



A Plan for Training

This chapter covers:

- Designing your training model
 - Select a team
 - Design training sessions
 - Develop curriculum for arts instruction
 - Define roles of each partner for day-to-day program
 - Plan program logistics
 - Assess training needs and evaluate artists
- Best practices from the field
- Other resources

At the beginning of the YouthARTS Development Project, we researched approaches used by other arts agencies to train artists who work with at-risk youth. From this research, key elements of successful team training were identified and integrated into the training approach at each YouthARTS site. (See YouthARTS best practices in the Introduction, on page 13.)

In 1997, Americans for the Arts, as part of the YouthARTS project, produced a handbook: *Artists in the Community, Training Artists to Work in Alternative Settings*, written by Grady Hillman and Kathleen Gaffney. This publication was designed to help readers plan for and prepare artists to work in conjunction with a variety of organizations: schools, park and recreation centers, religious organizations, public housing authorities, juvenile probation programs, alternative schools, correctional facilities, and hospitals and hospices. Its general topics include selecting artists, preparing artists, and planning a residency. Case studies at six different sites provide examples of artist training (for instance, Urban smARTS is presented as an example of how to train artists to work in a school setting).

In this chapter we expand on the basic training concepts presented in *Artists in the Community* and present the training models used in San Antonio, Atlanta, and Portland. Included in the appendices on the diskette are interview questions for you to use during the artist-selection process, artist-evaluation forms, detailed statements on the roles and responsibilities of all team members, sample artist contracts, sample curricula developed by artists, and other tools.



A Training How-To

Key elements that the three YouthARTS sites incorporated into their training programs include the following:

1. All who work with the youth should be trained in team-building, communication skills, and organizational skills. They should as a group receive training in collaboration as well, to better understand one another's systems, language, point of view, and the benefits each brings to the team.
2. Additionally, team members need to be trained in effective methods for working with youth from special populations. This training might include a risk-and-protective perspective, behavior management, adolescent psychology, familiarization with the educational or juvenile justice system, and diversity training, which includes cultural characteristics associated with youth from culturally different backgrounds.
3. Training artists in effective ways to communicate with youth is critical.
4. Training needs to provide methods for artists to use to manage conflicts and disruptive behavior during the art sessions.
5. To maximize program effectiveness, the team needs to be trained in curriculum design, or a trained curriculum specialist needs to be involved in the planning process.
6. Training needs to begin with the artist-selection process and continue throughout the duration of the program.
7. Training should be practical, address issues identified by team members, and involve a variety of trainers with expertise in the various issue areas.
8. Peer training and opportunities to share successes and failures are essential.



All who come into contact with the youth during the course of the program need to understand the purpose of the program and have respect for the youth.

9. Regular ongoing training sessions throughout the program are essential for team building and to help team members continue to learn new skills.

In addition, the YouthARTS sites found that it was critical to ensure that all program partners fully understood the goals and objectives of the program and how the program was designed to achieve these goals. *One way to accomplish this is to set aside time at the outset of the training to review the program planning model and explain how each partner will help put the model into practice.* Portland's Youth Arts Public Art program manager found that this was a highly effective way to ensure that the program's artists and probation officers understood how they would be working together to achieve the same goals.

Designing Your Own Training Model

Successful training models involve **six steps**:

- Step 1.** Select a program team of artists, caseworkers, probation officers, teachers, and/or other program partners.
- Step 2.** Design your training sessions, which involves the following:
 - decide if you need to work with a training consultant
 - decide who should be involved in the training
 - develop the content and format of the training
- Step 3.** Develop the curriculum for the arts instruction.
- Step 4.** Define roles of partners in the day-to-day running of the program.
- Step 5.** Plan for program logistics.
- Step 6.** Assess ongoing training needs.

Each of these steps will be described in detail after we have provided some information about the YouthARTS training models.



Design your training model to match the size and complexity of your program. Keep it as simple as possible to meet your program needs.

YouthARTS training models

Each YouthARTS site developed a different training model to guide team selection, team training, and curriculum development. Each model was designed to reflect the program's size, goals, and collaborative partnerships, as well as characteristics of the youth population served. An overview of the three training models follows. Throughout the chapter we compare and contrast the three different approaches.

Urban smARTS

San Antonio's Urban smARTS program serves approximately 480 sixth-grade youth at eight school sites. Its goal, once again, is to use art as a prevention strategy to deter youth from engaging in juvenile problem behaviors. The program's training model is designed to meet the needs and expectations of all program partners, including the artists, caseworkers, and school teachers. A training consultant works with department staff to develop the training.

The training model includes the following components:

- Urban smARTS issues a general call for artists; finalists are selected through a panel interview process. Arts administrators, artists, educators, and caseworkers sit on this panel.
- All 30 artists who work in the program are trained together.
- Artists are first required to attend a week-long Arts-in-Education training program, which provides them with a basic understanding of working with teachers in an educational environment. This training is offered to all artists who are teaching under the auspices of the Department of Arts and Cultural Affairs.
- Urban smARTS artists are then required to attend a second week-long training program, which prepares them to work with the community's at-risk youth. Professional social workers, criminal justice specialists, and experienced professional artists provide this training, which employs a curriculum based on risk and protective factors and resiliency research. It includes interactive discussions on the at-risk youth population, communication techniques, and conflict-resolution approaches.
- During their training, the artists develop collaboratively the curriculum that they will use in the Urban smARTS program.

- Educators and caseworkers meet with the artists at the beginning of the program to review the roles and responsibilities of each partner.
- Throughout the duration of the program weekly meetings are held with all partners to address any issues that arise.
- At the end of each year, artists evaluate what worked, what didn't work, and how things could have worked better. This feedback is then used to refine the training model and curriculum for the next year.
- Artists are evaluated by the Urban smARTS project coordinator using an evaluation form that looks at their work, their interactions with youth, and the effectiveness of their curriculum.



Art-at-Work

The Art-at-Work program serves approximately 15 truant youth between the ages of 14 and 16 over a two-year period. Its goal is to use art as an intervention strategy to reduce truancy and other juvenile problem behaviors and to teach entrepreneurial skills. The training model is designed to provide experienced artists with information about working with the at-risk youth population and the juvenile court. A training consultant works with arts council staff to develop the training program.

The program's training model includes the following steps:

- Artists are solicited from a roster of artists who have worked for the Fulton County Arts Council on other projects with youth.
- All seven artists who will be teaching during the year are trained at the same time, along with the program coordinator, social worker, and probation officers. The training sessions take place over a two-day period and are taught by a trainer with input from professional social workers and criminal justice specialists from the juvenile court. Training includes interactive discussions on the at-risk youth population, communication techniques, conflict resolution approaches, risk and protective factors and resiliency research, communication styles, conflict resolution, and curriculum development.
- At the beginning of each 12-week program session, follow-up training provides an opportunity for artists from the previous session to meet with the artist team to talk about what worked, what didn't work, and what can be changed to make the program better and to identify additional training needs.

'At the end of each year, artists evaluate what worked, what didn't work, and how things could have worked better. This feedback is then used to refine the training model and curriculum for the next year.'



‘Artists and probation officers participate in a planning model exercise—which entails several meetings—thus providing an opportunity for each to begin to understand the language of the other partner and to reach consensus on the goals and specific details of the program.’

- Biweekly team meetings are held to discuss successes, issues, and problems.
- The project manager meets periodically with each artist to evaluate the artist’s work.

Youth Arts Public Art

Portland’s Youth Arts Public Art serves approximately 15 youth between the ages of 15 and 17 years for a 12-week period. Its goals are to use art as an intervention for youth who are on probation and to produce high-quality art for public display. The program’s training model meets the arts council’s main requirement for artist selection, which is selecting artists who will work with youth to produce high-quality public art. It also meets the juvenile justice division’s main requirement, which is to train artists and probation officers to work together as a team to teach youth life skills. Artists who have experience working with at-risk youth receive supplemental training on working with youth on probation from probation officers.

The training model involves the following steps:

- Artists who have had previous experience working with at-risk youth are selected in one of two ways: for projects that require the work of individual artists, three artists are selected from an existing arts council roster to be interviewed by a panel consisting of the arts council project manager and probation officers; for projects that require the work of an entire arts organization (such as the Portland Art Museum Northwest Film Center), the arts organization itself selects three artists to be interviewed by the panel. (For a more detailed description of this process, see “Selecting ‘perfect’ artists,” page 84).
- Artists and probation officers participate in a planning model exercise—which entails several meetings—thus providing an opportunity for each to begin to understand the language of the other partner and to reach consensus on the goals and specific details of the program.
- Artists attend an orientation for youth on probation conducted by the juvenile justice department; this session gives them information on the population of youth the program serves and the role of the probation officers.

- Probation officers themselves are trained in the art form being taught through their attendance at all art sessions.
- Periodic meetings are held among probation officers, artists, and the project manager throughout the program period to discuss any issues or problems that arise.
- Interviews at the end of each session are held with the probation officers as a group and with artists individually to determine what worked and what didn't work, and to identify additional training needs.
- The project manager, probation officers, and youth evaluate artists on their work, their interactions with the youth, and the effectiveness of their curriculum.

Now that you have an overview of the training models used by the three sites, let's go through the **six steps of designing a training model** and look at the similar and different approaches each site used and the lessons learned along the way.

