



YouthARTS Handbook: Arts Programs for Youth at Risk

The YouthARTS Tool Kit was produced by the YouthARTS Development Project, a collaborative effort of the Regional Arts & Culture Council, Portland, Oregon; the San Antonio Department of Arts and Cultural Affairs, San Antonio, Texas; the Fulton County Arts Council, Atlanta, Georgia; and Americans for the Arts, Washington, D.C.



YouthARTS Handbook: Arts Programs for Youth at Risk
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by Americans for the Arts, 1997; and, *Program Planning and Evaluation: Using
Logic Models in Arts Programs for At-Risk Youth*, written by Steve Hulett,
published by Americans for the Arts, 1997.

For additional copies of this handbook or for more information about the
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Organizations: Multnomah County Department of Adult and Juvenile Community Justice, Multnomah County, Portland Art Museum Northwest Film Center, Tears of Joy Theater. *Artists:* Kris Bluett, Reg Bradley, Charles Daniels, Bobby Foucher, Amy Grey, Julie Keefe, Suzanne Lee, Brian Lindstrom, Michelle Lund, Hakim Muhaamad, Primus St. John, Lance Wollen. *Art program administrators:* Katrina Gilkey, Kim O'Brien, Ellen Thomas. *Court counselors/juvenile justice staff:* Sylvia Aguilar-Foresee, Ralph Banks, Laura Burgess, Elyse Clawson, Julia Cohen-Pope, Deena Corso, Kate Desmond, Patricia Foust, Barry Friedman, Elsie Garland, Phil Lingelbach, John Miller, Brian Montgomery, Lonnie Nettles, Thach Nguyen, Rosemary Owens, Kurt Squier, Delaina Swoverland, Leslie Taylor, Steve Walker, Lili Yamamoto. *Evaluators:* Joel Arick, Tera Hoffman, Sheila Rudd.

Art-at-Work, Fulton County Arts Council, Atlanta, Georgia:

Organizations: Fulton County Juvenile Court, Atlanta Public Schools, the Youth Arts Connection Gallery, Barking Dog Theatre Company. *Artists:* Tunde Afolyan, Orah El, Drew Galloway, Kojo Griffin, Etinnee Jackson, Paul Nicolson, Fran Scott, Tory Stewart, Stonelove, Robert Whitherspoon, Kenneth Zakee. *Juvenile court judges:* Associate Judge Blau, Associate Judge Karen Galvin, Chief Presiding Judge Glenda Hatchett, Judge Sharon Hill, Chief Associate Judge Hodges, Judge Sanford Jones, Associate Judge Smith. *Probation administrative staff and probation officers:* Gwen Bailey, Chuck Cante, Betty Freeman, Anita King, Michelle Lewis, Janet Ransom, Bessie Shavers, Berenice Tyrrell, Victor Ugenyi, James Washington. *Social Worker:* Kelly Adams. *Data Collector:* Janice Whatley.

Urban smARTS, City of San Antonio Department of Arts and Cultural Affairs, San Antonio, Texas:

Organizations: City of San Antonio Department of Community Initiatives, San Antonio and South San Antonio Independent School Districts. *Artists:* Lisa Anaya, Michelle Angulo-Noriega, Jessica A. Bauer, Jenny Browne, Jeffrey Durate, Linda Gamez, David García, Doug Gessaman, Robert Gonzalez, Gloria Hart, Julia Jarrell, Ernest Morales, Georgina Morgan, Susan Oaks, Katie Pell, Ann Pressly, Ginger Quinn, Alex Rubio, Adorne Ruffin, Michael Saul, Belinda Treviño Schouten, Bernice Williams, Andrea Wilson. *Teacher liaisons:* Robert Aguilar, Vanessa Bailey, Elizabeth Castillo, April Flores, Gina Garza, Charlotte Gregory, Thomas Jones, Jerry White, Norma Williams. *Caseworkers:* Lillie Brown, Mike Cásarez, A.B. Dennis, James Hopkins.

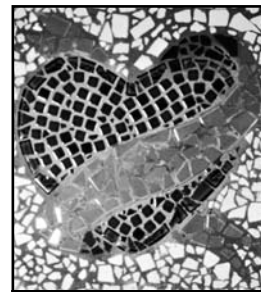


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Acknowledgments

The purpose of the YouthARTS Development Project has been to develop, test, and disseminate “best practice” models of arts programs designed for youth at risk. YouthARTS has met this goal through a multilevel collaboration.

At the national level a collaboration was formed among the Regional Arts & Culture Council in Portland, Oregon; the Fulton County Arts Council in Atlanta; the City of San Antonio, Department of Arts and Cultural Affairs; and Americans for the Arts. Caliber Associates, an evaluation firm on contract with the U.S. Department of Justice, provided invaluable assistance through each stage of the project. Rebecca Schaffer and Steve Hulett deserve special recognition for their commitment to the project. The national project coordinator, Marlene Farnum, provided stellar management through all phases of the project, organized production of the tool kit, and wrote the handbook with input from each site. Local project managers at each site, Ayanna Hudson in Atlanta, Kristin Law Calhoun and Katrina Gilkey in Portland, and Berti Rodriguez-Vaughan and Ana de la Garza in San Antonio rose to the task of managing their local projects while at the same time documenting the national effort.

