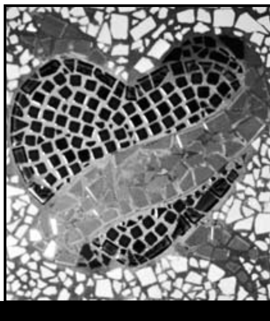


Organizational Capacity

This chapter covers:

- ☐ Organizational capacity
- ☐ The planning model
- ☐ Risk and protective factors
- ☐ Forming a collaboration
- ☐ Defining program goals
- ☐ Selecting youth
- ☐ Determining program activities
  - -Select an art form
  - -Determine staff ratios
  - -Determine program frequency
  - -Create a safe haven
  - -Determine incentives
  - -Select case management
  - -Determine family involvement
  - -Plan public exhibitions
- ☐ Running your program
- ☐ Best practices from the field
- ☐ Other resources

"All sectors—families, communities, public and private organizations, and government at every level—must recognize their roles in creating safe and healthy youth and communities."

—Shay Bilchek, Administrator, U.S. Office of Juvenile Justice and Delinquency Prevention

Before deciding to develop a youth arts program, to expand a program, or perhaps to review whether you should continue to provide such a program, ask yourself the following questions:

Does the youth arts program further your organization's mission?

- Is the program part of your strategic plan to carry out your mission?
- What are the short- and long-term goals of your future arts program? Are these goals in line with your organization's mission? Can the goals of a youth arts program be integrated with the other goals and programs of your agency?
- Would you be abandoning other programs to start a youth arts program, or would you be building on existing programs?
- Do you want to run the program yourself, or do you want to help another community group to run the program?

Do you have political and financial support, or can you create this support for your program?

- What understanding and support is needed from your board, from senior staff?
- Are there elected leaders in your community who believe in the effectiveness of arts programs for at-risk youth? Are there elected leaders who can be convinced that these programs are effective?
- Do you have new funding sources, or are there partnerships you can form to bring together new funding sources?

Will your program be built on best practices?

- Are there similar programs you can use as models?
- Do you have the resources to research other programs?

How will you tell if your program is working?

- Who within your organization will be involved in designing, implementing and evaluating a program for youth at risk?
- How will you document and evaluate your program?
- How will you use what you learn to advance the field?

Will your program build on your core competencies? (Core competencies are the strengths of an organization that allow it to meet its mission, such as gaining grants, leveraging funds, establishing partnerships, selecting artists, training artists, and running programs.)

- Do you have the staff and expertise to develop, implement, and evaluate the program or will you need to hire additional staff or contract with outside sources? Do you need to bring in other organizations to make your program an effective one?
- If different departments within your agency will be responsible for different parts of the program implementation process, how will you ensure effective collaboration among them? How will your staff work together to design and implement your arts-based youth program?
- Do you have at least one person on your staff who has a strong commitment to the at-risk youth population with which you intend to work?
- Do you have artists or arts organizations within your community that have an interest and commitment to working with youth at risk?
- How much training will artists within your community need?
- Do you have the staff and expertise to provide artist training or are there other organizations within your community that can provide this training?

'We hope our experiences will help you reach a decision about whether your organization is ready to take on the challenge of running an arts program for youth at risk.'

The preceding questions are discussed throughout this handbook. We hope our experiences will help you reach a decision about whether your organization is ready to take on the challenge of running an arts program for youth at risk.

The Planning Model

Those of us involved in YouthARTS were introduced to the concept of a "planning model" (sometimes referred to as a "logic model") early on in our research and development. This model helped us define all of the necessary steps involved in designing, running, and evaluating an arts program. The YouthARTS interim report, *Program Planning and Evaluation: Using Logic Models in Arts Programs for At-Risk Youth*, a monograph published by Americans for the Arts, is an in-depth discussion on how to use a planning model as a tool in designing and evaluating a program. For those readers familiar with the earlier monograph, the next section on planning models will serve as a review.

As you design your program, keep goals and outcomes in mind. Build in evaluation from the beginning.

What is a Planning Model?

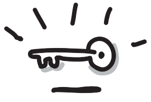
A planning model is a graphic tool that clearly identifies and charts the relationships, or "causal links," among targeted community conditions (needs), and program activities, expected outcomes, and expected impacts (goals). That is, it shows what problem you intend to address, how you plan to do so, and what you hope to achieve. It also identifies a series of testable mechanisms through which change occurs, and includes succinct, logical concepts or statements that link problems, activities, and outcomes. Thus, it reveals the assumptions on which your program will be based. (For example, one assumption might be that interactive, social arts activities will help youth form positive relationships with pro-social peer groups and, thus, reduce their risk of becoming involved in delinquent activities.)

'By identifying desired outcomes at the outset of the planning process, you can focus your activities on achieving your ultimate goals, maximizing both the efficacy and the efficiency of your program.'

A planning model is effective because it helps program planners articulate the desired outcomes of their program clearly and succinctly. Traditional program plans are means-oriented, focusing on how the program will work, what services will be provided, who will staff the program, and where it will occur. However, an outcomes-oriented approach—often called outcomes-based programming—is a two-step process, first requiring planners to state clearly what effects their program should achieve, and then—only then—to describe

how it will achieve them. A planning model supports outcomes-based programming because it helps to ensure that the planning and delivery of program services are designed to achieve the expected program outcomes.

Moreover, planning models lay the foundation needed to evaluate program implementation (process evaluation) and program outcomes (outcome evaluation), a critical component of outcomes-based programming. Planning models identify and describe the program activities and expected outcomes that you will need to measure to evaluate your program. They allow you to begin thinking about and developing the methods (such as surveys or interviews) that you will need to use to determine if your model is being implemented properly and whether it is achieving its desired outcomes. The sooner you begin assessing your program, particularly its implementation, the sooner you can identify effective approaches and areas for improvement. (The use of a planning model to conduct both process and outcome evaluations is discussed in the Evaluation chapter.)



A planning model is an effective, yet surprisingly simple, planning tool. It provides a framework for detailing the many activities that are involved in setting up and running a program.

Using a planning model

By identifying desired outcomes at the outset of the planning process, you can focus your activities on achieving your ultimate goals, maximizing both the efficacy and the efficiency of your program. It also helps you to define the roles of everyone involved in your program—administrators, artists, probation officers, educators, and youth. The planning model for the YouthARTS development project was very effective at keeping the three arts agencies involved in this project focused on the goals of increasing academic success and decreasing juvenile delinquency among participating youth.

Let’s define the four basic categories of a planning model:

Conditions → Activities → Outcomes → Impacts

Conditions are the needs or problems that the program is designed to address. They might include delinquency during after-school hours, academic failure, influence of delinquent peers, alienation, or low neighborhood attachment. Program planners write a **problem statement,** which clearly describes the target population, the conditions that the program is designed to address, and, finally, the skills or resources that are needed to address the conditions.

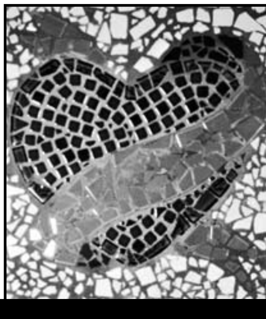
Activities describe the program itself and the services it provides to participants. A thorough description may include elements from the program curriculum, if there is one. Other important aspects are the frequency and duration of the program, the number of participants, the skills and qualifications of the staff, and the number of staff members. The description may also include aspects of the program that facilitate participation, such as transportation to and from the site, qualities of the facility, access to other social services providers if needed, social service case management, and/or financial assistance.

Outcomes refer to the program's *immediate* and *intermediate effects* on the participants. For example, suppose a school district designs an after-school drama program to reduce school attrition (drop-out). Administrators might expect to achieve such immediate outcomes as increased pro-social interaction among participating youth and increased knowledge about drama. They might expect to achieve intermediate outcomes that include improved communication skills and improved school attendance. The program also may achieve the less obvious outcomes of improved self-esteem and improved attitudes toward school programs. Such **outcomes** can be tested using written surveys, interviews with teachers, or other methods.

'A planning model is effective because it helps program planners articulate the desired outcomes of their program clearly and succinctly.'

Keep in mind that some outcomes are not directly linked to central program activities. For example, if this after-school drama program serves youth who live in a neighborhood with high rates of gang activity, the school district may, through creating a safe haven, see a reduction in the incidence of youth becoming victims of crime or being involved in criminal activity, even if the program's curriculum does not focus on gang-related issues.

Impacts refer to the desired long-term effects of the program. The impacts should relate clearly to the initial conditions that the program is designed to address. For example, planners of the after-school drama program, which is designed to reduce school attrition, should develop an **impact statement** that includes the long-range goals of improved academic performance, reduced truancy, and reduced attrition. Program planners must make certain that their desired impacts are realistic given the nature and severity of the conditions that they are addressing and the type, duration, and intensity of their planned program activities. In other words, can the program realistically have the desired impact on the target population?



Developing a planning model for your program

To achieve any programming goals, it helps to have a logical, outcomes-based program plan. You can look to a planning model as a tool for creating such a plan. There are five basic steps in developing a planning model:

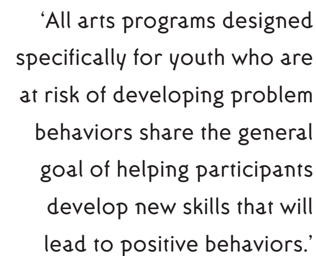
1. Identify the **conditions**, or needs, that you intend to address and then write a problem statement about those conditions.
2. State what you hope to change, in the long run, about the conditions that you have identified. These anticipated long-term changes will be the expected **impacts** of your program.
3. Describe how you intend to achieve these long-term changes—that is, describe the program **activities** that you intend to implement. (Keep in mind that there are usually multiple solutions to every problem, and that your selection of a specific program approach should be based on research, experience, and/or sound theory.)
4. Specify what short-term changes, or **immediate and intermediate outcomes**, will occur as a result of your program activities and how they will ultimately lead to the long-term impacts that you have identified.
5. Step back and review the results of the first four steps. Do your plans make sense? Do your planned program activities address the needs and conditions that you have identified? With what you know about arts-based programs for at-risk youth, ask yourself if these program activities lead to the immediate and intermediate outcomes and **long-term impacts** you hope to achieve. Are your goals realistic given the nature of the problems that you are addressing, the duration and intensity of the services you can provide, and other factors (such as problems at school or at home) that may affect the program participants?

Developing a "theory of change"

Once you have clearly defined each component in your planning model—the conditions, activities, outcomes, and impacts—and reviewed each of them carefully, you should be able to explain how each component in your model will lead to the next. These linkages (researchers call them "theories of change") reveal how change is expected to occur as a result of a program.

So, the **condition** of high truancy rates can be addressed by an **activity** of after-school arts instruction. This instruction, if implemented successfully, should lead to **outcomes** such as new skills, healthy bonding with peers and adults, improved attitudes toward school, and improved school performance—which, in turn, results in the **impact** of decreased truancy.

Program administrators and staff often hold general assumptions about what will make their program successful. For example, they might say, "An art program in our city will help reduce crime because it will keep kids busy." Clearly, this assumption is too broad to be useful. A wide number of activities will "keep kids busy." The purpose of using a planning model is to expose the assumptions and logical links between the program activities and desired outcomes so that the **theory of change** is clearly revealed. The planning model serves as a framework to identify and articulate these assumptions to both staff and outsiders, and the process of creating a planning model ensures that everyone has an opportunity to negotiate the assumptions on which the program is based.



Let's return to outcomes before we go on. They're the fundamental reasons for planning your program.

Thinking about program outcomes

All arts programs designed specifically for youth who are at risk of developing problem behaviors share the general goal of helping participants develop new skills that will lead to positive behaviors. Understanding how this goal can be reached through arts programming is critical for all arts program administrators and staff.

When we in Atlanta, San Antonio, and Portland started work on the YouthARTS Development Project, we did not know the language used in the social service and juvenile justice fields to describe the changes in behavior that we felt existing arts programs were producing. While we could see that arts programs were affecting how youth felt about themselves and their ability to make positive changes in their own lives, we could not describe how these changes came about or how they would affect juvenile delinquency. Through this collaborative project, we learned the terminology and concepts needed to understand and discuss these changes fully. Most importantly, we learned about **risk and protective factors** and the role that they play in adolescent development and delinquency prevention and intervention.

Risk and Protective Factors

Before you attempt to design a program that will enhance youth development and reduce juvenile delinquency and related problem behaviors, it is necessary for you to understand that numerous factors affect youth development, the most important of which are **risk and protective factors**.

For decades, researchers have attempted to identify the factors that contribute to healthy youth development and those that contribute to juvenile delinquency and related problem behaviors. Delinquency prevention experts such as J. David Hawkins and Richard F. Catalano, of Developmental Research and Programs, Inc., have determined that risk and protective factors play a major role in youth development.

'Children exposed to more than one risk factor are even more likely to develop unhealthy behaviors.'

