—like oncology (cancer care), geriatrics (elder care), and neurology (care for conditions of the brain and nervous system). Some medical centers also offer advanced services—like organ transplants and plastic surgery (reconstructing or repairing parts of the body in the treatment of traumatic injury). (U.S. Department of Veterans Administration).

## **Veteran Service Organizations**

The U.S. Department of Veterans Administration has created a directory of Veteran Service Organizations. These organizations provide an array of services for veteran populations. Inclusion of an organization in the directory does not constitute approval or endorsement by the VA or the United States Government of the organization or its activities. (U.S. Department of Veterans Administration).

<https://www.va.gov/vso/VSO-Directory.pdf>

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Due to the size and diversity of our state-wide veteran population, there are many different types of facilities including nonprofits and governmental agencies that provide support for veterans and could be prospective arts residency host sites. Additionally, local and state arts agencies, local veterans agencies, and private foundations are all possible funding sources for arts residencies and for program sustainability. Other categories of service facilities can be found at the VA's website through their location finder.



# Pre-Residency Requirements

Each veteran's facility has its own specific requirements and safety-related procedures that must be followed in order to work with its population. If the site that is hosting the residency is a veteran home or center, which is a military facility, visitors will be expected to follow specific protocols for entering the facility. When setting up a residency planning meeting at the site be sure to ask about these requirements. The following section addresses these procedures.

## **Medical Tests and Vaccines**

Teaching artists will likely need to obtain certain medical tests and vaccinations before the start of an arts residency. For example, the Veterans Administration requires a tuberculosis (TB) test to work with veterans. The VA may be able to provide one at no cost. However, if the TB test is conducted at a non-VA facility, documentation must be provided before the start of the residency. Only TB results received within 90 days of the residency start date will be accepted. Teaching artists are encouraged to speak with veteran facility staff about any additional vaccines or test requirements.

## **Background Check**

Prior to the start of a residency teaching artists must have current background clearances to work in a veteran facility. These are the same clearances that the PCA Directory of Pennsylvania Artists in Education require of all teaching artists prior to starting the residency. Be sure to check with staff to ascertain if there are any other background checks necessary to avoid a delay in residency activity.





# Pre-Residency Considerations

It is important for teaching artists to learn about military and veteran institutional culture in order to communicate and connect appropriately with this specific population. The teaching artists who participated in the PCA AIE pilot program, along with veterans who were interviewed by PAEP, emphasized and explained certain values and attributes that are deeply embedded in military culture. An understanding of these values will help teaching artists relate and interface effectively with their participants.

- Veterans reported that pride, fellowship, loyalty, and morale are qualities valued by service members and veterans.
- Veterans reported that they are very protective of each other (other veterans and themselves) and are a very tight-knit group. Those who served in the military share a history and a common language. As such, artists should be particularly sensitive and conscientious about cultivating a respectful rapport with the participants.
- Artists should familiarize themselves with the different branches of the military and forms of address used in the military in order to appropriately address their residency participants. For example, only address a veteran as a US Marine if he or she served in the US Marine Corps and address a member of the US Army as a Soldier. This will demonstrate your understanding of the language, interest, and credibility.
- Many veterans note that they do not want to be thanked for their service. They report they do not like this form of praise because as a member of the service they were performing their duty or do not like to be reminded of their military experience.
- Artists should create a safe residency environment that is a place for the participants to experiment and share.

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- Leadership is an important quality that permeates all aspects of military life. Veterans exhibit a strong sense of responsibility and accountability to and for others. Participants may exhibit different levels of leadership within the residency classes, and teaching artists must be aware of these behaviors and respond appropriately. A “Veteran Resident Leader” could be identified within the residency group to assist the teaching artist and serve as a liaison between residency sessions. Servicemembers are accustomed to organizational structure and are familiar with and welcome taking on leadership roles.

Consider asking participants about their experience with your art form, this will help to open a dialogue and an exchange of ideas. Keep the discussion focused on the art form as opposed to their service experiences or about specific events, especially if combat related. Military personnel often find it hard to ask for help as they view this as a sign of weakness. Artists should always encourage participants to ask questions and explain that inquiry is integral to the creative process.

## **Pre-Residency Planning**

Once a veteran facility expresses interest in hosting an arts residency, the PCA teaching artist must establish initial communication with the residency host staff to determine the overarching goals, structure, and potential content for the residency. PCA teaching artists and staff alumni of the pilot art residency program with veterans recommend planning sessions be held at the host site since site staff must be available to attend to any issues that may arise during the residency. Meeting at the site allows teaching artists to become familiar with the facility and veteran population.

## **General Considerations for Entering a Veteran Facility**

- Arrive fifteen minutes early in order to allow time for any facility entrance procedures.
- Remember to bring a valid ID and follow all sign-in instructions.
- Bring any required medical test documentation.
- Some of the homes and centers will have special units within the facility for residents who are not independent and require constant attention from staff. There may be more screening required before entering these units.

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## Coordinating and Planning

Teaching artists and site staff with past residency experience suggest holding at least two planning sessions to discuss residency ideas and content prior to the start of the residency. Good planning will help avoid any programmatic challenges that might arise during the course of the residency, and staff and teaching artists agree that the planning sessions and subsequent residency delivery must focus on how best to service the veteran population. Since the purpose of these planning sessions is to build a rapport with site staff and establish the overall residency objectives and the scope and sequence of the art lessons, following are some ideas to streamline the process.

- Establish the number of participants as well as the complexion of the group. This will assist the teaching artist in determining types of accommodations needed to effectively address any physical and/or emotional limitations of the participants.
- Discuss the space requirements necessary for effective delivery of the residency. Past residency teaching artists emphasized the importance of being flexible with classroom changes during the course of the residency. This may be due to last minute changes in scheduling.
- Ask that site staff be present during residency sessions to assist with set-up, lesson activity, and clean-up of the space at the conclusion. There should always be at least one person from the facility staff in the room at all times.
- Past residency teaching artists suggest conducting informal assessments at the conclusion of each lesson to gather feedback from participants and center staff about lesson structure and content. This feedback will guide any changes that should be made throughout the course of the residency. Examples of formal, summative assessments are included in Appendix B.
- Establish the timeline for the residency and any culminating event activity.
- Teaching artists should establish a point person at the site or facility who will assist with identifying use of space, scheduling the residency days, and sharing the interests and needs of the participants. Teaching artists should always solicit input from the staff as they have close relationships and familiarity with the participants.
- Teaching artists and key facility staff must exchange contact information at this first meeting.
- Clear and consistent communication will be key to successfully coordinate the arts residency.

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- Understand and respect the organizational structure, “chain of command”, of the host veteran home or center. Teaching artists should maintain strong communication with the facility point person throughout the duration of the residency, as this person will be reporting to senior staff at the veterans’ home or center.
  - Ascertain the best form of communication with facility staff, i.e., e-mail, phone call, text message. Often, email will be the easiest way to communicate during the residency. Staff members can be exceedingly busy. Be patient and flexible, and if there is a lapse in communication, follow-up.