Even to begin this effort required a vision and a willingness to take a risk. The YouthARTS team wishes to express heartfelt appreciation to three individuals, Diane Mataraza, Jane Alexander, and Janet Reno, whose early support helped make the YouthARTS project possible. As a staff member dedicated to local arts agencies at the National Endowment for the Arts (NEA) for five years, Diane Mataraza saw the need for this project, helped to assemble the partners, and was a fierce advocate for its creation. Jane Alexander, in her role as chair of the NEA, committed the crucial seed funding that leveraged all other support. She also helped to forge a partnership with Attorney General Janet Reno and the U.S. Department of Justice to provide for the evaluation of this project—a key to its success. We would like to thank Marianne Klink, NEA Federal Liaison, who provided invaluable assistance through each stage of the project, and Eric Peterson, Evaluation Manager for the U.S. Office of Juvenile Justice and Delinquency Prevention, for his belief in the project, which was essential in gaining the continuing commitment of that agency.

At the local level, collaborations were developed among juvenile courts, school districts, artists, and arts organizations. In Atlanta, the Fulton County Arts Council joined in partnership with the Fulton County Juvenile Court, Atlanta Public Schools, the Youth Arts Connection Gallery, artists, and social workers. In San Antonio, the City of San Antonio Department of Arts and Cultural Affairs collaborated with the Department of Community Initiatives, the San Antonio and South San Antonio Independent School Districts, teachers and artists, and caseworkers. And in Portland, the Regional Arts & Culture Council joined with the Multnomah County Department of Adult and Juvenile Community Services, Multnomah County, the Portland Art Museum Northwest Film Center, Tears of Joy Theater, and individual artists. All involved made extraordinary commitments to these collaborations and to the youth who participated in the programs.

And central to all of these collaborations was the participation of the youth. Without the youths' willingness to take risks, to share their art and their feelings about their lives, and to participate actively in these programs, there would be no youth arts programs.

Each level of collaboration has met with many challenges, triumphs, and lessons learned. YouthARTS has required a dedication and commitment that has tested everyone's already busy schedules. A willingness to learn from our mistakes and the reward of working with youth has sustained the various levels of collaboration.

One of YouthARTS' main goals was to define the critical elements and "best practices" of arts programs designed for populations of youth at risk. To this end, many individuals at all levels of the project collaborated to conduct a field scan of best practices. YouthARTS began its work by examining a review of more than 600 abstracts of youth art programs conducted by Americans for the Arts. Fifteen programs were selected for further investigation, and in-depth interviews were conducted with the program directors/managers of these programs. YouthARTS is grateful to all who participated in this field scan. In particular, we would like to thank Nicholas Hill, Greater Columbus Arts Council; Dian Magie, Tucson-Pima Arts Council; Sharon Morgan, Oregon Coast Council for the Art; and Joshua Green, Manchester Craftsmen's Guild, for sharing the materials they developed in setting up their youth programs and the lessons they've learned along the way. Focus groups were conducted with artists and social service providers in each of the three cities. The input from these sessions was extremely helpful in the development of "best practices" that were incorporated into the program model at each site.

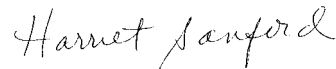
Additional thanks to Sharon Morgan and Dian Magie, along with Robert Bush, from Bush Associates; Timothy Katz, of the Greater Columbus Arts Council; Adelma Roach, of the Carnegie Foundation for the Advancement of Teaching; Diane Mataraza, of the National Academy of Recording Arts & Sciences Foundation; and Heather Clawson, of Caliber Associates, who read the handbook and provided feedback that has been of tremendous benefit. A special thank-you goes to Kim Carlson, who went way beyond the usual role of an editor and often stepped into the role of writer. Her early advice was critical as we sorted through the vast amount of material collected from each site: “use simple and clear language, be active as opposed to passive, be always articulate—somewhat informal but never uninformed.”

The YouthARTS Demonstration Project received funding and support from the National Endowment for the Arts; the U.S. Office of Juvenile Justice and Delinquency Prevention, Department of Justice; the President’s Committee for the Arts and Humanities; the Nathan Cummings Foundation; the Emily Hall Tremain Foundation; the Metropolitan Life Foundation; the Heinz Endowments; Americans for the Arts; and the three local partners.

Our thanks to all of the contributors for believing in the project and the positive impact that it will continue to have on youth.



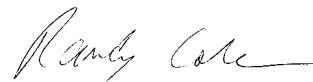
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Appendices

The following is an annotated list of appendices that are noted throughout the handbook. Complete appendices appear on the diskette; watch for the throughout this handbook. (Important: Before you attempt to open the appendices, view the “Read Me” file on the diskette.)



Program Planning

Appendix 1. *Strategies for Sustainable Partnerships.* Developed by Americans for the Arts, in partnership with Partners in Tourism. Lists 11 strategies in a concise, easy-to-understand format.

Appendix 2. Collaborative agreement between the San Antonio school district and the arts department. Developed by Urban smARTS, the agreement specifically states the duties of the arts department and the school district, the budgeted amount, and the method of payment.

Appendix 3. Field trip examples from Urban smARTS.

Appendix 4. Invitation to parents. This letter explains the Youth Arts Public Art program, gives dates and times, and invites parents/guardians to participate in an arts project with their child.

Appendix 5. Checklist for planning a public event. Developed by Youth Arts Public Art, this list provides a clear, to-the-point list of the details of planning an event, including ways to involve the youth.

Appendix 6. Invitation to youth. This invitation promotes the opportunities that the Art-at-Work program offers to youth along with program details.

Appendix 7. Parental consent form. This form is used by Youth Arts Public Art to obtain permission for the following: use of school and court records, consent for any medical care needed, program-related transportation, and to photograph youth and their artwork for possible publication.

