



ESMoA ACADEMY: SPREADING THE SPARK OF
CREATIVITY

WHITE PAPER
SPARKS! IGNITION GRANTS FOR MUSEUMS AND
LIBRARIES

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July 2018

Administrative Information

Institution: Artlab 21 Foundation ESMoA

Project Title: Spreading the Spark of Creativity: ESMoA Academy

Award Amount: \$25,000.00

Project Date: August 1, 2016 - July 31, 2018

Project Director: Holly M. Crawford, Manager of Education, ESMoA

Project Partner: Mychal's Learning Place

Project Summary

The Mychal's/ESMoA Internship is a seven-month-long paid internship program jointly presented by ESMoA (El Segundo, CA) and Mychal's Learning Place (Hawthorne, CA). Since 2013, the internship has provided adults with developmental disabilities career and volunteer possibilities in an arts organization. Interns work with ESMoA Education to deliver arts programming to K-12 students who visit ESMoA for field trips, learn gallery teaching methods, gain real-world experience for future employment, and are empowered to set personal and professional goals for themselves.

After three years of a successful internship and partnership, and seeing personal and professional progress in the Mychal's/ESMoA interns, ESMoA decided to create a learning series - *Spreading the Spark of Creativity* - for other learning organizations interested in developing internships for adults with developmental disabilities. At the time the Mychal's/ESMoA Internship began, there was no blueprint or training module we could use to implement our program and few professional development tools were available for museum workers working with special needs populations.

Delivered in short video tutorials, *Spreading the Spark of Creativity* aims to help museum educators improve their expertise in working with adults with developmental disabilities, demonstrate successful strategies for creating internship and training opportunities for adults with developmental delays, help museums create a sustainable partnership model with a non-museum organization, and support advocacy efforts for employment pathways for adults with developmental disabilities in the cultural sector. "In the US in 2015, 17.5 percent of persons with a disability were employed—compared to a 65 percent employment rate for people without a disability: a troubling statistic that should influence our discussions of museum labor and museum internships."¹

¹ <https://www.aam-us.org/2016/12/06/access-and-equity-in-museum-internships-a-case-study/>

Users can access the video tutorials for free once they have registered on ESMoA Academy. Registration is free and users can create individual profiles to track their progress. Readings and supplemental materials also provide users with information to strengthen their knowledge and expertise. Learners can ask questions and speak with experts on the Academy's bulletin board. These nodes of interaction allow museum educators to complete the tutorial at their own pace and if they prefer, in any order that is relevant for their learning.

Project Development Process

The first step in designing how the tutorial would look was to research popular and successful Massive Open Online Courses (MOOCs), free online courses that allow for unlimited audience participation and online access. ESMoA team members reviewed the popular e-learning platform Coursera as they have partnered with a number of universities and museums to offer a breadth of specialized courses. Our team choose to use Coursera as a blueprint for our e-learning platform: ESMoA Academy.

Access to free arts education is a key pillar of ESMoA's mission. Therefore, it was decided to build an independent platform (i.e. ESMoA Academy) that would be made available for free on our website and allow us flexibility with regards to content. ESMoA also wished to connect with learners directly by using message boards to answer questions and discuss topics related to *Spreading the Spark of Creativity*.

In order to optimize the structure and the content of the video tutorials, Project Manager Holly M. Crawford conducted informal interviews with teachers, museum professionals, and organizations who demonstrated experience working with adults with developmental disabilities in cultural institutions. Below are examples of feedback we received:

- Provide learning resources for both cultural institutions and partners.
- Help cultural organizations see what working with adults with developmental disabilities looks like.
- What considerations or accomodations look like for working adults with developmental disabilities.
- Showcase a working partnership.
- Provide fact sheets and resource lists.
- Demonstrate how responsibilities are shared and distributed.

Based on the feedback received during the informal interviews, the first layout of ESMoA Academy was created:

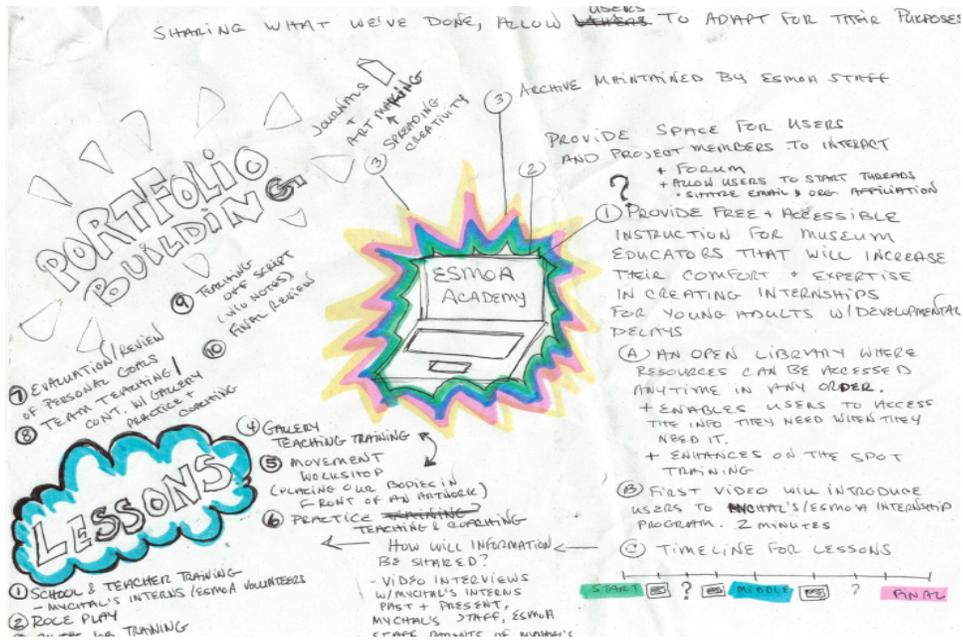


Fig. 1: Hand-drawn map of ESMoA Academy interface.