# Structuring the Arts Residency

## Lesson Creation

- Teaching artists and arts administrators who completed the program recommend sessions of 45 minutes to 1 hour in length.
- Physical and emotional limitations of some participants, such as dementia and other age-related conditions, may cause them to tire quickly or have a shorter attention span. Vary lesson activities to keep the participants engaged.
- Allow enough time for setup and cleanup so as not to limit classroom time or activities. Please be mindful of the activities that may precede or follow yours. You may need to adjust your lesson time so that you do not infringe upon these other activities.

## Lesson Content

- Focus the content and lesson delivery on your artform. Provide multiple art-making experiences during the art residency to keep the participants engaged.
- Share your passion for your art form by giving participants opportunities to experience as many elements of the art discipline as possible.
- Share your lesson plans with site staff prior to beginning the residency to gauge if the activities are an appropriate level to meet the needs of the participants.
- Be mindful that participants will have a variety of skill levels and interests. Some of the veterans may consider themselves artists while others may be very intimidated by the idea of making art. Meet each participant at his or her skill level and remind them that this is a learning experience. Challenge them to try a new activity, as it is your responsibility to lead them and help them to gain facility with art making processes.

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- Encourage all participants to engage in the lesson. However, do not attempt to pressure participants if they do not wish to take part in a particular activity. Be mindful that some veterans might come to the residency lessons just to listen and not to participate. A successful tool to engage the veterans in discussion is to use the “pass or play” model. This technique allows the participants the choice to join in discussion or not.
  - Consider announcing the topic of the session beforehand. Some participants will be more likely to attend the residency if it is marketed as an exploration of a particular subject, theme, or historical period.
  - Teaching artists should balance how much hands-on assistance they, or support staff, provide during the lesson. Encourage the participants to take ownership of the project; both process and product.
  - Balance what the participants have asked to do with what is appropriate in terms of difficulty level.
  - The projects should be fun but reflect the ages and experiences of the participants.
  - Be consistent. Consider incorporating a thread or theme throughout your residency.
  - When creating a series of lessons, establish a procedural routine with activity anchors to create a consistent level of comfort and familiarity for the participants.
  - As teaching artists, you will be called upon to use your inherent adaptability and flexibility. You may find during the course of delivering a lesson that an activity is too elementary or too advanced. As such, you will need to adjust the activity or substitute another immediately to meet the group’s needs. Always have a contingency plan in the event that circumstances require deviating from your prepared lesson. Veterans understand that not everything goes according to plan and that it is acceptable to “switch gears” in order to meet an objective. They will appreciate and respect that their teaching artist is well-prepared.
  - Be mindful that many of the veterans will view the art residency as a social activity and a way to connect with one another. Encourage this type of interaction.
  - Be aware that the group may be fluid. Participants may drop in or out of the program over the full course of the residency. Structure your lessons in consideration of this possibility.

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## Classroom Set-up

- The way in which you orient your classroom can be important in meeting the needs of the participants and to the success of your lesson delivery.
- Allow time before and after the lesson for set-up and clean-up.
- Set-up the room to promote both solo and group work activity.
- Make sure everyone has good sight lines to you and to the posted lesson instructions.
- As reported through interviews with veterans, there are some common triggers for social emotional reactions. Avoid leaning over, standing very close to, or walking directly behind the participants. Many of the participants will want to be within sight of the room exits. If possible, arrange the room so that no one has his/her back to the windows or doors.
- Be sure to clean-up and return the space to its original condition.
- Visual teaching artists who may be placed in a room without access to water should determine with site staff what accommodations can be made.
- Be prepared to experience room changes due to conflicts in scheduling. Be flexible in these situations.

## Supplies

Determine the arts supplies and materials you will need for the residency. It is the teaching artist's responsibility to order and initially bring the supplies to the site. Find out if there is a place at the site where you may store supplies, or if you will need to transport supplies for each session.

- Check with staff about the appropriateness of your materials before beginning your residency:
  - All supplies should be non-toxic.
  - Be prepared to make substitutions for certain materials to better accommodate any physical limitations of the participants.
  - Certain tools, such as those used for carving or other pointed objects, may not be appropriate.
  - If any of your lessons include sharing food, be sure to check with the staff about participants' dietary restrictions.
- The supply list should include gloves, hand wipes and paper towels for quick clean-up.

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## Accessibility

- In planning a residency, think critically about how to balance what the participants might want to do with what they are able to do. Activities must be accessible and interactive.
- Many of those veterans with a mobility aid, such as a wheelchair, cane, or walker, consider it a part of their personal space. Make sure to leave enough room between yourself and the participant so not to invade his or her personal space (PsychArmor).
- Speak loudly and clearly as some of the participants may be hearing impaired. During discussions, repeat the comments or questions of the participants to make sure that everyone knows what was said and has the opportunity to participate.
- Avoid standing in the front of the room for the entire lesson. Walk around the room and work with participants one on one when and where appropriate to ensure all can hear and understand the lesson.
- Some participants might doze off or lose focus during the course of the lesson. This could be due to a number of reasons including cognitive disorders or medications. Do not be alarmed, and work with each participant where they are at any given moment. Rely on staff members' expertise to assist with the best way to focus and reengage participants.
- Always ask permission of the participant before providing any hands-on assistance.
- Remain respectful, kind, and thoughtful in all interactions with the participants.

## Communication

In discussion with experts in the field, we are reminded that the military has its own distinct culture with its own language, rituals, beliefs, and experiences about which most civilians know very little. Servicemembers interviewed self-reported that they tend to have a “mission first perspective,” are task oriented, and maintain a high attention to detail. It is important to be aware of this when working with veterans and to learn about military and veteran culture. In order to better converse with veterans try using open ended questions, affirmative statements, reflective listening, and summarization (PsychArmour).

- Open ended questions – cannot be answered with “yes” or “no.” They elicit a longer response, which will help form a better conversation.
- Affirmative statement – a compliment or statement of appreciation or understanding.



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- Reflective listening – repeat back, in your own words, what you think the other person is communicating.
  - Summarization – summarize multiple sentences or ideas that the other person has brought up over the course of the conversation.
  - Do not raise your voice (even from positive excitement). Speak in an even and calm manner.
  - Try to be clear and concise. Service members are trained to follow directions and will likely respond better to a clear and concise form of communication.
  - Use strong eye contact and speak confidently.

For more information about communication techniques please refer to PsychArmour and other resources listed at the conclusion of this guide.

# Residency Delivery

## Meeting the Residents

- If possible, meet with the participants before the start of the residency to provide an overview of the goals and expectations of the time you will be spending with them.
- During the first session, learn the names of all of the participants and ask how each participant would like to be addressed.
- Enlist staff to help introduce and excite the arts residency participants.
- Always be professional and respectful in your work with the veterans and be sure to draw appropriate boundaries. Be thoughtful when sharing personal information directly with the participants.