Appendix 8. The Apprentice Artist Handbook. This is the Art-at-Work youth employees handbook. The purpose, goals, and areas of study are clearly stated. The salary the youth will earn, work days and hours, and transportation information are given. A job description lays out specific duties, and the criteria on which workers' performances will be evaluated are presented in the handbook.

Appendix 9. Participant letter of agreement. This Art-at-Work document includes a youth agreement on the basic ground rules of the program.

Appendix 10. Youth contract. Developed for the visual arts program of Urban smARTS, this contract is signed by each youth.

Team Training

Appendix 11. Call for artists, Urban smARTS. This advertisement appears in San Antonio-area publications.

Appendix 12. Questions used for the artists' interviews for the Urban smARTS program. Ten questions that cover each artist's past experience working with youth and working in collaborations, and what they expect for the program.

Appendix 13. Rating sheet. This tool is used by the Urban smARTS interview panel to record panelists' impressions of artists applying to work in the Urban smARTS program.

Appendix 14. Questionnaire. These questions were asked of artists during the Youth Arts Public Art interview. A part of the interview is reviewing a sample curriculum for one four-hour session.

Appendix 15. The Urban smARTS Teaching Artist's Handbook. This handbook contains artist guidelines: discipline procedures and tips on working with children, with the other artists, with the coordinating teacher, and with school administrators. Also included in the handbook are the specific roles for all team members, as well as the program calendar for the year, the process for getting paid, and the process for ordering supplies.

Appendix 16. Primary responsibilities for all Art-at-Work staff. These include the roles for the program manager, director of program development for the court, probation officers, program coordinator, facility manager, mentors/volunteers, social worker, instructors, assistants, and apprentice artists.

Appendix 17. Roles and responsibilities for Youth Arts Public Art. This presents roles for the program manager, artists, probation officers, juvenile justice supervisors; the role of the youth is determined on a project-by-project basis.

Appendix 18. Excerpts from the Urban smARTS training notebook, which give examples of training agendas, daily staff notes, and curriculum plans for all five days of Urban smARTS' 1997-98 training session. Risk factors, resiliency, and protective factors are defined and examples are given.

Appendix 19. Curriculum materials. Urban smARTS has developed a curriculum form for the year; a daily curriculum planner is also included.

Appendix 20. The curriculum used for the Youth Arts Public Arts video project. This is an example of a curriculum developed by the artist after meeting with the youth to define the project.

Appendix 21. Sample artist contracts. These samples from Art-at-Work and Youth Arts Public Art provide different approaches to writing a contract.

Appendix 22. Evaluation form. Urban smARTS uses this form to evaluate artists in the program and their mastery of their art, planning and preparation, organization and management skills, and communication and rapport with children and with collaborating partners.

Appendix 23. Artist's journal form. Artists in the Youth Arts Public Art program use this form to record the daily plans and what actually happened, and the artist's impressions of his or her interactions with the youth, with other artists, and with probation officers. Artists can also note training needs and program observations.



Evaluation

Appendix 24. Data collection instruments and implementation guides, developed by Caliber Associates for the national evaluation of YouthARTS. These data collection instruments and guides can be used or modified to collect data on your arts program.

Appendix 25. Questions used for focus groups after the completion of the program.

Appendix 26. Contact information for evaluation consultants and technical assistance providers.

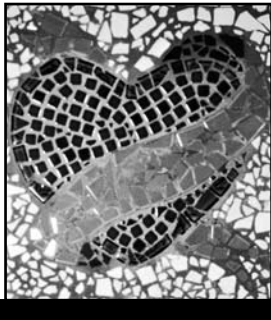
Appendix 27. Where to find printed evaluation resources.

Appendix 28. More extensive list of printed evaluation resources.

Appendix 29. *The Title V Delinquency Prevention Program Community Self-Evaluation Workbook.* Developed by Caliber Associates for the Office of Juvenile Justice and Delinquency Prevention (OJJDP). The workbook is designed to provide communities that have received Title V prevention grants with the information and resource aids needed to plan, describe, monitor, and evaluate their community-based, risk-focused delinquency prevention programs. Paper and computerized copies of this resource are also available through the National Criminal Justice Reference Center (NCJRS) at (800)851-3420.

Costs, Resources, Advocacy

Appendix 30. Packet used by Art-at-Work to solicit sponsors for its program.



Introduction: Goals and Efforts

*Young people who are involved in making something beautiful today
are less likely to turn to acts of violence and destruction tomorrow.
The arts . . . provide opportunities for youth from all backgrounds to
do something positive and creative with their talents and their time.
We all need to support the arts. In doing so, we are telling America's
youth that we believe in them and value what they can be.*

—Janet Reno, Attorney General, U.S. Department of Justice

'Through our evaluation of
program outcomes at the three
test sites, YouthARTS showed
that arts programs really can
have an impact on youth.'

You've probably seen the bumper sticker "Art Saves Lives."

Arts agencies across the country have for many years provided arts programs for youth at risk of juvenile delinquency and other behavioral problems, with the assumption that these programs can alter the course of troubled lives. In 1995, for the President's Committee for the Arts and Humanities, Americans for the Arts surveyed representatives from more than 600 such programs around the nation. The agency found that while there was abundant anecdotal evidence of "success stories" among art programs for at-risk youth, there was little statistical evidence that these arts programs can enhance youth development.