Step 1:

Select a Program Team

Ideally, you should select all of the individuals who will be involved in your program activities—administrators, artists, probation officers, social service caseworkers, educators, population of youth and others—before designing or conducting your training sessions. Doing so will allow you to assess all of your training needs and develop training sessions that both meet those needs and provide opportunities for the entire team to discuss how they will work together to make the program a success.

The YouthArts Program Managers

Berti Vaughan is both the director of San Antonio's Arts-in-Education (during school) program and the manager of the **Urban smARTS** (after school) program. She knows the benefits of both programs—one for a general population of youth and the other for youth at risk. Berti is a remarkable individual. During our initial research, we found that for every successful arts program for at-risk youth there



Along with a commitment to youth, the program manager must also be a highly organized individual with good team-building skills. A major task of the program manager is to create a collaborative partnership with all of the players in order to reach a common goal.



Selecting artists



Artist selection is key to the program's success. It is important to interview the artists, involve them in a hands-on exercise, and have them visit the site where they will be working with youth.

was a person like Berti—a person who believes in the youth, in the arts, and in the ability of the arts to engage the youth and provide an opportunity for youth to learn new skills.

The background and skills of the project manager can be varied, as long as the individual believes in the youth and has good organizational and team-building skills. Kristin Law Calhoun, Portland's program manager, has an educational background in art history, and for many years has managed public art projects. She undertook Portland's **Youth Arts Public Art** program because she wanted to branch out and work with youth. "I wanted to make public art relevant to the issues facing young people today," she says. "Starting and stabilizing this program has taken an enormous amount of energy and time. It has all been worthwhile, but don't underestimate the amount of time that it takes to develop and sustain the partnerships."

Ayanna Hudson is Arts Program Coordinator for the South Fulton Art Center. In this capacity she manages a variety of community-based art programs. As project manager for Atlanta's **Art-at-Work** she brings her educational background in risk and prevention and psychology to the youth art program. Ayanna emphatically supports creating new opportunities for youth and is critically aware of the need for all who come into contact with the youth to share a belief that all youth can learn new skills.

Selecting "perfect" artists

"The Urban smARTS program requires very special individuals who can teach children with very special needs. The artists are not only required to teach art. They also need to have empathy, communicate well, manage classroom behavior, reach out to students who need additional help, always praise, never admonish, be interesting and motivating, always be well prepared for each day's activities and be able to work in partnership with caseworkers and teachers."

—Berti Vaughan, program manager, Urban smARTS

Urban smARTS

Urban smARTS developed a list of the attributes held by artists who work well with at-risk youth. Reading it, you realize how demanding this job truly is. First, the artist must be a professional who exhibits high artistic quality. The artist must have experience working with youth; be able to write and present an art lesson or curriculum plan in an organized manner; and appreciate and respond effectively to students who come from impoverished and complex social environments. The artist needs to be able to integrate the arts across a curriculum that conveys social messages to encourage positive behaviors. He or she must readily agree to participate in training to acquire the skills needed to work with youth at risk. Finally, artists need to work well in collaboration and partnership with other art teachers, educators, and caseworkers.

Urban smARTS uses two approaches to solicit high-quality artists to work in their program. First, because it is the program's priority to retain experienced artists from year to year, Urban smARTS rewards returning artists by increasing their hourly pay. Second, a call for new artists is published each year in various media. Urban smARTS has found that it is important to advertise in mainstream newspapers and publications, as well as in specialized publications to make sure that interested artists are notified. (See **Appendix 11.**)

Once a sufficient number of artists have responded to the advertisement, program staff begin a selection process that meets official public agency requirements. Artists are asked to submit a resume and a proposed curriculum, following a prescribed format. Staff members review resumes and conduct preliminary interviews with applicants. Urban smARTS has developed a set of 10 questions for new artist applicants. These questions cover the artist's past experience working with youth, with different ethnic groups, and within collaborative efforts. Artists are asked to describe how they might react to specific challenging situations that Urban smARTS artists have encountered in the past. (See **Appendix 12** for interview questions.)

Results from the interviews are presented during a panel selection process. Two panels—one for the visual arts and one for the performing arts—are made up of Urban smARTS artists, teacher liaisons, arts administrators, and caseworkers. They review each artist's artwork; curriculum or lesson plan; and demonstration or lecture—a 10-minute presentation that is either an explanation of the work they wish to do with the children or an artistic presentation. This review is followed by a 15-minute question and answer period. The panelists complete a score sheet giving points for artistic



Successful artists are a treasure who are to be revered and nurtured. They are responsible and highly skilled, patient and consistent, observant and analytical, empathetic, sensitive, warm, firm and persistent, focused and centered, energetic and flexible, socially conscious and aware, not afraid to ask for help, highly organized, and well prepared.



Appendix 11:
Call for artists
Appendix 12:
Interview questions

merit; education and teaching experience; and written and verbal presentation. Each panelist assigns a general rating that indicates whether the candidate would be an outstanding, good, satisfactory, or unsatisfactory lead artist or support artist. (The rating sheet appears in **Appendix 13**.) Using this process, 18 new artists were selected to teach in the 1997-98 Urban smARTS program.

Art-at-Work



Appendix 13:
Rating sheet



Even with all of the care that is spent looking for the right qualities in an artist, the real test is whether there is a good 'fit' between the youth and the artist. Sometimes there isn't. All three sites have had to ask artists to leave because the artists could not communicate with the youth.

Like the other YouthARTS sites, Art-at-Work considers artist selection to be critical to successful program operations. Early on in the project, the Art-at-Work project manager and coordinator relied on their previous experience with youth art programs to identify a pool of qualified artists. Art-at-Work selected artist instructors from this pool based on their experience teaching their art form, their experience working with youth at risk, and their ability to create a lesson plan in an organized manner. Seven artists—four full-time and three part-time—taught in the first year of the program.

Art-at-Work has continued using this approach, relying on an invitation process to recruit new artist instructors from the pool of experienced candidates. Artists who have worked in other Fulton County arts programs are invited to teach in the Art-at-Work program if they have appropriate experience working with youth. The art forms for the year are identified, and artists are selected to teach these forms. Before artists are invited to teach, the program coordinator meets with them to explain the project in detail, including its goals and objectives and the role of the artist.

Youth Arts Public Art

During the program planning stage, Youth Arts Public Art identified the art forms for each of the year's sessions. The arts council then used one of two approaches—depending on the art form being considered—to locate artist instructors.

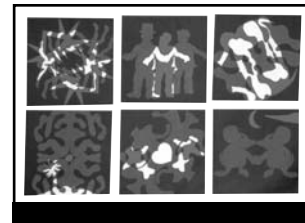
In one approach, the program manager used the artist roster for the arts council's Arts-in-Education program as an initial screening tool. From this list, she selected three artists to be interviewed. Criteria included experience teaching the art form, experience working with youth at risk, ability to write and present a lesson plan in an organized manner, and experience creating public artworks, exhibitions, or performances.

The second approach was to collaborate with appropriate arts organizations. The program manager contacted arts organizations to determine their interest in working with the arts council on a Youth Arts Public Art project. Once the organization agreed to participate, the program manager discussed with them the type of artists needed, using the same criteria listed above. The arts organizations then screened artists within their organization using these criteria and provided the names of three artists to be interviewed by a team of Youth Arts Public Art arts administrators and probation officers. Of the interview processes used for the three Youth Arts Public Art projects conducted during the program's first year, the most successful was that used to select the filmmaker for the video project. The arts council contracted with the Portland Art Museum Northwest Film Center to coordinate the project. The probation officers participating in the program met with the film center's administrator to consider possible subject matter for the project and to discuss what they were looking for in an artist to work with the youth. During this meeting, interview questions were composed. An interview panel made up of the film center administrator, the arts council administrator, and the probation officers interviewed three artists. (Interview questions appear in **Appendix 14.**)

The least successful interview process was that used for the photography and poetry project. The probation officers were not involved in the artist interviews because of time constraints. In retrospect, the program manager felt that if probation officers had been involved, they would likely have helped determine that one of the artists, despite his resume and stated experience working with at-risk youth, did not have the skills and respect needed to work with this challenging population.

Selecting the rest of the team

As we discussed in the Program Planning chapter, the social service professionals who you select for your program team should reflect the needs, situations, and interests of the at-risk population your program serves. For example, if you are working with youth on probation, try to involve the youths' probation officers in the program. If you are working with young at-risk children who have not had contact with the juvenile court, consider involving school counselors, caseworkers, and teachers in the program. When selecting and training your team, keep in mind that probation officers, social service caseworkers, and educators enter youth arts programs from a different avenue than artists. They are already working with the youth, and they tend to have very specific, grounded ideas about the types of activities that will help them. The challenge for arts agencies is to show their new partners that art really works as a prevention and intervention strategy.



Appendix 14:
Interview questions



Involving agency caseworkers in the artist selection process is key, because they often have the best sense of who will (and won't) work well with the youth.



“I can’t say that there was one component that made it work. We all felt that we were working toward the same goal—the teacher provides the connection with school, the caseworkers provide an avenue for the children to vent their frustrations, and the artists believe in the talents of the youth.”