## Lesson Delivery

- Post the lesson objectives at the beginning of each session then proceed to work through each step as the lesson progresses.
- Be mindful that some participants may have experienced or are currently experiencing physical and/or emotional challenges discussed at the beginning of this guide. Recognize that participants will come to the residency with unique and sometimes troubling past experiences. Think carefully about how to address potentially sensitive topics.
- According to Arts Deployed, “Take the time to talk individually with Veterans experiencing distress, as art experiences can surface painful memories and unresolved emotions, even many years after service. If you are in a healthcare facility, seek a mental health partner – social worker, psychiatrist or creative arts therapist – to help navigate moments like these.”
- Teach the participants the joy of looking at and experiencing art. Consider beginning a lesson by looking at a performance or visual art piece to encourage an open discussion.

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- Art making often promotes story sharing, which can foster understanding, creative thinking, and joy. However, veterans should not feel compelled to share their service experiences. Only encourage this if the participants express a desire to share their stories and memories, as some may seek this opportunity. Keep their narratives and discussion focused and productive to ensure that the intended session objectives and activities are accomplished.
  - Encourage participants to communicate and describe their opinions and feelings about what they are experiencing when making art.
  - Many of the participants will not view themselves as artists or possessing creativity and may be reluctant to engage. Help them get started and be encouraging throughout the residency and art making processes. Provide genuine compliments and feedback on their work.
  - Allow time for closure at the end of each lesson. This includes an opportunity for participants to share and discuss their creations with each other.

## Culminating Event

Every residency must conclude with a culminating event. This could be an exhibition, performance, or other activity to celebrate participant successes. This can be a means to engage the participants' family members, site staff, and coordinators. It is also a positive way to advertise and promote future residency activity. Meet with staff early in the residency process to organize and determine the details of the event.

- Encourage site staff to participate in the planning and execution of the culminating event.
- All residency participants should be encouraged to participate and to engage in the culminating event activities.
- If the culminating event is a visual art exhibition, encourage the residency participants to write and/or speak about their work at the event.
- Invite families of the participants and all site staff to attend. Make sure the event is highly structured within a specific time frame that includes a beginning, middle and an end.
- Consult with site staff for guidance and approval if refreshments are to be served at the event.

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## Documentation Considerations

Teaching artists are required to document the residency process and participant-produced artifacts.

- Establish the site's policy for photographing, videotaping, and documenting residency activity. Photo documentation of the residency is encouraged; however, go over the requirements and photo release policy with center staff prior to the start of the residency. In some cases, residency participants may not be photographed.
- Ascertain if a designated staff member, who is aware of the various levels of participant clearances, can serve as a photographer/videographer.
- For veterans living in a VA home or center:
  - Where photography is permitted, photo clearance paperwork will need to be filled out by the resident or the resident's power of attorney.
  - Many of the participants can have their pictures taken for internal use only to be used by the site and can not be shared with external parties. However, if the photography is intended to be used outside of the host site, an additional photo release form may be needed. Make sure that ample time is allowed to generate and receive these clearances.

# Lesson Plans

The following sample lesson plans are predominantly visual arts-based and were produced for the Pennsylvania Council on the Arts and Pennsylvania Department of Military and Veterans Affairs' pilot arts residency program. However, all of the performing and visual arts provide highly effective content for residency delivery. The arts residencies conducted after the initial pilot program also included the performing arts and provided a full and enriching palette of arts experiences for veterans.

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## Title

Traveling Through Time

We Are Beautiful Art! ©

## Teaching Artist

Maritza Mosquera



## Anchor Artist

**Romare Bearden**, (September 2, 1911 – March 12, 1988) was a world renowned African-American artist who used collage as an art form and was known for this method and his collaborations with and representations of American music such as Jazz and Blues.

GOAL: to create collages about people in a space; imagery derived from Romare Bearden's collage works.



## Objectives

Participants will:

- Observe and discuss Romare Bearden's art.
- Use collage materials to create unique artwork.
- Think about people, symbols and space.

## Materials

- Larger and smaller images of Romare Bearden's work for inspiration
- Magazine cutouts of faces and people
- Magazine cut outs of spaces and places
- Base paper white
- Plain colored papers to cut
- Scissors
- Glue sticks
- Sharpies and metallic markers (optional)

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## Number Of Staff Needed

- 1 Teaching Artist for 15 people (suggested).
- 1 Assistant per 4-5 people, depending on abilities (suggested).

## Introduction

- Introduce Bearden with printed images and info paper about his life and read out-loud (link below).
- Ask questions about what you read and images; begin discussions.
- Let participants know what they will do: look at artwork; use collage materials to make similar and inspired works.
- Pass out smaller images of Bearden's work to use for inspiration.
- Pass out materials to be used (see list).
- Give suggestions/directions about how to begin.
- Clarify suggestions/directions.
- Move through the class and assist with suggestions/directions.

## Art Making Procedures

- Pick one space/place magazine image and place/glue on paper.
- Pick one or more color shapes and pattern and place on paper; creating space
- Place on paper.
- Pick people/parts (2-3 pieces) to create a portrait.
- Once participants have arranged all pieces, TA and assistant aid in gluing them down (if needed).
- **Optional:** use sharpie and or metallic markers to create lines, define areas, add images.

## Suggested Discussion Points

- Bearden's life, connection to Jazz and his influence on Art
- Flat color and 3-dimensional photographic imagery in collage
- Images and possible symbol meanings
- The Jazz Era in America

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## Possible Conversation Questions

- What do you see?
- What are possible meanings of the images, colors, shapes?
- What was Bearden's trying to say through his work? "There are no wrong answers" (viewers' perception).

## Wrap Up

- Display participants' work.
- Describe the works and how each participant connects to Bearden's work while showing it to all.
- Express appreciation to the participants.

## Modifications For Different Learners

- Assist those with hearing and/or visual impairments by speaking clearly and enlarging visuals and text employed in the lesson.
- For those who cannot hold small implements, give larger materials such as large markers, and only few high contrasting materials: black and white, red and green etc...
- When participants can only see below table due to back or neck bent, place paper and items at their sight area. (may need to kneel).



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## Title

### Nonobjective Collages

## Teaching Artist

Elizabeth Faist

## Anticipatory Set

Look at the nonobjective artwork of artists, Wassily Kandinsky and Henri Matisse. Compare and contrast the similarities and differences within their artwork. analyze the mood that you think the selected pieces might portray. Is there a sense of movement or rhythm within their artwork? How does that contribute to the overall mood of the pieces?

## Statement of Learning

Today we will look at the nonobjective artwork of Wassily Kandinsky and Henri Matisse. We will create a collage that focuses on how the use of color, shape, and repetition can be used to help establish an overall mood in a piece of artwork. We will also discuss how nonobjective works can portray a sense of movement or rhythm.

## Model

Explain and demonstrate how to create a collage that is inspired by the combination of color, shape, and repetition. After viewing a series of nonobjective works by Wassily Kandinsky and Henri Matisse, the participants will construct a collage out of cut paper.



