

Webinar: *The Importance of Art Programming in Juvenile Confinement*

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Moderator:

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Host:

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Presenter:

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Dan Jones, Administrator, Lucas County (OH) Juvenile Detention Center

Gerry Florida, Title I Art Instructor, Shuman Juvenile Detention Center (Pittsburgh, PA)

Welcome

[audio recording begins with comments in progress]

Michael A. Jones: ...today's Webinar: *The Importance of Art Programming in Juvenile Confinement Settings*. My name is Michael Jones, and I am the Managing Director for the National Partnership for Juvenile Services. The Partnership is a nonprofit organization dedicated to serving all professionals across the juvenile services continuum, and ensuring positive outcomes for at-risk and delinquent youth and their families.

Michael A. Jones: This Webinar is hosted by the National Center for Youth in Custody (NCYC), the National Training and Technical Assistance Center (NTTAC), created by the Office of Juvenile Justice and Delinquency Prevention (OJJDP), and coordinated by the National Partnership for Juvenile Services (NPJS). We are very pleased to have you with us for what will be an excellent and informative presentation. However, before we begin, I need to address a few housekeeping matters.

Michael A. Jones: First, this Webinar is meant to be interactive and we encourage everyone to submit questions through the chat function on your screen. Following the panelists' presentations, we will have a question and answer period during which time we will address as many of your questions as possible. You may submit questions at any time during the broadcast.

Michael A. Jones: Second, at the conclusion of the Webinar, we would appreciate it if you would complete a survey on the presentation. The survey will pop up automatically when you exit the program. Having your feedback is important to us as we plan for future Webinars and training.

Michael A. Jones: Now, staff with the National Training and Technical Assistance Center will go over some technical aspects of today's presentation.

Adobe Platform Information

Callie Long Murray: Good afternoon, everyone. I am Callie Murray and I am with OJJDP's National Training and Technical Assistance Center. Thank you so much for joining us today. As your technical host, I would like to take a few minutes to discuss features of Adobe Connect, which will help you maximize your opportunity to participate in today's Webinar. To download a copy of the PowerPoint slides and the presenter bios and photos, locate the handouts pod directly above the chat area. Click on the name of the file, then click the download button to save these files to your computer. To send a chat message, type your message into the chat area, hit enter or click the message bubble icon to send.

Help Us Count!

Callie Long Murray: For those of you participating in today's Webinar as a group, please take a minute and help us count. Go to the chat window and type in the total number of additional people in the room with you today. This will help us with our final count. Again, if you are viewing with a larger group, please type in the number of additional people joining you today. If you are watching by yourself, there is no need to type anything at this time.

Webinars on OJJDP's Online University

Callie Long Murray: Finally, this event will be archived on OJJDP's Online University in approximately 3 weeks. You can also check out past Webinars by NCYC that have been archived on the Online University. Again, thank you so much for joining us today, and I will now turn it back over to Michael.

Webinar Learning Objectives

Michael A. Jones: Today's Webinar will explore the value of art programming to youth and to the overall facility operation. Panelists will discuss the importance of art integration by focusing on program development, implementation, and the merits of art programming in juvenile confinement. With the proper focus and preparation, an art program can yield positive benefits not only to the youth, but also to the facility and to the community.

Presenter: Joseph T. Szafarowicz, Art Integrated Math Program Director, Lucas County (OH) Juvenile Detention Center

Michael A. Jones: We are going to open the Webinar by giving everyone the opportunity to hear from an educator with a 32-year teaching career, 28 of those years have been dedicated to working with disadvantaged dropout-prone teenagers. Since 2002, he has also worked with youth in detention developing art integration programming. He is the co-author of the Art Integrated Math Program, which teaches math through the study of art at the Lucas County Juvenile Detention Center (JDC) in Toledo, Ohio. It is my pleasure to welcome Joe Szafarowicz. Joe?

Art Integrated Math Program

Joseph T. Szafarowicz: Hello, everyone, and it is great to be with you. I am excited to share this wonderful program that we have in Toledo. I taught school for 32 years, as he said, and I worked exclusively with disadvantaged dropout-prone youth. In order to be in my classroom, the students had to be 2 or more years behind in grade level and they are identified as dropout-prone. So I struggled all

my life to do something with these kids, to get them back into the stream of school, with the hope that they would graduate from high school. That was our goal.

Joseph T. Szafarowicz: Many times they were absent. They were gone for long periods of time, and during my career, some of those long periods of time, many of them were spent my students in what was called the CSI, Child Study Institute. Now the Juvenile Detention Center. They were gone so I had all kinds of problems working with them and getting them back into the routine and developing a curriculum that would be able to deal with students with large gaps of absenteeism, while you are trying to teach other students. What do you do? How do you account for that?

Joseph T. Szafarowicz: Well, I knew – the point is I knew what type of kids we were working with when the Juvenile Detention Center in Toledo asked me to do a program. I was very familiar with them, and I said I would do an art program here with the condition that I can teach them academics. Because I know from my testing, I know from my work with the kids, in my 32 years of teaching, that they were very, very far behind academically in reading and math. They were two or more behind in grade level in reading in math. Oftentimes, much more than that.

Joseph T. Szafarowicz: So I asked the people here at the JDC if I could do an art program with a little bit of academics sprinkled in there so they could touch a little bit at some basic concepts and learn something about math, language arts, and whatever else we could do with our lesson plans, and they agreed. So I found out through working with the students and working with my co-presenter, Jan Revill, we developed lesson plans that allowed them to do artwork. Inside of that artwork, every lesson plan had something to do with primarily math at the beginning, but now, after 10 years, we have been going into science and history and social studies and language arts. But we started out predominantly thinking about math.

Joseph T. Szafarowicz: So we did that, and we saw that while teaching math through an art program, through an art activity, we were able then to introduce lots of new skills. The kids were learning new skills, how to draw, how to work with different paints they had never worked with before, how to work with acrylics or oil or water. So they were getting excited. They were interested, and we were trying to get them reignited into the world of school and academics. So we found that they liked what they were doing, and this was one way to get them to maybe like a little bit of the academics as well.

Joseph T. Szafarowicz: They also learned new things, such as the activities we employed by using different types of creative activities to do things with sculpture, with every art form. The activities, the concepts they explored were totally new to them, and that fascinated them as well. So the art enabled us to get their attention and to trick them, in a way, to thinking, “Oh, maybe this is interesting, this math stuff. I do have to know about fractions. I do have to know about fractions when it comes to mixing paint, to mixing different compounds to make our sculptures.” And they started to think about one-half and one-half. Basic, fundamental, entry-level things, but we were getting them cozier and more familiar with academics.

Art Integrated Math Program, continued

Joseph T. Szafarowicz: Then we also found out that they liked, as we expanded on this, they liked learning about the world of work in the private sector. I am a big proponent of bringing together three things, which I will talk about a little bit later, and that is academics, the private sector, and art. They go together, and I will tell you more about that in a little bit. But we would introduce things to the students

about the private sector and how the private sector does have a relationship to the many, many art forms that we were using in the classroom and experimenting with. And we showed them how they might not be right now an artist, a famous artist. Who is? That is a very rare opportunity. They are not going to become a Chihuly, but there are many secondary jobs and vocations in the world of art that they could explore and learn about and be part of.

Art Integrated Math Program, continued

Joseph T. Szafarowicz: We also saw that when the kids in our Detention Center did something in the activity, in the art room, and they are part of an activity and you walk up to somebody and say, "Hey, nice job. That is great. That is fantastic. This is good. I like what you did here. Did you think of that? Did you shade it that way?" That positive reinforcement opportunity is always there, and art allows you to give them that little tap on the shoulder and say, "Nice job, Freddy." It also, because our art teacher is empathetic and knows how to write the lesson plan, allows them to express themselves. We leave the lesson open. It does not have to be strictly this way, this does not have to be shadowed that way, or this sculpture does not have to be shaped exactly this way. We leave it to them. They can put part of themselves into that sculpture. Self-expression is there for them and they love it, they are proud of it.