Risk factors

Research has shown that youth are likely to develop unhealthy behaviors when they are exposed to risk factors such as the availability of drugs or associations with peers involved in problem behaviors. Moreover, children exposed to more than one risk factor are even more likely to develop unhealthy behaviors. Risk factors can be grouped into four domains:

- **community:** availability of drugs and firearms; absence of community norms against drug use, firearms, and crime; media portrayals of violence; high rates of mobility; low neighborhood attachment; extreme economic deprivation
- **family:** family history of problem behavior; family management problems (such as excessively harsh or inconsistent punishment); family conflict (such as physical abuse); favorable parental attitudes toward problem behavior
- **school:** early and persistent anti-social behavior; early academic failure; absence of commitment to school
- **peer group and individual constitution:** rebelliousness; influence of peers who engage in problem behavior; favorable attitude towards problem behavior; early initiation of the problem behavior; constitutional factors (for example, an impulsive nature)

Protective factors

Protective factors are conditions that buffer young people from the negative consequences of exposure to risk factors, either by reducing the impact of the risk or by changing the way youth respond to it. The following is a list of the protective factors that have been shown to help youth cope with negative environments:

- building strong bonds with positive, pro-social family members, other positive adult role models, and friends
- interacting with individuals and social groups who have healthy beliefs and consistent standards for behavior
- having positive constitutional factors such as a positive, sociable nature; a resilient temperament; and high intelligence

Prevention strategies that work to reduce known risk factors and enhance protective factors have gained widespread acceptance among researchers and practitioners as effective approaches for preventing delinquency and other juvenile problem behaviors. Several risk- and protection-focused delinquency-prevention models exist that differ slightly in scope, emphasis, and terminology.

'Protective factors are conditions that buffer young people from the negative consequences of exposure to risk factors, either by reducing the impact of the risk or by changing the way youth respond to it.'

The Social Development Strategy

Early on, when we in the YouthARTS Development Project decided to use a risk-and-protection-focused approach to prevention and intervention, we selected the Social Development Strategy as our model. The Social Development Strategy—a widely accepted youth development model created by J. David Hawkins and Richard F. Catalano, of Developmental Research and Programs, Inc.—specifies how the essential protective factors of bonding and healthy beliefs and standards can be developed. The strategy explains, for example, that children require three conditions to bond with any social unit: first, they need opportunities to make meaningful contributions to the unit; second, they need the skills to contribute effectively; and third, they need recognition for their contributions.

We followed guidelines from Hawkins and Catalano's "Communities That Care" training system to implement the model. This strategy involves the entire community in assessing community needs and designing, implementing, and evaluating research-based prevention programs that address those needs.

YouthARTS selected "Communities That Care" for several reasons. Based on 30 years of research on the factors associated with adolescent problem behaviors, this approach emphasizes the need to decrease risk factors in all four risk domains while enhancing the protective factors that promote healthy youth development. The strategy also recommends a collaborative approach to prevention programming, which helps to ensure that consistent, healthy beliefs and standards for behavior are presented and enforced across the different areas of a youth's life, including the home, school, peer groups, and community. Finally, the strategy integrates assessment and evaluation with program planning and implementation, increasing program accountability.

(The risk factors listed above are those incorporated into the "Communities That Care" model; they have been shown to predict the development of a problem behavior. For more information on risk and protective factors, the Social Development Strategy, and the "Communities that Care" model, see the Evaluation chapter. For the risk-and-protective-factor curriculum used in the Urban smARTS program, see the Team Training chapter.)

One of the important lessons we've learned is that all successful youth arts programs do three things: first, they provide positive adult role models; second, they give youth the opportunity for achievement and, ultimately, recognition for this achievement; and, third, they enable youth to interact with people who have healthy beliefs and consistent standards for behavior. Programs designed to achieve these outcomes are best able to provide the opportunity that youth need to develop positive behaviors.

We discovered that effective delinquency prevention and intervention programs help kids on two levels. First, they help to *reduce the risk factors* that lead to delinquency and other problem behaviors (such as a lack of commitment to school and associations with peers involved in problem behaviors). Secondly, they *increase the protective factors*—factors such as positive role models and healthy beliefs and clear standards—that buffer youth against these risks. An example of a healthy belief is that drug use is an unhealthy activity that has negative consequences for users, their friends and families, and the larger community. An example of a clear standard is a school's "zero-tolerance" drug policy, which requires school staff to place all students caught with drugs into a comprehensive drug-treatment program.

Thus, we learned that determining the types of outcomes that a program can achieve involves identifying which risk factors a program can reduce and which protective factors it can enhance.

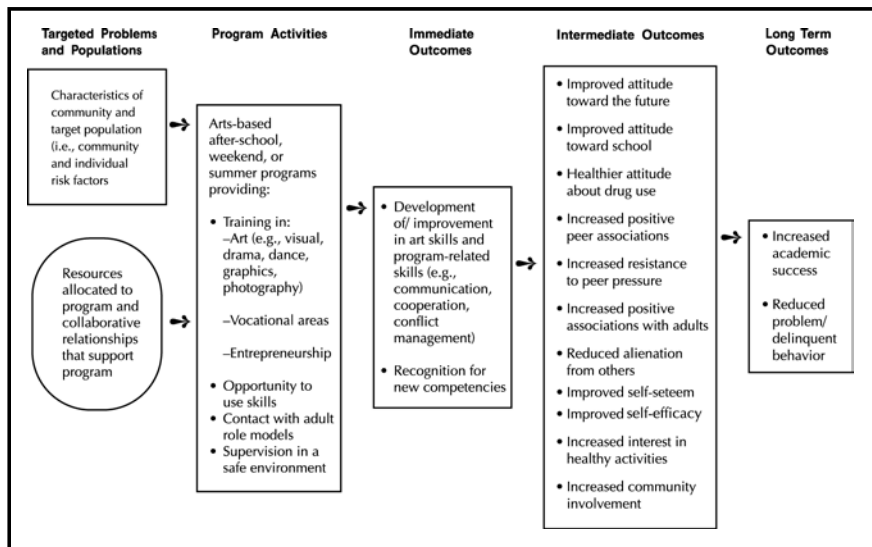
Finally, we learned the importance of identifying the **immediate outcomes** and **intermediate outcomes** that we expected our programs to achieve. For example, Art-at-Work sought to achieve a long-term impact of reducing truancy among program participants. The program staff realized that this impact would not be achieved overnight, and that a series of smaller changes would have to occur before this impact

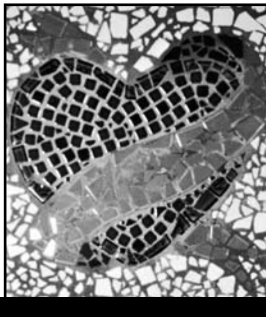
could be reached. Thus, they identified several immediate program outcomes—such as improved art, writing, and conflict-resolution skills—and several intermediate program outcomes—such as improved self-discipline and self-esteem—all of which would lead to reduced truancy. By monitoring the extent to which the program was reaching these immediate and intermediate outcomes, the program staff were able to determine that their programs were headed in the right direction—long before conclusive evidence of reduced truancy was available.

Immediate and intermediate program outcomes should include expected **changes in risk and protective factors.** For example, the expected immediate outcomes of an arts-based delinquency prevention program might be youth who have positive relationships with adult role models and who have received recognition for their arts efforts (both significant protective factors). The intermediate outcomes of such a program might be decreased unhealthy attitudes toward the problem behavior and decreased anti-social behavior (significant risk factors). These outcomes are likely to help reduce juvenile delinquency and related problem behaviors. Other related immediate and intermediate outcomes might include changes in participants' knowledge, attitudes, and behaviors—such as their ability to work as a team, attitudes toward authority figures, self-esteem, and efforts to bond with positive peer groups. Examples of immediate and intermediate outcomes identified by the three YouthARTS sites can be found in the planning model in **Table 1**.

'Using a planning model does not require any specialized knowledge or training, nor does an organization wanting to adopt it need to hire special consultants or personnel. The staff and administrators of a program are the ones best able to develop and use a planning model because they have access to the necessary detailed information.'

Table 1: YouthARTS Development Project Planning Model





"In an effort to reweave the fabric of our communities to provide nets for our children, we must be proactive. This includes providing early intervention and prevention programs that work. That's why we are so pleased that the Fulton County Arts Council has developed a program where children's talents are cultivated, their visions are lifted, and their dreams become realities."

—Judge Glenda Hatchett, Atlanta

Successful programs involve a collaborative effort. And collaborative efforts require time and mutual respect.

Using a planning model

Using a planning model does not require any specialized knowledge or training, nor does an organization wanting to adopt it need to hire special consultants or personnel. The staff and administrators of a program are the ones best able to develop and use a planning model because they have access to the necessary detailed information. A planning model can be used to develop a new program (which was the case with the Youth Arts Public Art program), to redesign an existing program (Art-at-Work), or to review an existing program (Urban smARTS).

The following sections will show how you can use a planning model to:

- form collaborations
- define the conditions your program will address and write your problem statement
- select youth
- use intended outcomes and impacts to guide you in determining program activities
- run your program

(Using the planning model to train program staff is covered in the Team Training chapter, and using the model for evaluation purposes is covered in the Evaluation chapter.)

Forming a Collaboration

Partnerships among arts agencies and public or private agencies that have expertise working with youth at risk benefit everyone: the arts program, the service provider, and most importantly, the youth. However, arts organizations, social service providers, educators, and juvenile justice staff each use different methods, languages, and ways of working with youth. Thus, it is very important for partners to learn one another's language; to understand the system within which each partner works; to be in agreement about program goals; and to define each group's contribution to the collaboration.

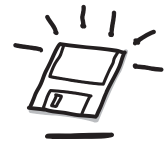
During our interviews with directors of arts programs, our focus groups with artists and social workers, and our review of the literature on collaboration and on caring communities, we discovered two commonly held views on collaboration: first, collaboration is hard work; and second, it is well worth the effort.

We agree. Collaboration among agencies is extremely hard work, but it provides for the greatest impact on the lives of program participants. Collaboration provides an avenue for the various agencies involved to support youth and their families; to use existing resources creatively or to develop new resources; and to establish new relationships between agencies who have not previously worked together.

In order to develop a collaboration that is effective in solving difficult problems, it is important for partners to reach agreement on answers to the following questions:

- What are the goals of your collaboration?
- What is each partner's contribution (financial, in-kind services, other) to the collaboration?
- What are the roles and responsibilities of each partner and of each person in the collaboration? Who will be the contact person for each collaborator, and who will be the contact person for the overall collaborative effort?
- How will you develop understanding and commitment from staff at all levels of the partnership organizations?
- How will decisions be made to change or end a program? To change or end a partnership?
- Who will speak publicly for the partnership?
- How will the collaboration share in the success or failure of the program?
- What are the communication links?
- What process will be used to resolve conflicts?
- How will the project be evaluated?
- How will youth be involved in the planning, implementation, and evaluation activities?
- How will the youth's family be involved in the program?

We found that, by making everyone's assumptions explicit, the planning model was an effective tool to help partner agencies address these questions. For further ideas and approaches to building effective collaborations, see the Other Resources section at the end of this chapter, and **Appendix 1**, "Strategies for Sustainable Partnerships."



Appendix 1: "Strategies for Sustainable Partnerships"

"Collaboration and cooperation are the operative terms these days—at every level of the public and private sectors. As the availability of resources becomes more limited, creativity in forging new alliances to maintain and expand arts programs throughout the nation is imperative."

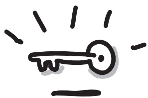
—Jane Alexander, Past Chairman, National Endowment for the Arts

Here is how the three YouthARTS sites formed their collaborations.

Art-at-Work

"As we began to plan for Art-at-Work to involve youth in the juvenile justice system, the Fulton County Arts Council contacted the court to suggest such a collaboration. Through the leadership of Judge Hatchett, Fulton County Juvenile Court has long been committed to intervention programs for 'at-risk' youth. This gave us an opening."
—Ayanna Hudson, project manager, Art-at-Work

Collaboration



A planning model can be used to facilitate communication among partner agencies, helping them to coordinate their roles, set expectations, and learn each other's language and terminology.

Building on existing programs

Fulton County Arts Council conducted a pilot job training and arts education program for youth with an interest in art during the summer of 1995. This original version of the Art-at-Work program—involving youth who submit a portfolio of their artwork and are chosen to participate based on their artistic talents—is an ongoing program of the Fulton County Arts Council.

As part of the YouthARTS Development Project, a new version of Art-at-Work was created to serve youth who were at risk of juvenile delinquency and related problem behaviors. The creation of this program was motivated by the arts council's newfound awareness in two areas: first, the body of knowledge on risk and protective factors, and second, the importance of involving other community organizations—in this case, the court—in their work with youth in order to make the greatest impact on the lives of youth. The new program was tailored to meet the needs of youth who had come into contact with the juvenile justice system as a result of truancy.

Obtaining commitment from staff at all levels

Judge Glenda Hatchett made a commitment to Art-at-Work that was crucial to forming the collaboration. The arts council staff realized, however, that in order for the program to work, they needed the understanding and commitment of court staff at all levels. The project manager at the arts agency met with the Director of Program Development for Fulton County Juvenile Court to introduce the Art-at-Work program formally to the court. After a series of meetings with the court, the arts council sent the court correspondence confirming the parameters of the partnership. The court replied with a letter stating their interest and assigning a contact person to the project. Having a contact person at the court was critical. This person helped the arts council staff to learn the court system—which ultimately helped ensure the success of the program.

Coordinating the collaboration

The arts council provided the project manager, who coordinated all partners in the collaboration. She was responsible for interviewing and hiring artists and overseeing the program coordinator, who oversaw day-to-day program operations. The project manager also attended the art program one day a week and maintained ongoing communication with the court contact person.