—teacher liaison, Urban smARTS



Appendix 15:
Teaching Artist’s Handbook

Urban smARTS artists work with caseworkers and educators—or “teacher liaisons”—to provide their after-school arts program. Given the city of San Antonio’s strong commitment to diverting youth from delinquency, caseworkers are funded by the Department of Community Initiatives to work with the Urban smARTS program. Urban smARTS has found that the caseworkers who are the most enthusiastic about the program are those who understand the power of art to engage youth in learning social skills that they otherwise might not learn. The caseworkers involved in the program conduct risk assessments and develop an action plan for each program participant. They are available to deal with behavior problems that arise during the program activities and are responsible for the outreach efforts to solicit parent attendance at the performances and final exhibit.



Each site has found that the best partners are open to change, are willing to extend their work day, have a curiosity about the arts, and are open to learning more about the arts.

Teacher liaisons are appointed by the principals of participating schools. Their responsibilities are to refer youth to the program, help artists and youth establish program rules, discipline students when necessary, take attendance, and assist with nutrition, transportation, field trips, and performances. (Specific roles for all Urban smARTS team members are presented in **Appendix 15**.)

Art-at-Work

“We could see and feel the commitment of the probation officers to the success of the program grow through their active participation in the referral process, participation in the orientation, and occasional visits to the program. After they saw the commitment of the artists and administrators to the youth, and the more they learned about and understood the program, the greater their level of commitment.”

—Ayanna Hudson, program manager, Art-at-Work

The passion and commitment that Atlanta’s Judge Hatchett has demonstrated for the Art-at-Work program has sparked the interest of other court personnel. The probation officers from the status offender unit refer truant youth to the Art-at-Work program, check up on youth to ensure that they are participating in the program, and serve as a resource for artists when problems arise. The director of program development for the court is the key court contact and liaison to Art-at-Work. The commitment that the judge, the director of program development, and the probation officers have demonstrated toward the program has been critical to its success. In fact, without their willingness to seek non-traditional, alternative intervention strategies, the program would not exist in the first place.

The program also has contracted with an independent social worker, who provides counseling and referral services for participants and their families. (Specific roles for all Art-at-Work team members are presented in **Appendix 16**.)

Youth Arts Public Art

“Exploring the creative process with our youth on probation, relaxing, and having fun was the most satisfying aspect of Youth Arts Public Art. It also allowed the youth to see their probation officers on a human level.”

—Julia Cohen-Pope, probation officer, Portland

The Youth Arts Public Art artists work directly with probation officers who attend all of the art sessions; the presence of probation officers at each of the sessions was deemed crucial to the success of the program. The probation officers not only address behavior problems as they arise, but also help the artists teach their lessons in a manner that will reach the kids and sustain their interest. Exploring one’s own creativity always involves taking some risks. The fact that the probation officers and youth work side by side helps the probation officers understand that the youth are taking risks, and it allows the youth to see that the probation officers are willing to take risks—thus giving them something valuable in common.

The amount of time that busy probation officers are asked to allocate to the program makes recruiting them a challenge. To recruit probation officers, the Youth Arts Public Art program manager attends a probation officer staff meeting to explain the program and ask for volunteers. It is extremely important, according to the program manager, that from the outset the probation officers view the arts program as an intervention



Appendix 16:

Specific roles for all
Art-at-Work team members



The roles of the social worker—as with any team member—must be explicitly stated from the start, so that person can dedicate sufficient time to the program.

strategy that will complement the work they are already doing; otherwise, they are unlikely to volunteer. The arts council has found that the probation officers who are most inclined to volunteer for the arts program and become actively involved have the following characteristics: they already have somewhat of an interest in the arts; they are looking for creative approaches to reach youth; they are willing to dedicate extra time to the program; and they have heard from other probation officers about the success of the arts projects. (Specific roles for all Youth Arts Public Art team members are presented in **Appendix 17.**)



Appendix 17:
Specific roles for all Youth Arts
Public Art team members

Step 2: Design Your Training Sessions

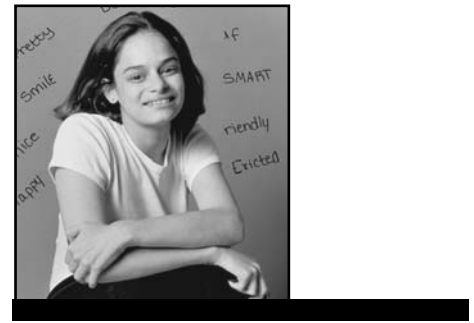
Is designing your training session a job you can do yourself, or do you need a training consultant? Consider the number of artists you will need to hire (based on the size of your program), your program goals, resources for artist training within your community, and the resources your partners bring to the program.

Americans for the Arts maintains a list of training consultants and arts alliances that provide training for at-risk youth art programs. Both Urban smARTS and Art-at-Work contract with consultants to design and facilitate their team training. Youth Arts Public Art employs the exercise of developing a planning model as a training tool and uses training resources available through the juvenile justice probation office.

Who should be involved in the training?

Too often, discussions about training focus solely on artist training. YouthARTS has found that everyone who works with the youth needs to be trained in team-building, communication skills, and organizational skills. The team, while different at each of the three YouthARTS sites, consists of everyone who works to develop and run the youth arts program. Ideally, all members of the team should be trained together—in order to better learn one another’s language, point of view, and the strengths each brings to the team. The training period is also the ideal time to define each team member’s roles and responsibilities within the art program.

Up until 1997, **Urban smARTS** caseworkers worked with the artists in the classrooms, teaching social skills to the youth. Given their direct participation in program activities, the caseworkers were included in the training. In 1997, the role of the caseworker shifted from teaching in the classroom and supporting the youth and their families, to supporting the youth, the families, and the artists outside of the classroom. As a result, program administrators felt that it was no longer necessary for caseworkers to participate in the week-long artist training. The caseworkers are still invited to attend the training, but competing demands on their time make voluntary participation unlikely.



While **Art-at-Work** is designed to operate in 12-week cycles throughout the school year (with different artists conducting classes in each cycle), program administrators identify all of the artists who will work with the youth throughout the entire year at the beginning of the program period and require them to attend the first two-day training session. During the first program year, the probation officers did not participate in the initial artist-training sessions; instead, the program manager formally introduced the program to them during meetings at the court, explaining how art instruction could be used as an intervention tool. During the second year, everyone who came into contact with the youth—artists, social worker, probation officers, and program administrators—attended the training.

Art-at-Work experienced one problem with their process of training artists at the beginning of the year. Several artists left the program during the year—for a variety of reasons—and new artists hired to take their place did not have the benefit of the full training. Program staff members are looking at ways to provide training for these artists, as well.

Youth Arts Public Art uses the planning model as a tool to involve the artists and probation officers in training. These team members meet on several occasions to discuss their goals, objectives, and roles and responsibilities in the program. Further, the artists attended an orientation for probationers, and probation officers attend the art classes themselves (this is discussed in greater detail on page 82).

The content and format of the training sessions

Effective training provides information on the following topics:

- risk and protective factors and resiliency
- the characteristics of the youth population that your program will serve
- effective communication strategies
- conflict management techniques



**The entire team
of people who work
with the youth should
be trained in
team-building,
communication skills,
and organizational skills.**



It is crucial to gain a thorough understanding of the population of youth you will be working with.

The underlying premise of the YouthARTS programs is that arts-based prevention and intervention programming works on two levels: to reduce the **risk factors** that make youth more susceptible to problem behaviors and crime, and to enhance the **protective factors** that enable youth to lead healthy, productive lives. (For detailed information on risk and protective factors, refer to the Program Planning and Evaluation chapters.) To ensure that artists and other team members thoroughly understand this type of programming, the three sites include information about risk and protective factors and resiliency in their training programs.

While general knowledge of at-risk youth and the risk and protective factors that affect them is very important, **a thorough understanding of the specific youth population that the program serves is critical.** Again and again, YouthARTS program partners at each of the three sites emphasized that it is crucial to “know the population you will be working with.” *We can’t stress this point enough.* As discussed in the program descriptions that follow, each of the sites used different methods to ensure that their program partners understood the backgrounds and needs of their youth populations.

“The artist is not a caseworker; however, the more the artist understands conflict-resolution techniques and the reasons for conflict, the better able the artist will be to work with the youth.”

—Nicholas Hill, Greater Columbus Arts Council

Furthermore, all three YouthARTS sites recognized that successful training programs teach partners **how to communicate effectively** with at-risk youth and **how to resolve conflicts** and manage disruptive behaviors in the classroom. While each site took a somewhat different approach toward teaching these critical skills, all stressed the idea that one of the best ways to deal with conflict is to create a positive and consistent climate in which youth feel like they are part of a team producing an art project. (In the Program Planning chapter, we discuss some of the details involved in managing conflict, such as setting up ground rules, youth contracts, and pledges; see pages 66-68).

A well thought-out **format** for training sessions is an important part of ensuring the success of the training. In San Antonio, each training day follows the same format. Trainers and program administrators feel that artists can concentrate more on the content of the five-day training if they have a reliable framework for the discussions—and artists agree. The key to the effectiveness of the training formats at each site is to include hands-on activities. All three sites found that team members learned best through small-group discussions, role-plays, and structured activities.

Urban smARTS

“The methodology used in the 1997 training has produced the best results to date in the artists’ comprehension of the program’s goals and objectives; their preparedness to teach their curricula; their understanding of the students and their environment; and, in general, the artists’ attitudes and work ethic. The artists are trained with a foundation of sensitivity and knowledge regarding the young people with whom they are to work. Because the artists were well-informed and properly directed, their creativity soared; and they produced outstanding curricula for implementation at the Urban smARTS sites.”

