



# Tele-Arts Implementation Guide for Military-Connected Community Members

Ukulele Workshops Series  
Veterans and the Arts Initiative  
Hylton Performing Arts Center  
George Mason University



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## Executive Summary

The COVID-19 pandemic forced many arts organizations to end in-person programming and explore alternative strategies for arts engagement. Many organizations quickly turned to tele-arts engagement, also referred to as virtual engagement, to continue interacting with their communities. This quick transition was distinct from providing intentional tele-arts engagement opportunities because intentional tele-arts engagement requires additional review of engagement practices to ensure the programming is robust and sustainable. This guide serves to assist programs in building tele-arts engagement projects upon previous community arts engagement activities for active-duty Servicemembers, National Guard Members, Reservists, Veterans, military family members (including spouses), and caregivers.

In this guide, the program-building process is separated into five sections: 1) identifying an activity for target population; 2) creating an inclusive marketing strategy; 3) developing accessible programming; 4) implementing program; 5) capacity. These sections will be explored with a focus on the unique aspects of tele-arts programming. Programming will be categorized as live and/or interactive online classes, asynchronous and/or recorded creative workshops, and virtual meeting spaces to encourage connectedness through creativity. Each of these categories has unique considerations that are discussed in the guide.

Tele-arts programming can be mutually beneficial to organizations and to the communities they serve. It allows organizations to reach people outside of their local or regional community and have continued engagement regardless of restrictions due to health and safety. It allows populations that were previously underserved (such as those in rural and remote areas) to access community arts programming. However, there are barriers to accessing tele-arts programming that need to be addressed to ensure equity in accessing programming. This guide will include a comparison of the most widely used platforms for their accessibility for the participants and programmers. Finally, it is important to ensure the scope of project is appropriate based on the amount of funding available. Programmers, facilitators, and artists must be paid for their contributions, including planning, delivery, and reflection, to ensure high quality of programming.

## Program Background

In 2015, the Hylton Performing Arts Center at George Mason University (GMU) began offering programming to Veterans, Servicemembers, their families, military caregivers, and community members during Veterans Day celebrations and has since grown to year-round workshop offerings. Since 2017, the Veterans and the Arts Initiative's most popular offering has been the Veterans Guitar Workshop Series. Since 2018, the Initiative has offered a Songwriting Series for Military Kids in collaboration with the Center for American Military Music Opportunities and with the Mason Community Arts Academy, where kids enthusiastically brought their instruments, often ukuleles, to accompany their original songs. Having seen the effects of ukulele playing on military kids, the Initiative offered a Ukulele Workshop Series as a family workshop series for as a **Creative Forces** Community Connections Project in August 2019. An initiative of the National Endowment for the Arts, **Creative Forces®: NEA Military Healing Arts Network** is a partnership with the U.S. Departments of Defense and Veterans Affairs and the state and local arts agencies with administrative support provided by Americans for the Arts and the Henry M. Jackson Foundation for the Advancement of Military Medicine, Inc. After receiving eager responses, this series quickly expanded from a family series to an intergenerational population series ranging from military kids through Korean War-era Veterans. Participation numbers grew to 40 participants for each of the workshops.

In March 2020, the Veterans and the Arts Initiative re-offered the Ukulele Workshop, in support for a second contract from **Creative Forces** to understand how the series supports a sense of community through valid and reliable verified surveys and qualitative analysis. Due to COVID-19, all participants had to provide their own ukuleles and/or used guitars with capos. Prior to this change, Veterans and the Arts Initiative anticipated providing ukuleles for 23 participants; therefore, participation numbers were likely reduced by 50% due to this unexpected change. Due to COVID-19 and the timing of the workshop series (shortly after the University closure), Veterans and the Arts Initiative was not able to use the method book typically used for this series (Everybody's Ukulele Method Book I – published by The FJH Music Company). Therefore, Glen McCarthy, instructor for the Ukulele Workshop Series and faculty at George Mason University, provided sheet music via email and Facebook (FB).

Curriculum included a brief history of the ukulele, chord charts for ukulele and guitar with capo, and folk songs utilizing the I chord and the V chord. In addition, curriculum included

instruction and/or song sheets for The Beatles' "Eleanor Rigby," "The Hokey Pokey," "Happy Birthday," "Jingle Bells," Bill Withers's "Lean on Me," and (our new COVID-19 theme song) "The TP Blues." Despite having moved the series and research evaluations online during the first several weeks of the nation's response to COVID-19, research evaluations determined that participating in the Ukulele Workshop Series seemed sustain a sense of community and social support during a time of social isolation.

In February 2021, the Veterans and the Arts Initiative offered a third iteration of the Ukulele Workshop Series with an intentional tele-arts delivery, supported by a contract from **Creative Forces**. Based on research approved by the Institutional Review Board (IRB) at George Mason University and conducted in the Spring of 2020, it seems that virtual music workshops help to maintain a sense of community and social support during the onset of the global pandemic. In addition, community members originally joined the workshop out of a desire to gain new skill. However, they remained motivated due to interpersonal interactions with the instructor and facilitators. The Initiative faculty and staff anticipate that this will continue to be true and further adapting online delivery will optimize these benefits by continuing to enhance sense of community and social benefits between the participants.