Building understanding and trust

The contact person at the court arranged for the Art-at-Work project manager to attend court hearings, shadow probation officers, attend juvenile justice conferences, identify appropriate juvenile justice literature, and even sit on the bench with the chief presiding judge—Judge Hatchett—during juvenile court hearings. This level of involvement on the part of the project manager was vital in demonstrating the art council's respect for the judicial system. It also helped the arts council staff learn the language of the court. The probation officers learned about the goals of the arts program through a formal presentation of the project by the project manager. Together the court and arts council worked to determine the youth population that they felt would benefit most from the arts program.

Having a contact person at the court was critical in helping the arts council staff learn the court system, which in turn helped make the project a success.

Youth Arts Public Art

"We believe in the power of the arts to teach and to heal and to divert youth from going into the system further. We also feel that by working with the arts through our programs that serve the youth we will further our underlying mission to reduce the factors which drive the need for the juvenile justice system to exist by changing conditions and helping to create a caring community."

—Elyse Clawson, director, Multnomah County Department of Adult and Juvenile Community Justice

Designing a new program that uses an existing funding source

In 1995, a new juvenile justice complex was constructed in Portland. Although traditionally the Percent for Art allocation—a portion of the total construction cost—had been used to commission a professional artist to create public art for a new building, this time it was set aside for a program in which youth would work with professional artists in the creation of public art for the facility. Youth Arts Public Art creatively built on the well-established Percent for Art program, creating a new program for youth who were at risk of continued involvement with the juvenile court.

The time you take to get to know your partners and to understand their objectives—and to discuss with them the program and its goals—is invaluable to the success of your project. There is no need for the court to guess how the arts council works and for the arts council to guess about court procedures.

Defining the goals of the collaboration

To ensure that the project met the goals of the Percent for Art program and the goals of Multnomah County's juvenile justice department, a Youth Arts Plan steering committee was appointed by the chair of the Multnomah County Commission. This committee consisted of citizens with an interest in youth and the arts, a youth on probation, artists, and staff members from the Regional Arts & Culture Council, juvenile justice department, and Multnomah County. The support of the chair of the county commission and of the director of the juvenile justice system was essential to the success of the program; also essential was the appointment of a liaison (contact person) from juvenile justice to the arts program.

The committee met numerous times over a six-month period to define general program goals and objectives. They discussed the pilot project design (it would be a printmaking project), artist selection, youth selection, and how the project would be evaluated in a broad sense. The committee's work became the partnership agreement between the arts council and the juvenile justice department.

Obtaining commitment from all levels of staff

> *"Acknowledge that, while the arts program has great benefits, it also represents additional work for your partners, work that often takes them a little out of their comfort zone."*
> —Kristin Law Calhoun, program manager, Youth Arts Public Art

The juvenile justice liaison explained to arts council staff how the various divisions within the juvenile justice system work, introduced the arts council program manager to key staff at the upper management level, and facilitated the development of relationships between arts council staff and the supervisors and probation officers. (The title "court counselor," as opposed to "probation officer," is used by Multnomah County Adult and Juvenile Community Justice to emphasize the probation officer as a resource instead of as a punitive person. Most juvenile justice agencies use "probation officer," however, and for that reason, "probation officer" will be used throughout this handbook.) Once these relationships and broad goals were established at the upper level of management, the juvenile justice department selected a probation unit to participate in the pilot project.

Kristin Law Calhoun, the Youth Arts project manager, proceeded with the understanding that juvenile justice department managers were soliciting the input of supervisors—the next level down—about goals of the program and its relationship to

the broader goals of their department. Further, she believed that the supervisors had input as to which art discipline would be taught. It later became clear to her that the supervisors had not been involved in establishing the goals of the program, and further, managers alone selected the art discipline that would be taught.

"Going into the meetings with supervisors, we expected that the purpose of our program had been clearly communicated to them by upper-level management and that they shared the same enthusiasm as upper-level management," she said. "This was not always the case. It wasn't that the supervisors were opposed to the art program; it was that they did not have a clear idea of program goals and how these goals meshed with probation goals."

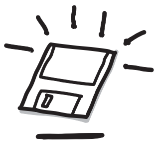
While it is important to get the approval of top-level managers and decision-makers, you should not expect that their enthusiasm will automatically trickle down to the programming level.

In retrospect, the arts council staff believed that if they had involved the supervisors and probation officers—the court personnel most directly involved with the youth—earlier and more actively, these personnel would have had greater enthusiasm for the program sooner. After the program was fully established, the arts council program manager worked less with upper-level management and more with supervisors and probation officers. With this change, the probation officers had both a greater role in the program and a greater interest in the art form that was taught, which led, on their part, to a more active involvement in the arts instruction.

Coordinating the collaboration

The amount of time required from the program manager to set up a new program with a new partner was far more extensive than the Youth Arts Public Art originators estimated. The strong commitment of the program manager to Youth Arts Public Art was critical during the early phase of the project. In order to persuade the probation officers that the program would work, and to develop a better understanding of what strategies would make the program work, the program manager attended all arts sessions during the pilot project. After the program was up and running, the program manager actively took part in the planning sessions but did not attend all of the arts sessions. At present, there are discussions about whether the administration of the program will become more of a shared responsibility between the arts council and juvenile justice.

"The political environment provided the opportunity for the Department of Arts and Cultural Affairs to address the identified need and formulate the appropriate partnerships to develop the Urban smARTS program."
—Berti Vaughan, program director, Urban smARTS



Appendix 2:
The agreement between the city and the school district

Allow sufficient time for the planning process, especially the first time your partners are involved. It is far better to spend the necessary hours up front than to run a program that does not have enthusiastic partners and is not well planned and therefore runs into unanticipated difficulties.

Building on political support to form a collaboration

In 1991, the San Antonio city council established public policy to address an increase in juvenile crime, gang activity, and youth violence; as a result, the Office of Youth Initiatives was created. In 1992, the new office launched an aggressive and pro-active plan to address the city's concerns about troubled youth. As a result of this plan, increased funding, innovative programming, and enhanced and expanded city and community services for youth were implemented in a comprehensive, city-wide manner.

An important result of the city-wide strategy meetings that took place was the development of a three-way partnership among the city's Department of Arts and Cultural Affairs, the Department of Community Initiatives, and the San Antonio Independent School District. The goal of this partnership was to develop and implement an arts-based delinquency prevention program—Urban smARTS. The Department of Community Initiatives provided access to funding through the Criminal Justice Division. Meanwhile, the Department of Arts and Cultural Affairs' education division had a working relationship with the school district, and through this relationship, it was able to design and pilot test the program. When a grant to implement a full-scale Urban smARTS program was received, the partnership was solidified. The agreement between the city and the school district can be found in **Appendix 2**.

In retrospect, Program Director Berti Vaughan, of the Department of Arts and Cultural Affairs, notes that the ability to form a partnership between the Office of Youth Initiatives and her department was enhanced by a shared vision between the two agencies' leaders—that art was a way to engage youth and prevent juvenile problem behaviors. For the first two years of Urban smARTS this shared vision was the basis of a strong collaboration. After a change in leadership at the Department of Community Initiatives, however, maintaining the collaboration required a more concerted effort. The partnership with the school district has been easier to sustain because of the long-standing relationship between the arts department and the school system.

Nevertheless, in the early stages of the project, arts-based prevention was a new concept, and there was some skepticism among school staff about the significance of the arts in this nontraditional role. The arts department and one of the middle-school principals decided that the best way to illustrate that this concept would work was to run a pilot project—which was a success. After the success of the pilot, Urban smARTS targeted five middle schools in areas of high juvenile crime, where students were at or below established poverty criteria. The arts department convinced the school district to participate by explaining how this comprehensive arts-based program could help schools to cope with at-risk students who face multiple problems—students that the schools were not well-equipped to deal with. Principals were aware of the escalating gang activity in their communities and that gang members were infiltrating the school campuses. They also knew that gang recruitment was taking place after school, between the hours of 3 p.m. and 6 p.m. These conditions made the principals eager to participate in the Urban smARTS program, which provided a promising response.

Each year improvements are made to the Urban smARTS program based on the previous year's experience.

Defining the goals of the collaboration

Several components of Urban smARTS address the lack of after-school programming and the growing problem of delinquency in San Antonio: structured art-in-education activities, a safe haven, nutrition, transportation home, case management, and field trips. All three partners agreed that combining their resources to provide all components of the program was cost-effective and could accomplish much more than each agency could accomplish on its own.

Coordinating the collaboration

Throughout the program's five-year history, the task of managing and administering Urban smARTS has fallen largely to the arts and education staff of the Department of Arts and Cultural Affairs. Even though the roles of the caseworkers, teacher liaisons, and artists are clearly stated, the coordination has become too time consuming for department staff who have other planning and program responsibilities in addition to Urban smARTS. In the future, the program will be managed by a new staff person with a social-work background operating out of the arts department. This person will be responsible for coordination among partners.

Defining Program Conditions and Desired Outcomes

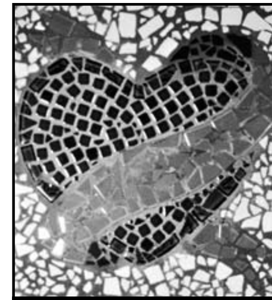
‘Involve your partners at the very beginning. Their input is invaluable.’

“We defined our program structure before turning to our partners at the court for their input. We used the planning model to establish a program that would link Art-at-Work goals with desired changes in our target population. In the end, we learned that we should have involved all of the key players in the community and within the program in defining our program structure. We need to make sure that people are clear on what we are trying to achieve and that they have ownership in the program.”
—Ayanna Hudson, project manager

The YouthARTS sites used two approaches to defining their program goals. Art-at-Work defined the conditions that its program would address and the outcomes it would achieve before they formed their collaboration with the Fulton County Court—and then they refined their goals based on input from their partners. The other two sites, Portland and San Antonio, worked with their partners to define the conditions that their programs would address and their intended outcomes. All three sites agree that the best practice is to involve your partners at the very beginning. Their input is invaluable.

To identify the conditions that your program will address and the outcomes it will achieve, ask the following questions: What are the behaviors or conditions that need to be changed? What risk factors affect youth development in the target population? What protective factors and related skills do the youth need in order to reduce or deal effectively with the risks that face them? What are the characteristics (neighborhood borders, age group, level of involvement with the juvenile justice system, and so forth) of your target population?

The methods that the three YouthARTS sites used to define their program conditions and intended outcomes and develop their problem statements are described next.



Art-at-Work

At this stage of program planning, the project team in Atlanta included the Director of the Fulton County Arts Council; the project manager, who, you may recall, was responsible for facilitating the partnership with the court and developing, implementing, and managing the research and training components of the project; the project coordinator, who was responsible for overseeing day-to-day program operations; and the Director of Program Development for Fulton County Juvenile Court. Probation officers, artists, and a social worker joined the team after the conditions and activities had been defined.

Through its participation at a juvenile justice conference in Atlanta, its review of the literature on juvenile justice and delinquency, and its conversations with court staff, the project team learned that truancy is one of the earliest warnings that a youth is headed down a path toward juvenile delinquency and crime. Students on this path may fall behind in school, drop out, and step into unemployment, petty crime, early incarceration, and later, adult crime. The Fulton County Court has found truancy to be the number one predictor among boys and the number two predictor among girls for later juvenile delinquency. Given this, the arts council and the court together decided to focus their program on truant youth.

"This kind of programming helps the community see the juvenile justice division as making a positive difference in young lives, turning delinquents around to a better path."

—Multnomah County probation officer response on evaluation survey

The following program problem statement was developed: "Underserved truant youth in Fulton County age 14 to 16 lack constructive supervised activities in out-of-school hours and have limited job skills and limited exposure to career options. Art-at-Work will reduce truancy by providing art instruction in various arts disciplines and by teaching business and entrepreneurial aspects of the arts."

Youth Arts Public Art

During the program planning phase, the project team in Portland included the project manager, who served as the liaison to the juvenile justice department, to the artists, and to the arts organizations; the Community Programs Manager at the juvenile justice department; and the probation officers. Artists and arts organizations joined the team after the planning phase to help plan the arts activities.

The steering committee for the program (as described in the previous section, "Forming a Collaboration") had broadly defined the population as youth who have some level of involvement with the juvenile justice system.

The following program problem statement was developed: “Youth on probation under supervision of the Multnomah County Department of Juvenile Justice Services lack: interesting, constructive group activities during out-of-school hours; positive youth-adult interactions; and opportunities to gain recognition and attention for positive efforts. A professional artist will lead youth in the creation of a public art project. The process of producing and publicly displaying the artwork raises self-esteem by teaching life skills such as beginning and completing a project and by creating opportunities for strengthened peer, mentor, and family relationships.”

Urban smARTS

“Creativity is important to building self-esteem. The chance to be creative is so important. One person expressed it as standing on a precipice ready to fall off or jump off and fly.”

—Cheryl Lardy, caseworker, Urban smARTS

Urban smARTS was in its fourth year of operation when it became part of the YouthARTS Development Project. The planning model was used to review the statement of conditions, activities, and goals, and to facilitate refinements to the Urban smARTS program.

Urban smARTS was created to prevent youth from becoming involved in juvenile problem behaviors. The program targeted sixth-graders; research has shown that this is the age when many youth begin to exhibit problem behaviors and is also the age at which kids are often recruited into gangs.

The following problem statement was reaffirmed: “Middle school students are at risk of delinquency, gang involvement, and dropping out of school. A large number of youth live in public housing where there are high rates of juvenile and violent crime, teen pregnancy, and school drop out. Many live with parents lacking essential parenting skills/resources. The program is an after-school prevention program that utilizes the arts in combination with case management, daily nutrition, and transportation. The curriculum is designed to improve social behavior and social skills; improve academic performance and commitment to school; develop art skills; and provide opportunities for performance and exhibition.”