That same year, our consortium of three arts agencies—the Regional Arts & Culture Council in Portland, Oregon; Fulton County Arts Council in Atlanta; and the City of San Antonio Department of Arts and Cultural Affairs—along with Americans for the Arts, began a collaborative research effort on arts programming for youth at risk. This consortium, known as the YouthARTS Development Project, had seven primary goals:

1. to define the critical elements and "best practices" of arts programs designed for at-risk youth populations
2. to design and test program evaluation methodologies
3. to conduct a rigorous evaluation at three pilot sites of the impact of arts programs on adolescent behavior and the risk and protective factors associated with behavioral problems and delinquency

4. to design and test models of professional development and training that prepare artists to work with at-risk youth populations and that prepare artists, social service staff, juvenile justice professionals, and educators to work collaboratively in developing and implementing arts programs for youth at risk
5. to strengthen collaborative relationships among local and federal partners
6. to disseminate “best practice” models to arts, social service, and juvenile justice program providers nationwide
7. to leverage increased funding for at-risk youth programs

‘We recognized that to implement effective programs for at-risk youth required close collaborations at different levels of community.’

To meet these goals, we at YouthARTS began by conducting a field scan of the literature on arts-based youth programming. Next, we interviewed representatives from model programs around the country in order to identify “best practices.” Third, we conducted focus groups with artists and social workers in each of the three cities involved in the YouthARTS project. Fourth, we reviewed the juvenile justice literature on risk- and protection-focused prevention and intervention—which would become the underpinnings of the YouthARTS approach: to develop programs that are designed to reduce risk factors, while increasing protective factors (a detailed discussion of risk and protective factors appears on page 24).

Then, using this newly gained knowledge, the three arts agencies in the YouthARTS project either designed and implemented a new program for at-risk youth populations, or modified an existing program. Finally, each site gathered data to support a national evaluation of its program’s effects on participants’ knowledge, attitudes, and behaviors.

We recognized that to implement effective programs for at-risk youth required close collaborations at different levels of community. Administrators at the three arts agencies in the YouthARTS project invested considerable time and energy into the development of collaborative arrangements with schools, juvenile justice departments, social service agencies, and community-based groups that serve at-risk youth populations. As a result, we were able to develop programs that were well-integrated with existing programs and services. The emphasis we placed on collaboration and integration also reflected our awareness that involvement in the arts is one small part of a youth’s life and that to make a real impact on the youth, arts programs need to be aware of other factors that influence the youth’s behavior and affect his or her experiences.

Through our evaluation of program outcomes at the three test sites, YouthARTS showed that **arts programs really can have an impact on youth**. Not only can such programs enhance young peoples' attitudes about themselves and their futures, but the programs also can increase academic achievement and decrease delinquent behavior. (A follow-up evaluation is being conducted to determine if the programs have a lasting impact on youth participants.)



The Tool Kit

Several existing publications do an excellent job of describing the achievements of arts programs designed for youth at risk, and information on artist training recently has been published as well. However, arts agencies, juvenile justice agencies, social service organizations, and other community-based organizations need more detailed information about how to plan, run, provide training, and evaluate arts programs for at-risk youth. The materials in this tool kit are designed to help. The tool kit contains the many lessons learned in Portland, San Antonio, and Atlanta about establishing, maintaining, and evaluating arts programs for youth at risk.

How to use the tool kit

The tool kit consists of the following resources:

- a handbook
- two videos
- a diskette

Together these materials can answer your questions about how to plan, implement, and evaluate an arts program for youth at risk. The tool kit presents not only what worked well for the YouthARTS participants, but also what could work better—and, finally, what doesn't work very well at all.

Americans for the Arts has developed a special YouthARTS page at its Web site, www.artsusa.org. This is the place to go to find out more about the YouthARTS project. We hope, too, that after you have put the tool kit to use, you will provide feedback about your experience. What part of the kit do you find most helpful? Are there portions of the tool kit you feel can be improved? We will use your suggestions and comments to update the kit and to develop technical assistance services.

'Americans for the Arts
has developed a special
YouthARTS page at its Web site,
www.artsusa.org. This is the
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'The four chapters in the handbook reflect the main tasks involved in implementing youth programs, and within each chapter we compare and contrast the experiences at each YouthARTS site.'

The handbook


The four chapters in the handbook reflect the main tasks involved in implementing youth programs, and within each chapter we compare and contrast the experiences at each YouthARTS site. The chapters include:

- **Program Planning.** Is your organization ready to start a program for youth at risk of delinquency and other behavioral problems? This chapter will help you assess your capacity to provide such a program. The chapter also introduces you to the planning model, a tool to use in designing your program; guidelines for forming collaborations with partners; and information on risk and protective factors—which you'll need to understand in order to develop a successful program for at-risk youth.
- **Team Training.** This chapter provides how-to information on artist selection; artist training; collaborations among artists, case workers, and educators; and conflict resolution.
- **Evaluation.** Use this chapter to conduct a rigorous evaluation of both your program implementation process and your program outcomes. The chapter describes the benefits and challenges of program evaluation, the basic concepts of effective program evaluation, the specific steps that you will need to take to conduct a well-planned evaluation of your arts program, methods used to measure art knowledge, and other best practices from the field.
- **Costs, Resources, Advocacy.** This chapter will be useful as you develop your budget, seek funding, and advocate for your program. It presents a building-block approach—actually, several approaches—to structuring a budget for youth programs.

It is important to realize that these tasks—planning, training, evaluating, and budgeting—do not happen sequentially. You will, for instance, need to consider your training and evaluation needs while planning your program activities and developing your budget.


There are many ways to use this handbook. You might read through the entire text to get the “big picture.” Then, once you have gained a general understanding of how the various steps of planning, implementing, and evaluating your program fit together, return to the various sections for more detailed information.