**Wassily Kandinsky Blue Painting** ( *Blaues Bild* )

Solomon R. Guggenheim Museum, New York Gift, Fuller Foundation, Inc., 1976 <https://www.guggenheim.org/artwork/1943>

© 2018 Artists Rights Society (ARS), New York/ADAGP, Paris



**HENRI MATISSE** (French, 1869–1954) **The Codomas** (Les Codomas) 1943 Maquette for plate XI from the illustrated book *Jazz* (1947) Gouache on paper, cut and pasted, mounted on canvas 17 1/8 x 26 7/16" (43.5 x 67.1 cm) Musée national d'art moderne/Centre de création industrielle, Centre Georges Pompidou, Paris. Dation, 1985

© 2019 Succession H. Matisse / Artists Rights Society (ARS), New York

<https://www.moma.org/interactives/exhibitions/2014/matisse/downloads/matisse-cut-outs-artworks.pdf>

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## Vocabulary

nonobjective art, collage, color, shape, rhythm, movement, pattern, organic, geometric, mood

## Closure

The participants will share and critique their nonobjective collages. They will interpret and discuss the mood of the works that were created in the workshop/class. Is there a sense of movement or rhythm within the artwork? How does that contribute to the overall mood of the work?

## Objectives

- After viewing the artwork of Wassily Kandinsky and Henri Matisse, the participants will examine how an artist can use the elements and principles of art to develop mood and movement in their compositions.
- The participants will design a cut-paper collage with an emphasis on color, shape, and repetition.
- The participants will learn a variety of techniques pertaining to the process of collage.

## Essential Questions

- How can art express a mood?
- Can a visual piece of art portray rhythm and movement?

## Duration

45 minutes

## Materials

Colored paper, glue, markers, painters tape, white paper

## Work Samples



Gino J. Merli Veterans'  
Center Artist in  
Residence program  
2018

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## Title

**Play Ball!**

## Teaching Artist

**Cassandra Stancil Gunkel, PhD**

## Goals

- Engage a community of elders with baseball memories-- playing ball, baseball players, games or play in general.
- Create artworks that capture the delight and memories of play.
- Share the benefits of creative endeavor with the wider community.

## Activity time

30-45 minutes; up to 60 minutes to include show and tell.

## Prep 1: An object or image that clearly invokes baseball

A high-resolution image of a player, a stadium, or an actual baseball.

- Enough images for each participant to have one.
- High resolution color or good quality black and white images. Aging eyes have a hard time discerning details in small or fuzzy reproductions.
- Library of Congress American Memory website for images; or
- Visit a thrift shop and buy a bucket of old softballs.

## Prep 2: Art-making tools

For this exercise, I used watercolor paper, postcard-sized, watercolor pans, brushes, water. Black permanent markers, regular sized and jumbo for those who can't hold a small pen, or adapters for pens.

- Large story-board to keep track of responses.
- A helper if possible (can record memories on storyboard; work with individuals).

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## Part 1: Engage memories

Use the image or baseball as a prompt with open-ended questions.

- **There are no incorrect responses:** Try to keep track of the responses as they come by logging them on the storyboard. Take the time to repeat what is said so all can hear and perhaps respond. Use these specific responses later to prompt participants later to label their watercolor memories of baseball.
- **Use props with open-ended questions:** For a baseball: What do you call this? What can you do with it? Did you ever use one of these? What games can you play with this? What positions?
- **Images with open-ended questions:** what do you see? What is going on? Who could that be? What is he doing? Goal is to solicit responses. Accuracy is immaterial! Use follow-up questions to probe: what makes you say its....?
- **Pantomime with ball:** Show me what you would do with this or Demonstrate a pitch, catch and ask What am I doing? What do you call this?
- **Follow up questions to provoke memory and stimulate conversations:** What's the most exciting game you ever saw? or played? What happened? Who is the best ball player of all time? What makes him so great?

## Part 2: Create baseball art

- Lead participants to do a line drawing of a baseball. Line art: circle, stitch details, shadows.
- Lead participants to individually watercolor their baseball drawings. Add details; What time of day? What was around you?
- Encourage participants to write their memory on the card. Some may write themselves. Others may need assistance.
- Encourage everyone to sign their name to the artwork.

## Part 3: Share the results to individuals in the group

Encourage individuals to show and share their baseball memory. Or take the cards around so that participants can see the details close- up. This may take time but it is worth it so that all can see, comment, and the creator can hear the feedback.

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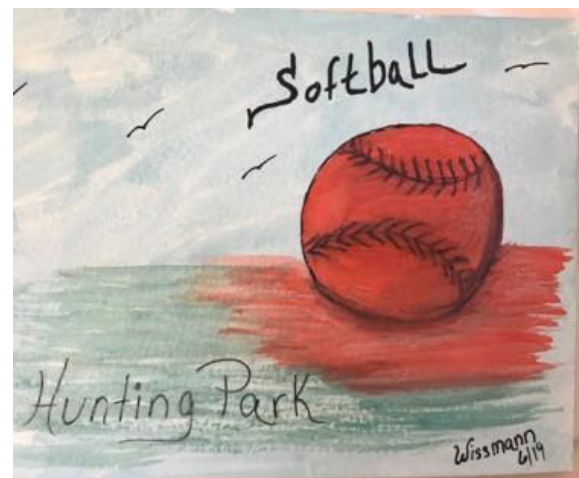
## Part 4: Share the group results with the group

Try to display the watercolors to present a visual narrative. Group cards... and then repeat the details shared by individuals. Below are some memories shared/recorded from a session:

- Mr. W loved going to Connie Mack Stadium, two blocks from his home. He lived so close, he could hear the bats hitting balls from his backyard!
- Mr. W's grandson plays catch for his school team, and travels to games 10 times a month!
- Mrs. B pitched for her hometown team, the only girl on the team! Look at her wind up! She was great at fast balls!
- Ms. V did not play ball. She always played with her dolls. She used to create her own dolls from old rags. And she loved them!
- Mr. V was keen on cricket! He played all day long! until dark!
- Ms. C loved sports so much, she majored in it in college. Baseball, basketball, soccer, she loved to play it all!
- Mr. D says they make all the balls in Jamaica? Out of leather. Look at those stitches!

## Part 5: Share the group's memory with other residents

With staff help, create a bulletin board display. Add new activities or change out the display as new themes emerge. Let non-participants, staff and the commandant know what you are doing, and that you are improving the environment by creatively engaging memory.





## Title

**Learn to Be Spontaneous**

## Teaching Artist

**Kathe Umlauf**

## Time

30-60 Minutes

## Introduction

This activity is a good ice breaker for veterans unfamiliar with clay. I chose this lesson because it's one of my most successful lessons, anywhere. It will help loosen up any crowd. It's fun, yet the participants are learning how to work with clay.