Joseph T. Szafarowicz: When you do all these things, you are tapping them on the shoulder, they are learning a little bit about math, and they know that that math concept maybe you had talked about, they know they did not know it before. They are aware of that. But now they know it and they are cognizant of that and they are proud of that. When you put all these things together, you gain our ultimate goal, enhancing self-esteem. That is what we are about. That is what the art is about. We enhance the self-esteem, you change their view of themselves, and when you do that, you can do things. You can make a change in their lives.

Art Integrated Math Program, continued

Joseph T. Szafarowicz: The other beautiful thing about art integration is that it allows us to introduce to youth the positive role models in our community. We can bring in guest speakers who are accomplished artists, and when they come in, sculptors, painters, people who work with stone, clay, ceramics, we can introduce the kids to these wonderful accomplished people from our city. Every city has them. And we introduce the kids to these people and they are just flabbergasted. It is a jaw dropper when they are part of a demonstration and they are listening to what the artists have to say. A role model is a wonderful opportunity for the kids to see somebody at a highly-accomplished level, and then that person is working side-by-side with them. They have seen their artwork. They are working with those people side-by-side.

Joseph T. Szafarowicz: And, oftentimes, the role models share their journey. And I will never forget, we had a demonstration with two highly-accomplished gentlemen on the staff of University of Toledo, the Toledo Museum of Art, sculptors. We did a special presentation for a group of girls, and one of the presenters, Mr. Robert Garcia, he said, "You know, I know you look at us and you think that, oh, we skyrocketed, bee-lined right to where we are today. We knew what we wanted. We were A students, and that is why we are where we are." He said, "It is just the opposite." He said, "We failed time and time again. Quit school. Flunked out. Our roads were full of bumps and bruises. We have a life just like your life. The difference was we caught it, we saw what we did wrong, we went back to academics, we applied ourselves, we had the discipline to get back into the game. But do not think for a minute that, oh, these accomplished people are out there and they are special. That is not us. We are you, but at an

earlier time, we were just like you. Now you can change things in your life. You could study, you can work hard, and you can accomplish what we have accomplished. It is not too late, and you can do it. Anybody can.”

Joseph T. Szafarowicz: Probably, though, when you look at our art class and you are watching our kids work, it is absolutely astonishing to see how much satisfaction they get out of doing and being involved. The sense of involvement. The sense of losing track of the awareness of time and space, and just getting involved. I could tell you stories upon stories of students, what they say to us about the lesson and how they got completely lost in where they were while they were doing the lesson.

Joseph T. Szafarowicz: The lesson also, that we concoct for them and that we design, allows them to learn a new skill, and it is a challenge. We do not go easy. They learn new skills, that requires discipline. And our teacher, as I said, Jan does it in such a way that she is empathetic and she will work with the kids and cajole them and help them because it is a difficult task at the start. We had a situation where one young man at JDC back in January was trying to do a certain type of sketching she was teaching, a new technique with line, and he just kept throwing his papers away. She worked with him and worked with him. Finally, through a patient intervention, they worked it out and he did the best piece in the room, and he loved it. He was so proud of himself. When the class was over, he went to the garbage can and he pulled out his piece. She said, “What are you doing?” He said, “I want my first piece. I want to remember this, how I went from there to this piece, and that is going back with me as a remembrance how to go about taking my time and applying myself.” It is fascinating how they do want to learn. They are just like sponges.

Art Integrated Math Program, continued

Joseph T. Szafarowicz: Art programming, as I said, explores that wonderful, incredible link between art, academics, and the private sector. For every art form, for every art medium, there is a link to the private sector. They are doing ceramics for ceramics’ sake in our wonderful labs at the Toledo Museum. They are creating wonderful glazes, all kinds of beautiful artwork. But ceramics is also used in the brake linings of cars, in the electrical industry, they are used in dentistry. So when you show the kids this very, very interesting connection between art, it is just not art, it can be – that medium can be used for many, many other things, it becomes a little more exciting and they get energized and they become more and more fascinated about this thing called ceramics or clay or acrylic paint, what you can do with it, or graphic design.

Joseph T. Szafarowicz: What you are seeing here is a slide of a cityscape. The slide of the cityscape is black. That was presented to a group of kids from a youth treatment center. Every object, other than the black, was a screen provided for the boys in that class, and they learned how to make that particular snowflake or hands or square. But this was a culminating lesson after they had each done several of their individual slides, screens, they were asked to do a group piece by the teacher. And the teacher said, “Remember now, place your screen wherever you like. Do whatever you want. But remember, the next guy is coming around. Give him room. Do yours in such a way that it complements what is going to be coming after you. Think about the next guy.” So it was a team piece, and they really had a wonderful time doing it. And this is how the boys, working with an artist in screen printing, signed their pieces, and they had their thumb prints all over it. And this piece will go on exhibition.

Joseph T. Szafarowicz: This is the young lady. Adjunct professor in three universities, a screen printer. She is showing the boys her work. She was juried into this exhibition called “Roots of Diversity” in

Toledo in the lobby gallery of the Third Fifth [sic] Bank. She showed them through the gallery and then she came to her section, and they were fascinated by how she did her screen printing. And what happened is, after this tour, she went to another lab, we took them to another lab at the Art Supply Depot owned by a ceramic artist, and there in the lab this young lady did screen printing with the kids. But this is an accomplished artist, a teacher who is in this juried exhibition and many others. This is the type of teacher that the kids work with, the type of professional who – she works at the Arts Commission of Greater Toledo – works with them and has the patience to create lesson plans for these kids. And we meet these types of people in our city all the time. Every city has them. We are blessed. Every other city I am sure is blessed as well to use the art people that are out there to work with the kids. Every time I ask somebody, “Could you please work with us,” it takes 30 seconds and these people say, “Yes. I was one of them. I did struggle. I know what art can do.”

Joseph T. Szafarowicz: The next slide you see kids working with watercolor. We picked them to do a very difficult watercolor activity. They went out to a lab, worked with a highly-acclaimed watercolorist, a role model like you would not believe. His name is Aaron Bivins. Aaron talked to them about color, mixing color, we talked about solutions, but we also talked about how difficult it is to control that watercolor on the paper. That is where the science came in here and the math. The paper comes in six different types of papers, all of which control the water of the watercolor in such a way that is different each time. An artist picks a certain paper to work with the kids, and they learned about that. They learned about the dryer, what is happening, when to put down the – what color and when. But there is a little bit of science in there. We talk about the heat, expansion, contraction of the paper. It was fascinating.

Joseph T. Szafarowicz: I just made my picture smaller. There it is. Okay, the next slide. We see oftentimes how they get involved, the kids get involved, and they take what they do extremely seriously. They never ever take it lightly. They are very intent about doing the best job they can, and it shows up every lesson that we get involved in. And it fascinates us to see how much they want their piece when they are done, and when they leave whatever facility they are working in, working with us in, they ask to take their piece home. It is a struggle for us to keep their pieces to put on exhibition.

Joseph T. Szafarowicz: This is the koi fish the boys were all working on. They worked with Aaron Bivins. This is his piece, and this is Mr. Bivins. He is an interesting fellow. He is retired out of UPS (United Parcel Service) in Toledo, Ohio, and he started as a teacher, an art teacher. He was an art major, went to UPS. But he is a Hall of Fame linebacker at the University of Toledo and we talked football, of course, with these guys. They wanted to know all about his career. He still holds the tackling record at the University of Toledo. He is in their Hall of Fame. And he even did a short stay with, I believe it was the Miami Dolphins or Cleveland Browns. But they were fascinated to see that this athlete, this man loves to do this, and this is what Aaron does now. He is an artist now upon retirement. He has in-services and works with many, many groups in the community, and he was very, very willing to work with us. We were lucky to get him. He has come here on several occasions and talked to 60 or 80 of our guys.