Or, you can read through the checklists at the beginning of each chapter. These lists can provide you with a quick index of information that might be new to you, or help you locate a specific area that you are working on in developing or refining your program.


If you choose to do a fast “thumb through,” watch for the  symbol and “lessons learned” that appear throughout the handbook. The key symbol indicates key findings of our research—findings that might be new information or a new way to look at a challenge you may already have encountered in operating a program. The lessons learned (look for these in sidebars within the Team Training chapter) may keep you from traveling down a path that we found created more problems than it solved.

At the end of each chapter we list “Best Practices from the Field,” and a section entitled “Other Resources,” which contains additional references for you to consult.

The videos

The tool kit contains two videos. One is an inspirational video that you might show to potential funders, supporters, or partners to raise their awareness of arts-based prevention and intervention strategies. In this video, youth, artists, arts administrators, and juvenile justice administrators discuss why arts programs for youth at risk are successful. The other video, an instructional aid, serves as a supplement to the handbook, providing lessons learned from artists, arts administrators, and juvenile justice staff. Watch for the  throughout the handbook—this video icon indicates that an additional viewpoint on the subject being discussed is presented in the instructional video.

The diskette

All appendices in this handbook can be found on the diskette (an annotated list of appendices can be found on page ix). The  appears throughout the text, reminding you to consult the diskette.

‘It is important to realize that these tasks—planning, training, evaluating, and budgeting—do not happen sequentially.’

Defining Terms

“Realize that there are different definitions of ‘at risk’ and that at some level all youth are at risk. It is more productive to understand the population that the program is designed for, rather than debate the definition of ‘at risk’.”

—focus-group participant

For purposes of this tool kit we have used the following definitions.

At-risk youth: Youth who are exposed to factors that may increase their tendency to engage in problem or delinquent behaviors. (See the definition of “Risk factors,” below.)

Comparison and control groups: This evaluation term refers to a group of youth from the program’s target population—a group of youth who share common backgrounds and characteristics—who do not receive program services. By comparing the knowledge, skills, attitudes, and behaviors of these youth to those of youth who are participating in the program, evaluators can determine the effects of the program.

Delinquency: This term refers to criminal acts committed by youth under a certain age. Each state determines the age under which youth are considered delinquent offenders subject to the juvenile courts and over which they are considered adult offenders subject to the adult criminal courts. In most states, youth under the age of 18 are considered delinquent offenders, and youth 18 and older are considered adult offenders. In some states, the age limit is slightly lower.

Outcome evaluation: An outcome evaluation determines whether your program’s goals are being met—that is, whether your intended outcomes are achieved—and pinpoints the factors that facilitate or impede your program’s success.

Planning model (or logic model): A program-planning and evaluation tool that clearly identifies and charts the relationships (or “causal links”) among targeted community conditions (needs), program activities, expected outcomes, and expected impacts. The planning model can be used to conduct both process and outcome evaluations.

Process evaluation: A process evaluation answers questions about how the program was intended to operate and how it actually operates on a daily basis.

‘Arts agencies, juvenile justice agencies, social service organizations, and other community-based organizations need more detailed information about how to plan, run, provide training, and evaluate arts programs for youth at risk. The materials in this tool kit are designed to help.’

Protective factors: Conditions that buffer young people from the negative consequences of exposure to risk factors—factors that can lead to adolescent problem behaviors—either by reducing the impact of the risk or by changing the way a person responds to the risk; for example, youth bonding with a positive adult role model is a protective factor. (For a more detailed discussion, see page 24).

Resiliency: This is the ability to adapt to changes and to approach difficult problems and situations in a positive way. Resilient youth possess a set of qualities that foster a successful process of adaptation and transformation, despite risk and adversity.

Risk factors: Factors that can lead to adolescent problem behaviors. These are typically classified within four realms: community, family, school, and individual/peer. They include, among other things, extreme social and economic deprivation; family conflict; lack of commitment to school; and alienation. (For a more detailed discussion, see page 24).

Risk-focused intervention: This delinquency intervention approach maintains that in order to **reduce juvenile offenders' involvement in problem behaviors**, you must first identify the risk factors that lead to those behaviors and the protective factors that counter the negative influence of the risk factors. You must then develop programs designed to reduce risk factors and, at the same time, increase the protective factors that buffer children against risk. In the YouthARTS project, Atlanta and Portland used this approach to delinquency intervention.

Risk-focused prevention: This widely accepted method of delinquency prevention takes the same approach as risk-focused intervention: in order to **prevent a problem from occurring**, you first must identify the risk factors that contribute to the development of the problem and the protective factors that counter the negative influence of risk factors. You must then develop programs designed to reduce risk factors and, at the same time, increase the protective factors that buffer children against risk. In the YouthARTS project, San Antonio adopted this approach, which is also referred to as “risk- and protection-focused prevention.”

Safe haven: A place that is perceived (in this case by youth and their families) as safe from physical, emotional, intellectual, and cultural harm.

Status offense: This term defines an act or type of conduct that is an offense only when committed or engaged in by a juvenile (not an adult) and that can be adjudicated only



“The YouthARTS evaluation will provide information that communities seek as they make difficult choices about how best to prevent delinquency and protect their youth from the risks of crime, school failure, and drug use.”

—Gerald Croan, President,
Caliber Associates

by a juvenile court. Status offenses include truancy, running away from home, and ungovernable behavior. (The age at which youth are no longer charged for status offenses varies by state.)