Based on the evolution of this project, we, the Veterans and the Arts Initiative staff, have created this implementation guide that will aid in successfully engaging populations in tele-arts. We will discuss what we have learned from offering intentional tele-arts programming, what challenges we faced, and what opportunities are unique to virtual engagement. Our report will be informed by interviews with subject matter experts in the fields of marketing, music education, programming, and managing programs. It is important to note that as the field of tele-arts engagement grows, programmers, facilitators, and educators must have a continued dedication to continued learning since technology continues to grow and expand rapidly with the current need during the COVID-19 pandemic. To ensure this guide continues to be helpful, we will discuss important considerations in guaranteeing that programs are accessible, scalable, and sustainable. In addition, we provide a comparison of the specific digital platforms and practices that are presently recommended.

## Program building document

The following sections detail how to build an online program and give comparisons to in-person programming to demonstrate capacity and resource requirements for a tele-arts program.

### I. Identifying activity for target population

The first step in building a tele-arts engagement program is identifying the activity. Programming should always be tailored to a specific population with the understanding that specific populations require additional safeguarding to mitigate risk; for example, minors and adults over the age of 65 years. Trainings and resources that are helpful when engaging such populations can be found at the local government's department of social services website. The Virginia Department of Social Services outlines the role of mandated reporters as:

Mandated reporters are certain persons who are identified in the Code of Virginia as having a legal responsibility to report suspected abuse and neglect. The purpose of mandated reporting is to identify suspected abused and neglected children or adults as soon as possible so that they can be protected from further harm. Child Protective Services (CPS) and Adult Protective Services (APS) cannot act until a report is made. Mandated reporters play a critical role in preventing any future harm to children and adults. The resources and training provided on this page will help mandated reports identify and recognize abuse and neglect and know when to make a report. Whether required by law or not, if you suspect that a child or an adult (who is over age 60 or is incapacitated) is being abused or neglected, you should immediately report your concerns to the local department of social services in your community<sup>1</sup>.

When offering intergenerational workshops involving minors, the risk management department within GMU advised what protocols were necessary for engaging such populations in virtual programming. Parents or guardians of minors hoping to participate in the program must participate alongside the minor. In addition, they are required to sign a standard audio, video, and photo permission form. An example of this form is included in the last section of this report. In addition, an information sheet was provided for all participants noting Zoom etiquette as well as reminding attendees that an adult must be in the room where the minor is participating throughout the entirety of the workshop. GMU staff members were present during the workshop to monitor the digital platforms and ensure safety.

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<sup>1</sup> Virginia Department of Social Services, 2021

After targeting a specific population, the proposed activity for tele-engagement should be determined by the interests of the target population (Dhokai, 2020)<sup>2</sup>. When building tele-arts projects upon previous community arts engagement activities, it is important to reflect on what types of activities were of interest to the populations previously served. In addition, it is beneficial to ask the target population what activities they are interested in, rather than assuming. After observing the popularity of in-person ukulele workshops, the Veterans and Arts Initiative began virtual programming by offering an intergenerational ukulele workshop and continuing the guitar workshops. Rick Davis, executive director of the Hylton Performing Arts Center and dean of the College of Visual and Performing Arts at George Mason University, noted that among the most successful programming within the arts center were the Hylton at Home and Mason Arts at Home programs, as they successfully engaged pre-existing communities through providing programming that the communities previously enjoyed.

## II. Creating an inclusive marketing strategy

Before any marketing materials are developed to promote a specific workshop or event, a visual identity must be created for the program that comprises a consistent look/brand and voice. Once a program identity has been achieved, a marketing plan detailing the program content, promotional timeline, and target audience can then be drafted.

In our marketing of the Veterans and the Arts Initiative workshop to Veterans, Servicemembers, military family members, military caregivers, and community members, a robust combination of targeted paid and grassroots advertising is implemented through a variety of marketing channels. Effective marketing platforms include: digital marketing (email, social media, search, and display advertising), print ads, website, a press release, and grassroots promotion.

In our experience, in-house email campaigns have been highly effective tools for driving participation and involve multiple emails to the targeted demographic starting six to ten weeks out up through a one-week-out reminder.

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<sup>2</sup> Dhokai, Niyati (2020). Music Workshops as a Pathway to Community Engagement for Military Veterans. Journal of Applied Arts & Health. [https://doi.org/10.1386/jaah\\_00039\\_1](https://doi.org/10.1386/jaah_00039_1)

A well-targeted, paid digital marketing campaign (social media and search campaigns) scheduled to run two weeks prior to the event can reach the right demographic, is cost-effective, and offers measurable results. Campaign visibility can be enhanced through organic social media posts shared one to two weeks in advance of the event. Content for both paid and organic marketing should include an engaging image from a past event of a similar nature. Good quality photographs taken by staff are a good strategy, but photo permissions from event participants must be obtained. Written content should offer short, concise text that links back to the organization's web page.

Due to the concise nature of digital content, it can be a challenge to include funding attributions. The exclusion of this information may need to be discussed with the funding organization(s) as the marketing campaign is being developed.

Print media advertising in well-placed, local media publications and military-specific newspapers can provide broad reach depending on the circulation of the publication. Print ads should be scheduled to run four weeks in advance of the event.