Joseph T. Szafarowicz: Speaking of this institution and people coming in here, we have had music presentations here and that is not easy to do. We had to bring in four sections, all separate at a separate time so we do not have all the units in the halls. I brought in a trio of three jazz musicians from the University of Toledo. It was absolutely amazing what the kids thought of it. Upright bass, fifes, and drums. And they wanted to know how much the instruments cost. Can they come and take lessons? They... We talked about music and counting and note values and fractions, because that is what music is all about. And they absolutely were enthralled, and we jammed, and they just love it. We could not end the session, they were asking so many questions.

Joseph T. Szafarowicz: This last couple of slides, it is super interesting to us. On December 10, the wonderful administration that we work with here – that is a blessing, first of all, we have got people that support the arts, from Judge Denise Cubbon to Dan to Deborah Hodges. We have a great supportive staff, and this staff put in money to create this exhibition. For years, Jan and I, my art teacher, would sit in class and we would say to ourselves, “How can we get the rest of the world to see what these kids do? It is not what they think. These kids are not what the people out there think. I know what they think. I hear what they have to say. How can we get them to see the kids the way we see the kids? The cooperative, disciplined, caring kid that we work with daily.” So we talked and talked. We cannot bring the people here, so we said, “Let us put the artwork out there, right in the main lobby.” And I went to the Judge, and Judge Cubbon says, “Sure, let us do it.”

Joseph T. Szafarowicz: So we found money, she did, and we created this display. This is a display, lighting, I mean it looks like a gallery, lighting, and you see pieces up on the wall and that is a certain hardware system we had to purchase. It cost around \$9,000, and that allows us to hang the artwork without putting any holes in the wall. But you see here artwork on this floor, we have additional artwork on the second floor, same way, to the total of 21 pieces. And each of the 21 pieces is an example of a specific type of art lesson. So people come in here, and I sit back in the lobby and, oftentimes, you will watch people and they will go right up to it, nose to nose, inches away, and they will look at the artwork.

Joseph T. Szafarowicz: This last slide is part of that same exhibition which allows us to put in work from the kids that we work with here at the JDC as well as people from the Youth Treatment Center. We have a program there that takes kids out into the community. It is an 8-week program. They work there, do artwork, and then I take them out into the community to meet that Aaron Bivins and that young lady that you saw showing her print work. We want them to go out and meet them. Oftentimes, those activities are structured around a hands-on 3D type of activity, and these are special kiosks made to showcase all the 3D work. The kiosks were made by the same company. They are screw-down tops. You cannot take them off easily. There is a knack to it. And they are also in the main lobby just before that wall so that people will see what these kids are capable of. This will be turned over every 9 weeks, constantly showing the artwork of the kids in both juvenile detention in Toledo and youth treatment program. And I think that is my time, is it not?

Michael A. Jones: Thank you, Joe. That was very good.

Joseph T. Szafarowicz: Thank you.

Michael A. Jones: I am going to ask one quick question here because I saw up on the screen someone wanted to have you repeat the name of the artist that was the ex-football player, if you would not mind to do that just quickly.

Joseph T. Szafarowicz: Oh, yes, a great story. Aaron Bivins. And I will tell you one little thing about Aaron Bivins. Aaron Bivins also is in that juried exhibition that we attended, and you saw the young lady talking about her prints. Her name is Michelle Carlson. Aaron Bivins has several pieces in that show. One of the pieces is a piece of Maya Angelou, and he called Maya, sent her a painting of Maya, and she called him and Michelle, the tour guide, related that story to the boys and they found it to be very interesting. Aaron Bivins.

Michael A. Jones: Okay, thank you.

Joseph T. Szafarowicz: You are welcome.

Presenter: Dan Jones, Administrator, Lucas County (OH) Juvenile Detention Center.

Michael A. Jones: Our next presenter, Dan Jones, is the Vice President of the Ohio Juvenile Detention Directors' Association. Also, the Administrator of the Lucas County Juvenile Detention Center. Dan can provide a firsthand account of art integration and the success that he has seen from Joe's efforts over the past few years. Dan, welcome to the program.

Dan Jones: Thank you, and I want to thank everybody for giving me the opportunity to quickly speak on what we do here in detention, and just to be able to verbalize how much I appreciate what has been brought in here and the effect it does have on our kids.

Dan Jones: Just real quick about our art facility, as you had stated, I am a practitioner of detention we do it on a daily basis. Here we have very good kids who have made some pretty bad mistakes at times. We have about an average daily population of about 32 last year. Our average length of stay is a little over 8 days. We have a 125-bed maximum bed facility. So we are an innovative court in the JDI site, and the type of youth that we have, just so people kind of know what type of youth we are talking about, we have many different alternatives to security detention. We hold youth who present a danger to society, so basically if it is a violent misdemeanor or felony, they are here. So if you could see the type of kids that we work with, and then when you hear of the success that they have and how much they enjoy the program, you can quickly see that if our kids love it, I think any type of kid would love it.

Art Integrated Math Program

Dan Jones: What we have, we have Art Integrated Math here, Joe's program. We have that 5 days a week, and one of the reasons that we have it 5 days a week is because it does help us meet our mandatory ODE (Ohio Department of Education) requirements. Jan Revill, who Joe spoke of, we are extremely blessed to have her. She is also a licensed certified teacher so that helps us with art, it helps us with the kids being here, and then the kids wanting to actually do the work because they see that it means something, and that schoolwork is a seamless transfer over to their school. So that way they are not just sitting here doing – they kind of see an end result for that.

Art Integrated Math Program, continued

Dan Jones: There is a lot of positive incentives that we have for the youth to go there. We rarely have behavioral problems at all in the art room. We do have some in the traditional school classes, but in the art room, the kids kind of see that more of a privilege to be there. So we rarely have any type of drama going on or any type of altercations in there. It is a very safe room. The kids do enjoy it. They do get to talk.

Dan Jones: Jan, as I said before, she does an amazing job. She is very attentive in what she does and who kind of sits where. For example, when the kids come in they have an empty table, blank table, nothing on the table. So when they come down, Jan may pass out some paperwork and kind of get a feel of the room, look at the atmosphere, see what – see where it is at, and then she may make a change to her project, may not, and then when she passes out stuff she counts it out in front of the kids, she will

recount it in front of the kids when they leave. So that way she knows and the kids know both how many pencils are down, how many pair of safety scissors are down, everything. And she also will let the juvenile detention officer (JDO) know as well, "Hey, I am going to be setting six pencils down at this table." That way all six pencils get picked back up. Again, that is crucial in having a 24-hour detention facility that safety is going to have to – will supersede and be very important to what we do here.

Dan Jones: Not only is it a – it is a very structured environment, Jan also has lesson plans. As I said before, she is just extremely vigilant in what she does. She definitely pays attention, and if there is something going on, she will kind of whisper or pass a note over to the JDO to kind of keep an eye on things. In our units, we always have, you know, one to two JDOs who have constant eyes-on supervision throughout the entire process.

Dan Jones: The youth actually, when they leave, I kind of heard Joe mention this before, when they leave, they will get released to whatever destination they are headed to, it is kind of funny because at times they will ask if they can go back and get their artwork. Or they will get ready to leave and you are thinking of all the different things that are on their mind to be able to go home, see their family, friends and family, and just different things that has been taken from them here. And as they are sitting downstairs getting ready for release they want to run back upstairs and get their art project that they made with Jan. So that right there kind of tells you how important it is, and how important it is to the youth.

Dan Jones: I think the youth actually get an opportunity to create something that they are proud of, and the projects that they never thought they could do before. Youth see an end project and right away they would say, "I cannot do that." So Jan kind of gives it to them in baby steps and does not even show them what the end project is going to look like until they are done. Because some of them are used to failing, and if they see that end project, it is just going to be too much and they do not even want to try. So not only does it give them an opportunity to create something, but it just gives them a chance to do something different and to say, "You know what, I can do this. Not only can I succeed at this, but these credits transfer and I can do this. I can do this in school as well."