Following the first draft map, ESMoA's web designer Chris Hershberger-Esh created the structure of the ESMoA Academy incorporating it into the ESMoA website.

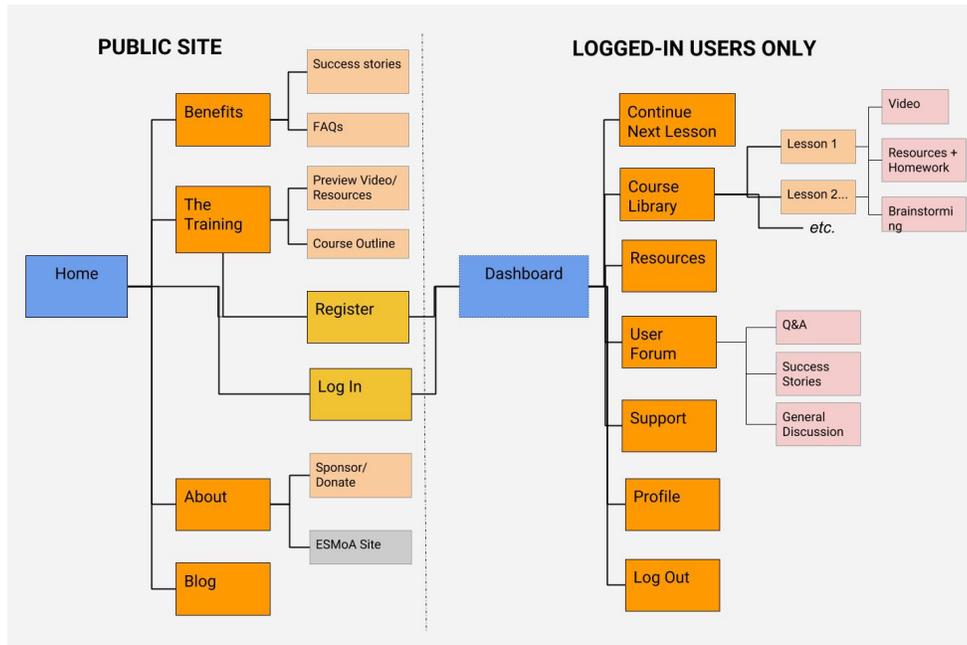


Fig. 2: ESMoA Academy site map.

Initially the project team envisioned seven video tutorials that also included an introduction to the learning series. However, during the production of the lessons, we realized that it was more appropriate to consolidate the content into fewer lessons, i.e. an introduction, three content lessons, and a conclusion that highlights the impact of the program on the Mychal's/ESMoA community. Rather than focusing on the history and structure of the internship program, we choose to highlight the administrative and gallery teaching components of the internship. Some of the content of the original lessons were summarized and used to create the Course Introduction and each lesson was created using a storyboard before filming took place.

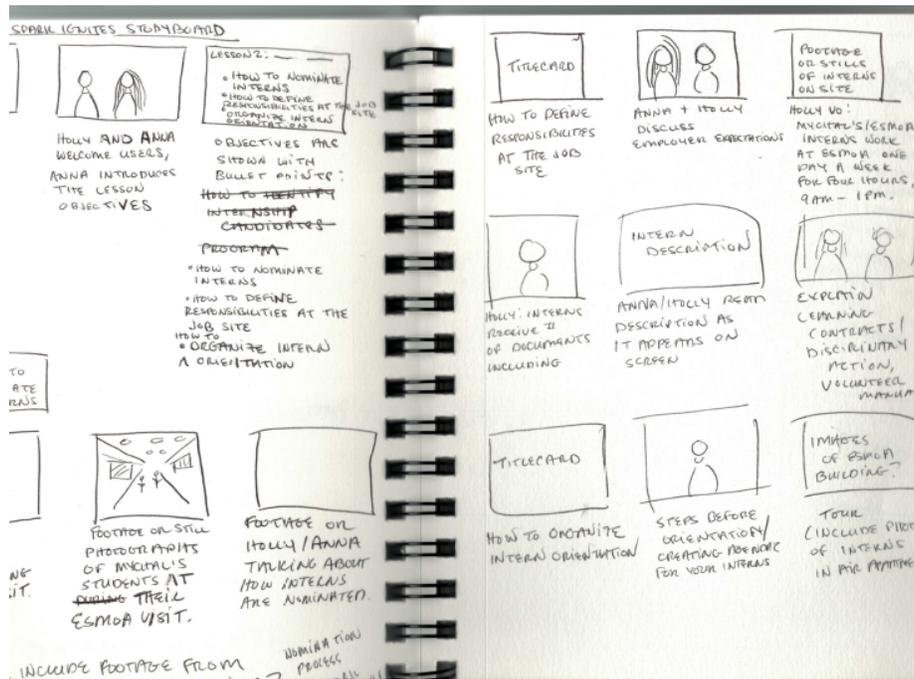


Fig. 3: Hand-drawn storyboard in a spiral notebook.