Promotion of the event on the organization's website allows for descriptive content to be highlighted and can serve as the event registration site using an online form. It is advantageous traffic to the site by linking digital marketing back to your organization's website.

One of the most effective marketing strategies the Veterans and the Arts Initiative has employed is grassroots communications and participant word-of-mouth. Examples include:

- The creation of branded, digital flyers with essential, concise information and engaging images (obtain individual photo permissions) from past programs that can easily be shared across local Veteran networks and associations
- Utilizing free, online community calendars for listing events
- Outreach to area Veteran Service Organizations (VSOs), Veteran-run businesses, and businesses that support local Veterans, including a staff presence at Veteran and military-specific community gatherings as much as possible

The program facilitator and instructor determine when to close a marketing campaign based on the registration numbers and whether they are sufficient to accommodate the program. In our experience, it is more important to serve a smaller number of people and provide them with a high-quality experience than to serve a larger number of people that precludes individualized attention.



### III. Developing accessible programming

The main components for creating accessible programming are developing a team of facilitators and instructor(s), building a curriculum that is appropriate for the target population, allowing multiple ways for participants to learn and interact with the program, and choosing an appropriate platform for the activity and target population.

In her 2020 article, Niyati Dhokai, program director for the Veterans and the Arts Initiative, notes, “when working with a specific population there is need for population expertise and artful expertise”<sup>3</sup>. This expertise can come from the close collaboration of two people. In the case of ukulele workshops for Veterans and the Arts Initiative, Niyati Dhokai provides the population expertise and Glen McCarthy provides the artful expertise. When hiring an instructor, it is important to discuss and understand the goals of the instructor to ensure they are compatible with the goals of the program. Clear communication and support between instructors and program directors are crucial to the success of the program. These relations take time to build, and it is beneficial to have two parties that want to grow and develop a program together.

In addition to the program director and instructor roles, it is also important to consider the facilitator role. This position can be extremely helpful to ensure risk management for participants and accessible programming for participants of all ages and backgrounds. Military-connected populations are unique in that they are reflective all of backgrounds in the general population and united around a shared military experience. In order to ensure that all participants feel supported and have a positive experience with the programming, it is important to have an additional person to provide support during the workshops. When deciding on what roles to fill to successfully implement virtual programming, consider the target population and identified activities. Also consider the new capacity of those individuals who have previously worked with the program in-person when making the transition to virtual programming. Importantly, all team members, including the project managers and instructors, should be supported in their new roles, especially during initial transitions to virtual programming. When determining the capacity of the team to successfully engage, consider sustainability as well with regards to staff capacity, resources, etc.

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<sup>3</sup> Dhokai, Niyati (2020). Music Workshops as a Pathway to Community Engagement for Military Veterans. Journal of Applied Arts & Health. [https://doi.org/10.1386/jaah\\_00039\\_1](https://doi.org/10.1386/jaah_00039_1)

The final consideration is: How many team members does the programming budget cover? All team members need to be compensated for everything they do for the programs. Often people will want to volunteer to support programming, but compensation should always be offered even if the individual chooses to donate the compensation back to the program. By paying team members, project leaders foster a level of professionalism and respect from all team members that will positively affect the overall quality of programming.

Building a curriculum for online programming requires much more planning and preparation than providing in-person programming; it requires the instructor and program director to be open and actively solicit feedback from participants to ensure their needs are met so that they can fully participate. To build a curriculum, one must consider balancing technical development with creative expression, offering material in multiple formats to ensure all learners can successfully engage, and determining the capacities of the platforms through which the programming is offered.

Activities that require physical dexterity must be taught in a way that allows beginners to build the physical adaptations needed to make skill advancements. For example, when teaching individuals how to play a ukulele, it is important to build dexterity and strength of the participants' fingers before progressing into more difficult chords. This idea of balancing progression and reinforcement applies not only to motor development, but also to skill development. Together, the physical and skill development will lead to technical improvements in the participants. However, to ensure participants are actively engaged and enjoying the programming, technical improvements need to be balanced with creative expressions. This could be accomplished by teaching the technical of specific chords and rhythms and then applying this skill to play a popular song.

When choosing course materials (such as genres and songs), it is important to ensure the materials are reflective of the target populations. If the population is intergenerational, the materials of the class should be of interest to all participants. Similar to determining an overall activity that is of interest to the target population, it is best to ask the target population what types of material they are interested in learning. When teaching music, this becomes difficult if the materials that the populations are interested in are copyrighted materials and would like to share their skills through recordings on social media platforms. It is recommended to use a variety of materials including content from the public domain.

When providing materials, it is important to consider that a proportion of the participants will be visual learners and a proportion will be aural learners. For visual learners, it is recommended to provide a .pdf of any materials that will be covered during the classes and to choose a platform that allows for screen sharing. For aural learners, it is recommended to develop a system to for relaying information in a specific pattern so that students can retain information quickly; for example, to teach hand placement on the ukulele, Glen McCarthy always gives the information in the order of string, fret, and then finger to be used (with a consideration for large hands and small hands). If the activity involves music, it is recommended to provide the participants with .mp3 files of the music so they can become comfortable with the materials.