## Materials

- Clay (about 1/2 pound per person, or two golf ball sizes). You can use earth clay, non-hardening clay or self-hardening clay. Earth clay is the softest and most pliable, and in my opinion, the best for this activity.
- Clay tool
- Water
- Timer

## Preparation

- Write the names of 12-20 animals, objects or types of people on slips of paper or index cards of one color, such as Baby, Old Man, Dog, Cat, Fish, Snake, Horse, etc.
- Write 12-20 activities or adjectives on other sets of cards or paper, in a different color, such as Running, Swimming, Sleeping, Eating, Fat, Thin, Flying, etc.
- Put in separate piles face down (one color in one pile, the other color in another pile).
- Cut pieces of clay into small sizes, about the size of a golf ball, at least one per participant.
- Have small cups of water handy for softening clay.
- Pass out clay, clay tools. If you don't have tools, toothpicks work in a pinch.

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## Procedure

- Explain to the class that they will get only 5 minutes to sculpt a tiny sculpture in clay. This causes people to think quickly and trust their instincts and spontaneity. It takes about 4-5 rounds to start getting the hang of it.
- The teaching artist should do one demonstration first, showing how to pinch and pull the clay to form shapes, and use the clay tool to poke eyes and details. The leader can be flexible in how much time to spend in demos, also, people can do a trial run, making something the leader suggests, like a pig or fish.
- **Round One:** Pass around the cards, face down, no peeking. Each person gets two cards, one of each color. Ask people to pinch off a small piece of clay from their ball.
- Tell the class they get 5 minutes to work. On “go”, they turn over their cards and begin to sculpt. Some will get easy cards like “Fish” and “Swimming”, others will get harder cards like “Old Man” and “Flying”. The participants should keep their cards hidden from the other participants.
- When time is up, everyone must stop and show what they made. The rest of the class can now guess at what the others made. This is the fun part. After some have guessed, the participant can reveal what they made. This is designed for fun, so try to help people see the humor.
- Collect cards, and put in appropriate piles, shuffle.
- **Round Two;** 4 minutes to sculpt. People will by now have an idea of what is expected, and loosen up a little. Pass out cards and then go through the same procedure. The leader can sculpt too, or go around and help.
- **Round 3;** 3 minutes
- **Round 4;** 3 minutes
- **Round 5;** 3 minutes
- Continue or end depending on the feel of the class.
- Participants may keep and let dry their work. If there is a kiln available, they can be fired, but may not survive due to the harshness of the firing process. Explain that the goal of the lesson is to learn to handle clay in a spontaneous, relaxed and confident way, more than it is about making something to keep.

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## Title

### Musical Conversations

*Marching Bands*

## Teaching Artist

### Darcy Fair, PhD

© Doris Maul Fair, 2019

## Goals

- Engage senior veterans community in social aspects of music through live performance, watching, listening, discussing, singing, and where and when possible, movement based on differing themes.
- Add new instrumental sounds and shapes, songs, musical genres, and musical cultures to senior Vets' awareness through access to professional and amateur music recordings available on YouTube.com.
- Help seniors, especially those who once played a musical instrument, reconnect with the physical and tactile side of music making through singing, access to musical egg, and when and where appropriate, kazoos.
- Thank seniors for their service to all of us through a closing set of patriotic music that gets all of us singing and moving.

## Equipment

1. Irish harp
2. Portable battery-operated sound system with pick-up
3. Functioning internet access to YouTube with a large screen
4. Egg rattles, one for each person,

## Prep 1

Choose a different theme for each session. Themes may connect to each other – e.g.: a recent Thanksgiving theme included history, songs, family customs such as watching or playing a football game, and their own experiences and memories of Thanksgivings past. The following week was the Army-Navy Game so it was easy to connect Thanksgiving to College Football to the Army-Navy game, which led to Marching Bands as a new theme for that week.



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On the other hand, themes may have more to do with what is happening in life – civic and religious holidays, calendar events, seasons and seasonal activities – than a relationship to other themes.

## **Prep 2**

Spend time, usually two to four hours per week (sometimes longer!) searching for, listening to, watching, analyzing, and timing music videos that connect to the chosen theme for sounds, watch-ability, motion, action, interest. For example, my post-Thanksgiving search for marching band music led me to several videos of the drum battles that occur between band drum sections, called drumlines, of the military academies of each branch of the Armed Forces, allowing the Vets to watch and listen to military bands from both an outsider perspective, as in the stands, or an insider perspective, as members of each band cheering on their own drum sections. It also led me to Highland pipe bands in the States, Canada, Scotland, England, Ireland, and elsewhere.

## **Prep 3**

Practice my own music, and learn new music for the Vets to sing and listen to.

## **Set up**

This usually takes about five minutes. Internet access provided by the facility is usually ready to go. I pass out rhythm egg rattles during setup.

## **Activities**

Note: Sessions are roughly seventy-five minutes long. Each session has three sets of activity: live performance; recorded performance that allows residents an opportunity to see and hear new songs and sounds as well as familiar songs and sounds; and a set of patriotic songs and videos in which we can all join in singing if we choose. In musicians' terms a set is a list of what songs/tunes/pieces happen during a performance, and is referred to as a set list. Depending on the musician in question that setlist can be set in stone, as it were, or is flexible depending on the situation. I tend toward flexibility because I am more interested in responding to residents' moods and interests in the moment than in making a pedagogical point. Time is also a consideration. This is their program, and my job is to use my knowledge, skills, and talents for

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their interest and benefit. Aging seniors will respond better to a presentation if they have some say in what is going on.

## **Set I: Live Performance** – twenty to thirty minutes

I play music on my Irish harp. My own repertoire is a rather eclectic mix of American, English, Irish, Scottish, Welsh, Manx, and Breton tunes and silly songs, each one having a story about it. Audiences are as interested in the stories about the songs as the songs themselves, but I have found that listeners are interested in the melodies as well as the stories. I usually decide what I will play while performing, adding and subtracting songs, tunes, and stories to fit the day.

Residents say they like the sound of the harp because it is calm and pleasant. They already have their egg rattles during set up and folks can shake along in rhythm with me while I play – or not!

Harp set list with short annotations regarding stories attached to each tune.

- *Carolan's Welcome*: A tune by 18th century itinerant Irish harper, Turlough O'Carolan renamed by music group The Chieftains in 1980 for Pope's visit to Dublin.
- *Sheep Under the Snow/Da Day Dawn*: First is a Manx lament for sheep buried under the snow during a nineteenth century blizzard on the Isle of Mann: followed by the oldest known Shetland fiddle tune which is traditionally played from house to house on New Year's Morning just after midnight.
- *Parson's Farewell/Nonesuch/All in a Garden Green/Jenny Pluck Pears*: Scottish country dances collected by itinerant fiddle player and dance teacher John Playford in the early nineteenth century and published as Playford's English *Country Dances*.
- *Joy to the Person of My Love/Planxty Drew/Planxty Wilkinson*: a traditional Scottish Renaissance-era love lament followed by two O'Carolan planxties, or praise pieces composed for two of O'Carolan's patrons.
- *King of the Faeries*: an Irish set dance in hornpipe time. Good introduction to some Irish faerie lore.
- *Sí Beag, Sí Mor/Fanny Power*: These are both Carolan tunes. The first is the result of falling asleep on a Irish faery rath between residencies and being given a dream by the faeries upon whose rath Carolan was sleeping. The second is a praise piece for Fanny Power, Carolan's patroness who had him taught harp and traditional composition at the age of seventeen after being blinded by smallpox.