Dan Jones: Not only do the kids love it, but our staff actually enjoy it too, because it helps the kids develop listening skills, a feeling of trust, manners, respect. All those different types of things that just lead to better self-esteem and a better outlook. That kind of runs and couples with our RBT (Rational Behavioral Therapy) program and that is exactly what we teach is our behavioral program. So art, Joe's Art Integrated Math program just fits right in when it comes to our cog groups and the Rational Behavioral Therapy, and everything that we run here. It just kind of goes seamlessly hand in hand.

Art Integrated Math Program, continued

Dan Jones: Some of the things, as you can see on the screen, why I would enjoy it as an administrator is because, again, altercations are down, especially in the art room itself. We rarely, rarely have any altercations whatsoever in the art room. The altercations between youth and staff, same way, we have consequences with inappropriate behavior, so the kids know right away, "Hey, I want to go to art," they do what they are supposed to do and their behavior shows that it is – their behavior is good.

Dan Jones: The other thing is what I was kind of saying, it gives them the opportunity to create stuff. They do not really take that opportunity out on the back of our doors or on the walls like they used to. We used to have a lot of graffiti and writing on the walls and on the back of the doors. We do not get so

much of that now. At times it does, you know, again, reverting back to the safety and security, we have some, like I said, the safety and security issue is always, always, always big here. One of the things that we have is a large list in the art room where everybody can see it, and on those – on that list is – it is a list of different things that are prohibited in the art room, whether it be the number 55 or whether it be a pitchfork or a crown, and different stuff like that to signify gangs and the different sets from around the area. That kind of just helps keep the altercations down. And with that we, again, having somebody vigilant like Jan, we ensure that a lot of times the colors, we do not do primarily red, primarily blue. She makes sure that she integrates many different colors and many different things, so one kid just cannot do a piece of artwork that is kind of on the down low signifying to everybody else where he is from and what set he is from, and things such as that.

Dan Jones: And, truly, when they go in there, that is kind of the last thing that they do. Jan, not only does she pay attention to safety and security, but she does like the color theories and like what the different warm colors and cool colors, she does all of that kind of stuff and to demonstrate to the kids how our brains see different colors and what that means. And as Joe said, she kind of mixes that art with the science. They do a lot of mixing of paint. They do a lot of estimation on different things, drying, different materials drying.

Dan Jones: We have, which I thought I never would say, but back in the day, but we actually have some – we have fish and some different insects and reptiles, and different things like that and they are in the art room as well. The kids absolutely love that. And I have got to be honest, staff do too. One of the major things that I have a problem with is that we do not allow staff to participate too much in any activity because they are being paid for eyes-on supervision. And at times we do have to kind of get on staff because they want to do the projects with Jan and the kids, which would be fine, but then we have always got to kind of make sure that somebody is actually watching the kids too.

Dan Jones: The cultural education is amazing here as well. One of the things that they do, that Jan does, is we do a lot of like Native American pots, African American mask, we do African prints, original tie-dye from China, and Celtic designs I think she is working on now. Just many different things like that that I think that also gets the kids in touch with their cultural education as well.

Dan Jones: Let me see where we are at here. Yeah, I was just thinking about the math and science. One of the things that we are pretty blessed with is University of Toledo got us a – donated several microscopes for us, and the youth absolutely love the microscopes. They will put anything underneath the microscopes and have fun with that, and try to draw it, and do different things with it. Jan was kind of sharing with me when she brought them in just another example of safety reasons and safety precautions is that she does not use glass slides, that she actually uses plastic slides that she cuts out. So that way the kids cannot have glass slides. A lot of different things like that. It is the same with when a youth gets done with a project and they want to leave it here, Joe or Jan or somebody may want to put it up on a wall or do something like that. They are only allowed to put like their first name. For confidential reasons, we do not allow them to put their first and last name.

Dan Jones: So, I think some of the important things if somebody is looking at, from a detention center's point of view, if somebody is looking at trying to start up a program is get – like what we did here is we worked with Joe, made sure we found the right facilitator in Jan and getting her in here. Like I said, we are very blessed. She has a psychology degree along with an art therapy degree. And, to us, who better to work with at-risk youth who have experienced some trauma than somebody like that? She has an unmatched passion, and that coupled with Joe's background of teaching disadvantaged youth and his

passion, it is a win-win here. And it is easy that when we have, and when I have any sort of security problems or something that I am uncomfortable with, just to pick the phone up and say, “Hey, Joe. This is Dan. I am having an issue with a substitute teacher,” or maybe, “This project coming up, I am not comfortable with this.” Just being comfortable and being able to sit down and have that discussion, and having him understand where I am coming from, because what my responsibilities are and keeping the kids and staff safe, it is a great match and it is a match that has been very successful for over 10 years, and we are looking at going forward with it.

Dan Jones: One of the things, realistically, that people will have to hurdle is the cost of a program like this. But, again, there are ways around that. We currently fund the program through Title I. Title I funds the program so it does not come out of our general budget. And we are very thankful for that because not only does it, it keeps the kids busy, staff enjoy it, kids are learning something. Like I said, it is also – it is a seamless streamline right into the educational system with credits being transferred, and the kids sitting down, they know that they are doing this work and they know that those credits are being transferred. So the kids love that and they are very happy with that.

Dan Jones: So the project, we are actually working on a project right now, and I do not even think Joe is aware of it. But I just talked to Jan and where this is just a quick example of how something that I have wanted for a long time, how easy it comes to fruition. We just had a conversation and I wanted a wall painted, like a large banner or something on it that says, “Positive, Not Punitive,” and I asked Jan if she could give me some ideas and examples. We are going to paint over a wall and she gave me some examples of how it could be painted and, you know, the word “Positive” being in bright colors all in one, and the word “Punitive” kind of being siloed like brick crumbling. And we are going to get four youth to give her a hand in some of the painting and stenciling and drawing it on the wall. That is something that I have wanted for a long time just to have that, it is a pretty powerful message to have up there for the kids and the staff.

Dan Jones: So all that is just – is part of what art does here for our kids. It is just a huge outlet for them to get stress out, to get things off their chest. And, again, there is a lot of different programming. I guess it really would not be – I would not be honest if I said that the kids love all of our programming. So at times there is consequences and things like that that we do have to issue out because the kids do not want to partake in some programming because – but, you know, very fortunate for us, art is not one of them. So we kind of structure that around the day too because we know that the kids enjoy it.

Dan Jones: So scheduling – scheduling is always a problem. So that is one of the things that somebody will have to deal with if they are running a facility. But, again, if you are interested at all and like your ODE requirements and your educational requirements that you have to reach for the day, I mean for the year, that is something that you have to prioritize, and you can schedule that right in with the rest of your schooling. So it tremendously helps us out, that it helps us – we actually exceed the ODE requirements. So we are very happy about that. So that is all I have. I can send it back to you, Michael.

Michael A. Jones: Thank you, Dan. Job well done.

Presenter: Gerry Florida, Title I Art Instructor, Shuman Juvenile Detention Center (Pittsburgh, PA)

Michael A. Jones: Our final presenter today is an award-winning assemblage artist who refers to herself as a professional “imperfectionist.” Her work carries underlying messages of rebirth, recovery, and reclamation through an array of salvaged and recycled materials that she employs in her jewelry

creations and teaching style. Gerry Florida began her work with delinquent populations in 2009, piloting a volunteer jewelry arts program in the Shuman Juvenile Detention Center in Pittsburgh, the first of its kind statewide involving the use of what otherwise would have been prohibitive tools in a detention setting. Gerry, good afternoon and welcome.