—Berti Vaughan, program manager, Urban smARTS

Over the last five years, Urban smARTS has developed one of the most extensive training programs of its type in the country. All Urban smARTS artists are required to attend 80 hours of training—focusing on arts education, classroom management, at-risk youth, and age-appropriate curriculum development. It also includes a teacher/artist planning session. The first week of training—focuses on general arts education topics; the second week’s workshop, designed specifically for the Urban smARTS program, provides the information and skills the artists will need to work with the community’s at-risk youth populations, including information on risk and protective factors and resiliency.

(In addition to being a YouthARTS demonstration site, Urban smARTS is one of eight demonstration sites involved in an ongoing Creative Partnership for Prevention research project, “Using the Arts and Humanities to Build Resiliency in Youth.” This national effort is funded by the federal Department of Education to assist local organizations in using the arts and humanities to strengthen drug- and violence-prevention efforts and to promote healthy youth development. This project also bases its curriculum on risk and protective factors and developing resiliency.)

“A factor often overlooked that has definitely emerged from protective factor research is the role of caring peers and friends in the school and community environments.”

—Western Regional Center
for Drug-Free Schools
and Communities



In 1997, training for both new and veteran Urban smARTS artists concentrated on the following topics:

- the socioeconomic conditions and demographics of the communities in which the artists would be working
- risk and protective factors, resiliency, and the characteristics of the youth served by the program
- acquainting artists with the school environment
- combining the arts with social and educational goals within curriculum development

The five-day training workshop that focused on at-risk youth was provided one week prior to the start of the program by a facilitator, social workers, and two veteran Urban smARTS artist “warriors”—a visual artist and a performing artist. The 21 artists participating in the training worked in various groupings so that all of them had the opportunity to work with one another. Each of the first four days of the training highlighted a different risk-factor domain—individual/peer, family, school, or community—and explored how the arts can function as protective factors to counter risk factors and enhance youth development. Each day followed the **format** outlined on page 95. The fifth day of training focused on administrative and operational matters.

The first day’s discussion on the **individual/peer risk-factor** domain centered on the individual and social conditions that at-risk youth experience—particularly peer pressure to join gangs—and how the artists could help the youth to become more resilient by developing protective factors, such as strong bonds to a positive peer group and an adult role model.

Urban smARTS Training: An Agenda of Activities

Theme for the day: Individual/Peer risk-factor domain

- 8:30 a.m. Welcome and overview
training methodology: Berti Vaughan
- 8:50 a.m. First Session, Individual/Peer
facilitator: Fred Hernandez, social worker
- 9:50 a.m. Focus Works (a well-planned artistic presentation that
corresponds to a theme or curriculum design element directly
related to the day's risk-factor domain): Alex Rubio
- 10:15 a.m. Artist Work Group, session I (artists create art activities that
relate to that day's domain-as a way to begin to develop a
risk- and protection-focused curriculum)
- 11:30 a.m. Lunch
- 12:30 p.m. Second Session, Individual/Peer
facilitator: Fred Hernandez, social worker
- 1:30 p.m. Artist Work Group, session II (artists complete their curricula;
each team of artists presents their curricula to the others)
- 2:45 p.m. Artist Profile: Anne Pressley and Ginger Quinn (artists share
their artwork with their peers)
- 3:15 p.m. Wrap up



**During training,
allow ample time for
communication among
artists, and for
questions and answers
to and from the
facilitator, teaching
artists, and trainer.**



On the second day, the trainer presented information on **family risk factors**, including the family's function in youth development and the emotional, physical, and social growth needs of all family members. He also discussed how family rules and other circumstances affect the types of roles that youth take on. The artists completed a questionnaire to help them recognize the type of family in which they themselves grew up and to give them the tools to examine further the conditions that may complicate the lives of young people. In concluding the presentation, the facilitator and teaching artists shared past experiences teaching Urban smARTS youth.



Communicating with youth

Characteristics of youth who are having difficulties in **school** were discussed on another day, along with classroom management techniques to address these difficulties. It was noted that Urban smARTS participants usually need positive experiences in order to connect with their schools. The teaching artists gave examples of ways to make school an important part of the students' lives.



Appendix 18: Urban smARTS training curriculum

The discussion of **community risk factors** on the last day involved a presentation of community demographics. The trainer emphasized that if a child has not found self-worth in the school, finding it in the community will become even more difficult. (A more detailed description of these factors is given in the Urban smARTS training curriculum, **Appendix 18**.)

“Every person is different. We each have our own ‘ways.’ We all have personalities, environments, families that help to determine who we are and who we may become. But we also have things in common, characteristics that unite us as human beings, and needs that fulfilled or not, direct us, body, mind, and spirit.”

—Mark Carmona, training specialist

Each component of the training—warm-up exercises, artistic performances, social worker discussions, and artist work groups—covered effective **ways to communicate with youth**. The trainers discussed passive, aggressive, and assertive communication styles, and ways to assess different styles within themselves, their partners, and the youth. They highlighted the importance of encouraging positive self-statements (“I am capable.” “My artwork is good.” “I love my community.”). Through this training, the artists learned that if they hold high expectations of the youth and convey these expectations (as opposed to focusing on problems and deficits), the youth gain a sense of firm guidance, structure, and challenge. Furthermore, by knowing the artists believe in the youths' resilience, strengths, and assets, the youth benefit.

“Artists are interested in concrete examples of classroom management. The veteran teaching artists can provide these examples.”

— Berti Vaughan, program manager, Urban smARTS

Finally, the training provided methods that the artists could use to **manage conflicts and disruptive behaviors in the classroom**. Each day, the artists discussed how to resolve conflicts, influence youth with positive messages, and model positive behavior as they planned and developed their arts-based curricula. Trainers emphasized the importance of having youth help set the rules for the program so that the youth would know when they were breaking a rule and what would happen as a result. (In the Program Planning chapter we describe how these rules are established; see page 66.) They also pointed out that artists can help prevent disruptive behavior and encourage healthy behavior through frequent positive reinforcement—verbally encouraging youths’ participation, complimenting youths’ improvement (even if it is minimal), displaying artwork, and giving out awards, coupons, and prizes for good work.

The training provided Urban smARTS artists with a five-step discipline model that they could use if a youth engages in problem behaviors in the classroom. First, the artist should let the teacher liaison and/or caseworker know that there is a behavior problem. Second, the artist engages the youth in one-on-one verbal counseling and begins keeping a written record of the disruptive behavior. Third, if the youth commits three infractions, the teacher liaison or caseworker calls the youth’s parents to discuss the problem behavior and possible solutions. Fourth, if the disruptive behavior continues, the youth is suspended for a day. Fifth, if the disruptive behavior continues after suspension and becomes a deterrent to the other youths’ creative participation in the program, the artists, teacher liaisons, and caseworkers discuss whether to remove the youth from the program. If these partners agree that removing the youth is the only option that remains, they notify the arts council, which either gives its consent or suggests an alternative approach. The trainers emphasized that the youth should be given an opportunity to remove written infractions by maintaining improved behavior.

This training on conflict resolution and behavior management is based on behavior modification and developmental/contextual theory. Central to the behavior-modification approach is the need to create new, positive conditions for youth to learn new skills and new ways to respond in conflict situations. The approach also stresses the importance of role-modeling positive attitudes, values, beliefs, and conflict-resolution tactics, as well as the importance of providing positive reinforcement when youth respond appropriately in conflict situations.



Conflict management



Caring relationships convey compassion, understanding, respect, and interest, and are grounded in listening and establishing a safe environment through basic trust and a belief in an individual’s worth.

The contextualist theory of youth development emphasizes the need to view youth behavior in a larger context—that is, to consider what youth may be experiencing in other areas of their life (in the home, school, community, peer group, and so forth). According to this theory, the artist has to keep in mind that a youth’s disruptive behavior may be an indirect response to a stress factor that exists beyond the classroom—such as abuse, discrimination, low socioeconomic status, or violence. To identify and address the root cause of the problem, the youth should receive one-on-one counseling. In the meantime, the artist should encourage and support the youth through positive, pro-social activities.



Appendix 18:

Urban smARTS training curriculum



The training must clearly define reward and discipline policies and emphasize the importance of implementing these policies consistently. Artists should learn about various incentives for good behavior.

Lessons Learned in San Antonio

Urban smARTS staff kept notes on each day of training. Some of their observations include the following:

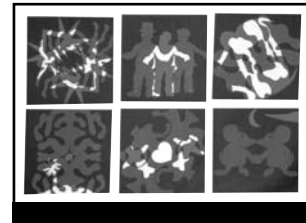
- Veteran teaching artists are invaluable to artist trainees. Trainees often will ask them questions that they do not normally ask program administrators.
- Large visual aids—such as 8-foot by 4-foot foam core signs that defined each risk factor—served an important purpose; they constantly reinforced definitions throughout the day. These were in full view of the artists so that the artists could refer to them as needed throughout the training.
- Facilitators and teaching artists need to provide artist trainees with frequent validation, praise, and encouragement.
- Facilitators need each morning to state clearly their learning objectives for the day, and reiterate what was learned at the end of the day.
- Follow the same format each day. This allows the artists to know what to anticipate and enhances learning since they won’t be concerned with what comes next and will be able to concentrate on the content for the day.

(Check out the Urban smARTS training agendas, descriptions of the content of each session, daily staff notes, and curriculum examples located in **Appendix 18**.)