Team: Throughout the handbook this term is used to refer to the group of professionals who work with the youth in a given arts program—arts administrators, artists, probation officers, social workers, and educators. Note: The youth themselves are key to the team process, providing input on the arts activities, the exhibitions, and the performances. Their feedback during the art sessions and during the formal evaluation is essential information, used to determine what works and what does not work in the arts programs.

Treatment group: This evaluation term refers to a group of youth from the target population who receive program services. By comparing the knowledge, skills, attitudes, and behaviors of these youth to those of youth in the control or comparison group, evaluators can determine the effects of the program.

Truancy: This term defines a youth's failure to comply with school attendance laws.



The YouthARTS demonstration sites serve as illustrations of how you can plan, implement, and evaluate your own successful arts program.

The YouthARTS Demonstration Sites

The three programs in the YouthARTS Development Project—Art-at-Work (Fulton County, Georgia), Urban smARTS (San Antonio), and Youth Arts Public Art (Portland, Oregon)—are discussed throughout the handbook. These programs provide three distinct models of arts programs for at-risk youth and incorporate best practices from arts programs around the country. They serve as illustrations of how you can plan, implement, and evaluate your own successful arts program.

Art-at-Work: Who and Where

Fulton County is the region's largest county, both in area and in population. In 1990, the total population of Fulton County was 821,000: 470,000 white (non-Hispanic), 326,000 African American, and 16,000 Hispanic American. Central Fulton, which

includes most of the city of Atlanta and all of the Atlanta Central Business District, is highly urban and includes the region's most densely developed areas.

The Art-at-Work program is located in the urban West End neighborhood of Atlanta. Founded in 1835, West End is Atlanta's oldest definable neighborhood, boasting four parks and a rich cultural history. It is a community that is witnessing revitalization through an influx of new residents and businesses.

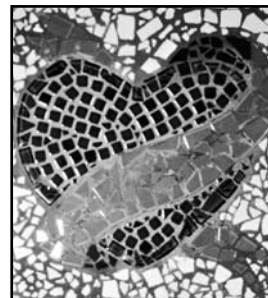
In 1996, the West End Public Library was renovated, and in January 1997, the West End Performing Arts Center officially opened as a state-of-the-art performance and presentation facility. This center is home to the Art-at-Work program.

In 1995, the Fulton County Arts Council created **Art-at-Work** as a summer job-training and arts-education program for teen-agers interested in art. The following year, while maintaining this program, the arts council, in partnership with the Fulton County Juvenile Court, designed a second version of Art-at-Work for youth status offenders who are under court supervision and are at risk of continued involvement with the court.

The goals of this year-round, after-school intervention program are fourfold: to reduce truancy by providing sequential arts instruction in various arts disciplines; to teach the business and entrepreneurial aspects of the arts; to provide youth with the necessary job skills to become productive members of the work force; and to provide youth with a sense of accomplishment, thus increasing their self-esteem.

The program targets truancy, a status offense, because it is one of the earliest signs of adolescent problem behavior and is often a stepping stone to more serious juvenile delinquency.

Like the other programs in the YouthARTS Development Project, Art-at-Work employs professional artists as instructors. It is the job of these instructors to expose program participants, referred to within the program as "apprentice artists," to a variety of art forms. During the first year, teenagers received arts instruction in two- and three-dimensional design. Subsequently, the apprentice



Fulton County Arts Council Atlanta, Georgia

Title	Art-at-Work
Target Population	Truant youth ages 14-16
Participants	15 youths referred by probation officers
Program Duration	4 sessions (8-12 weeks each) with same group of participants
Program Frequency	8 hrs./week during school year 25 hrs./week during summer
Program Approach	Arts-based after-school and summer education and job-training program designed to serve one group of youth for two years. Part of day is spent learning new skills and producing saleable art. Projects include furniture design and application, ceramics, photography, drama, and set design. Part of day is spent learning entrepreneurship and planning exhibitions. Students help organize exhibitions at end of session. All proceeds support the program. Students receive \$5/hour during the school year, and \$100/week during summer.



Department of Arts and Cultural Affairs San Antonio, Texas

Title	Urban smARTS
Target Population	Non-adjudicated at-risk youth ages 11 to 13
Participants	60 youth maximum at each of 8 schools (referred by teachers, principal, and self-referrals)
Program Duration	1 session (20 weeks) per school
Program Frequency	6 hrs./week
Program Approach	After-school arts education program. Each school is assigned three artists who design and implement the art activities: dance, visual arts, drama, and storytelling.
	The program also provides eight educational field trips, transportation home, and snacks during the afternoon.
	Case management is provided by the Youth Services Division of the San Antonio Community Initiatives Department. Every youth referred to the program receives a home visit from a caseworker for intake and assessment of the youth and family.

artists lavishly embellished recycled chairs; created mosaics; designed and installed murals; learned techniques of drawing, painting, and photography; received computer instruction; and studied drama.

The program participants are paid by the hour for their work; in turn, much of the artwork they create is sold, with proceeds from the sales going back into the program. In addition, Art-at-Work participants engage in special arts activities during non-instructional time—visits to local museums, galleries, and theaters.

A social worker serves as a liaison between the probation officers and the youths' families and can provide Art-at-Work with referrals for help if a problem is identified. The families of the youths are required by the court to attend orientation sessions and are encouraged to attend exhibits of the youths' work. In addition, parents are welcome to visit the arts sessions.

Urban smARTS: Who and Where

The Urban smARTS program operates largely in the San Antonio Independent School District, Bexar County's oldest public school system. In 1990, Bexar County had a total student population of 313,436. The overall student population was approximately 60 percent Hispanic American, 8 percent African American, 31 percent white (non-Hispanic), and 1 percent other. The Urban smARTS program participants are 84 percent Hispanic American, 11 percent African American, 5 percent white, and less than 1 percent each, Asian and Native American.