Before creating the lessons, we also identified the Mychal's/ESMoA interns for the 2016-2017 season whose experience would be documented for the video tutorials. Prior to the start of the internship, key members of the project team explained to the nominated interns that filming and photo documentation would take place during trainings and work time. However, additional time was needed to develop trust and rapport with our incoming interns. All project participants worked together to create a comfortable and respectful working environment where videotaping became part of the background instead of the focus at trainings and work events.



Fig. 4: Videographer and editor Brett Sheridan films Emmanuel Wright-Torres and John Grimble, Mychal's/ESMoA interns.

During the 2016-2017 season ESMoA successfully secured funding for stipends for the Mychal's/ESMoA interns from the SKECHERS Foundation. Prior to the 2016-2017 season, the Mychal's/ESMoA internship was a learning-based internship. One of the goals of the Mychal's P2I program is to help adults with developmental disabilities find gainful employment and providing stipends allowed ESMoA to meet this goal. Paid internships are a must in the arts and culture fields because compensating workers for their contributions is necessary and paid internships help diversify, stabilize, and strengthen an organization's workforce.

Throughout the 2016-2017 season, members of the project team presented at various education conferences in California, Missouri, and Texas. Attendance at these conferences gave us a platform to talk about ESMoA Academy: *Spreading the Spark of Creativity* and the Mychal's/ESMoA partnership while receiving feedback and learning about best e-learning practices. It was while attending the Leadership in Arts and Disability conference in Austin, Texas that we realized the importance of including closed-captioning on all video tutorials. The decision was made to use YouTube's closed-captioning system, although it required additional time to edit.

It is important to note that most of the filming took place during school field trips to ESMoA. ESMoA staff worked with teachers and administrators from local

school districts to acquire photography and video release forms from parents and guardians. Staff from Mychal's Learning Place also worked with parents of Mychal's students to obtain photography and video releases. A conflict did occur when a parent of a previous Mychal's/ESMoA intern, who was part of initial filming, revoked permission due to personal concerns.

As the deadline for project completion approached in July 2017, our team realized additional footage was needed to complete the project. The internship season is relatively short (October – May) and filming was delayed until the following October to resume documenting the program. Fortunately we were granted an extension on the project and this allowed us to set achievable deadlines to complete the tutorials. For the 2017-2018 season we were even more fortunate to welcome back one of the Mychal's/ESMoA past interns, Ryan Jameson who had been part of the pilot program in 2013. His knowledge and enthusiasm for ESMoA, and comfort with being filmed, enabled the project's successful completion. Mychal's/ESMoA interns were invited to screen the footage and provide feedback before their publication.

Before the finalized tutorials were published, they were reviewed by team members from Mychal's Learning Place and ESMoA. Team members provided feedback on lesson content, clarity, vocabulary, and additional resources.

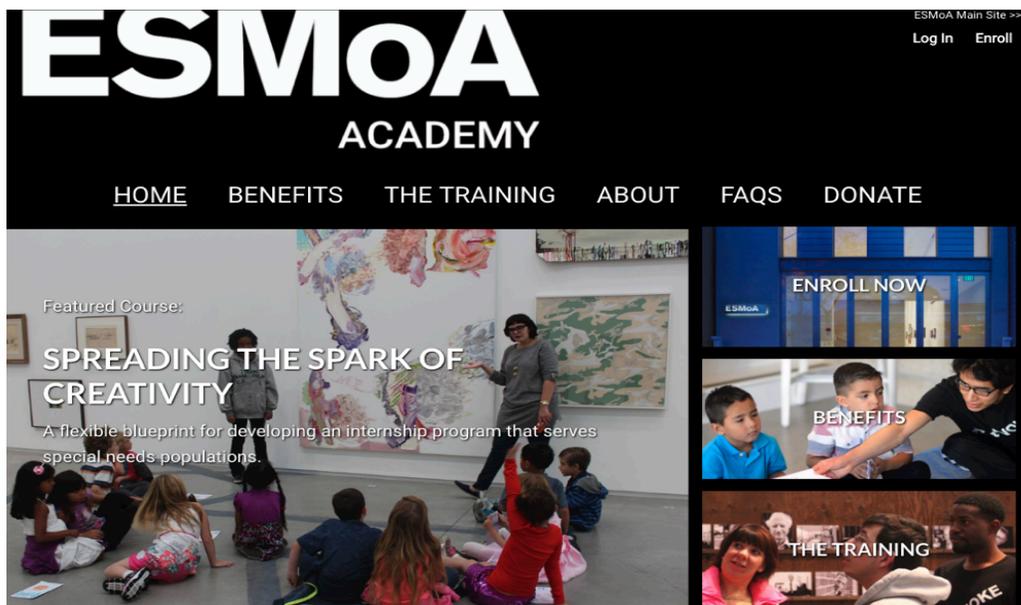


Fig.5: The front page of ESMoA Academy.

ESMoA Academy: *Spreading the Spark of Creativity* officially launched in July 2018. Each tutorial is approximately two-minutes long, with the exception of the Course Introduction and Epilogue which are three-minutes in length. Each tutorial is accompanied by additional resources and readings. Sufficient time spent on each tutorial should take approximately 60 minutes, totaling five hours of class time for each participant. The ESMoA Academy: *Spreading the Spark of Creativity* can be accessed at: <https://academy.esmoa.org/>.

Lessons

An outline and summary of the video tutorials included in *Spreading the Spark of Creativity*.

Lesson 0: Course Introduction

The video lesson introduces key staff from ESMoA and Mychal's Learning Place who then describe their institutions, the history of their partnership, and how the Mychal's/ESMoA Intern program was conceived. Duties of the interns and the skills they develop during their tenure are also featured in this introduction.