- *Margaret's Waltz/The Dark Isle*: Two Scottish waltzes, each with their own story: Margaret's Waltz is a traditional tune composed by a man who fell in love with Margaret, but she married someone else! The Dark Isle is a traditional Scottish tune that was used as the theme of a BBC-TV/Scotland program called The Dark Isle.
- *Jingle Bells*: Early December is the beginning of the holiday season and this particular tune gets everyone in a good mood and singing. I threw in my pig Latin version just for fun and to see how folks responded. They laughed, which is what I wanted them to do.
- *Dreidel Song/Hanukkah Oh Hanukkah*: Tunes that are familiar to most of us that spread cross-cultural cheer with catchy melodies that are easy to sing.

**Set II: Themed audio/visual sessions via YouTube** - twenty to thirty minutes. The residents still have their eggs and are encouraged to sing along and shake the eggs if they wish. Some of the residents appear to be asleep during these sessions; nonetheless I have seen residents begin to move while they are sleeping, a toe starts keeping time, or a hand or a finger or other body part starts moving to the beat, or they shake their rattles gently. And watching those who are awake begin to smile and involve themselves with the music is always informative!

- *World Turned Upside Down/Yankee Doodle*: scene of the British Surrender of Yorktown, 1781 from television series **TURN** with British and American bands competing against each other musically. 4:42 minutes; puts a little imagined-for-TV history into the program with patriotic roots.
- *Marine Barracks Evening Parade, Washington, DC*: US Marine marching band parade held each evening at the Washington Barracks; lots of precision military marching, great music, excellent instruments; energizing music. 5 minutes
- *U.S. Air Force Academy/U. S. Naval Academy* drumline competition from the 2012 Air Force/Navy football game. All different kinds of drums, lots of energy, everyone there had a great time so we did too! 5 minutes
- *Philadelphia Police and Fire Marching Band*: Philly's finest, in kilts and playing bagpipes during St. Patrick's Day Parade. 5 minutes.
- *2012 Edinburgh, Scotland Military Tattoo*: precision marching, fantastic drumming, brilliant piping, traditional formal kilted uniforms (with incredible hats!) at annual

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- international pipe band show and competition. 5 minutes
- *Penn State Marching Blue Band 2019 opening football season.* A little different from the military bands. 5 minutes

### **Set III: YouTube audio/visual session with patriotic songs -**

We don't do every song every week because of time. And there are different versions of each song that people like.

- *Military Hymn Medley PBS 2012 Memorial Day Concert, Washington DC:* hosted by Gary Sinise, marching bands from each branch of the military perform the hymn of each branch. 5 minutes
- *Battle Hymn of the Republic, Mormon Tabernacle Choir:* a definite favorite with everyone. 5 minutes
- *America the Beautiful, Ray Charles:* 5-7 minutes depending on version; very cool and very American!
- *God Bless America, Kate Smith, 1938.* Kate Smith unveils this standard song in 1938, twenty years after the end of WWI and just before the beginning of World War II (and we have several vets from WWII). 5:18 minutes
- *God Bless America, Whitney Houston.* Alternate version by major pop stars. 4:18 minutes
- *God Bless America, Aretha Franklin.* Another alternate version, 3:00 minutes
- *Star Spangled Banner, Whitney Houston, 1991 Super Bowl XXV:* 3:35 minutes.
- *Star Spangled Banner, Lady Gaga, 2016 Superbowl 50:* 3:35 minutes

### **Final Notes**

1. I chose the term Musical Conversations as a title for this program because I have always found that talking about music is almost as much fun as playing, singing, listening, and watching musicians – which is basically what an ethnomusicologist does. Most of the senior Vets that I work with have some form of dementia, and many have seriously deteriorated memories. They may not remember a song from week to week, but then again, they may not remember ME from week to week. Standard

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musical pedagogical practice does not work in this situation. But if I can engage senior Vets in the moment, make them smile when they sing a song that seems familiar, have them move to the beat/rhythm of a tune, then I am doing something positive for them.

2. A second point is that this is neither pure musical pedagogy or pure entertaining performance. It's a bit of both that requires an informal group approach instead of a classroom approach.
3. My ethnomusicological background is in folk music, and the material culture of musical instruments. When watching music videos, I point out instruments that residents might find a bit unusual, and tell them how those instruments work, adding cultural information along with music musicological information.
4. We always end with the National Anthem; many of the staff are Vets as well as the residents, and they stand at attention and sing many of the songs with us. After the National Anthem I thank the group for coming and for their service. As the group breaks up, I go to each resident and shake hands with those who wish to shake hands with me (some don't want to be touched), personally thank them and chat for a couple minutes, and tell them I look forward to seeing them the following week. This is where I get some verbal feedback about the session directly from the residents. This particular session was well received by several former musicians, who told me that it was a great set. (Yes, the gentleman in question is a retired musician – he no longer has the physical dexterity to play an instrument, but his ears work just fine!)
5. Sometimes we do two different versions of a YouTube video – Whitney Houston and Lady Gaga doing the Star-Spangled Banner are by far and away the favorites, although Aretha Franklin is also popular. Sometimes the residents ask for one or the other, and then ask for a second version. It all depends upon timing. And what the residents want to hear. Experiential listening is at work!
6. There have been times when for whatever reason the Internet is not available during a session. It happens. So, we make it work, usually by singing whatever comes to mind, folk songs, pop songs, old songs. Often the staff helps out by singing along, especially with pop songs, and they often have suggestions for what to sing. Involvement is what is important here, not performance.

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## Title

**Puppet Partners**

## Teaching Artist

**Terry Johnson**



## Objective

Participants create puppet personas to help them tell stories

## Materials

Prepared tennis balls, spray painted or felt covered, with holes cut large enough for 2 fingers to manipulate. Rectangles of cloth sides sewn. I made felt hand shapes to sew into the corners. Various yarns for hair. Google eyes. Felt nose, mouth shapes. Permanent markers to make other features, eyebrows facial hair. Tacky glue. I prepared the tennis balls and fabrics sleeves before the class.

## Introduction

I brought a puppet sample made to resemble one of the well-liked activities aides, Sherry, complete with her long blond hair and blue uniform shirt. I used the puppet to introduce the project, using some of Sherry's verbal expressions and mannerisms.

## Art Production

Pass around materials for participants to choose what appeals to them, cloth squares, yarn for hair, etc. and assist them in assembly of puppet heads. It's a good idea to pass around trays of different mouths and noses to choose from.

## Practice

Once puppets were made, we practiced animating them with Knock Knock jokes. Each participant was given a strip of paper with a knock knock printed in large format to read aloud while moving their puppet in the call and response (along with the group).

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## Stories

I asked participants to introduce their puppet partners in turn and then addressing the puppet, I used story prompts to invoke the imagination of the story teller. I encouraged all participants to use their puppets to contribute to the individual stories, and even to interact. For instance: Puppet Elizabeth had been on a date with puppet Frank Zappa. We got a report on how that went, which it turned out, was not so swell for either of them.