In addition to the curriculum, project leadership needs to determine if materials for the activity will be provided for the participants, or if the participants will need to acquire them individually. To ensure that all who want to be involved in the programming can participate, we recommend the option of providing basic materials to those who need them.

When determining the best platform for programming, one should consider whether or not to offer synchronous or asynchronous learning, as various platforms accommodate synchronous or asynchronous programming better. Synchronous programming is beneficial as it keeps a regular schedule for participants. However, synchronous programming is not always possible, especially with families and other social constructs. A military-connected population is unique in that there is increased peer-to-peer support when learning as compared to other populations. Because tele-arts engagement slightly inhibits this type of interaction, it is important to find other ways that the community can find support in their peers. A hybrid model of programming, or offering both synchronous and asynchronous options, requires more administration than a unimodal option, but allows participants the flexibility to maximize their participation.

A comparison of five main platforms with regards to synchronous and asynchronous options, participants-instructor interaction opportunities, participant-participants interaction opportunities, music suitability, and ease of use is provided below. (In addition to these platforms, YouTube, Vimeo, and Instagram may also be good options for sharing content.)

Platform	Synchronous/Asynchronous Options	Participant-Instructor Interaction	Participant – Participant Interaction	Music suitability	Ease of use
Facebook Live	Synchronous and asynchronous options available through platform	Limited to comments and emails	Limited to comment interactions, but does allow asynchronous interaction	Music copyright enforcement	Familiar to many generations  Requires an account to join
Zoom	Synchronous sessions with option to record (would need second platform to host recordings for asynchronous participations)	Instructor can see 49 participants maximum at a time for synchronous interaction	Participants can see 49 participants maximum at a time for non-verbal interaction. Chat functions allow further interaction	Good audio quality. Small lag	Requires participant onboarding, but decreasingly so as more people are using Zoom for work
Google Hangouts	Synchronous sessions with option to record (would need second platform to host recordings for asynchronous participations)	Instructor can see 5 participants maximum at a time for synchronous interaction	Participants can see 5 participants maximum at a time for non-verbal interaction. Chat functions allow further interaction	Good music quality (second to Zoom)  More lag than Zoom, but less than Skype	Requires more participant onboarding as many are not familiar with platform  Accurate and effective closed captioning

Skype	Synchronous sessions with option to record (would need second platform to host recordings for asynchronous participations)	Instructor can see 49 participants maximum for synchronous interaction	Participants can see 49 participants maximum at a time for non-verbal interaction. Chat functions allow further interaction	Audio can be distorted for higher notes.  Most lag issues	Many people are familiar with platform  Requires an account to join video meeting
WebEx	Synchronous sessions with option to record (would need second platform to host recordings for asynchronous participations)	Instructor can see 25 participants maximum at a time for synchronous interaction	Participants can see 25 participants maximum at a time for non-verbal interaction. Chat functions allow further interaction	Audio can be distorted for higher notes	Unfamiliar to most

#### IV. Implementing programming

The most important aspect for community arts programming is that the participants have a positive experience. The easiest way to accomplish this is to consistently request feedback from the participants, and to be clear with objectives and expectations for what can and cannot be accomplished during sessions. Because tele-arts engagement is new for most participants, there needs to be a lot of technical support available for the participants, including hardware, software, and functions such as email. Participants, instructors, and facilitators should be in contact before programming officially begins, especially with information regarding which platform is being used. An onboarding session, where participants are encouraged to practice accessing the platform in order to fully engage with the programming once it begins, is recommended. This is where the facilitator role is extremely valuable. A facilitator can provide individual participants with support so that the instructor can focus on delivering the programming. The facilitator can recommend ways of participating that will maximize a participant's experience, such as recommending use of a laptop or desktop computer if participating in programs that utilize video calling. Additionally, the facilitator should ensure that all participants sign photo release forms prior to the first session.

The facilitator helps mitigate risk while implementing the programming. While providing synchronous programming over a video calling platform, the facilitator verifies all users before allowing them to join the synchronous sessions, ensures that all children are accompanied by an adult, and monitors the chat. Additionally, the facilitator aids the instructor by relaying any questions in the chat, providing feedback on video lags or technical issues, and monitoring the engagement level of the participants. While providing asynchronous programming, the facilitator is the point of contact between the participants and the instructor, ensuring that participants receive the material for each lesson and that the instructor receives information on participant progress. If the asynchronous programming is hosted on a platform such as Facebook, the facilitator manages the page, ensuring all video is uploaded and working, and moderates the comments and posts within the group.

As mentioned in the previous section, it is important to foster social engagement between the participants. This can be the most difficult aspect of tele-arts engagement. Ways to increase social interactions between participants during synchronous programming over a video calling platform include encouraging participants, instructors, and facilitators to have social

conversations at the beginning of the classes to mimic what organically occurs during in-person programming; encourage the use of the chat to communicate with others within the program; allow participants the ability to see each other on the screen while also seeing the instructor on the screen.

While implementing the program, it is important to document the impact on the participants. This can be accomplished by tracking attendance, issuing surveys or evaluations (after appropriate IRB review, if necessary), documenting observed interactions between participants, soliciting testimonials, and taking photos and videos of community members participating in the activities. As mentioned in the section on marketing, these photos can be used as marketing materials for future engagement.