Additional content includes the reading [Autism Can Be An Asset In The Workplace, Employers And Workers Find](#), a glossary of terms and a list of resources by state.

Lesson 01: Nominating Interns and Orientation

Lesson 1 describes the process of selecting interns and their initial training. Each intern creates personal and professional goals with the assistance of the ESMoA supervisor. The learning agreement, compensations details, and reference materials interns receive are also discussed in this lesson.

Additional content includes the reading [More Than Human: extending the spectrum of ability](#), a sample of a learning agreement, and description which outlines the goals of the internship.

Lesson 02: Gallery Teaching

The interns' weekly agenda outlines their responsibilities at ESMoA, which include welcoming students, assisting with studio activities, and using Visual Thinking Strategies (VTS) to facilitate gallery discussion. This lesson explains a simplified version of VTS and the video shows several interns using this technique.

Additional content includes two readings: [Access and Equity in Museum Internships: A Case Study](#) and [Introducing the Access Ambassador Initiative](#), an agenda sample, teaching samples, and Visual Thinking Strategies questions and notes.

Lesson 03: Coaching and Evaluation

After gallery teaching and team teaching, interns receive coaching. In addition to coaching sessions, interns are also evaluated with homework and one-on-one check-ins with staff. In Lesson 3, five VTS questions related to coaching are described and then observed in the video.

Additional content includes a copy of the coaching questions used for facilitators that practice Visual Thinking Strategies.

Lesson 04: Epilogue

In this video several interns share what they have learned from their experiences, a parent of a former intern talks about the success of the program, and an ESMoA staff member makes clear the impact the interns have on the institution.

Additional content includes the reading [National Summit on Careers in the Arts for People with Disabilities](#).

Project Results

As of July 2018, we have launched ESMoA Academy and published the *Spreading the Spark of Creativity* video tutorials. As of this writing, no participants have registered for the course; however, the project team is working with colleagues at Museum Access Consortium to advertise and promote the series. The team has also received interest from museum educators and workers outside of Los Angeles who were looking for resources to develop similar programs. The team now feels positive about referring colleagues to ESMoA Academy for lessons and resources.

One of the stated goals of the project was to support learning and employment pathways for adults with developmental disabilities in museums. Since 2016, four Mychal's/ESMoA interns have been compensated for their work; one of the

Mychal's/ESMoA interns who participated in the pilot program in 2013 received a stipend during the 2017-2018 season when he returned to help us complete the project. This was a very positive outcome and experience for the team and demonstrates the potential for museums to expand their staff and inclusive hiring

practices. A long-term goal for ESMoA is to employ Mychal's/ESMoA alumna/i year-round.

Nine out of ten of Mychal's/ESMoA interns have successfully found part-time positions after completing the internship program. One of the strongest outcomes of the program is that many Mychal's/ESMoA interns strengthen their language and communication skills which are strong factors for future employment. Alumna/i of the Mychal's/ESMoA internship program have found employment in the food service industry, which requires advanced training in food handling and customer service; as well as retail, manufacturing, and administrative fields.

In designing a project of this scope, the project team had many discussions that focused on user accessibility. These discussions impacted program and event planning at ESMoA as staff now take time to prioritize accessibility components and work with visitors and groups to ensure a fun and memorable experience at ESMoA. We have also learned a lot about diversity in communication and how to listen with understanding and empathy.

Future Activities

As learners complete the tutorial, we will collect feedback using Google Forms. The information we collect will help the project team improve the tutorial offerings and resources offered on ESMoA Academy and *Spreading the Spark of Creativity*. The evaluation - included in the Appendix - will include questions about users experience working with adults with developmental disabilities, structural questions about ESMoA Academy, and lesson content, clarity, and organization.



Appendices

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Appendix A
Team Members

Facilitators and Collaborators

Barbara Boehm - Special Projects, ESMoA

Holly M. Crawford - Education Manager, ESMoA

Brett Sheridan - Video Production, ESMoA

Eugenia Torre - Instructional Designer, ESMoA

Tariq Abdelshife, John Grimble, Ryan Jameson, & Emmanuel W. Torres, -
Mychal's/ESMoA Interns

Anna Garalde - Administrative Director, Path to Independence Adult Day
Program, Mychal's Learning Place

Christie Martinez - Assistant Program Director, Path to Independence Adult
Day Program, Mychal's Learning Place

Acknowledgements

The Project Team wishes to thank Benny Barragan, Phil Curtis, Alicia Galindo, Chelsea Hogan, Ed Lynch, Eva Sweeney, Bren, D'Nee, Karina, Max, & Sandro.



Appendix B
Access and Equity in Museums:
A Case Study

CENTER FOR THE FUTURE OF MUSEUMS BLOG

Access and Equity in Museum Internships: A Case Study

Posted on Dec 1, 2019



Elizabeth Merritt, Founding director of the Center for the Future of Museums, American Alliance of Museums

In the US in 2015, 17.5 percent of persons with a disability were employed—compared to a 65

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I ACCEPT

ESMoA had been open less than a year in September 2013 when Chelsea Hogan and I met with Ed Lynch, founder and Executive Director of [Mychal's Learning Place](#), to brainstorm ways our two organizations could work together. Established in 2002, Mychal's provides opportunities for children and adults with developmental disabilities to build self-esteem and independence. Ed was describing Mychal's Path to Independence Program (P2I), a new program designed to equip Mychal's adult students with the tools and support to live independently when Chelsea suggested we could have an internship for Mychal's students at ESMoA. By October we had started the pilot internship with two students from Mychal's P2I.