## Conclusion

This project requires a lot of pre-class prep to ready puppet parts. I had two assistants, one per every two participants, to help with puppet assembly. It takes some time. It's probably a project most suitable in the way I used it, as a culminating activity in a group that has worked together on TimeSlips in several sessions. I think it could be very effective in one on one or one to two groups. The puppets gave the opportunity for a projected character with which they took some creative risks.

# Assessments

The following summative assessment surveys are designed to elicit information about the arts residency process and product from site administrators, staff, and teaching artists. In order to administer a residency participant survey, approval must first be obtained from the participant and site administrator.



# PCA Arts Residency Programs Administrator Survey

## Community & Special Population Programs & Sites

By completing this survey as accurately as possible, you are contributing critical information about the importance of arts and the significant value it has as a learning experience for all. This information is of vital interest to the Pennsylvania Council on the Arts (PCA) and your PCA Regional Partner. Please take the time to complete fully and return promptly.

Date:

Administrator Name:

Email:

Position:

Host Site:

Address:

Dates of Residency:

Number of Residency Days:

No. of Participant Groups:      No. of Participants: Total Number of Individuals Served:  
(include: residency group participants, other center/program individuals, family members, center/  
program staff, community members)

**Please use the following four-point scale:**

**4. Strongly Agree   3. Agree   2. Disagree   1. Strongly Disagree   NA Not Applicable**

	4	3	2	1	N/A
The teaching artist collaborated with staff to plan residency goals and objectives.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The teachings artist consulted with staff about residency lesson content.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Participation in the AIR program has enhanced our organization's commitment to the arts.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The teaching artist helped administration become more comfortable with the inclusion of the arts in out programing.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Through participation in the AIR program, the artist was able to demonstrate the importance of engagement with the arts for our clientele.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

	4	3	2	1	N/A
Participation in the AIR program fostered collaboration between participants and staff.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Participation in the AIR program fostered collaboration between staff and the teaching artist.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Engagement in the AIR program provided participants opportunities to strengthen their verbal skills.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Activities for participants to engage interpersonally with one another during the residency were evident.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Opportunities for participants to engage interpersonally with the teaching artists during the residency were evident.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Opportunities for participants to strengthen their motor skills and/or dexterity were provided during the residency sessions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Participants exhibited emotional well-being during the residency sessions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Participants in the AIR program demonstrated respect for each other.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The AIR program allowed participants to discover new talents.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Engagement in the AIR program increased participants enthusiasm for the arts.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Participants developed skills they will be able to use in other environments.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
This experience has increased my willingness to host more AIR programs arts.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would recommend participation in the AIR program to my peers.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

# PCA Arts Residency Programs Staff Survey

## Community & Special Population Programs & Sites

By completing this survey as accurately as possible, you are contributing critical information about the importance of the arts and the significant value it has as a learning experience for all. This information is of vital interest to the Pennsylvania Council on the Arts (PCA) and your PCA Regional Partner. Please take the time to complete fully and return promptly.

Date:

Staff Name:

Email:

Position:

Host Site:

Address:

Dates of Residency:

Number of Residency Days:

No. of Participant Groups:      No. of Participants: Total Number of Individuals Served:  
(include: residency group participants, other center/program individuals, family members, center/  
program staff, community members)

**Please use the following four-point scale:**

	<b>4. Strongly Agree</b>	<b>3. Agree</b>	<b>2. Disagree</b>	<b>1. Strongly Disagree</b>	<b>NA Not Applicable</b>
	4	3	2	1	N/A
The teaching artist collaborated with staff to plan residency goals and objectives.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The teaching artist consulted with staff about residency lesson content.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Participation in the AIR program has enhanced our organization's commitment to the arts.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The teaching artist helped staff become more comfortable with the inclusion of the arts in our programming.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The teaching artist demonstrated the importance of engagement with the arts for participants.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Participation in the AIR program fostered collaboration between our participants and staff.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

	4	3	2	1	N/A
Participation in the AIR program fostered collaboration between staff and the teaching artist.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Opportunities for participants to strengthen their cognitive skills through residency activities were evidenced.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Opportunities for participants to strengthen their verbal skills through residency activities were evidenced.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Activities for participants to engage interpersonally with one another during the residency were evidenced.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Opportunities for participants to engage interpersonally with the teaching artist during the residency were evidenced.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Opportunities for participants to strengthen their motor skills and/or dexterity were provided during residency sessions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Participants exhibited emotional well-being during the residency sessions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Opportunities for participants to demonstrate collaboration skills were evidenced.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Participants in the AIR program demonstrated respect for each other.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Participants gained skills that they will be able to use in other situations/environments.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Participants were actively engaged during the residency in art making activities.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Participants exhibited focus during the art making activities.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Opportunities for participants to demonstrate decision-making skills were provided during the art-making sessions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The AIR program provided participants opportunities to discover new talents.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Engagement in the AIR program increased participants' enthusiasm for the arts.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

	4	3	2	1	N/A
Participation in the AIR program helped participants develop the ability to work together cooperatively.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Participants developed skills they will be able to use in other environments.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The teaching artist was well prepared.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The artist's instructions are clear and easy to follow.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
My perception of engagement with the arts for my clients changed.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
This experience has increased my willingness to host more AIR programs.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would recommend participation in the AIR program to my peers.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Additional Comments

# PCA Arts Residency Programs Teaching Artist Survey

## Community & Special Population Programs & Sites

By completing this survey as accurately as possible, you are contributing critical information about the importance of the arts and the significant value it has as a learning experience for all. This information is of vital interest to the Pennsylvania Council on the Arts (PCA) and your PCA Regional Partner. Please take the time to complete fully and return promptly.

Date:

Teaching Artist:

Phone #:

Email:

Art Form:

Host Site:

Type of Organization:

Address:

Dates of Residency:

Number of Residency Days

No. of Participant Groups:

No. of Participants:

Total Number of Individuals Served:

(include: residency group participants, other center/program individuals, family members, center/program staff, community members)

**Please use the following four-point scale:**

**4. Strongly Agree   3. Agree   2. Disagree   1. Strongly Disagree   NA Not Applicable**

	4	3	2	1	N/A
Staff and/or administrators collaborated with me to plan residency goals and objectives.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I consulted with staff and/or administrators about residency lesson content.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Adequate instructional space was provided for the residency activities.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Site administrators expressed support for the program activities.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

	4	3	2	1	N/A
Site staff expressed support for the program activities.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Site staff were in attendance during residency activities.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Site staff assisted participants as necessary.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Staff and/or administrators assisted in defining and planning residency goals and objectives.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Information about participants' ability to engage in residency activities was provided by staff/administrators.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I provided activities for participants to engage socially and interpersonally with one another during the residency.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I provided opportunities for participants to engage interpersonally with me during the residency.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I provided activities for participants to strengthen their motor skills and/or dexterity.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I presented opportunities for participants to strengthen their cognitive skills through residency activities.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I presented opportunities for participants to strengthen their verbal skills through residency activities.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I presented opportunities for participants to develop the ability to work together cooperatively.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Participants exhibited emotional well-being during the residency sessions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The AIR program provided participants opportunities to discover new talents.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Engagement in the AIR program increased participants' enthusiasm for the arts.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Participants in the AIR program demonstrated collaboration skills.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Participants in the AIR program demonstrated respect for each other.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Participants gained skills that they will be able to use in other situations/environments.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