## V. Capacity building

Deciding when to expand a program is dependent on a critical mass wanting continued engagement. The best way to determine this is to ask participants what they enjoyed and what could be improved on within the workshops. If a critical mass is interested, then the next consideration becomes what types of expansion are focused on.

There are many ways to build a program. One can offer multiple levels of a single activity to ensure participants who have already engaged with the program have an opportunity to reengage, still find interest, and benefit from the program. Additionally, one can expand the offerings to include other activities that the target population is interested in. Another possibility is to expand the reach of the program and the number of participants served in each program. To expand a program, the staff also needs to grow to include additional instructors for new activities, as well as additional facilitators to ensure safety and support for the larger number of participants. As mentioned earlier in this guide, all staff should be compensated for their time, meaning that; this expansion in staff will need to be reflected in an expansion of the budget of the program.

An important aspect of capacity-building is ensuring that the program is accessible to all participants who want to participate. While the instructors and staff of a program can adapt and be inclusive in their programming, some technological advances also need to be made. The biggest challenge for tele-arts engagement programming is the inequity in access to broadband internet as well as access to devices. These are not only a challenge for participants, but to instructors and facilitators as well. When programming is synchronous video calling, the success of the program is dependent on the quality of the connection between the instructor and all

participants. While instructors can often be supplied with microphones, lights, and sound mixers, few programs can provide instructors and facilitators with better broadband, and programs have little to no ability to impact internet access of participants. This issue of connectivity becomes even more prevalent when engaging with a rural population where access to broadband speed is limited. Advancement in the technological infrastructure of these rural areas is vital for tele-arts engagement to be successful.



## Funding

**Creative Forces®: NEA Military Healing Arts Network** is an initiative of the National Endowment for the Arts in partnership with the U.S. Departments of Defense and Veterans Affairs and the state and local arts agencies. The initiative seeks to improve the health, wellness, and quality of life for military and veteran populations exposed to trauma, as well as their families and caregivers. Administrative support for the initiative is provided by Americans for the Arts and the Henry M. Jackson Foundation for the Advancement of Military Medicine, Inc.

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## Example Timeline for Program Building

Weeks before start of program	Action Items
12	Identify activity for target population
11	Build marketing brief
10	Acquire space Consider risk management Acquire materials for arts activity
10-6	Begin marketing campaign
8	Decide modality and platform for programming
6	Develop curriculum with population and artful expertise considerations Share marketing brief with marketing professions
4-1	Collect photo release waivers Register participants for workshop
1	Complete orientation to platform for instructors and participants
0	Deliver program Document impact

## Documentation of Impact

### Participant Characteristics

	2019	2020	2021
Percentage Needing Ukuleles	59%	47%	11%
Service Member	3%	0%	9%
Veteran	52%	73%	46%
Family Member	46%	23%	38%
Other	0%	4%	5%

### Attendance

2019

Date	Number of Participants
8/6/2019	33
8/8/2019	29
8/27/2019	39
8/29/2019	29

2020

Date	Number of Participants
3/18/2020	21
3/25/2020	17
4/1/2020	20
4/8/2020	16

2021

Date	Level	Number of Participants
2/9/2020	I	35
2/9/2020	II	18
2/16/2020	I	26
2/16/2020	II	14
2/23/2020	I	26
2/23/2020	II	12
3/2/2020	I	23
3/2/2020	II	10