Gerry Florida: Thank you for having me. I am really excited, and Joe and Dan, you did an excellent job and I ditto everything that you said. I am going to try to stay scripted because I was really excited and, of course, wanted to chime in. Joe and I had a conversation, actually, several conversations, and what he said was right on target. And Dan, also, we experience the exact same in our Detention Center. So I am going to try to take a little bit of a different spin on it, and I will put up the first slide. Callie, I will be putting up the slides.

The Art Room / Shuman Design Studio, Shuman Juvenile Detention Center, Pittsburgh, PA

Gerry Florida: We have called our studio Shuman Design Studio. We changed it from The Art Room because we have gotten into some external work and a lot of outreach work, and the kids are feeling a lot like artists. So we decided to create logos, artists' statements, business cards, and advertise ourselves as Shuman Design Studio.

Gerry Florida: Let me tell you a little bit about what really happens in our art room, and we separate the tangible art projects from the intangible because I am very big on using art as a healing component. We use recycled imperfect materials because it easily parallels the imperfections of our lives, and we create something beautiful at the end of it. So we try to integrate our philosophy subliminally through the materials that we use, and be mindful we are nurturing a creative mindset.

Gerry Florida: In our art room, what I experience, and I am the Title I art teacher and I work 5 nights a week, in order to capture 100 percent of the audience, I have multiple projects going on at the same time. We, as Dan and Joe, have to count all of our materials, but I generally put the kids in charge of that, so I very easily hand over the responsibility, tell them how many pencils we have, how many markers, we have pencils, jewelry supplies, markers, all of that out at the same time. And the kids will make sure that that is all collected, otherwise they do not leave the room.

Gerry Florida: Our arts program, I am very proud of Shuman because I came in as a volunteer and I proposed the jewelry arts program to them. And that entails tools that are considered contraband. We use files, we use hammers, we use anvils, pliers, round-nose pliers, wire, wire cutters. And I will tell you a little bit more about that when we get to the visuals. But we also have a [lab volt?] department and we will be doing robotics this summer. We do an extensive amount of writing, poetry writing, and in the art room we collaborate a lot, so the kids write the poems, and then they come to the art room and we create the backgrounds for the poems where we translate the poems onto the art pieces. This summer we hope to be doing soldering with jewelry. We do skits, put on plays. So our facility is very proactive in the arts and reaching the kids through that way.

Gerry Florida: Let me...I am going to stay focused here so I do not double-up on what Dan said. Let me change slides.

Gerry Florida: I have also created a simple formula for art, and it is three components. What is already happening; in other words, what has been done. What is not happening, and that is the blank canvas that we have. And what can I do to create something new with a resolution to the problem? And that is

the formula we use in the art room as well, but that is kind of universal, it can be kind of adapted almost into anything that we do.

Gerry Florida: The mission – let me see if I have...Let me backtrack.

Gerry Florida: Art is not simply about thinking outside the box or coloring inside the lines, but about creating the lines and the box to think in and out of. I invite you to listen with an open mind, forgiving heart, and caring intent. All of you here today work in environments that are very mechanical, controlled, and disciplined. Concrete both figuratively and literally. It would be wonderful to inject the humanity into the rehabilitation mix through the arts to allow the creation of ideas to formulate designs that affect change within yourself and others within the confines of the workplaces that we have.

Gerry Florida: So let us start by redefining art and the common misconceptions, and I looked this up on the computer because, as an exhibiting artist through the years, I hear all this negative about the arts and about artists and about the outcome of artists. And, as everyone knows, the funding for the arts is the first to get cut.

Gerry Florida: So, the misconceptions. Art is not about drawing, or drawing a dog or a cat that looks like a dog or a cat. It is not about – it is not a useless ability. It does not breed broke, loner, flaky, irresponsible, dark, reclusive individuals who cannot get a job or have no business sense. But what it is art is about wonderful professional possibilities that we rely on every day that all begin in an art room. Art creates a mindset of possibilities separate from the tangible projects we create in class. So, for today, let us change the word “art” to “creative arts” or “creative mindset,” because that is the area that I take my students.

Gerry Florida: Moving to the next slide. The mission is to create an accepting environment that challenges negative attitudes/expectations, and replaces them with attitudes of determination, belief for self-change through art.

Gerry Florida: I looked up the word “creative” in the dictionary, and it says, “Having or showing an ability to make new things. Involving the process by which new ideas, stories, etc., are created. Done in an unusual way.” In my work as a teaching artist, I find working with adults I have to unteach them first before I can teach them new ideas. I dispel attitudes and beliefs, and give them permission to learn another way. And I guess I am addressing you as adults because you may also have those attitudes. I tell my classes, my adult classes, “I am going to mess up your hair,” because they are used to some kind of formal process. Adults really fear mistakes and they ask too many “Can I do this” questions, as if I have an answer for an outcome.

Gerry Florida: Kids, on the other hand, and Dan and Joe, you probably know, do not pay that much attention to what we say but they really watch what we do, and they do it fearlessly, and sometimes even without permission. So at what age did we trade in that “just doing” for “just asking?” And that happened somewhere in our adulthood.

Gerry Florida: So let us broaden the scope of how we define an artist, and I include all of us. We are all creative creatures, and that separates us from animals. To simply survive, we have to adapt the creative mindset. We do artsy things daily and do not even recognize it. We plan our daily agendas, creatively allocate our time. We create meals, sometimes improvising ingredients. We choose outfits, hopefully fashionably. We decorate our houses, our own in a feng shui style. To what degree do you allow yourself

to get stuck in your thinking inside a box with misconceptions about your own creative ability? Because adults seem to have difficulty understanding and translating the characteristics that we learn as artists into our everyday life.

Gerry Florida: So, in order to think outside the box, you have to reopen your mindset and define, with permission, the creative mind as one with ability, possibility, vision, belief, fearless to experiment, and a conscience. And we all have a box to crawl out of and even more to create. So how many of you now are in that mindset?

Gerry Florida: Let me change the screen.

Gerry Florida: Our facility is 90 percent boys, and when I first started as a volunteer, I volunteered for two sessions and was immediately hired by the Title I summer school program because I brought the jewelry arts program to the Center and, in no better words, I put it, "I was able to legally sedate the kids with a box of beads."

Gerry Florida: The reason I decided to start as an artist to bring the jewelry arts into the setting is the painting arts, the sculptural arts all give the same level of satisfaction but not the immediate gratification that you can get from a designed jewelry piece. In other words, the kids can create a bracelet or a necklace and they can put it on, and within minutes they have two or three people complimenting them, and that is coming from the outside. We cannot get that with sculpture, unfortunately, or paintings because we cannot wear them and we cannot present them to the public. But we can do it with something as small as that, because jewelry you are able to display, you can use it, you can sell it, and you can gift it. You know, it is a good icebreaker for when you have difficult relationships, you make a bracelet, and our kids do that. We have an innovative arts program and we have been incident-free for 5 years.

Gerry Florida: And my urgency was also to address the students through immediate gratification before they reached the adult facility, because our average ages are from 13 to 18. And you know when they get to 16 you start to worry, if they are repeat offenders, that we really need to grab them emotionally in some way and start to enhance those qualities that we struggle with, because our competition is the streets. Once we let them out, you know, we are just a molecule in their lifetime, 3 days or 8 days of detention or however long, so we have to make very powerful statements within the short time that we have.

Gerry Florida: We do coloring, painting. I also teach free draw, simulated, I do a simulated art gallery which requires the math where we measure the square footage of the room and how much money needs to be generated through that square footage. We estimate our cost for expenses, utilities, payroll. This is all imaginary. And then we take art that has been left over or unfinished and we use that to hang in our gallery and we vote on it, and that is where the fun comes in. It is almost like an auction, but the kids will put a price tag on the art. And then I have to remind them that that wall space has to generate so much money and how we are going to make payroll and all of our expenses at the end of the month. So we do find ways to integrate the academics in our art programs whenever we can. But I also integrate that healing process that is so kind of universal and engrained in me.