Selecting the Youth

Ultimately, the group of youth you select for your program depends on your partners and on the goals and outcomes you establish. During your initial planning phase, you should discuss in detail the different challenges and benefits of working with distinct populations of youth at risk. In developing your goals you will wrestle with the question of whether your program will be designed to reach at-risk youth who have not been involved with the courts or those who have already come into contact with the courts.

Selecting the youth

Art-at-Work

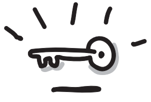
Probation officers refer status offenders to the Director of Program Development for the courts. The probation officers have a clear understanding of Art-at-Work goals, and they keep these goals in mind when selecting youth to refer. The Director of Program Development forwards the names of youth who she feels will benefit from the arts program to the arts council. The Art-at-Work staff found that reaching the youth who were referred to them was a challenge (youth had moved or their telephones had been disconnected), and that it was necessary to have many more referrals than program openings. You may need to consider difficulties in recruiting youth when you are planning a program.

Youth Arts Public Art

The probation officers in each unit select youth on a project-by-project basis, using their perception of which youth will benefit most from their involvement in the program. In the pilot project, the ages of participating youth ranged from 11 to 17 years. This wide age range proved to be very challenging for the artists as well as the youth. After the pilot project ended, the age range was carefully considered for each new project. Given that the youth were on probation, Youth Arts Public Art did not have the same difficulty as Art-at-Work in recruiting youth. For many, participation in the program was a requirement of their probation.

Urban smARTS

Urban smARTS uses a two-step process to identify its program participants. First, the program selects high-risk middle schools using a map developed by the San Antonio police department that shows the incidence of juvenile crime on a geographic basis. Second, sixth-grade teachers and the sixth-grade counselor at each selected school are asked to identify 60 at-risk youth who meet the following criteria: (1) live at or below the poverty level; (2) experience academic difficulty or failure; (3) show persistent anti-social behavior; and (4) live in a community with problems that place families at risk.



Every step you take in designing and implementing your program should lead you toward your desired outcomes.

Determining Program Activities

As the program manager in Portland says, "The devil is in the details." Use your intended outcomes and impacts to help you determine your program activities. Keep them in mind while you are

- selecting an art form
- determining staff-to-participant ratios
- determining program frequency and duration
- creating a safe haven
- determining youth incentives
- selecting social service case management approaches
- determining appropriate levels of family involvement
- planning public exhibitions, performances, and sales

What will your program do? What activities will you provide to help solve the problems you have identified and achieve your intended outcomes? What instruction will you provide? How will you select sites, select kids, choose an art form, and decide on staff ratios? What hours will the program be in session, and what is the duration of the program? And, finally, how will you manage the logistics: space, food, transportation, and supplies?

A premise of outcomes-based program planning is that all of the program activities are designed to achieve the desired outcomes and impacts. Thus, the first step in deciding what types of programs to design and implement is to review your goals—your intended outcomes and impacts. Once you have clearly described these anticipated outcomes and impacts, you can begin to think about the many types of activities that might be used to achieve them. You can then draw on your personal experience, research from the field, input from social service staff and probation officers, input from artists, and input from youth to decide which types of programs will be most effective given the needs and interests of your target population and the resources that are available to you.

Keep in mind the following adage: "Just because you have a hammer in hand doesn't mean it's the right tool for the job." Too often, service providers will implement a program simply because they have the resources needed to do so—not because they are convinced that it is the best way to achieve a clearly defined goal. Such short-sighted planning often leads to inefficient programming and frustration. To avoid these pitfalls, make sure that every step you take in designing and implementing your program will lead you toward your desired outcomes.

"At first I didn't know what to expect, but I think I'm going to like this program."

—youth, Art-at-Work

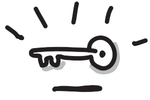
The following descriptions illustrate how the YouthARTS sites reviewed their program goals—their intended outcomes and impacts—with their partners to ensure that all partners understood and were in agreement about program goals. After they reached this agreement they were ready to plan their program activities.

Art-at-Work

Building on its problem statement, the Art-at-Work program team identified the following anticipated goals:

- to reduce truancy by providing sequential art instruction in various arts disciplines
- to teach the business and entrepreneurial benefits of a career in the arts
- to teach job skills that will help participants become productive members of society
- to provide youth a sense of accomplishment, thus increasing their self-esteem

The project team used the planning model to examine closely each aspect of their program and to design, as they saw it, “a skeleton of the program.” In a series of meetings they selected the various arts disciplines that would be taught, a literacy curriculum, an employment skills curriculum, and an arts sales component. They also determined the number and ages of the youth, the geographic area, the program site, the number of artists, and the schedule of classes. After making these decisions, the team members were able to develop a working draft of their planning model.



The Youth Arts Public Art challenge was to create a process that would provide an opportunity for youth to learn life skills by engaging in arts activities, and would result in the creation of quality artwork for public display.

This model was then presented to the probation officers, allowing them to ask questions, provide feedback, and define their role in the overall project. As the arts council and juvenile justice staff worked through the model, they made decisions on how the participants would be recruited. Thus, the status offender probation officers understood the goals of the program and selected truant youth under their supervision as candidates for the program.

According to the court, this in-depth discussion of the planning model gave the probation officers a sense of ownership of the project. Their “buy-in” was essential in gaining their participation both in recruitment and in the arts instruction.

Youth Arts Public Art

In planning the Youth Arts Public Art program, the Regional Arts & Culture Council first identified the following program goals:

- to teach art skills
- to raise self-esteem
- to teach life skills
- to create opportunities for strengthened peer, mentor, and family relationships
- to create a quality art project

Subsequent planning activities took place on two levels: (1) among arts council staff and court administrators, and (2) among arts council staff, court staff, and contracted artists who would be working directly with the youth. Meetings began with administrators of the Multnomah County Department of Adult and Juvenile Community Justice in late summer and early fall to plan three arts sessions scheduled to take place between January and May. Using the planning model, the program manager, the juvenile justice director, and select probation officer supervisors

sketched out the basic project framework and decided which units would participate, the art disciplines that would be taught, and the type of public display that would be held at the end of each project period. They also pin-pointed the specific planning details that would make the projects run smoothly: consistency of schedule, transportation, food, instructor characteristics, and so forth.

The next level of planning took place through the fall and involved the arts program manager, probation officers, and artists. This level consisted of four steps: introducing probation officers to the project; conducting two or three planning sessions with probation officers; hiring artists; and further planning with artists, probation officers, and participating youth before and after the beginning of the program.

The program staff helped refine broad goals and programming details. The planning model helped the arts council and the probation officers learn each other's language and organizational structures. It provided the probation officers with a mechanism to link Youth Arts Public Art directly to their programs rather than being "some arts project" off to the side.

"I can draw better and I can express what I feel better. I have more self confidence."

—youth in focus group, Urban smARTS

Urban smARTS

The Urban smARTS program was designed to meet the following goals:

- to use the arts to divert at-risk youth from the juvenile justice system
- to improve social behavior and social skills
- to improve academic performance and commitment to school
- to improve school attendance
- to develop art skills
- to provide opportunities for artistic performances and exhibitions
- to provide an after-school safe haven

Over the past five years, the partners responsible for the Urban smARTS program have continually refined their program activities to ensure that they will achieve their intended goals. In numerous planning sessions, the partners used their planning model to develop and refine their plans for each program component, including the arts and cultural instruction, case management, field trips, nutrition, and transportation.

As a team, the artists, caseworkers, and teachers make decisions collectively on discipline, program formats, and schedules. The team meets once a week to discuss children in the program and plan upcoming events—everything from daily classes to special trips, exhibits, and performances.

"Learning about the planning model helped reinforce my feeling that Urban smARTS was on the right track to effectively prevent juvenile delinquency, and that the program's activities correlated with the objectives," said Berti Vaughan, of Urban smARTS. "It was a profound reinforcement of what we had been doing because the planning model addressed outcomes that were obviously there but that we had not been able to communicate to others."

Selecting an art form

Certain art forms, or disciplines, are better suited for some youth populations than for others. It is important to identify your specific population's needs and interests before selecting an art form.

'Certain art forms, or disciplines, are better suited for some youth populations than for others. It is important to identify your specific population's needs and interests before selecting an art form.'

Similarly, you will want to choose an art form that lends itself to your stated outcomes. For example, if one of your anticipated intermediate outcomes is to improve reading scores among English as a Second Language students, you will probably want to choose an art form that allows you to incorporate into the instruction some reading and writing components designed for this type of student.

While YouthARTS did not produce a definitive statement on art forms that work best, some lessons learned are instructive. In Atlanta, the art forms found to work best were those in which the youth were able to produce a quality product quickly, as happened with the mosaic art projects. In Portland, the project manager and probation officers noted that youth engaged in the video project earlier in the process than youth working in photography or theater. They also found that involving the youth in the decision-making process on the subject matter for the art project created ownership among the youth. And, in San Antonio, artists always begin the year with art projects that allow for immediate success. As the year progresses, the youth are able to engage in projects that take longer to complete.

Art-at-Work

During the first 12-week session of the Art-at-Work program, furniture design and photography were taught. These art forms were selected because of their potential for quickly building the self-esteem of program participants (a desired immediate outcome of the program). The planning team expected the youth to see their product and get excited and engaged in the art and feel a real sense of accomplishment.

The second 12-week session concentrated on mosaics, drawing and painting, and printmaking. The team felt that by mastering any one of these art forms, plus gaining other job-training skills in the program, a youth would have increased potential for entering the work force. In this program, art is seen as a vehicle to teach job-related skills such as problem-solving, critical-thinking, and promptness—plus the ability to fill out time sheets, work together as a group, and start and complete a project.

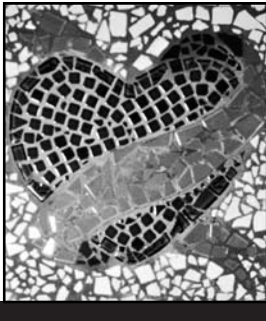
Start with an art project that provides opportunities for immediate success to engage and excite the youth. If the youth aren't excited, or at least curious, about the art form, it may be difficult to maintain their interest and participation and, ultimately, to achieve your desired outcomes.

Of all of the art forms, the youth seemed to be most drawn to mosaics. The program coordinator noted that whenever participants seemed to be a bit unsure or restless they went back to working on their mosaics. The youth were able to produce a quality product quickly, providing immediate gratification and affirmation of their success.

Youth Arts Public Art

> *"I liked that the video project . . . gave the kids opportunities to problem solve and use anger management techniques. All of these things came up in a natural context of working together."*
> —Julia Cohen-Pope, probation officer, Portland

At the beginning of the Youth Arts program, upper-level juvenile justice managers and the arts council decided which art disciplines would be used at the different units; later on, probation officers and participating youth took on this role. Photography and poetry, theater, and videography were selected for the 1997 program. This variety was chosen initially with hopes that the team could assess whether one art form was more appropriate than others for youth on probation.



A couple of variables influenced the success of each art form. The first was the level of involvement of the probation officers in selecting the form. During interviews the probation officers said that when they helped select the art disciplines for their units, they were more involved in the arts instruction, and they rated the projects more favorably than the projects they had not helped to select.

For example, probation officers worked with artists and the youth to develop the overall theme of the video project and considered how the creation of the artwork would be most useful to the youth. This collaborative, content- and outcomes-based planning was reported to have contributed immensely to the success of the project.

In Portland it was discovered that the earlier and more actively the probation officers were involved in decisions about the art form, the greater the success of the project.

The second variable was the nature of the art form. The youth appeared to engage in the video project earlier in the process than the youth working in photography or theater, which may reflect a greater familiarity with this type of artwork (television and movies) and/or more interest in projects involving more advanced technologies.

Urban smARTS

"Shy, introverted, and quiet young people often gravitate to the visual arts because this form of expression does not require them to speak; rather they choose to reflect their eloquence in the images they create."
—artist in focus group, Urban smARTS

In San Antonio, three artists are assigned to each school involved in the program. They usually include a visual artist, a dance artist, and an artist representing theater, music, media arts, or the literary arts. During the first seven weeks of the program, children are rotated among the artists so that they can experience each art discipline and become familiar with each of the artists. Normally the rotation allows each student to spend one session a week with each artist.

While this rotation system exposes each participant to a broad range of art forms, it is not without problems. For example, Urban smARTS employs several artists who are particularly engaging and have a reputation and rapport with entire campuses. At the beginning of each program, there is great anticipation on the part of the students about whether they will get to work with these artists. This kind of anticipation can wreak havoc on a rotation system (and on the other two artists' egos). With a rotation system, it is important to have a consistent approach to the rotation, which is agreed on by the entire team.

For the most part, children are allowed to choose whether they want to continue working in all three disciplines, limit themselves to two disciplines, or concentrate on one discipline. At times, the artists, in consultation with the teacher liaison, assign children to specific disciplines based on a number of factors: the student's preference for an art discipline; whether the student's preference is actually for the peer grouping rather than art discipline; the number of students requesting an artist; the child's personality; his/her behavior in class; and the conditions under which he/she is most likely to succeed.

Regardless of the art form, the artists learned from the responses of the youth that they needed to start sessions with short activities that engaged the youth and provided immediate recognition for their success.