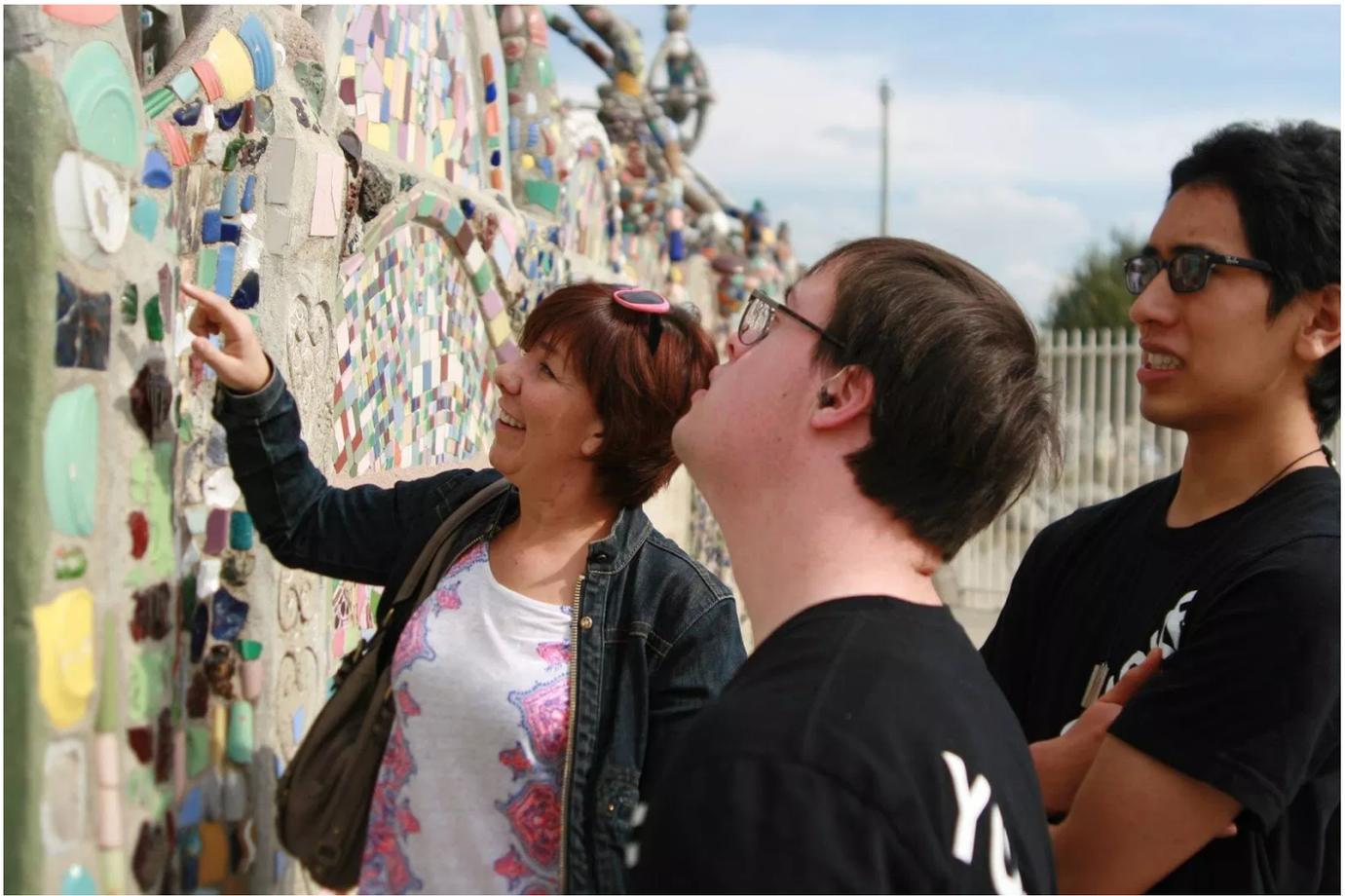


Leading Students in the Gallery, Photo Credit: Adam Kissick

For four amazing years ESMoA and Mychal's Learning Place in Hawthorne, CA have collaborated on the Mychal's/ESMoA Internship Program. Each year Mychal's and ESMoA nominate two interns from P2I to participate in a seven-month-long internship that runs from October – May overlapping with ESMoA's School Visits program. This internship gives participants exposure to the inner-workings of our art laboratory, as interns work closely with the ESMoA team. Interns receive a weekly agenda outlining their roles and responsibilities at ESMoA which include but are not limited to greeting students, organizing art materials, and conducting research about artwork currently on view for ESMoA Experiences. Additionally, interns tour arts and cultural institutions in and around Los Angeles and learn about Visual Thinking Strategies to facilitate gallery discussions with school groups about an artwork.

The internship program complements Mychal's P2I goals: Mychal's students are challenged and empowered at ESMoA. They are part of a supportive team and learn skills to help them find gainful employment. As a program mentor, my appreciation for different learning styles has broadened as a result of working with our interns. One memorable intern with a diagnosis of Down syndrome would sometimes arrive for work feeling lethargic. As we worked with him to develop an energy-building routine, I noticed that our classes also tended to get tired or antsy during studio-to-gallery transitions during their visit. Our intern thought stretching would be a great way to help students transition between these two activities and help ground them for focused discussion. Because of his insight, I now build time into my lesson for a stretching exercise.