Art-at-Work

“Everything I learned during training is of value to me. Especially, knowing and understanding the youth, effective communication, and listening to others.”

— artist’s journal, Art-at-Work



The **format** and **content** for training the Art-at-Work team has evolved over the last two years. In its first year, Art-at-Work administrators conducted their first artist-training session a week before the program started. The two-day session, developed by a local consultant, covered information on status offenders; adolescent stages of development; roles of the art instructor, social worker, and probation officers; successful communication techniques; conflict management; team building; classroom management; and curriculum development. Role-playing exercises were used to help artists understand the concepts presented during the training.

In addition to this initial training, debriefing meetings were held before each new session in January and June. The debriefing meetings brought the experience of those artists who had taught in the previous session to those who would be teaching the subsequent session. These meetings lasted four hours, with the majority of time spent reviewing what worked and what didn’t, evaluating goals and strategies, and preparing lesson plans for the next session.

Before its second year, Art-at-Work revised its training approach because of a number of factors: feedback from the artists, the arts council manager’s own observations, and input from the court. The revised training focused on the characteristics of the population served by the program, risk and protective factors, communication strategies, and conflict-resolution.

The first day of the revised training session began with an “icebreaker”—People Bingo—which the artists could consider using later with the youth. This exercise helped the players (artists) to connect names and faces (see page 100).



**Artists identified
role-playing as the
most useful part of the
Art-at-Work training.**



Art-at-Work artists found certain basic conflict-resolution techniques invaluable during the arts sessions: they learned each youth's name early in the program and practiced breaking up groups and reassigning youth when behavior problems first occurred; and, instead of constantly reminding youth to clean up the arts space, artists made available the sign-out sheet only after they were satisfied with the appearance of the space.

People Bingo: An Icebreaker for Training and for the Classroom

Each participant is given a piece of paper divided into squares. Participants then take turns introducing themselves to the group and describing one unique thing about themselves. As Alisha, for instance, introduces herself, the other participants record her name in one of the squares on their sheet; same for Alex, for Mary, and for each other participant. After all the introductions are made, everyone mingles and obtains the signature of each participant in the appropriate square of his or her paper. In the end, everyone has signed everyone else's paper.

Next, two experts—the director of program development and the court's director of truancy—presented information on status offenders. Probation officers also attended and answered questions. Information on environmental factors that the youth experience were included in the training, as was information about risk and protective factors and resiliency.

Presenting the **characteristics of the population** of youth served by the program was a central part of the training for Art-at-Work. The training was designed to help the artists understand the youths' juvenile justice experiences and their psychological development and to develop strategies for effective interaction with the participants. To this end, the training facilitator presented information on the adolescent stages of human development, and a representative of the juvenile court provided a definition and description of status offenders. The artists learned that a status offender is a juvenile charged with or adjudicated of an offense that would not be a crime if committed by an adult; that is, it is considered an offense by virtue of the age of the offender. The most frequent status offenses are truancy, running away from home, ungovernable behavior, and possession of alcohol. Art-at-Work, you will remember, concentrates on the status offense of truancy.

Youth and Youth at Risk

The general characteristics of youth ages 14 to 16 include

- a tendency to test limits and have a “know-it-all attitude”
- vulnerability, emotional insecurity, fear of rejection, mood swings
- identification with admired adult
- physical changes that affect personal appearance

Many adolescents in high-risk situations confront the following additional challenges: negative peer pressure, substance abuse, emerging sexuality, teen pregnancy, child abuse, family violence, depressions, suicide, injuries, sexually transmitted diseases, and violence.

(From the Art-at-Work training, 1997-98.)

“When we confronted the student about her behavior we began: ‘We really like you and want you to continue with the program, but your behavior . . .’ (not you, but your behavior.)”

— artist, Art-at-Work

“I learned the most from the concept of putting ourselves into the child’s place and examining how to communicate with the youth more effectively.”

— artist, Art-at-Work

Art-at-Work’s training on **effective ways to communicate with youth** was built on the idea that the artists need to understand challenges that at-risk youth experience. Artists who know a particular youth’s situation are better able to communicate with that youth. The trainers presented models on how to ask and answer questions so as not to put the youth on the defensive. Artists found these exercises to be extremely helpful. Finally, five basic elements of successful communication were presented: (1) a speaker who expresses honestly and openly how he/she feels, (2) the use of precise and appropriate language, (3) the creation of an environment that is conducive to good communication, (4) a listener who attends carefully to the speaker, and (5) a listener who provides feedback on his/her understanding of the speaker’s message.



The artists and the program coordinator noted that the goal of effective communication had been achieved when the youth began working together as a team. ‘You know that there is a group cohesiveness’, said program coordinator Jean Bean, ‘when the youth start singing together in class, start enforcing the rules in the art space, and work independently and help each other.’

The trainers then facilitated communication exercises designed, first, to enhance the artists' understanding of the youths' language and styles; second, to help the artists develop specific communication skills; and, third, to give the artists practice applying conflict-management techniques.

The Art-at-Work facilitator also led discussions with the artists on how they might develop strategies for effectively interacting with individual youth, taking into consideration each youth's court status, general characteristics, developmental stage, and specific challenges. This step was considered critical to successful programming, because if the artists failed to consider the various factors that affect a youth's participation and behavior in the program, they would likely fail to reach the youth in a meaningful way. The facilitator stressed that the issues that these youth face are real; for example, three youth participating in Art-at-Work have children of their own. These youth must not only meet the challenges that face their non-parenting peers, but also must develop the skills needed to take care of their children. The artists have to consider such outside commitments when designing activities and dealing with the youth on a day-to-day basis.

In Atlanta, the focal points for the training on **conflict management** were language and style, management skills, and behavior modification. Examples of what to do when youth won't talk, talk too much, are controversial, and so forth, were provided. Participants engaged in a role-play situation where they used communication, reflective listening, and awareness skills to resolve a conflict situation and then discussed the results. The information they were given on risk and protective factors and resiliency included pointers about how to enhance protective factors through caring relationships, and how this can help to reduce problem behaviors and reduce conflict.

(Another Art-at-Work approach to managing conflict was developed after the training session by the program's social worker. A group discussion—rap session—facilitated by the social worker, was scheduled for every other Saturday. Now youth enthusiastically participate in these sessions. The sessions provide the opportunity to discuss problems that have arisen during the art sessions and to suggest program improvements. Everyone views the sessions as an important asset to the program.)

Youth Arts Public Art

The Youth Arts Public Art program selects artists or arts organizations that have had previous experience working with at-risk youth. Thus, the training provided through the program is considered supplemental and focuses solely on the probation population served by the program, the juvenile court, and the program's goals and objectives. Artists attend in-service training provided by the juvenile justice department: they tour the juvenile justice site; attend an orientation for youth on probation; and meet with probation officers to discuss the characteristics of the youth with whom they will be working. (Even though the artists have experience working with at-risk youth, many have not worked with youth on probation.)

The primary training tool used to promote collaboration between the artists and the probation officers is the planning model discussed earlier. The **format** for training is a half-day meeting during which the probation officers, artists, and arts administrators review the goals and activities delineated in the planning model. This model provides a framework in which the partners can make decisions and agree on overall goals and specific aspects about the program, based on the specific circumstances of the youth participants. The probation officers help the artists to develop realistic expectations for the youth and discuss the challenges that the artists might face. Through this exchange, the probation officers and artists learn each other's language and expectations and develop a mutual understanding of their respective roles and responsibilities.

Artists' expectations for the youth tend to be higher than the expectations of the probation officers. This difference can be attributed to many things, such as the artists' personalities or the probation officers' feelings of being overworked and overwhelmed. While it is important to acknowledge both the artists' and the probation officers' expectations, Youth Arts Public Art has found that youth who are challenged by high expectations tend to respond in a very positive way—rising to meet the challenge. On the other hand, sometimes youth are not able to meet the artists' expectations; therefore, it is very important for the artists to be flexible and ready to modify their approach as needed.





An important component of Youth Arts Public Art is the probation officers' regular participation in the arts activities. To help prepare them for this role, the probation officers take part in an arts activity conducted during the program orientation for the youth and their parents. Program administrators have come to see this participation as critical for two reasons: it helps the probation officers to develop an appreciation for the art and shows the youth that the probation officers are also vulnerable in that they are learning something new alongside the youth.

In Portland: Art Instructors Branching Out

The Regional Arts & Culture Council realizes that within the artist community there is a great deal of interest in working with youth at risk—especially among artists who have experience with this population and artists who have previously taught youth but do not have experience working with at-risk populations. The arts council has begun looking at approaches to train a new group of artists to be able to take on this important work. As the first step in this direction, Youth Arts Public Art held a half-day training session as an adjunct to the Regional Arts & Culture Council's Arts-In-Education orientation, which is provided to all artists who work in the schools. All artists on the Arts-in-Education roster, the local neighborhood arts program roster, and artists who had expressed an interest in working with at-risk youth were invited to attend.

The training included:

- a presentation of risk and protective factors associated with adolescent problem behaviors
- a panel composed of experienced artists and caseworkers, who discussed the joys and challenges of working with at-risk youth populations
- a role-play designed to look at resolving conflict situations that was facilitated by a professional trainer

"We agree that whatever reasons each individual youth may have for demonstrating at-risk behavior, one common cause is their feeling that they are of no value to society. We also believe they have a responsibility to society and the art they are making is a gift. The process of being seen and heard in this context can undo some negative stereotypes—theirs and ours."