In planning the ratio of artist instructors to youth, carefully consider your population of youth and whether you will have caseworkers, teachers, probation officers, or other support staff on site. Realize that intervention programs will require a lower youth-to-staff ratio than prevention programs, and the lower the youth-to-staff ratio the more likely that you will be able to provide the youth with the individual attention that they need.

Determining staff-to-participant ratios

Running arts programs with youth at risk is very labor intensive. In the Team Training chapter we discuss characteristics of youth from high-risk situations and the challenges they face in an educational environment. Given these challenges, such youth require a great deal of individual attention. While we can't say that you should have exactly three adults for every fifteen youth, we can make two general statements: First, intervention programs require a lower youth-to-staff ratio than prevention programs. And second, because bonding with an adult role model is a critical part of prevention and intervention programs, the lower the youth-to-staff ratio the higher the probability that the youth will bond with the adult role model.

In the **Art-at-Work** program, the program coordinator, two artists, and the artist assistants provide instruction and support for fifteen youth. In addition, a social worker provides support to the artists, the youth, and their families.

The average ratio in **Youth Arts Public Art** is ten students to two artists and two probation officers. Probation officers attend all arts sessions, provide support to the youth outside of the program, and maintain contact with their families.

Urban smARTS assigns three artists, four caseworkers, and one teacher liaison to sixty youth. Each artist is assigned no more than twenty students to work with at one time; the average attendance is fifteen students per session. The caseworkers work with youth outside of the program and maintain contact with the youths' families.

While the cost of staffing these programs is high, the benefits are high as well. (In the Costs, Resources, Advocacy chapter we compare the costs of providing prevention and intervention services to the costs of incarcerating youth.)

Determining program frequency and duration

How often should your program meet and how long should each meeting be? Each YouthARTS site operates for different amounts of time and at different frequencies. However, all of the programs have had a duration of at least 12 weeks, with arts instruction provided at least twice a week. Our evaluation shows that the YouthARTS programs have had a positive impact with these durations and frequencies (see the Evaluation chapter). The length of time of individual sessions ranged from two to three hours. We learned from the Youth Arts Public Art pilot program—which met just once a week for four and one-half hours—that meeting once a week is not frequently enough and that four and one-half hours is too long for an after-school program.

To achieve your desired outcomes and impacts, plan a program with the greatest frequency and duration of instruction that you can maintain with the resources available to you. Plan your program to meet for at least two hours, at least twice a week, for a minimum of twelve weeks.

Art-at-Work

The Fulton County Arts Council decided to provide a two-year program, with the arts disciplines changing every twelve weeks during the school year. After-school arts instruction is provided twice a week for two hours, and weekend arts instruction is provided for four hours on Saturdays. An eight-week summer session, with five-hour meetings five days a week, is also provided.

Throughout the program year, the youth are divided into two studio groups focusing on different art forms. Half of the participants are assigned to each studio, and midway through the session, the two groups switch studios. Separating the participants into two studios has decreased the participant-instructor ratios, and switching between studios has provided the youth with an opportunity to work with new media and different instructors.

Attendance is a challenge for the Art-at-Work program, as it is with most programs for youth at risk. The youths' engagement with the art form and their rapport with the individual artists have been key in keeping attendance high. During the first 12 weeks the youth were fully engaged in photography and designing—and attended regularly. In the second session, two new artists taught drawing and painting and printmaking. One of the instructors did not have a good rapport with the youth, and attendance for that studio dropped to zero. A decision was made to bring in a new artist; subsequently, attendance bounced back to 100 percent.

Whether a two-year program is too long for this youth population is currently being evaluated. At the beginning of the second year, only four of the fifteen youth returned to the Art-at-Work program. The youth who did not return had these reasons: they had

better-paying jobs, they were pursuing their GED, they were taking part in other after-school programs, or they were bored with the art program. The YouthARTS follow-up evaluation will look more closely at the reasons that youth gave for not returning the second year of the program, providing key information that will be used to make a final decision about program duration and other changes that need to be made to the program in an effort to engage youth.

Youth Arts Public Art

The Youth Arts Public Art pilot project was conducted in the spring of 1996 to iron out the logistics of running the Youth Arts program. Youth met once a week for four and one-half hours to study printmaking. Probation officers had helped to establish this time frame, based on what they felt would work best with their existing schedules and what they felt would ensure the highest attendance levels. At the end of the pilot project, however, the artists and probation officers concluded that the group needed to meet more often for shorter periods of time.

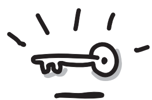
In 1997, each of the three Youth Arts Public Art projects met twice a week for at least two (sometimes two and a half) hours. Artists felt that a longer class time—three hours perhaps—would have been better. They also felt that 12 weeks was too short a time to achieve a “professional” public art project. The majority of the youth interviewed, however, felt that meeting for 12 weeks, twice a week, was just about right. Most of the probation officers also felt that 12 weeks was an appropriate amount of time. Like Art-at-Work, Youth Arts Public Art is reassessing program duration.

Urban smARTS

During its first four years Urban smARTS provided a 16-week session, from January through May, with arts instruction four days a week, three hours a day. In the summer of 1997, the San Antonio Independent School District asked Urban smARTS to operate a lengthier program in line with the year-round schedule that the district had recently adopted. All partners involved in the Urban smARTS project decided that a fall to spring program would provide the students with a greater opportunity to develop skills and to become more resilient. So, Urban smARTS revised its calendar. Artists now meet with the youth three times a week for a total of 20 weeks, from the end of October through the first week of June.

Creating a safe haven

> *"In economically disadvantaged communities throughout the United States, in areas where outsiders may fear to tread and insiders may tread with caution, safe havens exist. Perceived as safe from physical, emotional, intellectual, and cultural harm, these safe havens are the artistic creations of dedicated visual and performing artists."*
> —Jessica Davis, Project Co-Arts



Your program site needs to be in a safe environment, and it needs to be accessible and appealing to both artists and youth.

A safe haven is a critical component of arts programs for youth at risk. A program creates a safe haven for youth at risk in a number of different ways. First, the youth must meet in a safe physical environment. Second, they need to feel safe emotionally, intellectually, and culturally. Trust is an important factor. The program must provide responsible adults who care about the youth and who serve as good role models. Furthermore, many programs incorporate transportation and a nutritional component to ensure that youth feel safe in their passage to and from the program and that they have adequate nutrition so that they can concentrate on their art and grow intellectually.

Youth need to know that they are in an environment in which they can take risks. Stanford researchers Shirley Brice Heath and Elisabeth Soep found in their research that arts programs were more effective learning environments than other after-school programs for several reasons. One of the reasons was that the arts calls for youth to take greater risks. To be able to take these risks, the youth must be in a physically and emotionally safe environment. (See page 72 for a discussion of Brice and Soep's research.)

Caring adults are critical to a good, strong program. The artists are key, because they have the most contact with the youth. The team members who work with the youth must have avenues outside of the arts program to resolve conflicts that arise among themselves. Youth from at-risk environments recognize conflict immediately and can use conflict to create chaos—or they will not attend the program to avoid the conflict. Selecting the right team to work with the youth and resolving team-member conflicts are discussed in the Team Training chapter. The right team is one that provides an environment with high expectations, opportunities for success, opportunities to learn new skills, and celebration of each youths' culture and respect for the culture of others.

"The artist needs to care about the kids. The kids will keep checking the artist out on whether the artist cares. The artist must be consistent. Who the artist is and how much the artist cares about the youth is crucial. Artist commitment is essential; kids need consistency, stability. Trust is essential. The artist may be one of the few points of continuity in a kid's life."

—Nicholas Hill, Greater Columbus Arts Council

Choosing a site

Selecting an appropriate site for offering your program activities is a critical part of creating a safe haven. Your program site needs to be in a safe environment—safe both physically and emotionally. Youth need to feel that they are supported by all who come into contact with them. The site needs to be accessible to the youth—they must be able to travel to and from the program safely. And, the site must be appealing as a creative environment to both the youth and the artists.

A dedicated space for the arts program is not necessary in all cases. A range of community and arts facilities can be used, but the important factor is that a safe physical environment is being provided. For some programs a dedicated space may be necessary in order to create a safe haven.

Art-at-Work

The program began at a downtown facility, utilizing a gallery space run by a non-profit arts organization. Six months into the program, Art-at-Work relocated to the West End neighborhood. A number of factors contributed to this change. First, the staff at the original site was uncomfortable having at-risk, adjudicated youth in the gallery. This made it difficult for the program coordinator and artists to create a supportive environment for the kids. The gallery also had bad acoustics, which made it difficult for the students to hear the artists and one another.

Because Art-at-Work's new home, the West End Performing Arts Center, was already managed by the arts council, the council administrators, artists, and participants would have a stronger support system and greater control over their environment. Moreover, the new location was closer to public transportation and within walking distance of many participants' homes. While program staff felt that the new location was better suited to the art workshops, leaving the downtown facility was somewhat difficult on the youth. They liked the downtown space: its large windows allowed people to see them at work, and they felt part of a larger community.

Youth Arts Public Art

The artists and probation officers involved in each probation unit's project selected the location of their unit's program during the process of reviewing their program planning models. Among the factors they considered in selecting a site were the youths' ability to take public transportation to the sites, the art form and the space that it required, and whether exposure to a professional artist space would enhance the program.

The artists and probation officers selected the juvenile justice district office, which is attached to a grade school and community resource center, as the location for the gang unit's theater project. In an effort to maintain acceptable attendance rates, the probation officers for this unit decided to use a van to transport the youth to and from the juvenile justice office for each rehearsal. The photography project utilized a professional artist space with darkroom equipment that was accessible by transit. Finally, the video project utilized the Portland Art Museum Northwest Film Center's editing facilities and a meeting room at juvenile justice's southeast center.

"I can tell the kids in the program are feeling better about themselves. Their classroom behavior is better, they're doing their homework more, and they're showing more interest in their academic subjects. The kids need extra attention, and the art program is a very good way of doing that."

— Bette Jo Sciantarelli, teacher liaison, Urban smARTS

Urban smARTS

Urban smARTS provides after-school arts instruction at the schools involved in the program. Conducting the program at the schools provides many benefits: it utilizes existing facilities that are conducive to learning; the children are already on site, so they don't need transportation to the program; Urban smARTS provides a positive experience for the youth on school grounds; teachers are available to support program activities; and the teachers and youth establish positive relationships.

In addition, the schools function as major community centers that provide a variety of services, including health services; adult literacy and extended learning; recreation programs; and senior services. The most enterprising principals use the Urban smARTS program to help meet some of their other community-outreach and curriculum goals. For example, Urban smARTS students have painted murals inside school cafeterias, provided entertainment for community celebrations, promoted recycling, and taken part in graffiti-prevention activities at schools. Urban smARTS has helped design environmental projects for children and adults and has been instrumental in countless other community-outreach programs.

Transportation

Transportation is an integral part of after-school programs. Program goals determine to a large extent the transportation component of the program. Providing safe transportation from the Urban smARTS program is critical to the goal of creating a safe haven for middle-school-age youth. Atlanta and Portland share the goal of teaching older youth the life skill of being responsible for travel arrangements to and from the program. However, if you find that transporting the youth to and from the program is the only way to get the youth to attend the program, as was the case with the Youth Arts Public Arts program for gang youth, then you may need to provide youth with transportation at first and later work on building their skills of arranging for their own transportation.

The age of the youth, the time of day the program ends, and the goals of the program are key factors in deciding about the type of transportation provided by the program.

Art-at-Work

One of the skills that Art-at-Work strives to teach its participants is that they must plan transportation to and from the art studio—an important job skill. Youth are paid only for the time that they are in class; if they are late, their pay is docked. The youth are given a MARTA (public transportation) pass for the first two weeks, but once they have received their first pay check, they are expected to purchase their own transportation passes. In special circumstances youth are transported to and from the program. Transportation is also provided for field trips. Parents sign a consent form at the beginning of the program that allows Fulton County to transport the youth.

Youth Arts Public Art

Transportation logistics became one of the responsibilities of the juvenile justice department in Portland. Many factors determined the transportation solution for each project: legal issues involved in transporting the youth; the willingness and ability of the youth to use public transportation; and what new skills the probation officers wanted youth to learn. For some projects, such as the theater project involving the gang unit, picking up the youth and transporting them to the program ensured that they would get to the program. For other projects, the youth were expected to use public transportation to and from the program. For the video project, youth conducted interviews at multiple locations throughout the city; transportation was provided for that field work. However, on days when the youth were simply reporting to the class sessions, they were expected to use public transportation.

> *"Urban smARTS has created a safe haven and taken the youth out of the gang recruiting time frame—right after school. We felt it would have done no good at 5:30 after the program is over to let the kids out in to the street. So, we worked out an arrangement with the school district to take the kids home by school bus, further reducing their risk."*
> —Eduardo Diaz, Executive Director, San Antonio Department of Arts and Cultural Affairs

While we recognize that food can be an important component of a program, snacks or meals should not be too complicated. The program should clarify at the outset of the session who is going to provide, prepare, and clean up after the snack. Keep it nutritious and simple, and—by all means—avoid sugar.

As an after-school program located in the schools, Urban smARTS does not have to provide transportation to the program; however, providing safe transportation home is considered a very important feature of the program. Teacher liaisons are responsible for coordinating bus service for every student who lives more than three blocks from school. The teacher lists the program participants requiring transportation, plans out the bus route, and then gives the plan to the school bus system. Transportation costs are covered by the school district.