	4	3	2	1	N/A
Participants were actively engaged during the residency art making activities.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Participants exhibited focus during the art making activities.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Participants demonstrated decision-making skills during the art-making sessions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Through engagement in all phases of the residency activities participants demonstrated ownership of their projects.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
My knowledge and ability to work with community groups and special populations has increased.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I have been able to demonstrate the importance of engagement with the arts for all learners.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I helped the site staff/administration become more comfortable with the inclusion of the arts in their programming.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I have increased my level of confidence as a teaching artist in community and special population settings.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I have learned how to plan lessons to better meet the specific needs of community and special populations.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I have learned how to adapt materials to better meet the specific needs of community and special populations.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I have learned how to engage program staff in all aspects of residency delivery.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I perceive that staff and administration now see value to their clients' participation in the planned activities of an arts residency.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
My instructions to participants were clear and easy to follow.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Additional Comments:



# Resources

## **Americans for the Arts**

Arts Deployed: An Action Guide for Community Arts and Military Programming

<https://www.americansforthearts.org/by-program/reports-and-data/legislation-policy/naappd/arts-deployed-an-action-guide-for-community-arts-military-programming>

## **Center for Deployment Psychology**

The mission of the Center for Deployment Psychology (CDP) is to lead the development of a community of culturally mindful and clinically competent providers through the delivery of high-quality training and education, the convening of experts, and the dissemination of research-based treatment and the latest topics in military behavioral health.

<https://deploymentpsych.org>

## **National Center for Post-Traumatic Stress Disorder**

The U.S. Department of Veterans Affairs oversees the National Center for Posttraumatic Stress Disorder to provide resources for veterans and families of veterans who may be affected by Posttraumatic Stress Disorder.

[https://www.ptsd.va.gov/publications/print/understandingptsd\\_booklet.pdf](https://www.ptsd.va.gov/publications/print/understandingptsd_booklet.pdf)

## **National Endowment for the Arts**

Creative Forces: NEA Military Healing Arts Network is an initiative of the National Endowment for the Arts in partnership with the U.S. Departments of Defense and Veterans Affairs and the state and local arts agencies that seeks to improve the health, wellness, and quality of life for military and veteran populations exposed to trauma, as well as their families and caregivers.

<https://www.arts.gov/national-initiatives/creative-forces>

## **Oklahoma Arts Council**

Oklahoma Arts and the Military Initiate Pilot Program Evaluation Catalogue. Engaging Veterans through Creative Expression.

[https://arts.ok.gov/pdf/alc/OKArts\\_Military\\_Evaluation\\_%20Catalogue\\_0417.pdf](https://arts.ok.gov/pdf/alc/OKArts_Military_Evaluation_%20Catalogue_0417.pdf)

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## **PA VETConnect**

PA VETConnect, a statewide outreach initiative designed to better serve the Commonwealth's nearly 800,000 veterans. PA VETConnect identifies and cultivates new community partnerships to simultaneously broaden referral capabilities and connect veterans to the best possible resources, regardless of the township, county or region where they reside. For more information please contact Erica Moore at [ericamoore@pa.gov](mailto:ericamoore@pa.gov).

## **Psycharmor**

A nonprofit that offers critical resources to Americans so they can effectively engage with and support military service members, veterans, and their families.

## **Serving Our Veterans Behavioral Health Certification**

The evidence-informed curriculum for the Serving Our Veterans Behavioral Health Certificate offers 15 self-directed, self-paced, online courses for 20+ hours of CE credit.

<https://vets.academy.reliaslearning.com>

## **Understanding PTSD: A Guide for Family and Friends**

[https://www.ptsd.va.gov/publications/print/understandingptsd\\_family\\_booklet.pdf](https://www.ptsd.va.gov/publications/print/understandingptsd_family_booklet.pdf)

## **TimeSlips Inc.**

An organization that provides training and programs that utilize the creative arts to “bring joy and light” to the lives of others.

<https://www.timeslips.org>

## **U.S. Department of Veterans Affairs Location Finder**

A storehouse for VA facilities across the country.

<https://www.va.gov/directory/guide/home.asp>

## **Warrior Writers**

A veteran-focused arts organization that fosters artistic exploration and expression through casual, welcoming workshops and retreats. By reflecting and creating in a comfortable space, we encourage and support healing and community building.

## **We Honor Veterans**

Free webinars on a variety of topics related to veterans' lives and needs.

[https://www.wehonorveterans.org/resource-library/?fwp\\_resource\\_type=webinar](https://www.wehonorveterans.org/resource-library/?fwp_resource_type=webinar)

# Contributors & Host Sites

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Jamie Dunlap, Chief of Creative Catalysts & Lifelong Learning

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Jeffrey Wacker, Coordinator Arts-in-Education Services, Indiana University of Pennsylvania

## **Participating PCA Arts in Education Partners**

### **Arts in Education Northeast Pennsylvania**

A program of Northeastern Educational Intermediate Unit 19

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Elizabeth Faist, Assistant Director and Teaching Artist

### **Erie Arts and Culture**

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Chanel Cook, Director of Programming and Community Relationships

Kristen Weibel, Program Associate

Kathe Umlauf, Teaching Artist

### **Philadelphia Arts in Education Partnership**

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Sara Kattler-Gold, Veterans Arts Residency Resource Guide Project Director

Darcy Fair, Teaching Artist

Cassandra Gunkel, Teaching Artist

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### **Pittsburgh Center for Arts and Media**

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### **Southern Alleghenies Museum of Art**

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Terry Johnson, Teaching Artist

## **PA Department of Military and Veterans Affairs**

### **Bureau of Veterans Programs, Initiatives, Reintegration, and Outreach (PIRO)**

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### **Bureau of Veterans' Homes**

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### **Delaware Valley Veterans Home**

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### **Gino J. Merli Veterans' Center**

Pamela Wood, Activities Director

### **Hollidaysburg Veterans' Home**

Diane Miller

### **Soldiers' and Sailors' Home**

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at the Erie Veteran's Affairs Medical Center

### **Southeastern Veterans' Center**

Andrea Goss, Therapeutic Recreational Services Worker

Hildy Kulp, Activities Assistant

### **Southwestern Veterans' Center**

Christopher Veitch, Therapeutic Activities Director

## **Armed Services Art Partnership**

Sam Pressler, Founder and Board Member

## **The Philadelphia Mental Health Care Corporation**

Myra J. Fields-Rouse, Veteran Initiatives Supervisor

James Williams, Forensic Veteran Certified Peer Specialist

## **TimeSlips Inc.**

Kathy Hawkins, Program Coordinator, Master Trainer



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