## Selection of photos

2019

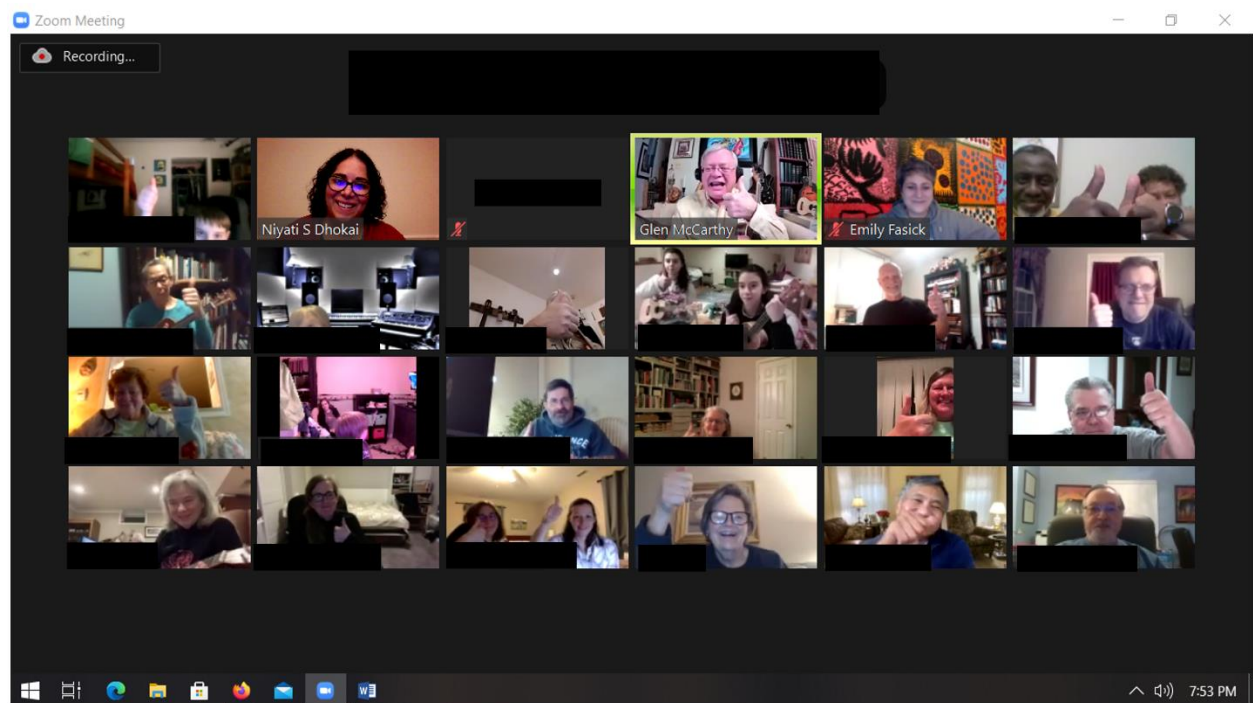




2020



2021



## Examples of Marketing Materials

2019 – Printed Flyer



**HYLTON PERFORMING ARTSCENTER**

**SUMMER 2019 VETERANS AND THE ARTS INITIATIVE**

# **Ukulele Workshop Series**

**with Glen McCarthy, George Mason University Instructor**

**SESSION I: Tuesday, August 6 & Thursday, August 8**  
**SESSION II: Tuesday, August 27 & Thursday, August 29**

**LEVEL I WORKSHOP: 6:30-7:30 P.M.**  
**LEVEL II WORKSHOP: 7:30-8:30 P.M.**

Have you always wanted to try the ukulele? Musicians of all skill levels are invited to try one of ours in these two sessions of lessons with Glen McCarthy, guitar instructor at the Mason Community Arts Academy and at George Mason University, who has shared his expertise with the community during Veterans Day events at the Hylton Center.

**FREE to Veterans, Servicemembers, their families, and military caregivers**

**NATIONAL ENDOWMENT for the ARTS**  
arts.gov/creativeforces  
**CREATIVE FORCES**

An initiative of the National Endowment for the Arts, Creative Forces®: NEA Military Healing Arts Network is a partnership with the U.S. Departments of Defense and Veterans Affairs and the state and local arts agencies with administrative support provided by Americans for the Arts.

Check [HyltonCenter.org/veterans](https://HyltonCenter.org/veterans) for further information and instructions on how to register.





**HYLTON PERFORMING ARTS CENTER**

**SPRING 2020 VETERANS AND THE ARTS INITIATIVE**

# Ukulele Workshop Series

with Glen McCarthy, George Mason University Instructor

**Wednesdays, March 18–April 8 at 7–8:30 p.m.**

Have you always wanted to try the ukulele? Musicians of all skill levels are invited to try one of ours in these four sessions of lessons with Glen McCarthy, guitar instructor at the Mason Community Arts Academy and at George Mason University, who has shared his expertise with the community during Veterans Day events at the Hylton Center.

**FREE to Veterans, Servicemembers, their families, and military caregivers**

**NATIONAL ENDOWMENT for the ARTS**  
arts.gov/creativeforces

**CREATIVE FORCES**

An initiative of the National Endowment for the Arts, **Creative Forces®: NEA Military Healing Arts Network** is a partnership with the U.S. Departments of Defense and Veterans Affairs and the state and local arts agencies with administrative support provided by Americans for the Arts.

**IRBNet number: 1555523-1**

All participants will complete surveys on sense of community, social support, and motivators for participation for research purposes - requiring 30 minutes of the first and last workshops. Participants will also participate in four workshops. Contact Dr. Dhokai at [ndhokai2@gmu.edu](mailto:ndhokai2@gmu.edu) or 703-993-5970 if you have questions.

Check [HyltonCenter.org/veterans](https://HyltonCenter.org/veterans) for further information and instructions on how to register.



## VETERANS AND THE ARTS INITIATIVE SPRING 2021

### Ukulele Workshop Series, Level I

TUESDAYS, FEB. 9 – MAR. 2, 7-7:45 P.M.

### Ukulele Workshop Series, Level II

TUESDAYS, FEB. 9 – MAR. 2, 8-8:45 P.M.