Nutrition

Providing a nutritional snack helps contribute to a safe haven; youth who are not hungry are more apt to be able to concentrate on their art and are more likely to be able to work cooperatively.

> *"Food is not a central part of programming. But, it is essential in order to get the youths' best energy, and it is another way that you show that you care about their well being."*
> —Kristin Law Calhoun, program manager, Youth Arts Public Art

Providing snacks and, if necessary, full meals is another key feature of successful programs. Clearly defining who is responsible for ordering, preparing, and cleaning up after a snack is necessary to ensure smooth art sessions. **Art-at-Work** found that having nutritious snack food that can be stored on site (such as sandwich fixings) created the least amount of commotion. Program participants are responsible for making their own snack and cleaning up afterwards. **Youth Arts Public Art** program staff found that, while important, providing a nutritious snack was time-consuming and distracting, particularly when the food arrived late. The staff learned to select food that was already prepared and to clarify at the outset of the session who was responsible for

ordering the food. **Urban smARTS** artists and teacher liaisons collaborate to distribute nutritious snacks to small, pre-assembled groups of program participants. Prior to snack time, two youth are selected from each group to go to the cafeteria and pick up the snack. The school cafeteria is responsible for preparing the food and cleaning up afterward. The program recognizes that these snacks are essential to the health of some participants.

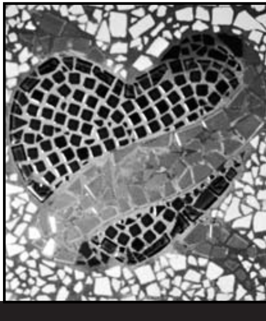
Determining youth incentives, including field trips

Showing up on time at every program session is a challenge for many youth, particularly those who have a history of truancy, of being late to class, and/or of not following through on tasks. Incentives for youth to show up on time and attend all program sessions were built into the three YouthARTS programs. When attendance dipped or students started showing up late, the teams attempted to identify any program changes that might have decreased the participants' satisfaction with the program, such as the addition of a new artist or a change in the attitude of any of the program staff. Field trips are used by all three programs to encourage attendance and broaden the youths' view of their communities. Occasionally, youth input helped determine the selection of field trips.

Art-at-Work

The primary incentive provided by the Art-at-Work program is a paycheck. Program participants are apprentice artists; participating in the program and producing artwork is their job. Youth receive an employee handbook that states their responsibilities, their rate of pay ($5 an hour), and what they need to do to receive their pay. Participants are given production goals, and an inventory of their work is kept. Their pay is "docked" if they are late to the art studio or if they are absent. Art-at-Work found that the youths' pride in their work was also an incentive for them to participate. Originally, all of the artwork that the youth produced was sold to bring in revenue to help support the program; however, many youth expressed a wish to keep some of their artwork, and they are now allowed to do so.

Finally, every other Saturday either a visiting artist comes to the program or the youth go on a field trip. Artists submit ideas for field trips and develop supporting curriculum. An introduction to the field trip is given before the event, and artists conduct a debriefing with the youth after the event. Field trips include visits to the Atlanta College of Art; to the Nexus Press, which publishes books for artists; to plays; and to art exhibits.



Youth Arts Public Art

A number of external incentives were provided to youth on probation for attending and completing the arts project. These included a gift certificate to a clothing store, a reduction in community service time (which is a part of their probation), an early release from probation, and a copy of the artwork that they produced. When youth were asked what rewards they felt they gained from participating in the program, many expressed increased pride, confidence, and experience. The artists and probation officers felt that these outcomes also served as major incentives for the youth attending the program; in fact, gift certificates will no longer be used as incentives.

Each of the three Youth Arts Public Art projects provided field-trip opportunities for the youth. Participants in the theater project, "Mowgli in the Hood," went to the zoo to study animal movement and went to other theater productions, as well. The photography/poetry project visited different areas of the community to take photographs. The youth in the video project attended screenings of professional videos and films.

Across the three YouthARTS sites, the best incentives for youth have been the opportunity to participate in an arts project with artists, probation officers, caseworkers, and teachers who have had high expectations for what the youth could accomplish. The field trips also have been important—they have been well attended and have created a feeling of camaraderie among the groups that has translated into increased participation and commitment to the program.

Urban smARTS

> *"The thing I like most about Urban smARTS is that we take vacations (field trips)."*
> —Urban smARTS student

Urban smARTS artists are responsible for planning awards, coupons, and prizes for youth, as well as setting up special field trips. Field trips are an opportunity for youth to broaden their frame of reference. Many youth have not been outside of their neighborhoods, nor have they been exposed to artistic opportunities within their neighborhoods.

"When students are asked where they would like to go they generally respond that they want to go to the park—this is their experience," said Berti Vaughan, program director. "Urban smARTS adds to that experience by having a picnic at a park by a museum or another cultural center."

While field trips are used as incentives for student participation and attendance in class, they also serve an educational role in the program. The artists talk about the field trip ahead of time so the kids will understand what they are seeing, and a discussion of what they saw follows each field trip. The more interactive the field trip, the better it works. Also, the youth learn about people from their own cultures, different cultures, and other countries. The most successful field trips have been to see Australian aborigine dancers, Japanese drummers, and the exhibits at the Mexican Cultural Institute. See **Appendix 3** for a list of Urban smARTS field trips.

Appendix 3:
List of Urban smARTS field trips

Selecting social service case management approaches

At-risk youth have special needs that require the attention of trained social service providers. While other types of service providers—specifically, here, art instructors—can develop very positive relationships with these youth, they cannot provide what social workers provide. In particular, art instructors need to understand the following three points:

1. It is vital for instructors to recognize what they can and cannot do for these youth and to **establish appropriate boundaries** for their interactions with the youth. For example, an instructor may have several in-depth conversations with a girl in which the girl reveals that she has witnessed domestic violence in her home. The instructor might provide the girl with a sympathetic ear and give her referrals to the appropriate social service providers, thus having a lasting positive impact on the girl's situation. However, going farther than that—by attempting to talk to the youth's parents, for example—would overstep the appropriate role for an arts instructor and could cause considerable damage. As one Art-at-Work artist learned, simply providing troubled youth with her home phone number proved to be a mistake that she could not easily undo without hurting her relationships with the youth.

   If possible, the instructors and other program staff should meet with social service specialists at the outset of the program to discuss these types of issues and to get the advice that they will need to determine appropriate boundaries for interaction with the youth.

'Arts programs that work with at-risk youth should incorporate a case management component into their program activities.'

2. When youth exhibit disruptive behaviors during art classes, they may be acting out for a wide variety of reasons ranging from normal mood swings to severe family management problems (such as domestic violence) to drug use. While discipline is an important part of every youth program, **arts instructors should understand that they may not be able to handle every behavior problem that arise**s, and that they may need to seek assistance from a social service provider. In the best-case scenario, the social service provider is able to address the root cause of the problem behavior and eliminate the need for the youth to act out in the future.

3. Some at-risk youth receive a wide variety of services from multiple social, educational, and juvenile justice service providers, and it is very important for each of the providers to be aware of one another's involvement with the youth. When an arts program begins working with an at-risk youth population, the program staff should try to contact other service providers working with that population. Not only would **other service providers serve as important resources** for the arts program staff, they may also benefit from learning about the youths' behavior and progress in the arts program.

   Arts programs that work with at-risk youth should **incorporate a case management component into their program activities**. They can collaborate with a social service agency, or hire or contract with a social service professional who can help plan and operate this component of the program. A comprehensive case management component provides counseling services to the youth and their families on a regular basis, provides training and ongoing technical assistance on social service-related topics to arts instructors and other program staff, and tracks the youths' progress in various settings, such as the school, the home, and any extracurricular activities to ensure that all of the youths' needs are being met through direct services and/or referrals. While providing such a component may prove too demanding or expensive for a new program, the closer it is able to come to a comprehensive case management system, the better for everyone involved in the program.

Early on, the probation officers at Fulton County Juvenile Courts explicitly stated that, given their work load, they would not be able to participate actively in the day-to-day running of Art-at-Work. While they were very supportive of the program and would gladly serve as a resource, they could not attend the arts sessions. The arts council, recognizing the importance of having a social-service component to Art-at-Work, contracted a social worker to work with the program. The role of this social worker was not clearly defined, and, as a result, the social worker did not allocate sufficient time to the program. This left the program coordinator without a ready source of support—so she took on the role of social worker herself. In hindsight, both she and the other program staff recognized that her attempt to meet all of the youths' needs herself was not appropriate, and that a better solution was needed.

The role of caseworkers needs to be explicitly defined.

"We found out that the social service person needs to be able to give a substantial amount of time to the program and to be able help program administrators identify areas where [social service experts'] services are needed," said Ayanna Hudson, project manager. "The social worker needs to be a link between the families, the schools, the program, and the court. She/he needs to be a resource to the arts administrator and the artist on issues that the youth face."

After the experience with the first social worker, Art-at-Work made sure that when they hired a new social worker she had a clear understanding of her roles and responsibilities. The social worker participated in the team training and was given a clear description of her role in the program. She would attend art sessions once a week, make home visits, follow-up with parents on any issues that the youth were confronting, and conduct "rap" sessions with youth on a weekly basis.

> *"It is very difficult within an agency to identify time in an already stressed structure to develop a program. Over time, a certain amount of sophistication is developed by artists and there becomes a group of caseworkers interested in working with artists. It is something you keep working on."*
> —Sharon Morgan, Oregon Coast Council for the Arts

Youth Arts Public Art

The involvement of probation officers in the day-to-day running of the program is integral to Youth Arts Public Art. The probation officers help define the program outcomes, program activities, and daily events. They take part in the art activities. They are able to help with behavior problems during the art activities and to follow-up with the youth outside of class.

Collaboration takes time, but success makes it easier. Probation officers who had been involved in the 1996 pilot project for Youth Arts Public Art experienced a smoother planning and implementation process than those who were new to the program in 1997. The reasons for this success may have been that the probation officers who had been involved in the pilot project were more familiar, less intimidated, and more invested in the program. These probation officers clearly perceived the possible benefits that the program would have.

Urban smARTS

The City of San Antonio's Department of Community Initiatives is a unique program within a city government; most local jurisdictions do not have such programs. Its Youth Services Division operates six neighborhood-based centers located geographically throughout the city. The goal of these centers is to divert juveniles from the juvenile justice system by providing prevention services for at-risk youth and intervention services for youth who have already come into contact with the municipal courts.

Caseworkers from the Department of Community Initiatives work with the Urban smARTS participants and their families, conducting an intake and risk assessment and developing a plan of action for each child. The caseworkers are available to the artist and teacher to handle behavior problems during Urban smARTS classes and to follow up with individual families. Up until the fall of 1997, a portion of each arts class was set aside for the caseworkers to teach program participants about self-esteem, conflict resolution skills, and how to set positive goals. Beginning in the fall of 1997, artists were trained to incorporate this information into their own arts instruction, and the caseworkers were relieved of their classroom teaching role. The caseworkers reported that they had not been comfortable in this role, and participation rates among youth had dropped during the portion of classes taught by the caseworkers.

Determining appropriate levels of family involvement

Determining to what extent families will be involved in your program is a key step in the program planning process. The following descriptions illustrate how the three YouthARTS sites incorporated family involvement into their program activities.

Art-at-Work

"I think this is a positive program because it gives kids something to do other than hanging out on street corners. This program helps them feel good about themselves."
—parent of Art-at-Work participant

Art-at-Work decided to involve parents in the program by inviting them to the program orientation, inviting them to stop by to see their children at work at the art studio, and encouraging them to attend the exhibits and sales of the youths' completed artwork.

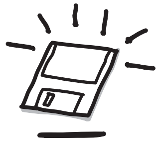
Programs that involve youths' families provide the opportunity for the greatest impact.

Sometimes, an invitation to the parents is not enough. Ayanna Hudson, Art-at-Work program manager, described a lesson learned in Atlanta: "We planned an orientation for the youth and parents. That evening, only three of fifteen youth attended, and only one parent showed up. The arts council had planned the whole orientation without input from the court. With Judge Hatchett and three probation officers present, we made the best of a bad situation: we used that time with the court, youth, and parents to brainstorm on how to make the next orientation work. The judge suggested a dinner at the court, then transporting the whole group to the orientation. The evening of the rescheduled orientation, all youth and their parents were in attendance."

At the second, well-attended Art-at-Work orientation, program staff involved both parents and youth in a collaborative art project designed to foster enthusiasm about the arts and the Art-at-Work program. The parents and youth worked together to create a felt mosaic. Small groups cut out felt and created a face, then each group applied the face they had created to a larger piece of felt to create a large mosaic face. "This is the first time I have been able to relax and not think about work and everything that I have to do," said one parent. Following the art project, program staff described the Art-at-Work program, had parents sign parental consent forms, and explained time sheets and other important program details.

Youth Arts Public Art

"There was a good turnout of youth and parents. They took Polaroid slides of each other. The photos were put into the projector. The activity was well received."
—Julie Keefe, artist, Portland



Appendix 4:
Parent invitation letter

In a follow-up interview, youth were asked if they would have liked more of a chance to make art with their parents or another adult who is important to them. The responses varied: "I would like my mom to come to all of the sessions so she could learn too." "Yes, I would like my mom to come, if possible, and my sister." "Yes, but no. I love my father, but we can't work together."