— artist in focus group, Youth Arts Public Art

The Youth Arts Public Art artists are trained specifically on the **characteristics of the population** with whom they will work. This happens during the in-service training provided by the court and during the special meetings with the probation officers involved in the Youth Arts Public Art project. The artists' previous experiences working with youth at risk and the presence of the probation officers at each session helped the artists to communicate effectively with the youth.

While the content of the Youth Arts Public Art training did not explicitly cover **conflict management**, the program addressed this important area in unique ways:

At the beginning of each of the Youth Arts Public Art projects, all participants—the youth, artist, and probation officers—established boundaries for the program, which laid the groundwork for effective conflict management. The approach the adults used was to brainstorm with the kids a long list of boundaries—what you can do (not what you can't do)—and then distill from the list the key boundaries that would guide behavior in the classroom. Most often it usually came to this: try hard and respect yourself and others.

When conflict situations arose, the probation officers and artists worked together to facilitate solutions to them. One example of an artist and several probation officers facilitating a conflict situation occurred during the video project. Interactions between two youth in the group had become extremely negative. The probation officers and artist decided to call a special group meeting with the youth to discuss the problem. During this meeting, everyone presented their viewpoints on the situation, and the youth were asked to come up with a plan to handle the situation. The result of the one-hour group discussion was that everyone agreed to work harder to include one of the youth in the project. In return, this youth, who was "difficult to get along with," agreed to make changes in the way he interacted with the other youth. The youth were willing to make these changes so that the video project wasn't derailed.



In follow-up interviews, artists shared some of their approaches to successful communication: "Don't expect anything and expect the moon. Go in with a lot of enthusiasm and expect everything and don't get disappointed." "It is amazing when you get a group of people together to make something happen. Kids start having input, they get their peers connected, it becomes quite remarkable." "Art taps into the complex emotional lives of youth at risk and it may be a challenge as to how to respond. Bottom line, it is important to really like the kids; you need to be hyper-vigilante, extremely aware—kids will know within two minutes if you are open to them or not."

Another conflict-management technique used by the videographer was to imbed positive imaging into the curriculum. Each time the youth met, they were asked to complete a sentence. Sentences used were: "I saw [blank] (describe an image that you liked)." "What I want to give the world is [blank]." "The time I felt good was [blank]." "How I control anger is [blank]."

A third technique used in the theater and video programs was to divide the youth into small groups led by the artists and probation officers. The artists met with the probation officers before the art sessions to teach them how to lead small groups through the arts activities. By collaborating to decrease group size in the arts space, the artists and probation officers were able to provide the youth with more individualized attention and more opportunities to bond with the probation officers. Moreover, it decreased the likelihood that conflicts would arise among the youth because they were kept busier and were under closer supervision.



Curriculum development

Step 3: Develop Curriculum for Arts Instruction

*"Bring out smARTS (clap clap)
Urban smARTS (clap clap)
Bring out ARTS to open doors
Dance, act, draw and more
(clap clap clap)"*

— song sung to inspire
Urban smARTS participants

While each YouthARTS site uses a different approach to develop its curricula, all three sites share a common goal of producing age-appropriate curricula that involve dynamic teaching tactics.

Urban smARTS

"We start each day with an activity—a warm up. Kids have been in school all day; they need to move."

—Berti Vaughan, program manager, Urban smARTS

The Urban smARTS training program emphasizes the importance of using warm-up exercises to get the kids communicating with the artists and with one another and to get them excited about the arts instruction. And, the training program practices what it teaches. Each training day starts with a warm up—maybe a word and movement activity or line dancing to Tex-Mex music. These warm ups are suitable for use in the classroom with the youth.

During its first few years of operation, Urban smARTS used an education-oriented, age-appropriate curriculum that had clear educational goals and objectives and a sequential learning approach. Over the years, the program maintained an age-appropriate, goals-oriented approach, but has made several important modifications to the curriculum based on lessons learned each year. The artists have realized the importance of starting each session with short activities that pique the youths' interest and provide immediate recognition for success. They also have introduced flexibility into the curriculum-allowing the artists to decide whether to follow the set lesson plans or to try new approaches to meet the changing needs and interests of participating youth. A third change has been to incorporate the social skills modules that until recently had been taught by the caseworkers into the arts curriculum taught by the artists.



The process of refining the curriculum for the new program year and developing lesson plans for each project takes place during the second week of artist training. As mentioned previously, the first four days of that week focus on the four risk-factor domains. Each day, the artists develop examples of lesson plans that they will use in the classroom, and, at the end of the day, they work in groups to integrate what they have learned through the training into a curriculum that addresses the specified risk-factor domain.

The sidebar on page 108 highlights the individual/peer risk curriculum.



Appendix 19:
Curriculum forms

Urban smARTS Curriculum Example

Risk Factor: Individual/Peer
Theme: Alienation and Rebelliousness

visual arts: youth develop self portraits, multimedia collages

literary arts: youth create positive word associations about themselves, or haiku self portraits using found objects

dance: youth express themselves through movement using positive associations

Project outcomes: Youth complete an art project, develop social skills, increase their self esteem, increase their sense of belonging, learn to accept discipline and rules, and establish positive peer relationships.

(A complete set of curriculum forms can be found in **Appendix 19**.)

Art-at-Work

“The most important strategy is to be flexible with the curriculum, be able to approach subject matter from different angles. Not all youth will learn something the first time it is presented.”

– Tunde Afolayan, artist, Art-at-Work

Art-at-Work’s curriculum is designed to provide youth with opportunities to experience the elements and principles of art while developing art- and job-related skills. Program administrators establish educational objectives specific to both art- and job-related skill areas, and, during their training, the artists develop curricula designed to meet those objectives.

Art-at-Work's basic curriculum is designed to teach youth the elements and principles of art, primarily by helping them develop and employ the following assets:

- a mastery of technical skills
- skills of invention
- skills in observation
- basic job skills and good work habits

The educational objectives are to give or teach youth the following:

- an awareness of basic art elements and principles through the production of varied art works
- the historical background of art periods, styles, and artists, and their relevance to today's society
- the critical aspects of a variety of art forms
- proficiency in specified art skills
- a problem-solving approach toward the artwork, creative solutions, and a flexible attitude toward process and product
- an understanding of vocabulary, concepts, and processes through the production of art works
- a foundation in the arts that will lead to long-term decisions about vocational, education, and career choices

For each art unit, the arts council sets specific program goals. For example, the photography unit's goal is to teach youth the basic elements and principles of design and provide opportunities for the youth to apply them to photography. Youth are expected to learn darkroom techniques—developing film and printing negatives. Finally, the youth are expected to visit at least one photography exhibition and receive instruction from two visiting professional artists.

Each artist submits a curriculum plan designed to meet the general education and specific art objectives for their designated art unit. The curriculum plan includes a description of the course plan, final course objective, and each session's objectives, activities, and required tools and materials.

During training, artists discuss managing the classroom and delivering the curriculum. Interactive exercises focus on creating a positive classroom climate, dealing with classroom group behaviors, and facilitating classroom communication and collaboration while teaching art. Through these exercises, the artists are expected to develop effective classroom planning and management skills that can be integrated into their curricula.



An important part of curriculum development is trying to anticipate how the group will work together. For example, how many youth can work together in a photographic darkroom? Eight is too many; four works better. But what will the other four do while they wait their turn? Artists found that having an ongoing hands-on project—creating mosaics by breaking and arranging tile—was very therapeutic, resulted in a good finished project, and kept youth busy when they arrived early or were waiting for their turn on other projects.

“If a student doesn’t follow the letter of the assignment, it is still OK—a piece of writing emerges anyway. Don’t create the idea of ‘wrong’ because a student didn’t follow the instruction. Accident is an important part of curiosity.”

—artist’s journal, Youth Arts Public Art



Appendix 20:
Video curriculum



In all three of the Youth Arts Public Art projects, artists noted in their journals that it took about six sessions before a supportive atmosphere among the youth was developed—before the youth began to act as a cohesive group.

The Youth Arts Public Art program began by having each artist develop his or her own curriculum. The artist then discussed the curriculum with the program manager and probation officers and made adjustments based on their input.

A beneficial change to this approach occurred in the video project. The probation officers, who had previous experience working on the Youth Arts Public Art pilot project, met with the artist early on to help develop the curriculum. The probation officers were eager to share the lessons that they had learned from the pilot project to help the artist avoid some of the pitfalls they had witnessed and to incorporate some approaches that had worked particularly well. The next step in this evolution was to involve the youth in defining the project.

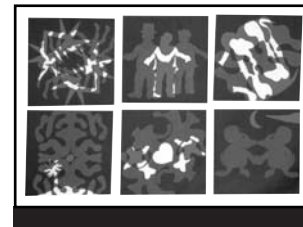
For example, the probation officers suggested that the video project address more specifically the juvenile justice system’s goal of having the youth seriously think about their behavior, its consequences, and its impact on the community. Together, the artist, probation officers, and participating youth decided to explore a new Oregon law—Ballot Measure 11—that requires mandatory sentences for certain juvenile crimes. They then developed and implemented a curriculum to achieve this goal. Youth interviewed the governor, legislators, judges, victims, juvenile justice court officials, and each other. They learned how to design and conduct a research project and to script, shoot, and edit a video. They also developed an in-depth understanding of the impact of young people’s actions on the community and the consequences of these actions. Finally, they produced a high-quality product that has taken on a life of its own—the video has been used in a wide variety of settings (including schools) to educate the public about the new law. It also has been translated into Spanish to reach a larger audience. The youth have received recognition, both as “subject-matter experts” and as filmmakers, from juvenile justice personnel, policy makers, and other community leaders. The assistance of the probation officers and youth in developing the curriculum was key to the success of this project. (The video curriculum is located in **Appendix 20**.)