Gerry Florida: Jewelry arts requires no previous or traditional art experience. No age requirement. Most projects can be completed in less than an hour, and are simply fun and creative. And I am going to move on to the next one.

Safety and Security

Gerry Florida: Safety and security. Because we are bringing in tools that are considered contraband, our initial concern was could that be handled, and I allow the residents to create the studio rules and be in charge of the tools, and incorporate their innate leadership abilities to follow studio rules, and they have been very good about doing that. I think we have several slides on safety and security, so I want to just kind of go through them. I have a video at the end that I would like you to see. Let me see how many slides we have got. And you can read these and you will get the printout of them, so we do not have to go over all of them, but I will bullet the important ones.

Gerry Florida: The first one, builds trust. What is amazing to me is that students have such a poor self-perception of themselves. They have asked me, "Ms. Florida, what have you done wrong to be working with us?" And that says a lot in that statement. But through particularly the tools, they prove to themselves that they can be trusted. And then, of course, they are very proud of the fact that they prove to us and they have earned the privilege. So we rely very much on trust in the art class.

Benefits of Art Programs

Gerry Florida: Let us see. Provides trusting environment. Providing opportunities to learn respect, from materials and tools and authority. And, again, creates a mindset of possibilities. When you have multiple media in an art room, you are presenting multiple problems. It is not like math where everything is pencil, paper, and calculations. One day we might have sculpture and we have a whole set of different problems that have to be solved, and we do bring our math calculations into some of the geometric work we do. So it invites possibilities to solve problems in different ways. Of course, critical thinking, uses academics, we covered that. Helps develop creative critical thinking, logic, and problem-solving skills.

Gerry Florida: The benefits of the art program, and this can go on and on because, as Joe and Dan talked about, I have to ditto everything that they said. Provides a safe place to try without embarrassment or fear of failure and mistakes. We have a lot of residents that come in that have never succeeded at anything, and this allows them to be able to work privately and to work out some of those mistake issues, because ultimately almost everything turns out beautiful. And we assign them that ability to recognize that their work is unique and different from the next person.

Gerry Florida: What is really kind of amazing is that we can take them out of that group mentality, because their artwork is not a shared experience, so they are allowed to individually work on something and build that individualism that they somehow lost on the outside. And I am going to scroll through these because I think we have a lot of pages of benefits.

Gerry Florida: Creating something of value to others. Again, as I said, people view their jewelry and staff wants to buy it. Creates a sense of self-acceptance as well as acceptance of others. They share in the art room. I put two boxes of beads out on the table, very heavy boxes that I get at the grocery store, and we fill them with beads. And I learned that 3 weeks after being there that that is sort of the way to go. And they come in and the beads are very sedating to them. They will put their hands in them like they are Chuck E. Cheese's balls, and they will start to play, and I have stretchy cords that they can start to build a bracelet.

The Talisman Project

Gerry Florida: The talisman. Am I...? My time says 4:29. Is that where I am at?

[silence]

Gerry Florida: Okay. We did a talisman project, which was a very empowering art project. And we are dealing with a power struggle here. The goal is to interrupt the negative programming and identify, target, and nurture to create esteem builders like passion that are greater than the negative experience and grudges that they carry from the outside.

Students I Can

Gerry Florida: Here we have – and I will go into the talisman project because I do have visuals for that – a collection of “I Can’s” from the students, which I will scroll through so you can read them, because I am looking at my time and it is 3:44.

Building Community Partnerships

Gerry Florida: We have done an extensive job on building community partnerships. We have had five major exhibitions. I work very closely with an organization called the Society for Contemporary Craft (SCC). I am affiliated with that organization as a resident artist and exhibiting artist. They have offered exhibition opportunities. We did a first-time exhibition where 14 international artists were invited to address the issue of violence. Thirty-one of our students’ work were included in that exhibition. From that exhibition I traveled it to five additional locations across the state. And the organization has also offered a scholarship opportunity, volunteer opportunities, employment opportunities, residency programs. We have visiting artists come in, as we did for the “Enough Violence” show, and donations of supplies.

Gerry Florida: Here is one of our exhibitions at our City-County Building. And I think I just lost the link, okay. And that was conducted at the City-County Building, from the “Enough Violence” show.

Gerry Florida: Now, I am going to go into some of the students’ work, if this scrolls through. Okay, Callie, I am a little lost here.

“Enough Violence” Student Exhibition

Gerry Florida: All right, here we have the “Enough Violence” show. A lot of this work was created with the use of Altoid tins. So the kids were sawing and filing Altoid tins and creating memory boxes from those tins.

Gerry Florida: I am having trouble getting back on my normal screen. I am not using a regular computer so I am not sure what time that we are doing.

Callie Long Murray: Gerry, it is okay, you do not need to rush. You have about 5 minutes left.

Gerry Florida: Oh, I do? Okay. I have lost my screen. Can you take it to possibly the video?

Callie Long Murray: Yes, absolutely.

Gerry Florida: All right, because I cannot get back on the screen.

Callie Long Murray: Do you want me to go ahead and play the video, Gerry?

Gerry Florida: Yeah, play the video. I think you can cue it in at 4:05, and that will show the portion that we were involved with the organization Contemporary Craft and the “Enough Violence” show.

Callie Long Murray: Okay.

Shuman Resident Video Testimony

[Video plays.]

Female voice: ... “Enough Violence” show that we put together was an opportunity to engage much more deeply in the community, working with new partners in fields beyond the arts.

Male voice: A craft museum is calling a criminologist. This is strange. What I did not know is that the Society for Contemporary Craft is an institution that is so intently focused on bringing together artists with people from other segments of the community who look at issues from different perspectives. That they were prepared to facilitate our discussions and meetings in a really extraordinary way. And the result was, what can I say? It was a revelation.

Female voice: Our third core value is connecting artists with people to build community. And we believe that arts organizations like ours have not just an opportunity, but a responsibility to take a leadership in this area.

Male voice: How could an art object or a beautiful piece of leatherwork, or copper enamel, how could that have anything to say or do or offer, let us say, an urban school that is dealing with a problem of weapons and all things of that sort? What could an object have to do with that? I asked in my ignorance. By bringing members of the community through the exhibit, by giving them hands-on experience working with objects, by listening to people who come into the museum who may not normally come into places where the arts are highlighted. They created a safe space for dialogue about issues that communities usually have a hard time talking about.

Female voice: One of the important aspects of hands-on learning that we offer is that, for some young people, a hands-on experience allows them to find their strengths, their unique voice, and skills that they had not even discovered that they possess. For some students, it has made a tremendous difference. We have heard from their teachers that suddenly they saw a different child in front of them, and were so impressed that this individual was stepping forward into a new leadership role.

Child voice: Whenever I come to SCC, I think it is like a good place because it is calming and it is quiet, you know, it is just real peaceful and you can like just, you know, kind of like do your own thing. I see myself growing in the jewelry, you know, departments and things like that.

Female voice: SCC apparently has taken me under their wing, who I have taken the kids under their wing, and trying to bring everyone and anyone that will listen to us onboard to open up their eyes about the difficulties we have here. And the main thing is that these kids can be saved. They can be saved.

Female voice: She smiled so much, and we communicated, and that was a big breakthrough.

[End video.]

Callie Long Murray: Gerry, we just finished the video. Did you want to continue with your slides?

Gerry Florida: Yeah, okay, I am back on screen.

Women Working in Corrections and Juvenile Justice National Conference

Gerry Florida: This is one of the presentations we made after the “Enough Violence” show. We took our work to the Women Working in Juvenile Corrections and Juvenile Justice National Conference. We sold our jewelry under the Shuman Jewelry Design label, and we raised \$500 at that event.

“Enough Violence” Student Exhibition: Shuman Juvenile Detention Center Lobby, Pittsburgh, PA

Gerry Florida: The “Enough Violence” exhibit then went back to Shuman, to their lobby, and we took one of the four showcases that we originally had at the City-County Building.