In 1993, the City of San Antonio Department of Arts and Cultural Affairs, the Department of Community Initiatives, and San Antonio Independent School District developed **Urban smARTS**, an arts-centered prevention program designed to divert middle-school students in high-risk urban areas away from gangs, drugs, and contact with the juvenile justice system. Professional artists, hired as instructors, collaborate to create engaging interdisciplinary activities for Urban smARTS students. Nutrition, field trips, transportation home, and a safe haven are essential parts of the program.

Urban smARTS operates from October through June at seven middle schools and one elementary school—all of which are located in geographic areas identified by the San Antonio police department as areas with a high number of juvenile arrests. Teachers and counselors use risk criteria to select individual students to participate in the program. They must be sixth-grade students, living at or below poverty level in areas with a high incidence of juvenile crime. They must be experiencing academic failure, showing irregular school attendance, and demonstrating persistent anti-social behavior. All are from communities with problems that place families at risk.

The goals of this prevention program are many: to divert at-risk youth from the juvenile justice system; to improve their social behavior and social skills; to improve their academic performance and commitment to school; to develop their art skills; to provide them with opportunities to perform and exhibit their art; and to provide an after-school safe haven.

A team of individuals—three professional artists, four caseworkers, and one teacher/counselor—at each school work with the youth for the duration of the program. Artists integrate information about risk and protective factors into their art curriculum; for example, to address the risk factor of low neighborhood attachment, artists might develop the themes of celebrating ancestors or communities of today. (For a detailed explanation of risk factors, consult the Program Planning and Evaluation chapters.) Media include music, theater, dance, and the visual and literary arts. All projects involve a public event that highlights the work produced by the youth. The youths' families are actively encouraged to attend exhibitions and presentations.

Youth Arts Public Art: Who and Where

Portland, located in Multnomah County, is the largest city in Oregon. Its population in 1990 was 467,401; Multnomah County's population that same year was 583,887. The county's Department of Adult and Juvenile Community Justice provides services by geographic areas within Multnomah County. The Youth Arts Public Art program is currently being conducted within three of these geographic areas: North Portland, which has a population of 45,423 residents; Central Northeast and North Portland combined, with a population of 102,656; and Southeast Portland with a population of 162,427. The probation caseload of Multnomah County is 56 percent white (non-Hispanic), 30 percent African American, 6 percent Asian American, 6 percent Hispanic American, and 1 percent Native American.

In 1995, a new juvenile justice complex was completed in Portland; as part of the Percent for Art program, a percentage of construction costs was allocated for public art. This money made it possible for the Regional Arts & Culture Council to develop an arts program—**Youth Arts Public Art**—as an intervention strategy for youth on probation. The program is a multilevel collaboration among the Regional Arts & Culture Council, Multnomah County Department of Adult and Juvenile Community Justice, Multnomah County, individual artists, and arts organizations.

Artists are teamed with probation officers to work with groups of youth in the creation of public art to enhance the juvenile justice complex and key sites throughout Multnomah County. Youth are selected by their probation officers to participate in the after-school program; each 12-week session involves a different group of youth from one of three geographic areas and focuses on a different art form. The youth are involved in all aspects of producing an art exhibition or performance. This includes planning the type of artwork to be created, creating the artwork, mounting the exhibition, designing the invitations, creating the press kit, making the press contacts, and hosting the opening reception. Field trips that build on the curriculum are incorporated into each program.

The youths' families are invited to an orientation session during which they join in the art activity. Family members and friends are also invited to the opening reception.

During 1997, the following programs were conducted at three different sites:

- A workshop led by a photographer and poet helped youth discover new ways of expressing themselves through photography and poetry and enabled them to produce *Picture This: Poems and Photographs by Youth*, an exhibition of 28 photographs and a chapbook by the same name.
- A video project resulted in "Measure 11: The Law & Its Consequences," a 10-minute documentary film that explores the pros and cons of a law that strengthens sentencing for crimes committed by youth—from robbery to manslaughter. It premiered before an audience of more than 200 people at the Portland Art Museum Northwest Film Center. The video continues to be shown at local and regional juvenile justice meetings, schools, and special programs, and has been translated into Spanish.

Regional Arts & Culture Council Portland, OR

Title Youth Arts Public Art

Target Population Adjudicated youth ages 14 to 17

Participants 15 youth in the Gang Resource Intervention Unit, 15 youth in the North Unit, and 15 youth in the Southeast Unit (referred by respective probation officers)

Program Duration 1 session per unit (12 weeks each)

Program Frequency 4 hrs./week

Program Approach Art program designed to involve youth in the production and administration of a public arts project, from design to production and public exhibition.

Youth work with the artists twice per week during after-school hours. Probation officers participate in each session and are available to help control any problem behaviors that arise.

Each session focuses on a different art medium. The media include print making, photography, poetry, drama, and videography.

The artist, youth, and parents attend an orientation at which they set behavior rules for the term and a final exhibition or presentation designed to provide the youth with recognition for their accomplishments.

- A theater project, “Mowgli in the Hood,” was performed twice in a small neighborhood theater and was attended by family and friends, as well as local politicians and administrators.

The overall goals at each site are the same: to teach art skills; teach life skills such as beginning and completing a project; create opportunities for strengthened peer, mentor, and family relationships; raise self-esteem; and create a quality art project for public display. The final art product becomes a part of a permanent collection of public artwork.