The artists involved the youth in discussing and planning certain elements of the curriculum within an established structure. Artists noted that discussing and planning the program with the kids was difficult but was worth the investment. They found that the youth often lacked the skills needed to accomplish such tasks as planning a project without parameters. To facilitate this process, the artists provided the youth with a set number of well-defined alternatives from which the youth could choose one. For example, in the theater project, the youth selected the play “Mowgli in the Hood” from several choices. The artists reported that it was very important to present several well-defined alternatives, instead of presenting unlimited options.

For the video project, the youth were told that they needed to create a video that dealt with their community. They discussed a number of different ideas: recycling, graffiti, and finally Ballot Measure 11. The artist watched as the youth became very animated as they talked about the new law, expressing differing opinions about its value and impact. “It looks like you have a project,” he said.

Step 4: Define Each Partner’s Role in the Day-to-Day Running of the Program

As discussed in the Program Planning chapter, multiple layers of collaboration are needed to run an arts program for at-risk youth. At the top is the collaboration among administrative partners—government agencies, schools, arts councils, and other arts organizations. Next is the collaboration among artists, teachers, and probation officers. At the program activity level, “where the rubber meets the road,” is the collaboration among artists and youth. The following program descriptions highlight the roles each team member plays in the day-to-day collaborative efforts involved in running the arts program.



‘The artists involved the youth in discussing and planning certain elements of the curriculum within an established structure.’



“A clear definition of the roles of each partner is essential in making the program run smoothly. Also essential is the flexibility to change these roles if they are not working.”

—Berti Vaughan, program manager, Urban smARTS

During training, each **Urban smARTS** artist has an opportunity to work with one or more of the artists on their assigned team. This helps develop a team approach. In addition, the roles of the caseworker and teacher liaison are clearly explained in the artist handbook. Throughout the program period, artists, teacher liaisons, and caseworkers meet on a regular basis to discuss any issues that arise. The definition of roles for the project manager, program coordinator, artists, youth apprentice, social worker, and the court liaison and probation officers in **Art-at-Work** were redefined for the second year of the program (see discussion below). The roles for the program manager, artists, and probation officers were initially defined during the **Youth Arts Public Art** pilot project in 1996. In 1997, after each of the three art projects was completed, team members evaluated how well the project worked and what changes in roles and responsibilities needed to be made for the overall program to work better.



It is very important that the artists are aware of the challenges the youth face, how these challenges might affect their work, and when to link the youth with the social worker or probation officer so that they can help with any issues that arise.

Defining Roles: A Lesson Learned in Atlanta

During its first year of operations, Art-at-Work had to deal with a problem that arises frequently in the field of youth services. The program coordinator was worried about several youth in the program and began calling their parents and trying to intervene outside of the program on behalf of the youth. She also gave the youth her home phone number and invited them to call her if they needed to talk. Her efforts failed to alleviate the problems that had caused her concern and, ultimately, created a dependency that was difficult, if not impossible, to reduce without hurting the youth further. The program found that at-risk youth tend to have many unmet needs, and it is very tempting for a program coordinator or an artist to step out of his or her role in order to try and meet those needs. Unfortunately, the results of such interventions are sometimes harmful to the youth. Art-at-Work learned from this experience the importance of defining roles and responsibilities and establishing boundaries for all adults working with the youth.

Now, the roles and responsibilities of each team member are defined during the training at the outset of the program period. Artists receive training to help them to understand the characteristics of effective teams, team/group stages of development, and team/group communication behaviors. The artists are expected to understand the importance of consensus-building for group development, to understand team/group development stages, to learn instruction strategies to use at various stages, and to tie previously presented communication information into team building. Most importantly, they are taught to turn to the appropriate team members when problems outside of their “jurisdiction” arise.

We learned the importance of understanding boundaries. There are times when the artist needs to refer a situation to the social worker to ensure that the youth receives the help that is needed.

—Ayanna Hudson, project manager, Art-at-Work

Following is a composite of the roles and responsibilities of the team members for the three sites. The roles and responsibilities may differ a bit from site to site, but the composite should help you understand, in general, the types of roles and responsibilities for each team member.

A program manager

- maintains the collaborative partnership with juvenile justice, social workers, and educators
- develops and tracks the budget
- oversees planning model sessions with the artists and probation officers
- oversees program evaluation
- ensures a sufficient number of participant referrals
- interviews and hires artist instructors
- supervises and evaluates artists
- oversees the program coordinator if there is one
- develops training
- attends sessions as needed to monitor the program
- plans and oversees the production and display of youth-created art



In all collaborations, each partner needs to approach the collaboration with a willingness to share responsibility and meet the daily internal and external challenges that face such partnerships.

An **on-site program coordinator**

(this person may be different than the program manager, the program manager may also take on this role, or this role may fall to the artists and probation officers)

- is responsible for day-to-day operations of the program
- oversees all staff or youth assistants
- picks up supplies when needed
- ensures goals and objectives of each component are being met
- assists youth in keeping an inventory of their work
- coordinates visiting artists
- coordinates field trips
- monitors attendance
- enforces rules and regulations
- provides food for each arts session
- coordinates appropriate transportation
- assists artist in resolving problems that arise

“It’s been great working with the artists because we all see different things. We’re learning from each other and that gives the kids a mode for cooperation.”

– Alice Moreno, caseworker,
Urban smARTS

The **artist’s** role is to

- participate in the planning model sessions
- develop a curriculum that encompasses the program’s artistic and social skills objectives
- develop plans for each day’s activities
- provide hands-on arts instruction
- provide demonstrations of basic art techniques in a logical and precise manner
- facilitate student participation in creative and artistic endeavors, and target a number of finished pieces for each participant
- create with the probation officer, social worker, or teacher liaison an energetic classroom environment
- evaluate student participation and artistic production
- attend all field trips
- assist partners with daily nutrition distribution
- prepare for performances/exhibitions
- maintain journals (record plans for the day and what actually happened)
- work collaboratively with probation officers, social workers, educators to respond to any behavioral problems
- assess students’ skill knowledge at the beginning and end of the program

An **arts organization** takes on a somewhat different role than an individual artist. It

- establishes a short list of artists who meet the program's artist-selection criteria
- enters into a contract with artist selected
- supervises artists
- provides equipment and materials
- makes arrangements for production and display of final art product



A **probation officer/social worker's** role is to

- provide referrals to the program
- assist in the selection of artists
- participate in the planning model sessions
- assist in determining appropriate incentives for youth
- develop, document, and update a profile of each student and his/her family
- follow up on attendance issues
- assist artists in addressing behavioral or organizational problems
- identify critical problems in the life of each student and intervene where possible
- document the program's impact on student growth and improvement
- act as a resource to youth, artists, and teachers
- attend program as specified (weekly, every session, on request)
- serve as liaison to parents
- conduct home visits as needed
- conduct individual and family counseling as needed
- act as social-service referral source
- provide pertinent participant information to the court
- assist in transportation arrangements

A **youth's** role is to

- participate in each arts session
- participate in discussions about establishing boundaries to guide behavior in the class
- participate in defining the art project
- incorporate art instructor's critique of art into youth's work (when appropriate)
- constructively critique own artwork and other youths' artwork



- work as a team with peers, artists, caseworkers, teachers
- prepare work for public exhibition
- participate in public exhibition
- provide feedback to the artists, program manager, and caseworkers on how well the program is working and changes that need to be made

For roles specific to each site, refer to a specific appendix: the Urban smARTS teacher liaison (**Appendix 15**); Art-at-Work's director of program development for the court (**Appendix 16**); Youth Arts Public Art's juvenile justice supervisor (**Appendix 17**).



Appendix 15:

Teaching Artist's Handbook

Appendix 16:

Specific roles for Art-at-Work team members

Appendix 17:

Specific roles for all Youth Arts Public Art team members

A Lesson Learned in Portland

Even within highly successful collaborations—ones in which the roles have been clearly defined, partners have had previous experience working collaboratively, and everyone is dedicated to the success of the program—difficulties may arise. The key to solving problems is to communicate with your partners. In Portland, to conduct the video project, the arts council contracted with the Portland Art Museum Northwest Film Center. Everything went smoothly through filming and production. The public screening of the final product was a fitting conclusion to the project; all of the program partners were duly recognized for their efforts in creating the film.

After the initial screening, however, two communication problems arose. First, a newsletter article written by the arts council staff (although not the Youth Arts Public Art program manager, who was on maternity leave), did not credit the film center for its involvement in the project. Second, the video was presented at a juvenile justice conference without fully crediting all partners. Fortunately, all of the partners were willing to discuss these oversights that were a product of a personnel change and come to a consensus about how each partner would be recognized in the future. Instead of letting the incidents create hard feelings among the organizations, the partners handled the problem quickly, with open communication and mutual respect.