“Enough Violence” Student Exhibition: Metropolis Collective Gallery, Mechanicsburg, PA

Gerry Florida: The “Enough Violence” exhibit traveled to the Metropolis Gallery in Mechanicsburg, Pennsylvania, home of our Department of Corrections. This is an example of some of the work that the kids created that went on sale. We also sold, in 2012, raised \$700 for the Humane Society of Western Pennsylvania.

Talisman Project

Gerry Florida: This is a photo of the – or a template of the talisman project, the empowerment jewelry that we created that went on exhibition for the “Enough Violence” show.

Outreach

Gerry Florida: We do a lot of community outreach, and that raises the esteem of the residents who have poor self-images, and they are totally thrilled that our community pays attention to their work and validates their existence.

Gerry Florida: I think I am out of time here. Can I go on to the last one?

Michael A. Jones: Sure, just wrap it up, Gerry, that is fine.

Ways to Keep Residents Integrated and Grounded

Gerry Florida: All right, ways to keep students integrated and grounded. We have made particular attempts to ground them to the outside art community. We donate our work to homeless shelters, senior facilities. We enter youth art contests, and we generate sales from our work to benefit the Western Pennsylvania Humane Society or the charity of their choice.

Gerry Florida: And you saw the video and our success, which you will have. So thank you very much. This has been a very exciting opportunity. We obviously have more than 20 minutes to talk about it, but we welcome your questions and we will be glad to respond.

Q & A

Michael A. Jones: Thank you, Gerry. And thanks to Joe and to Dan. Great information that everybody shared today and, as Gerry said, we do have a number of questions to get to. We will not be able to get to all of them, but you will have their contact information if you want to followup with them individually, that would be great.

Michael A. Jones: Joe, I am going to kick this off by coming to you. And Dan and Gerry, feel free to chime in. For those in the audience who are not teachers or artists, what guidance do you have for them on how to start the process to implement an art program in their facility?

Joseph T. Szafarowicz: I think the first thing to do would be to identify a unit to work with. That is what we did. We started with one unit. We started with simple lessons, lessons that would allow you to keep the materials down to a minimum, colored pencils, crayons, and count. That is the main thing, count your materials. Jan and I count when we disseminate the material. We count when we pick it up. And that is the key to being safe. But that is what I would do, I would develop that type of routine by starting with a small group with a simple lesson. And even if you do not have a strategic lesson in mind, just letting them do something. I have seen this happen at a facility that I was asked to observe. They did not know what to do either, but they started just letting them sketch, draw, whatever, and that, in and of itself, without any great behavior objectives, not any great lesson plan, that in itself got everybody interested and was the beginning of a program that you can embellish upon as time goes by.

Gerry Florida: I have to agree with that because I think what would be very handy and very easy is just copy paper and colored pencils or crayons, or preprinted coloring sheets that you can get online. The kids really like to color, they feel very safe coloring, and that is a good introduction for them. And once they feel safe with that – there are kids that have never colored before, and I have experienced that, so starting out small and then letting them free draw. They have things to say. Now, be prepared, they are going to draw things that you may not expect, like guns and weapons and, you know, when that comes into play I usually compliment them on their wonderful drawing and say, “That is really beautiful, but can you draw something that I can hang up?” And that does not bring attention to the fact that they are being negative at that time, but just transitions them very smoothly onto creating something that they can be proud of.

Joseph T. Szafarowicz: I would like to say something about coloring. I had a meeting with an anatomical artist from the University of Toledo Medical School 2 weeks ago. We are putting together a lesson plan, and coloring plays an important part in students, artists learning about anatomical art. They color a lot of things all day, every day, throughout the entire semester. Coloring can play an important role in the beginning of an art program, and so can tracing.

Gerry Florida: Exactly.

Michael A. Jones: How would you talk about engaging staff? Do you do any activities to engage staff, get their buy-in? Do you have any...Have you had any challenges?

Joseph T. Szafarowicz: We started here working directly with a unit, with one of our toughest units, to see what we would be able to come up with over that prototype program that we instituted here, and we just dove in and started working with the guys. After that, the staff were observing us, and then they bought into it.

Dan Jones: Yeah, I would have to echo Joe. The staff kind of – they kind of gravitated towards themselves. When they are, like I said, here in our Detention Center, we have constant eyes-on supervision. Safety is going to be paramount, so I think staff, when they are involved in an activity where youth are arguing, getting into physical altercations, or just bickering back and forth, that makes it a long 12 hours for staff as well. But if they can go into an art room, feel that emotion and feel safe, feel that environment that they are surrounded in, that makes it a better day for staff too. And then that particular hour and a half, 45 minutes, whatever it is scheduled for, goes by very fast. With us, unlike traditional schooling, when we have spring break and summer break, things such as that, Jan and Joe with us, they stay here year-round. That is one of the things that we do not want to let go of, and one of the things that the kids do not want to let go of too. We keep the art program here over summer break, and we just keep it running year-round. It helps out a lot with the kids, keeping them busy, keeping them happy, and the same for staff.

Joseph T. Szafarowicz: People who start and begin a program on a very simplistic basis are going to find out right away that the art program will create a safer environment. Everybody worries about that. You are bringing in pencils, whatever. But if you are watching what is going on and you do your counting, it will create a safe environment.

Gerry Florida: I have to agree. I mean, I am so beyond counting at this point because we do have so many materials out, and we do trust the kids to return them, like I said, they do not leave the room unless everything is in place. The other thing is we do invite our staff to participate in some of the activities because it gives staff a chance to comingle with the kids and talk on a different level. And the kids really like to see that they are – that we, as artists and staff people, suddenly are on their level. And that feels much more accepting to them than a security person or a staff member standing at the door and watching over them.

Michael A. Jones: Joe, if I recall, you have worked with some university professors. Has there been any empirical research measuring the outcomes of the program?

Joseph T. Szafarowicz: There is no hard and fast data out there right now. It is so new. Art programming, we cannot find a lot of research. But the University of Toledo had me come in and they said they have done research and they found out that women who reach a certain age, a certain stage in life, would love to come to the University. “Could you do something for us? Because the main deterrent to women coming into the University is their fear of math. Can you do something for us?” And I did a couple, 3 or 4 semesters for the University of Toledo where we had Art Integrated Math programming for the women, and that helped. But there is no hard, fast data. We still are – we were looking at records not too long ago and we did not ever complete that process, nor is there data here. It is hard to keep track of the little guys and girls that leave us. That is our next frontier, I think. I would love to know where they go so I could keep track and work with them after they leave. And we are going to be doing that soon. I think we are on the verge of connecting with them and keeping in touch to provide opportunities.

Joseph T. Szafarowicz: We see kids here, the most incredible talent. One little fellow, he said, “Mr. Joe,” it is a long story but I will get to the crux. He said, “Mr. Joe, this is what I do,” and he was showing me his

artwork and he made letters. He says, "I make letters, Mr. Joe." I said, "What do you mean, Freddy, you make letters?" "That is what I do. Whenever I am in jail somewhere and I have got time, I make letters." He said, "You know, like that baseball team, the Tigers, they have that big D. Well, that type of D, that style. I memorized that alphabet and would you like to see me do the whole alphabet?" I said, "No, Freddy, I do not have time for A to Z right now in Old English typestyle, but let me see some others." And he showed me all kinds of letters that he created fonts of his own. So there are so many things that they get involved in and they love to do. If I could keep contact with Freddy, I could say, "Hey, Freddy, when you are out, boom, I am going to put you to work here. I am going to have you shadow, job shadow some people there." That is our next frontier, by staying in contact with them more than we do.