*Virtual Events*

Have you always wanted to try the ukulele? Musicians of all skill levels are invited to participate in a four-week series of virtual lessons with Glen McCarthy, guitar instructor at George Mason University. These teleworkshops will take place Tuesday evenings, and are **FREE to Veterans, Servicemembers, their families, and military caregivers, as well as current healthcare workers.**

**NATIONAL  
ENDOWMENT** for the **ARTS**  
arts.gov/creativeforces  
**CREATIVE FORCES**

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INFORMATION AND REGISTRATION AT [HYLTONCENTER.ORG/VETERANS](https://hyiltoncenter.org/veterans)

#HYLTONVETSARTS



## Example Form



### NATIONAL ENDOWMENT FOR THE ARTS STANDARD AUDIO, VIDEO, & PHOTO PERMISSION FORM

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NEA/OGC-210  
Last updated 7/15/2011

## Example Information Sheet

### **Information for Participants of Veterans and the Arts Initiative Ukulele Workshops, Hylton Performing Arts Center**

**The minimum age to participate in ukulele workshops with a parent/guardian is 9; all participants under the age of 18 must participate alongside a parent/guardian.**

### **V&A COMMUNITY POLICIES FOR ZOOM WORKSHOPS**

1. The Zoom waiting room will be enabled for all workshops. Please ensure that your display name matches the name you registered with, and wait to be admitted by a staff member.
2. The Veterans Ukulele Workshop Series is a family-friendly environment attended by all ages. Appropriate language, behavior, and dress will be observed at all times. Also, please be cognizant of your background and ensure that you are fostering an inclusive, family-friendly learning space through your participation.
3. To help keep background noise to a minimum, participants will be muted until designated Q&A times. If you have a question or comment, please feel free to use the chat or "raise a hand" function.

### **INCLEMENT WEATHER CLOSURE POLICY**

Hylton Performing Arts Center will follow the George Mason University ([www.gmu.edu](http://www.gmu.edu)) closure decisions for inclement weather. Please be aware that there may be times when Mason remains open and we decide to close due to weather concerns. In any closure event we will make announcements on the website as well as through social media (Facebook); in addition, all participants will be contacted by email.

Please continually monitor the website homepage and our social media channels for ALERTS!

### **UKULELE PICKUP PROTOCOL (applies to those borrowing ukuleles only)**

1. V&A staff will respond to registrants with a registration confirmation email, asking them to indicate whether they would like to borrow a V&A ukulele (based on a limited availability), as well as when they are available for an appointment. They will also be told to allow 1-2 business days for staff to respond.
2. V&A staff will respond to each request with a suggested appointment time. The participant must confirm for a staff member to meet them; we are only able to meet with adults, even if a minor is borrowing the ukulele (in which case their parent/guardian must pick up their ukulele for them). Appointments will be spaced out accordingly so that participants will not be passing each other.
3. At the confirmed appointment time, participants (or parent/guardian) will meet the V&A staff member at the main entrance of the Hylton Performing Arts Center. Both the staff member and participant (or parent/guardian) are required to wear a mask throughout the duration of the appointment; hand sanitizer will be available. The staff member will be responsible for opening/closing any doors.
4. The V&A staff member will ask the participant (or parent/guardian) to sign a ukulele loan form and give the ukulele in its case to the participant (or parent/guardian). Any pens used will be placed in a plastic bag to be sanitized and/or discarded.
5. In the case of returned instruments, the following cleaning protocol will be followed:  
<https://nafme.org/covid-19-instrument-cleaning-guidelines/>

## Examples of Education Materials

### Method Books:

Everybody's Ukulele Method Book I – published by The FJH Music Company

Ukulele for Kids Method & Song Book – published by Hal Leonard

Examples of Sheet Music (materials marked with GM were arranged by Glen McCarthy):

### Warm Ups

GM

The image displays eight ukulele warm-up exercises, labeled A through H, arranged in four pairs. Each exercise consists of a musical staff in 4/4 time and a corresponding fretboard diagram. Exercises A and B are for a standard four-string ukulele (treble clef, key of C major). Exercises C through H are for a five-string ukulele (treble clef, key of C major, with an additional low C string). The exercises are numbered 1 through 8, with each pair (A/B, C/D, E/F, G/H) starting at a new number. The fretboard diagrams show fingerings for each exercise, with numbers 0-4 indicating fret positions. Exercises A, C, E, and G are marked with a '3' in a box, indicating a triplet. Exercises B, D, F, and H are marked with a '4' in a box, indicating a quartet. The exercises are designed to be played in a continuous sequence.

9 I J 2

Uke.

Uke.

11 K

Uke.

Uke.

13 L

Uke.

Uke.

15 M N O P

Uke.


Uke.

# Uke Blues #2

GM

Ukulele

A<sup>7</sup>



Ukulele

T  
A  
B


0 0 0 0 0 0 0 0

Ukulele notation system 1: Treble clef, 4/4 time. Staff 1 (melody) has notes G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half). Staff 2 (bass) has notes G2 (whole), A2 (whole), B2 (whole), C3 (whole), D3 (whole).

Uke.

D<sup>7</sup>

5



Uke.


0 0 0 0 0 0 0 0

Uke. notation system 2: Treble clef, 4/4 time. Staff 1 (melody) has notes D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (half). Staff 2 (bass) has notes D2 (whole), E2 (whole), F#2 (whole), G2 (whole), A2 (whole).

Uke.

E<sup>7</sup>

9



Uke.

0 0 0 0 0 0 0 0

Uke. notation system 3: Treble clef, 4/4 time. Staff 1 (melody) has notes E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (half). Staff 2 (bass) has notes E2 (whole), F#2 (whole), G2 (whole), A2 (whole), B2 (whole).

# Mary Had a Little Lamb

GM

Ukulele

Ukulele

C

G<sup>7</sup>

C

4/4

4/4

0 2 0 2

0 0 0

2 2 2

0 3 3

5

C

G<sup>7</sup>

C

Uke.