Step 5: Plan for Program Logistics

It is critical to sign letters of agreement, complete time sheets, pay staff, and deal with other day-to-day program logistics in a timely, consistent fashion. This section provides some examples of how the YouthARTS sites have managed to do so. (Other logistics are discussed in the Program Planning chapter.)

Letters of agreement

These important documents should not be overlooked.

Urban smARTS

Urban smARTS has developed a standard letter of agreement with the artist that clearly lays out the artist's role in the program. This letter also describes artist evaluation and termination. An artist handbook has been developed that covers program logistics; roles of each partner; and artist guidelines for working with youth, other artists, the teacher liaison, caseworkers, and school administrators. Examples of rules and discipline procedures are provided along with ideas for positive reinforcement. (The handbook can be found in **Appendix 15**.)

Art-at-Work

Each artist signs a letter of agreement that states the goals and details of the program, lays out the artist's responsibilities, and confirms his/her participation in the program. Participation in training sessions, keeping a weekly journal, and writing a final report are required of all artists. Artists are also required to submit a curriculum plan for the classes that they will teach. (The letter of agreement can be found in **Appendix 21**.)



Appendix 15:

Teaching Artist's Handbook

Appendix 21:

Sample artists agreements

For those artists working directly with the arts council, a letter stating administrative expectations is included in the contract with the artist. The artist is expected to create a curriculum and a budget for expenses outside of artist fees. In addition, the artist must keep attendance sheets and a working journal. Payment is conditional on submitting the required information. (The contract appears in **Appendix 21**.)



Appendix 21:
Sample artist agreements



There may be times—no matter how well-intentioned the artists are or how carefully you have screened the artists—when you will have to ask an artist to leave the program. It is essential to inform the artists that this might happen at the outset of the program.

When the arts council works with arts organizations, a contract is written that states the expectations of the arts organization, artists, and the arts council. The arts organization coordinator is responsible for supervising the artist and checking with the arts council to make sure the requirements of the contract are fulfilled.

Staff pay and other logistics

Urban smARTS provides a two-hour administrative briefing on the last day of training. The logistics of the program are discussed: how payroll forms are processed, policies and procedures, and artist contracts. The most pertinent information has been included in an Urban smARTS handbook that is distributed during the training. New artists are paid \$15 per hour, second-year artists are paid \$17 per hour, and artists who have been with the program for more than three years are paid \$20 per hour. All artists are required to attend Urban smARTS training, for which they receive a daily stipend of \$20 to cover meals and transportation. The training is viewed as a mutually beneficial investment: the Department of Arts and Culture invests in developing trained artists for the Urban smARTS program; for the artists the investment is in their own professional development.

Art-at-Work has developed a matrix of artist responsibilities, which includes meeting requirements, ordering supplies, and payroll processing. Artists are paid \$15 an hour for an 11-hour week (although the artists often end up investing more than 11 hours).

Youth Arts Public Art artists and the program manager negotiate responsibilities for ordering supplies and providing equipment; defining the payment schedule; and performing other administrative requirements. A flat fee is negotiated between the artists and the program manager based on the art form and the public art product. Payment is linked to the artist's performance of the items listed in the letter of

agreement: creating a curriculum, keeping attendance sheets, and keeping a journal. The fee includes artist fees, materials, equipment, tickets for field trips, and administrative costs.

Step 6: Assess Ongoing Training Needs and Evaluate Artists

Regular ongoing training sessions throughout the program are essential for team building and to help team members continue to learn new skills.

Urban smARTS

The team meets weekly to discuss program progress and to plan field trips and performances. It is imperative that artists are regularly asked: What is working? What isn't working? What can we do differently to make the program work better? The program manager visits two or three schools every day. If any problem is noted in the interaction between an artist and youth or among artists, the program manager documents the situation and visits the school three to five more times, observing the interactions within the classroom, talking with youth, the artists, and the teacher-liaison to try and understand and resolve any issues. A formal evaluation is completed at the end of the year for each artist. Artists are rated by the program manager on their mastery of their art, planning and preparation, organization and management skills, and communication and rapport with children and with collaborating partners. The program manager meets with each artist to discuss the evaluation. Whether or not an artist is invited to return to the program next year is based on the evaluation. (See **Appendix 22** for evaluation form.)



Appendix 22:
Urban smARTS evaluation form



Art-at-Work

Biweekly team meetings and scheduled debriefing sessions are held at the end of each 12- or 8-week session. This provides time for all team members to discuss what is and isn't working and to adjust the program accordingly. Artists keep journals; their observations are used to make needed changes in the training sessions. The program coordinator and the project manager evaluate how well the artists work with the youth and how well they work together as a team. An informal focus group is held with youth to talk about how they feel the program is going and their experiences working with the different artists.

Youth Arts Public Art

The sessions that have worked best consist of periodic debriefings among artists and probation officers after sessions with the youth. In addition, youth are regularly asked how they liked the artist, what they liked best about the art work, and so forth. Artists maintain journals with the day's plan, what actually happened, and their reactions. These journals are helpful in that they show progress that the youth are making, pinpoint difficult situations, and help define additional training for the artist and areas for improvement in the collaboration between the artist and probation officers. (An artist journal form appears in **Appendix 23**.)

Best Practices from the Field

The **Tucson-Pima Arts Council**, in Tucson, Arizona, is a leader in providing job training programs for at-risk youth. All artists within their programs must demonstrate prior experience working with youth; in addition, they are required to attend a four-day in-service training.

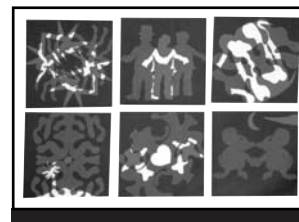
A lesson learned in Tucson in defining the scope of a public art project is worth noting: Youth have successfully carried out most of the public art projects they have undertaken, such as constructing mosaic entry signs for transportation projects and stylized lizard benches at a trail head. However, when the youth took on the construction of a large mosaic that covered the sides of a county bridge, it was not successful: the project was beyond the scope of the youths' experience and was



Appendix 23:

Artist journal form

impossible to complete within the time set aside for the project. In the end it was felt to have been a disservice to the youth, to the program, and the county to have the youth take on a project beyond their skill level. The program manager and artists felt that even though it is a difficult decision not to take on a project, it may be best for the youth and the program to turn down overly ambitious projects. For more information on training and curriculum development, contact Dian Magie, Tucson-Pima Arts Council, (520)624-0595.



Children of the Future—a program of the Greater Columbus Arts Council in Columbus, Ohio—interviews both returning artists and new artists. In two focus groups held in 1998, artists were asked what skills and experiences, both artistic and personal, they thought they could bring to the arts program. The findings generally reflect the YouthARTS findings: successful artists demonstrate flexibility, self-control, enthusiasm, love of working with children, empathy, consistency, ability to communicate and listen, confidence, imagination and creativity, open-mindedness, sense of humor, patience, ability to work in group setting, and accessibility and approachability. For further information, contact Timothy Katz, Program Director, Children of the Future, Greater Columbus Art Council, (614)224-2606.

The Manchester Craftsmen’s Guild, in Pittsburgh, conducts a wide range of visual arts education programs with secondary students focusing on the disciplines of ceramic art, photography, computer imaging, and painting and drawing. Joshua Green, the director of educational programs, provided YouthARTS with helpful information about training artists. Their Arts Collaborative Program involves a training component for artists that was developed in concert with Fran Prolman of the Center for Arts Based Curriculum. For more information contact Joshua Green, (412)322-1772.

Mill St. Loft, in Poughkeepsie, New York, offers several successful arts training programs that teach basic education, life skills, and entrepreneurship. Artists are trained in mediation, peer leadership, the diverse backgrounds of youth, and portfolio assessment. The program works with local resources to develop mediation materials. The Center for Inter-generational Learning at Temple University has helped to develop their training program. For further information, contact Carole Wolfe, (914)471-7477.

Gallery 37 in Chicago is an award-winning, arts-based youth-employment program that has been replicated in 15 cities in the United States, as well as in London and in cities in Australia. Gallery 37 has developed a video and a manual on how to replicate their program. For more information, call (312)744-8925.



Other Resources

Consultants, Clearinghouses, and Resource Centers

Americans for the Arts, Washington DC, maintains an up-to-date list of consultants, clearinghouses, and resource centers. Contact Randy Cohen, (202)371-2830.

National Center for Conflict Resolution Education, 110 West Main Street, Urbana, IL 61801, is a good source for information on this subject (e-mail: info@ncce.org).

Printed Training Resources

Cleveland, William. *Common Sense and Common Ground: Survival Skills for Artists Working In Communities and Social Institutions*. High Performance (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. Entire publication online at www.cominguptaller.org (1996).

Conflict Resolution Education: A Guide to Implementing Programs in Schools, Youth-Serving Organizations, and Community and Juvenile Justice Settings. Department of Justice/Department of Education.

"Conflict Resolution and the Arts Fact Sheet." OJJDP, U.S. Department of Justice (refer to <http://www.ncjrs.org/jjfact.htm#fs9880> or call the Juvenile Justice Clearinghouse, (800)638-8736).

Creative Partnership 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.CPPprev.org>) (1997).

Hillman, Grady, and Kathleen Gaffney. *Artists in the Community: Training Artists to Work in Alternative Settings*. Americans for the Arts (1996).

Young at Art: Artists Working With Youth At Risk. Idaho Commission on the Arts (1995); contact the commission at (208)334-2119.