Interns Visiting Watts Towers

have also observed that student visitors tend to be more patient and attentive during gallery discussions led by Mychal's interns. As educators, we often say that our programs build empathy, and watching students engage with Mychal's interns is empathy in action.

This summer ESMoA was awarded a SPARKS! Ignition Grant from the Institute of Museum and Library Services to fund the creation of [ESMoA Academy](#), a free e-learning platform where we have developed our featured course: Spreading the **SPARK of Creativity**, a flexible blueprint intended for museum educators who are interested in developing an internship program that serves special needs populations. Delivered in concise video tutorials and supplemental materials, after completing this online course, participants will be better able to:

- Implement successful strategies for creating internship opportunities for adults with developmental delays.
- Create a sustainable partnership model with a non-museum organization.
- Advocate for access and resources for adults with disabilities seeking employment in cultural institutions.

We are in the final editing stages with the website and anticipate a release date in early December 2016. Users will be able to follow the program in real time as video lessons become available each month through May 2017.



Team Teaching in the Gallery at ESMoA

Related Stories

CENTER FOR THE FUTURE OF MUSEUMS BLOG

Futurist Friday: Redemptive VR

INFLUENCE OF MUSEUMS

The Latest from Museopunks!

ALLIANCE BLOG

Out of the Blue: A Punderful Session About Out-of-the-Box Thinking

CAREER MANAGEMENT

Speaking as a Listener

This year we are also celebrating the fact that we are finally able to pay our Mychal's/ESMoA interns. Previous iterations of the internship have been 'experience only.' Working with ESMoA's Executive Board, we were able to secure a generous donation from the SKECHERS Foundation for stipends for our 2016-2017 interns. Since researching funding streams, I have learned about

the [Ticket to Work program](#), a federal program that helps individuals with disabilities achieve their employment goals and find opportunities through the California Arts Council and University of California system.

When we first started the internship program four years ago, it seemed like it was the first of its kind. This past summer, however, I was excited to learn (via the NY-based [Museum Access Consortium](#)) about Lincoln Center's inclusive hiring initiative, [Access Ambassador Initiative](#). And my colleague Cecile Puret (Contemporary Jewish Museum, San Francisco) told me about an exciting project between [AccessSFUSD](#) and the California Academy of Sciences. As these learning opportunities grow in numbers and recognition, museums are on the forefront of a learning revolution.

Holly M. Crawford is an artist, educator and arts advocate based in Los Angeles. She is also a 2016 – 2017 ACTIVATE Cultural Policy Fellow. Holly has been an Education Specialist at the El Segundo Museum of Art (ESMoA) since 2013 and designs and facilitates programming for school, family, and adult audiences. As coordinator of the Mychal's/ESMoA Internship Program, Holly provides museum internship opportunities to adults with developmental disabilities. Follow her on twitter at [@artlab21](#) and [@CallMeHawford](#).



Elizabeth Merritt, Founding director of the Center for the Future of Museums, American Alliance of Museums

Tags: [empathy](#), [Internships](#)

Upcoming Events



WEDNESDAY, AUGUST 1, 2018



Appendix C
Spreading the Spark of Creativity
Course Introduction

Glossary of terms

Coaching: A form of development in which a person called a coach supports a learner or client in achieving a specific personal or professional goal by providing training and guidance.

Developmental delay: the condition of a child being less developed mentally or physically than is normal for their age.

Developmental disabilities: a diverse group of chronic conditions that are due to mental or physical impairments. Developmental disabilities cause individuals living with them many difficulties in certain areas of life, especially in language, mobility, learning, self-help, and independent living.

Experience: ESMoA's term for exhibitions that occur inside or outside the gallery space.

Intellectual disability: a disability characterized by significant limitations in both intellectual functioning and in adaptive behavior, which covers many everyday social and practical skills. This disability originates before the age of 18.

Job coaching: Job coaching refers to the training of an employee by an approved specialist, who uses structured intervention techniques to help the employee learn to perform job tasks to the employer's specifications and to learn the interpersonal skills necessary to be accepted as a worker at the job site and in related community contacts. In addition to job-site training, job coaching includes related assessment, job development, counseling, advocacy, travel training and other services needed to maintain the employment.

Learning agreement: A "living" contract for mentees and mentors/interns and supervisors can refer to to ensure professional and personal goals are being addressed and met. The agreement may be edited or adjusted at any time based on the learner's goals and objectives.

Visual Thinking Strategies (VTS): a teaching method created by Abigail Housen, a cognitive psychologist in the Harvard Graduate School of Education. VTS is targeted at developing creativity and thinking skills. It also presents a very effective method for tapping into students' background knowledge.



Resources by State

All information found here was believed to be correct at the time of inclusion, and is for informational purposes. artlab21 Foundation may provide links to other websites, which are not under the control of artlab21 Foundation or ESMoA.

These links are included as a convenience to you and are not intended as an endorsement by artlab21 Foundation, ESMoA or Mychal's Learning Place.