Gerry Florida: Well, we have already started that, and I am in contact with three of our students. Taylor being one of them that you saw in the video. I have another one scheduled to actually be in one of my classes this Saturday at the Contemporary Craft, because I teach all over the city. I also have another one that just called me the other night that will be working with me, and we have scholarship money available from the Society of Contemporary Craft and from the Children's Museum. And, on another note, I solicited a space for pop-up studio. We have five private funders and we have five volunteer teachers ready to go. Our problem has been getting them beyond placement, because by the time they leave us, they may have anywhere from 3 months to a year to serve, so it is lost in the transition. So we are now working through the probation offices to try to keep contact with the kids so that when they are released, they come back to us.

Joseph T. Szafarowicz: Another thing we are doing here, in a sense, touches on keeping track. In the last 2 months, I have been working with the Toledo Museum of Art and have met with our Judge Cubbon, lead administrative judge in terms of youth programming, and tomorrow we are going to finalize a program because University, in a meeting I had with them last week, offered to us full scholarships to anybody on probation, anybody in detention, leaving detention, any of the youth in YTC (Youth Transition Center), and in foster care. Anybody that we recommend, they are going to give us full scholarships. So, in a way, it is any program they offer, by the way, plus they are going to reimburse us for transportation. So, in a way, I will be able to keep track of these little people and say, "Listen, do you really like this or like that? Then I will put you in that program." So I am going to be keeping track in that way, but there is not a formal process in place yet, but soon we hope to be able to do that.

Michael A. Jones: Would you suggest any type of special training for artists that are going inside a facility for the first time to engage in art programming?

Joseph T. Szafarowicz: Yeah. We get asked that question all the time. We do not need necessarily people with art degrees. We can teach the basic fundamentals to create an enticing, exciting, engaging, stimulating program for kids. We need a certain type of person though. You need that person with that empathy, that can build that rapport, that can work with the kids. You need a certain type of person. I have seen it time and time and again where I had an education major in criminal justice tour this facility, and after two tours they quickly dropped that major and went into something else. You are looking for people who have a certain type of ability to work with youth. That empathetic person. That sincere, non-judgmental that can see a little Freddy do something wrong and turn the cheek and come back the next day, and let us do it again, let us try again. You need a certain type of person. That is what you need more. We can teach them the fundamental art lessons and you do not have to have a degree in art history or in art therapy to do what we do. Jan does, and I have all my degrees, but that is not the important thing. You need a certain type of individual.

Gerry Florida: I also think that a good resource is your local art center, because I, as visiting artist, I invite working artists to come and do a lesson with them, and we have had very much success with that because they always – they already carry that empathy and all those qualities with them. So as long as there is security in the room and the artist feels safe, I think they will be surprised how welcoming the kids are. We had – I had an iron worker come in and he creates, he is a blacksmith, creates all the armor and helmets for the Renaissance Festival. So he brought his armor and helmets and all of his paraphernalia that he makes, and we had one security in the room, along with our ratio of youth care workers. And the kids were just, you know, beside themselves that they could actually touch the pieces that we are working with, and he was so excellent with them. And I have had painters come in. And these are all working artists and they all can be located through your local art center's education department.

Joseph T. Szafarowicz: I tried to develop – well, I did have a job program for kids in 2001 from the Toledo Public School System. For the first half of the year, I put them to work with artists in the symphony, in the ballet, performing arts, and in the graphic arts at the museum. Second half of the year, I put them to work in private sector businesses. And I found out that when I looked for people to have the kids come and work for them in the private sector business that had an art bent to it, in 30 seconds everybody said yes, except for one guy. He had a business that created highrise, very highly elevated signage. We could not put the kids up there. But everybody else, in 30 seconds, said, "Sure, bring the kids. I was one of them." You hear that all the time. They are the most giving, wonderful people you are ever going to meet. Do you have another question for me, by the way? Because I want to answer number 17.

Michael A. Jones: I have got time for maybe one or two more, and then we are going to have to wrap it up for the day.

Joseph T. Szafarowicz: Okay. Go ahead.

Michael A. Jones: Gerry, I know that you are funded through Title I. Can you give any specifics on that? Is the Title I funding possible because of the academic integration? Is it Title I Neglected and Delinquent funding?

Gerry Florida: Well, I – we are – the program was created when I was hired, Title I was just coming into our facility. So I know they started with the reading, writing, and math, and then the following year they got the Title I funding for the arts. I think that has to probably be worked with whoever your Title I coordinator is. I make a point of trying to integrate math. We do a lot of writing in our class, and I am sorry I lost the screen on the presentation so I could not get into that, but everybody will have the notes on it and can also contact me. But we do a lot of writing in our department, in our art department. So I think incorporating that with whoever is in charge of Title I and making certain that it sort of blends in with the other curriculum, because we do a lot of collaboration as well. I also get funded by this organization, and for the first time we were actually funded separately by the County of Allegheny to do a special project. So there are funding sources available. You have just got to get people onboard and pitch them how important the arts is. And that has, in my area, that has not been really hard to do because I have been doing this all solo. It is just in this last year that the County has gotten onboard and that it has been a far easier, easier reach to ask foundations for money and to help support our efforts here.

Michael A. Jones: All right, we will let this one be the last question. Are there any issues dealing with privacy concerns? Since, obviously, the youth are minors [overlapping comments] their artwork.

Gerry Florida: We here, before we went on exhibit, we created legal letters for the reason of anonymity. We sent those letters out to parents, and specifically saying we were only going to mention first name and last initial. I also made personal phone calls to every parent before we exhibited any of the materials, any of the artwork, and that was done in the presence of another person. So we covered bases as far as the legalities. And then those letters were returned with signatures of parent or guardian, and we kept them on file throughout the exhibition that traveled for the five locations, and we have them. So before we exhibited anything, we made sure we were covered on all legal basis.

Michael A. Jones: Joe, any final comments, or Dan?

Joseph T. Szafarowicz: I would like to comment to number 17, the question. How can you get this done when kids are here for a short period of time? How do you get a lesson done? Our lessons are designed to begin on a Monday and be completed on a Friday. The lesson plan is written in such a way that it gets done in that week. The other question was: What do you do...Number 18 asked: What about in prison? Can you do something like this in prison? Exactly what we do here, it would work and be a success in prison. I have seen it done. And what about probation? In Toledo, this facility several years ago had a wonderful 5-year program in the arts for kids on probation, and they came to us on a Friday, and the kids on probation started with glass torch work at the Toledo Museum of Art. The first year, we had a 40-week program, we kept them very busy learning how to work with the torch, and it was fabulous. It was recommended for the Governor's Award at that time. We did not win it but we were recommended. We were pleased just to get the recommendation. After that, we went to glass blowing, glass etch, cold glass fusion with these kids. And it came to a point in year 4 that we did not have enough studio time in a glass blowing facility at the Toledo Museum of Art. I had to go to two other glass studios to get time to accommodate the kids. And probation, what I am saying is probation is a great opportunity for kids to work with art in many different areas of your community. It really worked out well for us. They absolutely loved it.

Michael A. Jones: Well, unfortunately, we are going to have to wrap things up for today. We have a [unclear] here at the bottom of the hour. There has certainly been a ton of dialogue in the chat box between representatives of the local arts community and practitioners in the juvenile justice field. A lot of information exchanged. Joe, Dan, and Gerry, your presentations have been tremendous. I appreciate your time.

Webinars on OJJDP's Online University

Michael A. Jones: This Webinar is going to be archived on the OJJDP Online University. And, just as a reminder, we would like for you to take the online evaluation at the end of this program. It just takes a couple of minutes to complete.

For More Information, Please Contact

Michael A. Jones: And, for more information on anything that you have seen or heard today, feel free to contact any of our respective offices. The contact information is here on the screen, and I think it is also in the presenter bios that you could download.

Michael A. Jones: Until the next time, I want to personally thank the National Training and Technical Assistance Center for their support of today's broadcast, as well as all of the past ones that we have

done for the National Center for Youth in Custody. Please watch for future announcements about Webinars that they will be doing. And we appreciate your time. I am Michael Jones. Good afternoon.

[End.]