Uke.


The image shows a musical score for the song 'Aloha Oe'. It includes a key signature of one flat (Bb) and a 4/4 time signature. The score is written for two parts: Ukulele (Uke.) and Ukelele (Uke.). The Ukulele part is written on a treble clef staff, and the Ukelele part is written on a bass clef staff. The score is divided into four measures. Above the first measure is a 'C' chord diagram, and above the second measure is a 'G7' chord diagram. Above the third and fourth measures is a 'C' chord diagram. The Ukulele part starts with a treble clef and a key signature of one flat. The Ukelele part starts with a bass clef and a key signature of one flat. The first measure of the Ukulele part contains a half note G4, a half note F4, a half note E4, and a half note D4. The second measure contains a half note C4, a half note B3, a half note A3, and a half note G3. The third measure contains a half note F3, a half note E3, a half note D3, and a half note C3. The fourth measure contains a whole note C3. The Ukelele part starts with a bass clef and a key signature of one flat. The first measure contains a half note G2, a half note F2, a half note E2, and a half note D2. The second measure contains a half note C2, a half note B1, a half note A1, and a half note G1. The third measure contains a half note F1, a half note E1, a half note D1, and a half note C1. The fourth measure contains a whole note C1.

# Row That Boat

GM

♩ = 90

C



Ukulele

Ukulele

T  
A  
B

0 0 0 2 0 2 0 1 3

6

Uke.

Uke.

3 3 3 3 3 3 0 0 0 0 0 0 3 1 0 2 0

# Ode to Joy in F

Ludvig van Beethoven

Ukulele

Ukulele

Chords: F, C, F, C

Tab: 0 0 1 3 | 3 1 0 3 | 1 1 3 0 | 0 3 3

Uke.

Uke.

Chords: F, Bb, F, C, F

Tab: 0 0 1 3 | 3 1 0 3 | 1 1 3 0 | 3 1 1

5

Uke.

Uke.

Chords: C, F, C, F, C, A7, Dm, G7, C

Tab: 3 3 0 1 | 3 0 1 0 | 3 0 1 0 | 1 3 0

9

Uke.

Uke.

Chords: F, Bb, F, C, F

Tab: 0 0 1 3 | 3 1 0 3 | 1 1 3 0 | 3 1 1

13



# AMAZING GRACE

**C**                      **F**                      **C**                                      **G7**  
Amazing grace, how sweet the sound that saved a wretch like me  
**C**        **(C7)**        **F**                      **C**                      **(Am)**        **G7**        **C**  
I once was lost, but now am found was blind but now I see.  
                    **C**                                      **F**                      **C**  
'Twas grace that taught my heart to fear, and grace my fears  
                    **G7**  
relieved.  
                    **C**                      **(C7)**        **F**                      **C**                      **(Am)**        **G7**        **C**        **(FC)**  
How precious did that grace appear, the hour I first believed!

## HAPPY BIRTHDAY

G D(7) G  
Happy birthday to you Happy birthday to you  
G C G D(7) G  
Happy birthday, Happy Birthday Happy birthday to you!

D A(7) D  
Happy birthday to you Happy birthday to you  
D G D A(7) D  
Happy birthday, Happy Birthday Happy birthday to you!

C G(7) C  
Happy birthday to you Happy birthday to you  
C F C G(7) C  
Happy birthday, Happy Birthday Happy birthday to you!

E B(7) E  
Happy birthday to you Happy birthday to you  
E A E B(7) E  
Happy birthday, Happy Birthday Happy birthday to you!

A E(7) A  
Happy birthday to you Happy birthday to you  
A D A E(7) A  
Happy birthday, Happy Birthday Happy birthday to you!

F C(7) F  
Happy birthday to you Happy birthday to you  
F Bb F C(7) F  
Happy birthday, Happy Birthday Happy birthday to you!

# Happy Birthday (for Ukulele)

arr. by GM

♩ = 81

C<sup>(7)</sup> F C<sup>(7)</sup>

Ukulele

Ukulele

Ukulele

7 F B $\flat$  F C<sup>(7)</sup> F

Uke.

Uke.

Uke.

The sheet music is arranged for three ukuleles. The first system (measures 1-6) features a treble clef, key signature of one flat (Bb), and 3/4 time signature. The tempo is marked as quarter note = 81. Chords C(7), F, and C(7) are indicated above the first staff. The second system (measures 7-11) includes chords F, Bb, F, C(7), and F. The notation includes standard musical notation for the first staff, and fret numbers (0, 1, 2, 3) for the second and third staves. The piece concludes with a double bar line at the end of measure 11.

# Happy Birthday intro with Chords (for Ukulele)

arr. by GM

Ukulele

Ukulele

♩ = 81

F C<sup>7</sup> G D<sup>7</sup>

0-0 2-0 1-0 2-2 0-2 3-2

Uke.

Uke.

7

D A<sup>7</sup> C G<sup>7</sup>

0-0 2-0 5-4 3-3 0-3 3-2

Uke.

Uke.

13

A E<sup>7</sup> E B<sup>7</sup>

0-0 2-0 0-4 2-2 4-2 7-6