Alabama	http://acdd.org/
Alaska	http://dhss.alaska.gov/dsds/Pages/dd/default.aspx
Arizona	https://des.az.gov/services/disabilities/developmental-disabilities
Arkansas	http://humanservices.arkansas.gov/ddds/Pages/default.aspx
California	http://www.dds.ca.gov/
Colorado	https://www.colorado.gov/pacific/hcpf/programs-individuals-physical-or-developmental-disabilities
Connecticut	http://www.ct.gov/dds/site/default.asp
Delaware	http://www.dhss.delaware.gov/ddds/
D.C.	https://dds.dc.gov/service/services-people-idd
Florida	http://www.fddc.org/places-to-find-help
Georgia	https://dbhdd.georgia.gov/
Hawaii	http://health.hawaii.gov/ddd/
Idaho	http://healthandwelfare.idaho.gov/Medical/DevelopmentalDisabilities/tabid/120/Default.aspx
Illinois	http://www.dhs.state.il.us/page.aspx?item=29761
Indiana	http://www.in.gov/fssa/ddrs/2639.htm
Iowa	http://dhs.iowa.gov/mhds



Kansas	http://www.kdads.ks.gov/
Kentucky	http://dbhdid.ky.gov/ddid/
Louisiana	http://dhh.louisiana.gov/index.cfm/subhome/11
Maine	https://www1.maine.gov/dhhs/oads/
Maryland	http://dda.dhmf.maryland.gov/Pages/home.aspx
Massachusetts	http://www.mass.gov/eohhs/gov/departments/dds/
Michigan	http://www.michigan.gov/mdhhs/0,5885,7-339-71550_2941-146590--,00.html
Minnesota	http://mn.gov/dhs/peoplewerve/peoplewithdisabilities/services/home-community/
Mississippi	http://www.dmh.ms.gov/service-options/idd-services/
Missouri	https://dmh.mo.gov/dd/
Montana	https://dphhs.mt.gov/dsd/developmentaldisabilities
Nebraska	http://dhhs.ne.gov/developmental_disabilities/Pages/developmental_disabilities_index.aspx
Nevada	http://adsd.nv.gov/
New Hampshire	http://www.dhhs.nh.gov/foryou/disabilities.htm
New Jersey	http://www.state.nj.us/humanservices/ddd/home/
New Mexico	https://nmhealth.org/about/dds/
New York	https://www.ahrcnyc.org/services/community/adult-day-services/
North Carolina	https://www.ncdhhs.gov/assistance/disabilityservices/intellectual-developmental-disabilities
North Dakota	https://www.nd.gov/dhs/services/disabilities/dd.html



Ohio	http://dodd.ohio.gov/Pages/default.aspx
Oklahoma	http://www.okdhs.org/services/dd/Pages/default.aspx
Oregon	http://www.oregon.gov/DHS/SENIORSDISABILITIES/DD/Pages/index.aspx
Pennsylvania	http://www.dhs.pa.gov/citizens/intellectualdisabilitiesservices/
Rhode Island	http://www.bhddh.ri.gov/developmentaldisabilities/index.php
South Carolina	http://www.ddsn.sc.gov/Pages/default.aspx
South Dakota	http://dhs.sd.gov/developmentaldisabilities/default.aspx
Tennessee	https://www.tn.gov/didd/
Texas	https://www.dads.state.tx.us/
Utah	https://dspd.utah.gov/
Vermont	http://www.ddas.vermont.gov/ddasprograms/programsdds/programsdds-default-page
Virginia	http://www.dbhds.virginia.gov/
Washington	https://www.dshs.wa.gov/dda
West Virginia	http://www.dhr.wv.gov/bhhf/sections/programs/ProgramsPartnerships/DD/Pages/default.aspx
Wisconsin	https://www.dhs.wisconsin.gov/disabilities/dd.htm
Wyoming	https://health.wyo.gov/behavioralhealth/dd/



Appendix D
Spreading the Spark of Creativity
Nominating Interns and Orientation



Learning Agreement Sample

This learning agreement, dated January 1, 2018 is made by and between **Name of Museum or Organization** and **Intern's Name**.

Description

Museum is offering an internship which shall consist of the following activities:

Provide a description of the responsibilities intern's have while at a job site.

Intern has agreed to perform work for this project.

Agreements

Museum and Intern agree to the following:

Intern will work on Thursdays from 9:00am – 1:00pm and shall provide the following efforts and services as requested:

- Outline general job responsibilities of the internship, Ex. assist students in the studio and gallery during school visits, care for art materials in between school visits, greet students before they enter the museum, etc.
- Ask interns to include one or two personal goals in their learning contract. Remind interns that their goals can change at anytime.
- Leave room for flexibility. Sometimes things don't go according to plan and that's ok.

Compensation or Payment

Describe how the intern will be compensated.

Evaluation or Feedback

Describes how and when interns can provide feedback to their supervisor and museum or organization.

Describes how and when supervisor at museum or organization will provide feedback.

Signatures

Intern's name, date

Primary Supervisor, date



Mychal's/ESMoA Education Internship Goals & Objectives

Internship Overview:

The Mychal's/ESMoA Internship Program is a seven-month long internship designed to introduce students from Mychal's P2I program to future career opportunities in the arts. Interns work with ESMoA Education Specialists to deliver arts programming to K-12 students who visit ESMoA for field trips. Interns gain real-world experience for future jobs, learn gallery teaching methods, and are empowered to set personal and professional goals for themselves.

Mychal's/ESMoA interns will be able to:

1. Appropriately greet visitors of all ages who come to ESMoA.
2. Assist Education Specialists during school visits.
3. Distribute studio materials for studio projects during school visits.
4. Care for and restock art materials before and after school visits.
5. Create art examples for studio projects.
6. Conduct research about the artwork on view for ESMoA Experiences.
7. Provide feedback to Education Specialists about school groups, studio projects, and/or independent projects.
8. Demonstrate knowledge of gallery teaching practice and lead a gallery discussion with a school group about an artwork.
9. Ask appropriate art related questions.
10. Research and visit other arts and cultural institutions in and around Los Angeles.