Like Art-at-Work, Youth Arts Public Art used the program orientation as a means of involving parents in the program. An orientation session was held for each art project—the photography/poetry project, the theater project, and the video project; the number of parents in attendance differed substantially across the three orientations. These orientation sessions were designed to accomplish two main goals. The first goal was to complete an art exercise that would give the youth and their parents an idea of what the youth would be doing in the arts classes. The second was to explain program logistics and to have parents sign permission slips.

The probation officers felt that while it was important to give parents the opportunity to attend an orientation session, it may not be necessary or even advisable to expect parental involvement beyond that session. They emphasized that what was really important was providing the youth with an opportunity to achieve success on their own and then show their parents that they could produce a quality product. Other probation officers pointed out that when parents allowed the youth to come to the art program, instead of requiring them to fulfill other obligations such as baby-sitting for younger siblings, they were showing support for the program.

In addition to the orientation sessions, parents were actively encouraged to attend the public exhibits at the end of the art sessions. A letter inviting parents to participate in the Youth Arts Public Art orientation appears in **Appendix 4**.

Urban smARTS

> *"For one thing the performance brought out a lot of parents. Our auditorium was filled. Some of the parents who had never come to Tafolla or had only been there because their kids were in trouble were sitting in the audience having something to be proud of their children. Some of the parents I have to deal with, now we are on friendlier terms because we are working on something positive."*
> —teacher liaison in focus group, Tafolla Middle School

As mentioned in a previous section, each child admitted into the Urban smARTS program is assigned a caseworker. This caseworker meets with the family, conducts an intake and a risk assessment, and develops a plan of action for each child. A major outreach objective for the caseworker is to involve the parents in the exhibitions and performances of Urban smARTS. Urban smARTS has found that it is challenging to reach parents for various reasons. The most successful strategies of achieving parental

involvement at performances include: providing a meal, even something as simple as hot dogs and sodas; a personal call from the teacher or school administrator saying how proud they are of the student and inviting the parents to a performance or exhibition; and an actual visit from the teacher.

Planning public exhibitions, performances, sales

You will need to plan how your program will end at the outset of the session. Public recognition for a youth's achievements is one of the critical elements in programs that enhance adolescent development and prevent juvenile delinquency.

Successful programs culminate in a public performance or exhibition in an effort to build participants' self-esteem through public recognition. Youth need to be directly involved in pricing, formatting, setting up, and taking down the exhibition.

Art-at-Work

"It makes me feel good to see my artwork on display. I feel like I've done something and made a difference. I'm very proud."
—youth, Art-at-Work

A critical component of Art-at-Work is the display and sale of the artwork created by the youth. The program design calls for an exhibition at the end of each 12-week cycle, to which the youths' parents and key people in the community are invited. Youth help to set up the exhibition, label the work, price the art, and, afterwards, take down the exhibition. The arts council program manager is responsible for researching other opportunities to sell Art-at-Work products. It is important to think creatively about where the youths' work is exhibited. Exhibition sites for Art-at-Work display and sales have been at the Youth Arts Connection Gallery, the Fourteenth Street Playhouse, at the South Land Incubator for emerging small businesses, and at a local shopping mall.

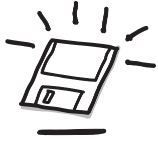
Youth Arts Public Art

"We all did it as a team. I couldn't have done it without the team."
—youth, Youth Arts Public Art

"I was very proud. I expected and saw a very high-quality product."
—probation officer, Youth Arts Public Art

Funding from the Percent for Art program mandates that the artwork created as part of the Youth Arts program become part of Multnomah County's permanent collection of public art. This mandate results in a high expectation placed on the youth and the art they produce.

Artists, probation officers, and youth all commented on how proud they were of the accomplishments of the youth, both in terms of the art product and the new skills that the youth learned. In follow-up interviews, most of the youth expressed amazement at the artwork they produced. They expressed greater confidence in their ability to make art and greater confidence in themselves overall after they finished the program. These are some of their words: “My mom, dad, grandma, and uncle came. They were very proud of me.” “My mom and sister came and were very proud and happy.” “I didn’t think I could do it.” “My mom, aunt, and two sisters came. They liked it, especially the masks.”



Appendix 5:
Checklist on how to put together a public event

At the end of each of the three Portland programs there was a public event and reception. The public showings required advanced planning and coordination among all partners. It is important that the youth provide input on how their work is viewed and how the press will report the work. They need to have the chance to say, “Yes, I have been in trouble, and look: I’ve now done something positive that I can be proud of.” See **Appendix 5** for a checklist on how to put together a public event.

Urban smARTS

“A student was the holy terror of the school. When I knew he was going to be in the program I thought, ‘Oh, no!’ But he turned out to be one of the best lead actors in a play. He was so proud of himself. The teachers were surprised. They asked us for his video and they showed it in his classes. He was just so proud . . . I am the on-campus suspension teacher and up until now I have dealt with him continually. Now he has a very good attitude.”
—teacher liaison, Urban smARTS

Urban smARTS includes a public performance or exhibition at the end of each rotation with an artist. All Urban smARTS youth are involved in the production of the exhibition or performance. At the end of the year there is a special exhibition at the public library featuring the work of youth from all Urban smARTS schools. This final exhibition includes video tapes of all Urban smARTS performances; viewers can access the video tapes by pushing a button to see the performance from a particular school. Exhibitions of artwork also are set up throughout the library. A special reception is held to honor the students. Youth are given a certificate signed by the artist, caseworker, and teacher for completing the program.

The arts administrator plans the final program with involvement from the artists and teachers. The teacher liaison coordinates transportation.

> *"We plan, we wonder if it will work, we keep going. Adjustments are made to our course of action the more we observe the kids and their strengths."*
> —artist, Youth Arts Public Art

Running Your Program

Once you have agreed upon your outcomes, established your program activities, defined your roles with your partners, provided for the logistics, and hired and trained your artists (see the Team Training chapter), you are ready to invite the youth and begin your program. The Evaluation chapter contains information on ways to keep track of how well your program is working—which in turn will help you make adjustments as needed. Furthermore, you can do what the YouthARTS sites did: ask youth their views of the program—while it's in session, and after its completion as well.

'Ask youth their views of the program—while it's in session, and after its completion as well.'

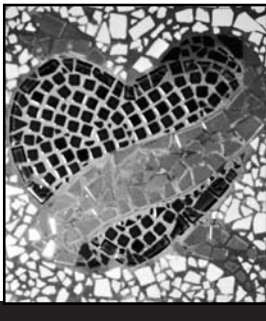
The following examples provide information on:

- inviting youth
- getting parental permission
- managing conflict

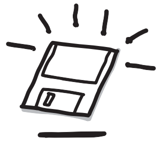
Invitation to youth

> *"One of Atlanta's Next Great Artists . . ."*
> —Art-at-Work program material

The approach used by all three sites when inviting youth to participate in their program has been to recognize that taking part in an arts program is a special opportunity for youth. The invitation to participate is written to convey the benefits of the arts program to the youth and to their parents. The invitation also includes the specifics of the program and may include a permission form to be signed by the parents.



The **Art-at-Work** staff found that the invitation alone was not enough to motivate the youth to come to the program. The project manager called each youth personally to invite them to the program. The court did not at first make it a requirement of the youth's supervision that they attend the program. Given the difficulty in recruiting and sustaining youth participation, Art-at-Work is considering having program attendance a term of supervision. In Portland, attendance at **Youth Arts Public Art** is required as a part of the youth's probation. Since probation officers participate in the program on a regular basis they are able to give youth encouragement to start and stay with the arts program. **Urban smARTS** does not have problems recruiting youth to their program. In fact, youth and their parents actively seek out Urban smARTS to see if the youth can be a part of the program. (Invitation to youth is in **Appendix 6**.)



Appendix 6:
Invitation to youth
Appendix 7:
Sample release and consent form

Participant release and consent forms

Check with your partners to see if a participation form is necessary; they may already have the necessary permissions. If not, to protect your organization and to have permission for youth to participate in events, plan on having parents sign a participation form. If information is going to be shared among agencies that operate under different protocols, the participant release and consent form is imperative. (A sample release and consent form appears in **Appendix 7**.)

Conflict management

These programs use art-making as a tool to give youth other skills and benefits, such as discipline, timeliness, communication, follow-through, increased self-esteem, decision-making, anger-management, and community involvement. Conflict management is approached at the YouthARTS sites in a comprehensive way through curriculum development; involvement of youth in making decisions; role modeling by artists, educators and caseworkers; group rap sessions; behavior modification techniques; and engaging youth in art projects.

Conflict management

In this section we discuss the importance of involving youth in the process of establishing program ground rules as a conflict management technique as well as a technique to teach youth skills such as showing up on time, follow-through, working together as a team, and so forth. In the Team Training chapter we present other conflict management techniques.

Art-at-Work

"I really felt that progress was being made when the youth started to enforce the rules of working in the art space."
—Jean Bean, program coordinator, Art-at-Work

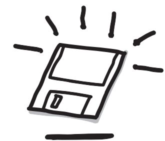
Art-at-Work presented general rules and regulations that all youth needed to follow and then asked youth to provide suggestions. Guidelines addressed hours, absences, cooperation, vandalism, physical contact, and other factors. Art-at-Work participants signed a letter of agreement that stated they would abide by the rules and the terms of their agreement for employment.

In a follow-up interview, all youth stated they were proud of their artwork, noting they liked working together and felt it was valuable for the community, and they had accomplished something they didn't think they could do.

Ongoing input from the youth resulted in program changes; the youth knew that their input was valued. In one situation, youth helped program administrators decide the conditions under which a recently dismissed participant would be allowed back into the program. In another instance, the Art-at-Work program model—that all work the youth produce would be sold in exhibitions, with proceeds going to the program—was changed when youth expressed that they would like to be able to keep some of their artwork. Ultimately, their status as employees gave the youth a set of parameters within which to avoid conflict. (A complete list of rules and regulations—within the "Employee Handbook"—appears in **Appendix 8**. The letter of agreement with the youth is **Appendix 9**.)

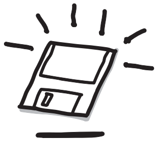
Youth Arts Public Art

"The more involved the youth were in making decisions about the content of their work and the rules that they would follow, the fewer behavioral problems were encountered."
—Brian Lindstrom, artist, Youth Arts Public Art



Appendix 8:
Youth employee handbook
Appendix 9:
Letter of agreement
with the youth

In the photography and poetry project, youth discussed proper social and professional behavior in the earliest sessions with the artists. Expectations of politeness and respect for one another and for the valuable equipment to be used were discussed. These expectations were reviewed when problems arose during field trips and occasionally at the studio. Youth also worked together in determining the thematic content of their



Appendix 10:
Youth contract

To be most effective, the program rules must be developed with involvement from the youth, and each youth must commit to these rules. In fact, everyone that comes into contact with the youth needs to know and commit to the rules. Post a list of these ground rules as a reminder to everyone involved in the project—youth, artists, guest artists, probation officers, and visitors. Make sure that artists and probation officers enforce the rules in the same way.

photography and were given control over the visual content of their photographs, within certain parameters—the artwork could not contain gang signs, contraband, or weapons. (A discussion of problems and resolution appears in the Team Training chapter.)

You may recall that the artists in the theater project worked with youth on probation for gang-related behaviors. This population posed special challenges. Many of the youth were from different gangs and at the beginning would not make eye contact with one another. It was difficult to engage the youth in setting up and following rules. Attendance was low, with different youth attending sessions at different times. A major change occurred when the artists told the youth that they felt that a public performance would not be possible because the youth were not attending regularly; they were showing up late and not learning their parts. The youth were very disappointed and said they wanted to put on a show. From that point on, the youth pulled together as a team and showed up for rehearsals and learned their parts. All of the youth showed up for the show, a bit of a surprise given their early lack of participation! The small theater was packed with mothers, fathers, grandparents, aunts, uncles, brothers, and sisters.

In the video project, the kids, with the help of the artist and probation officers, composed, signed, and regularly discussed a pledge for behavior: “As a member of the Youth Arts video project, I promise to respect myself and everyone I work with.” The youth and their probation officers were actively involved in determining the content and format of the film and community service announcement they made. This pledge was used as a context for discussing inappropriate behavior. In one instance, the group was taken to a film preview, where they disrupted the show. The artist and probation officers discussed the event with them at their next meeting and asked them what they felt should be done. The youth at first didn’t want to take responsibility for the problem. Later, they admitted to not being courteous and decided to write an apology. One youth who wasn’t willing to take responsibility for his actions was dismissed from the project.

Urban smARTS

Each school establishes the behavior guidelines for its own Urban smARTS program. One example is a contract that youth sign that begins: “I agree to observe the following guidelines to make the best of this program and experience growth, fun, and success.” The contract discusses respect for oneself, one’s peers, the instructor, and others’ property; following directions; and making responsible use of materials, tools, and supplies. A sample contract is located in **Appendix 10**.

The artist, teacher liaison, and caseworker agree ahead of time on disciplinary actions they'll take if the youth do not follow the established guidelines. These disciplinary actions are discussed in detail in the Team Training chapter on page 97.

Best Practices from the Field

For the YouthARTS Development Project, the YouthARTS team conducted interviews in the fall of 1995 with 15 arts agencies that provide programs for youth at risk. The agencies were identified by the Americans for the Arts' survey of arts-based programs conducted for the President's Committee for the Arts and Humanities. The purpose of the interviews was threefold: to identify key elements of arts programs designed for at-risk-youth populations; to identify key approaches to training artists; and to identify key approaches to evaluating program effectiveness. Based on the findings from these interviews, information gathered from focus groups with artists and social workers, a review of the literature on arts programs with at risk youth, and a review of juvenile justice literature, YouthARTS made a statement of findings on "best practices" and incorporated these into the program models at the three YouthARTS demonstration sites. Following is the list of programs and contacts we interviewed. *Coming Up Taller*, (referenced in the Other Resources section of this chapter), contains profiles of more than 200 arts and humanities programs designed for youth at risk.

The time dedicated to establishing guidelines is also a good time to review rewards for accomplishments—such as attending field trips and having public recognition of work—and disciplinary consequences for behavior, such as time out from the arts activities.

Arts in Progress, Boston, MA, contact: Esther Kaplan, (617)524-1160. Act It Out: Peer Performers trains teenagers 14-20 years old in theater. Originally the group was a violence-prevention group that has evolved to take on other issues. The program's long-term goal is to assist youth in achieving successful futures.

Center for Third World Organizing, Institute for Urban Arts, Oakland, CA, contact: Matt Schwarzman, (510)450-0788. The Community Arts Apprenticeship Program (CAAP), established in the summer of 1995, is a leadership development program for young artists. Its goal is to help connect artists with their community and to help them gain a clearer sense of their role as an artist within their community.

Gallery 37, City of Chicago, Department of Cultural Affairs, Chicago, IL, phone: (312)744-8925. Gallery 37 is an outdoor studio for teaching workplace skills through art. Started in 1991 in downtown Chicago at an undeveloped lot, the program has expanded to include neighborhood and school sites. The goal of the program is to create meaningful employment and training in the arts.

Greater Columbus Arts Council, Columbus, OH, contact: Nicholas Hill, (614)224-2606. Children of the Future (an AmeriCorp program) is an after-school program that creates neighborhood safe havens for youth and provides arts-related activities. The program provides fun, safe, and educational alternatives to delinquency. Programs are conducted at seven recreation centers in targeted inner-city neighborhoods and offer community-based programs in dance, creative writing, music, theater, or visual arts.

Indianapolis Art Center, Indianapolis, IN, contact: Bill Spalding, (317)255-2464. ArtReach is a program in which classes in film, textiles, "craft items," found objects, theater, song/dance, and movement are taught by instructors/artists and assistants at 13 housing communities. There in an annual city-wide exhibition, ARTREACH, with a reception and performances held over one week.

Kansas City Friends of Alvin Ailey, Kansas City, MO, contact: Marcia Bailey, (913)236-6724. AileyCamp was established in 1988 as a pilot program to educate, enrich, and enliven the hearts of youth who grapple with the reality of life. Through the use of dance, the goal of AileyCamp is to motivate academic and social achievement and increase self-esteem.

Manchester Craftsmen's Guild, Pittsburgh, PA, contact: Joshua Green, (412)322-1773. This inner-city arts center is funded by diverse sources. Its approach is multi-disciplinary. The Guild's apprenticeship training program is an after-school program with the mission to "assist inner city youth to develop and pursue career and higher education goals. Through mentored training in the arts, students participate in experiences that capture the essence of life-skills development and art and cultural awareness." The program focuses on ceramics, photography, drawing, and computer support.

Mill St. Loft, Poughkeepsie, NY, contacts: Andrea Sherman and Carole Wolf, (914)471-7477. Mill St. Loft operates, among other programs for youth, Project ABLE (Arts for Basic Education, Life Skills, and Entrepreneurship), a year-round project for at-risk youth ages 14-21. Youth receive training in carpentry, retail design, and art. They learn

job skills in product design, product development, production, marketing, sales, customer relations, pricing, inventory quality control, consignment, window display, record keeping, filing, sales tax, and the general operations of a retail business.

Oregon Coast Council for the Arts, Newport, OR, contact: Sharon Morgan, (503)265-9231. Kid Konnection serves at-risk youth and their families. The goals of the program are to help families become more involved with their communities, increase self-esteem, and promote families' discovery of the arts. A coalition of partners work with youth ages 7-11 in weekly after-school sessions teaching circus skills. On Saturdays family members join the youth.

Settlement Music School, Philadelphia, PA, contact: Robert Capanna, (215)336-0400. The Kaleidoscope Preschool Arts Enrichment Program provides skill-based arts instruction for preschool children considered to be at high risk. Children receive instruction in art, music, dance, and drama. As one of its funders, Head Start mandates that the school work with the children's families. The program includes parent meetings and a weekly newsletter, and involves parents as substitute teachers and helpers.

Theatre of Hearts, Los Angeles, CA, contact: Sheila Scott-Wilkinson, (213)384-6878. Youth First is an artist-in-residence program for youth at 40 sites (community centers, libraries, public schools, juvenile detention centers, park and recreation centers, and churches) in the Los Angeles area, and is a model for the state of California. At the end of each 13- to 15-week session there is a work-in-progress presentation for the youths' families and community.

Tucson-Pima Arts Council, Tucson, AZ, contact: Dian Magie, (520)624-0595. The summer arts program is designed to prevent and intervene in youth crime and substance abuse. The arts council staff works during the year with neighborhood and community groups to identify projects that will benefit the community: landscape projects, oral history projects, public art in transportation features, and zoo projects. In addition to the summer program, the arts council has developed an after-school program at 20 sites working with the county parks and recreation department.

Vermont Council for the Arts, Montpelier, VT, contact: Elizabeth Lawrence, (802)828-3291. Arts organizations and social service organizations apply for funds through a program entitled the Voices of Youth, The Arts and Prevention in Vermont, to create partnerships to serve at-risk children, youth, and families. The target

populations include incarcerated young men; youth in foster care; homeless children; youth with disabilities; emotionally, sexually and physically abused adolescents; teen parents; and youth in alternative education programs.

Wolf Trap Institute, Fairfax, VA, contact: Miriam Flaherty, (703)255-1933. The artist-in-residency program at this institute provides performing arts residencies in Head Start preschools at several locations across the county. The goals and objectives of the program are, "To teach children basic academic and life skills through participation in performance arts activities. To train teachers through practical application of these techniques." Every three years, the foundation hosts a national conference for the artists who work in the program throughout the country.

Young Aspirations/Young Artists, Inc., New Orleans, LA, contact: Claudia Barker, (504)529-3306. YA/YA is an arts and social service organization that trains Rabouin Career Magnet High School students and graduates in the visual arts and in the entrepreneurial aspects of running an art-related business. The students work with professional artists to develop their technical skills by painting images on pieces of furniture, which are exhibited and sold to the general public.

Other best practices from the field

Here are more resources to consult for ideas on planning your arts program for youth at risk:

The YouthArt and Community Initiative, sponsored by the Idaho Commission on the Arts, has published a handbook, *Young of Art, Artists Working With Youth at Risk*, which provides, in a concise format, advice on how to connect artists with youth in high-risk environments. Artist training and technical assistance are provided on a statewide basis and training is provided to artists in how to do this work. A summary of this program is contained within *Artists in the Community*, a YouthARTS publication available from Americans for the Arts. For more information, contact Jayne Sorrells at the Idaho Commission on the Arts, (208)334-2119.

Youth Development and the Arts in Nonschool Hours, by Shirley Brice Heath and Elisabeth Soep, "summarizes a decade of research . . . in after-school programs identified by young people themselves as high quality. The researchers found common characteristics that made these programs successful, whether their focus was academic, sport, community service, or the arts." The common characteristics are ethos for

achievement; distributed responsibility; resource identification and use; predictable contingency; collective demands; peer critique; conditional reasoning; prominence of texts; and work and play.

The researchers found, in comparing arts programs with other types of after-school program activities, that there were certain "qualities of experience and interaction at youth-based arts organizations" that "intensified the characteristics of effective learning environments." They found that the arts called for the youth to take greater risks, which included the risk in trying new methods and approaches; the risk of possible ridicule for being involved with the arts; the responsibility for consequences of their choices of topic, language, and self-divulgence as interpreted by their audience; setting and following rules—an actor who decides to alter the mood of a scene must be able to show others how this change affects the other actors and how it enhances the overall play; being able to change rules based on the critique of others; and to engage in imaginative planning that involves the youth being able to think about the past and what worked and didn't work, talking with people about what might work better, and coming up with new ideas and approaches to how the next performance or exhibition might work better. The authors note that critique, especially peer critique, appeared to have a special power. For more information, contact Shirley Brice Heath at the Carnegie Foundation for the Advancement of Teaching, in Menlo Park, CA, (650)566-5100.

It Takes A Child To Raise A Whole Village, by John P. Kretzmann and Paul H. Schmitz, stresses that we must change our way of thinking and begin to see young people not as objects but as people with skills and capacities, with ideas and enthusiasm. "We have fallen into the habit of expecting too little of our young people when, all the while, they want to shake off pessimism and contribute their gifts and talents. Communities abound with opportunities for young people to contribute, but their participation is too often marginalized and tokenized." Kretzmann provides the "Ten Commandments" for involving young people in community building. While all of the commandments are important keys, three in particular were reinforced by what was learned at the YouthARTS sites:

- "Share the conviction that: (a) Every community is filled with useful opportunities for young people to contribute to the community; and (b) There is no community institution or association that can't find a useful role for young people."
- "Try to distinguish between real community building work, and games or fakes—because young people know the difference."

- "Reward and celebrate every creative effort, every contribution made by young people. Young people can help take the lead here."

For more information contact The Johnson Foundation at http://www.johnsonfdn.org/library/annreps/rep9495/child.html.

Other Resources

Designing arts programs for youth at risk

Artworks! Prevention Programs for Youth and Communities. National Endowment for the Arts and the Center for Substance Abuse Prevention. National Clearinghouse for Alcohol and Drug Information (1998).

Building America's Communities: A Compendium of Arts and Community Development Programs. Americans for the Arts Institute for Community Development and the Arts, Vols. 1-2 (1996, 1997).

Cleveland, William. Survival Skills for Artists Working in Communities and Social Institutions. Center for the Study of Art and Community (1993).

Coming Up Taller: Arts and Humanities Programs for Children and Youth at Risk. Report for the President's Committee on the Arts and the Humanities (1996). Entire publication online at www.cominguptaller.org.

Costello, Laura. *Part of the Solution: Creative Alternatives for Youth*. National Assembly of State Arts Agencies, 1029 Vermont Ave., NW, Washington, DC 20005 (1995).

Creative Alternative Programs on Violence: Until Your Heart Can Paint a Door: Collaborations in the Arts on Behalf of At-Risk Youth. Arts United of Greater Fort Wayne, 114 E. Superior St., Fort Wayne, IN 46802 (1998).

Creative Partnerships for Prevention: Using the Arts and Humanities to Build Resiliency in Youth, U.S. Department of Education's Safe and Drug Free Schools Program (refer to: http://www.CPPrev.org) (1997).

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Hulett, Steve. *Program Planning and Evaluation: Using Logic Models in Arts Programs for At-Risk Youth*. Americans for the Arts Monographs, Vol. 1, No. 6 (June/July 1997).

Magie, Dian. *Summer Youth Employment Programs, Four Local Arts Agency Models*. NALAA (National Assembly of Local Arts Agencies) Monographs, Vol. 2, No. 8 (November 1993).

Ozlu, Nina. *HUD: Integrating the Arts into Community Development and Revitalization*. NALAA Monographs, Vol. 3, No. 5 (August/September 1994).

Developing collaborations

Dreeszen, Craig. *Building and Sustaining Partnerships*. The Arts Extension Service (1991).

Griffith, Gwendolyn. “Building Effective Collaborations.” Willamette University College of Law, workshop, Portland, OR (March 25, 1997).

“Communities That Care: Risk-Focused Prevention Using the Social Development Strategy, An Approach to Reducing Adolescent Problem Behaviors.” Developmental Research and Programs, Inc., Seattle, WA (1993).

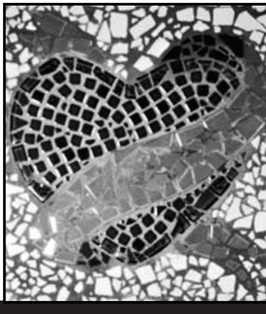
Welch, Nancy, and Paul Fisher. *Working Relationships: The Arts, Education and Community Development*. National Assembly of Local Arts Agencies and NALAA’s Institute for Community Development and the Arts (1995).

Winer, Michael, and Karen Ray. *Collaboration Handbook*. Ambert H. Wilder Foundation, 919 Lafond Ave., St. Paul, MN 55104 (1996).

Developing prevention and intervention programs

Carnegie Council on Adolescent Development. *Great Transitions, Preparing Adolescents For A New Century*. Carnegie Corporation of New York (October 1995).

Office of Juvenile Justice and Delinquency Prevention. *Community Self-Evaluation Workbook*, Title V Delinquency Prevention Program (1995).



Office of Juvenile Justice and Delinquency Prevention. *Comprehensive Strategy for Serious Violent, and Chronic Juvenile Offenders, Program Summary* (December 1993).

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Office of Juvenile Justice and Delinquency Prevention. *Juvenile Justice Draft Mentoring Program Evaluation Plan*. Caliber Associates, unpublished (March 1995).

Office of Juvenile Justice and Delinquency Prevention. *Pathways to Success: Applications of Selected Grant Proposals* (1995).

Office of National Service Programs, *AmeriCorps Program Evaluation*, final draft (1994-95).

U.S. Department of Housing and Urban Development, Drug-Free Neighborhoods Division. *HomeFront*. Drug Information and Strategy Clearinghouse (Summer 1994).