Appendix E
Spreading the Spark of Creativity
Gallery Teaching



**Mychal's/ESMoA Internship Agenda
November 9 2017**

Time	Details	Location
9:00am – 9:30am	Tariq, Ryan and Christie arrive at ESMoA. Group check-in & work assignments. Prep studio and gallery for school visits.	Back studio, Entry, gallery
9:30am – 11:00am	Ryan and Tariq greet homeschool students from DaVinci School outside ESMoA Entry: welcome and review art lab laws. Tariq and Ryan assist with gallery and studio activities.	Entry/gallery
11:00am – 11:15am	Break	Studio/gallery
11:15am - 12:45pm	ESMoA Orientation – Review Learning Agreements: identify personal and professional goals, and review printed materials in folders.	Entry/gallery
12:45pm - 1:00pm	Lunch, group check-in, and closing.	Back studio



Gallery Teaching: Teaching script sample

Abstract: A teaching sample created by Tariq for a Pre-K class that visited ESMoA during Experience 31: HOPE, an exhibition of film, new media, and digital artworks from Cuba from the 1960s to present day. The duration of the field trip was 1 hour; however, this version of the script does not include the studio portion.

Program: ESMOA schools

Title: Experience 31: Hope

Duration: 1 Hour

Introduction:

Hello everyone, welcome to ESMoA.

We are glad to have you here.

My name is Tariq and I will be your teacher today.

Before we begin, I would like to go over some art lab laws with you.

Please do not touch the art.

No running in the gallery.

No food or drinks inside the gallery.

Please remember to have fun.

Today we will be looking at artwork with different shapes and colors

What is your favorite color?

Artwork:

Diana Fonseca- Garden 1

Animation 2005

Questions for students:

What is going on here?

What do you see that makes you say that?

What more did you find?

What colors do you see?

What shapes do you see?

Thank you for your great observations!

Visual Thinking Strategies VTS

Before you begin your gallery discussion, give your students a quiet moment to look at the artwork.

Ask the following questions.

1. What is going on here?
(Breathe, give students time to think about their responses.)

2. What do you see that makes you say that?
(Breathe, give students time to think about their responses.)

3. What more can we find?
(Breathe, give students time to think about their responses.)

Repeat questions 2 & 3.

Conclude your gallery discussion by thanking your students: "Thank you for your great observations."

There are three additional elements to VTS:

Paraphrase comments neutrally

Point, but do not touch, at the area being discussed

Linking and framing student comments



Appendix F
Spreading the Spark of Creativity
Coaching



The Visual Thinking Strategies (VTS) questions included in this lesson were developed by cognitive psychologist Abigail Housen, museum educator Philip Yenawine, and their colleagues. For more information about VTS, please visit www.vtshome.org.

Visual Thinking Strategies
Coaching questions:

To the demonstrator/facilitator:

What did you learn from this and how did you feel about teaching this time?

To the participants:

What did you learn from and/or what made you feel good about _____'s teaching?

To all:

Was anyone surprised by anything that happened?

To the participants:

Does anyone have any questions they would like to ask the demonstrator?

To the demonstrator/facilitator:

What do you want to work on? How do you think you can do that?



Appendix G
Project Evaluation



Spread The Spark of Creativity Course Evaluation Questionnaire

BACKGROUND

This section of the questionnaire inquires about your previous experience with working with special needs adults.

1) I had prior experience working with special needs adults.

- YES
- NO

2) If YES, indicate numbers of months working with special needs adults.

_____ months

STRUCTURE

This section of the questionnaire inquires about the structure of the ESMoA Academy.

1- Strongly Disagree, 2- Disagree, 3- Somewhat Disagree, 4- Neither Agree or Disagree, 5- Somewhat Agree, 6- Agree, 7- Strongly Agree

3) It was easy to access ESMoA Academy

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	Strongly Agree						

4) It was easy to navigate ESMoA Academy

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	Strongly Agree						

CONTENT

This section of the questionnaire inquires about the content of the Spread The Spark of Creativity Course.

1- Strongly Disagree, 2- Disagree, 3- Somewhat Disagree, 4- Neither Agree or Disagree, 5- Somewhat Agree, 6- Agree, 7- Strongly Agree

5) The objective of the training were clearly defined

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	Strongly Agree						

6) The content was organized and easy to follow

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	Strongly Agree						

7) The readings and additional resources were helpful

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	Strongly Agree						

8) This training experience will be useful in my work

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	Strongly Agree						

9) The training objectives were met

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	Strongly Agree						

10) The presentations of the lessons were clear

1 2 3 4 5 6 7

Strongly Disagree Strongly Agree

11) The course met my expectations

1 2 3 4 5 6 7

Strongly Disagree Strongly Agree

12) The course increased my interest in working with special needs adults

1 2 3 4 5 6 7

Strongly Disagree Strongly Agree

13) The course increased my interest in creating a partnership with another organization

1 2 3 4 5 6 7

Strongly Disagree Strongly Agree

14) The course increased my interest in organizational advocacy

1 2 3 4 5 6 7

Strongly Disagree Strongly Agree

15) The instructions demonstrated knowledge of the subject matter

1 2 3 4 5 6 7

Strongly Disagree Strongly Agree

16) The time allotted for the training was sufficient

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	Strongly Agree						

17) Likely to refer a colleague to take the course

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	Strongly Agree						

18) Do you have any additional feedback or comments you would like to share with us?

19) May we contact you for follow-up questions?

- YES
- NO

20) If YES, please share your name and contact