Best Practices from the Field

Research for the YouthARTS Development Project involved interviews and focus groups with representatives from arts programs for youth at risk, and a review of the literature on arts programs and juvenile justice theories and programs. From this research, many best practices emerged. Early on, these findings were incorporated into the arts programs developed by the three YouthARTS demonstration sites.

Finding No. 1: Common Elements of Successful Programs

- Successful programs recognize that art is a vehicle that can be used to engage youth in activities that will increase their self-esteem.
- The delivery of the program is a collaborative effort among the artist, social service provider, teacher, agency staff, youth, and family.
- Successful programs recognize and involve the community in which the youth live.
- Programs that involve the youths’ families provide the opportunity for the greatest impact.
- Successful programs provide a safe haven for youth.
- An age-appropriate curriculum is essential in developing appropriate activities.
- Successful programs emphasize dynamic teaching tactics such as hands-on learning, apprentice relationships, and the use of technology.
- Successful programs provide youth with opportunities to succeed.
- Successful programs culminate in a public performance or exhibition in an effort to build participants’ self-esteem through public recognition.

‘From this research, many best practices emerged.

Early on, these findings were incorporated into the arts programs developed by the three YouthARTS demonstration sites.’

‘Successful programs culminate in a public performance or exhibition in an effort to build participants’ self esteem through public recognition.’

- Program planning is critical and needs to address the following: goals of program; site selection; population; developing relationships among team members; methods for youth involvement in planning; curriculum design; transportation; safety; incentives; behavioral requirements; program growth; balance of art program and other program objectives; balance of process and product; student recognition of achievements; family, community, and volunteer involvement.
- Successful programs are designed with evaluation built in from the beginning.

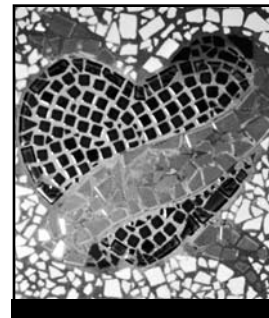
Finding No. 2: Training

- The teams that work with youth need to be trained in team building, communication skills, and organizational skills. They need to receive training in collaboration to better understand one another’s language, point of view, and the benefits that each brings to the team.
- The team needs to be trained in effective methods for working with youth from special populations, including some behavior management, adolescent psychology, and familiarization with the juvenile justice system.
- To maximize program effectiveness, the team needs to be trained in curriculum design, or a trained curriculum specialist needs to be involved.
- Training needs to start with the interview process and be ongoing.
- Training should be practical, address issues identified by team members, and be presented by a variety of trainers with expertise in the issue areas.
- Peer training and opportunities to share successes and failures are essential.
- Specialized training needs to be integrated into ongoing training sessions whenever possible.

Finding No. 3: Evaluation

- To evaluate an arts program for at-risk youth, program staff must clearly define the program goals and intended outcomes, and monitor and document the program implementation and service-delivery process.

- Process evaluations—which examine program implementation and service delivery—are currently the most common type of evaluation and can be used to describe a program and to provide an avenue to refine the program continually. Evaluation should not just measure the impact on youth; it should also be used to improve the program.
- The evaluation measures most frequently used to determine the effects of arts programs on youth at risk are journals, portfolios, surveys, and artist observations. Such measures can be incorporated into program activities; for example, students' art portfolios or journals can be used as evaluation tools, embedding the evaluation within the program.
- Program-specific factors such as staff ratios, hours of contact, and duration of contact are likely to have a major impact on program outcomes. These program factors should be documented in process evaluations.
- Individual, family, and community factors may influence program outcomes as well. The impact of multiple factors must be taken into account in measuring program effectiveness.
- There are few valid research studies that show the impact of arts-based programs on youth at risk. (A control group or comparison group is necessary to show a causal relationship between the art activities and intended outcomes.)



'Evaluation should not just measure the impact on youth; it should also be used to improve the program.'

Finding No. 4: Risk and Protective Factors

- Research conducted as part of the juvenile justice system's work in reducing delinquent behaviors has identified risk factors and protective factors associated with adolescent problem behaviors.
- A number of these risk factors may be influenced by youth arts programs, for example: low neighborhood attachment; lack of commitment to school; alienation and rebelliousness; and friends who engage in problem behavior.
- Effective youth arts programs contain activities that are designed to reduce the influence of risk factors by providing opportunities for youth to learn new skills and by recognizing individual youth's efforts. This approach, according to juvenile justice



literature, promotes bonding, which helps youth cope with the negative influence of risks they face.

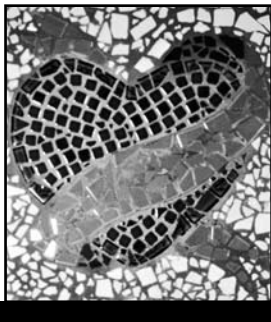
- To date, there has been mostly anecdotal information that youth arts programs are effective in engaging youth through the arts, resulting in improved self-esteem, increased skills, and improved school or work behavior.
- To demonstrate causality between youth arts programs and identified risk factors, a scientifically acceptable outcome evaluation with a control or comparison group needs to be conducted.

"It makes me feel good to see my artwork on display. I feel like I've done something to make a difference. I'm very proud."

—Fred, age 16

Partnerships between arts agencies
and agencies that have expertise
working with youth at risk benefit
everyone: the arts program,
the service provider, and
most importantly, the youth.





Organizational Capacity

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

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

This chapter covers:

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

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

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

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

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

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

Will your program be built on best practices?

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



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

How will you tell if your program is working?

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

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

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

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

The Planning Model

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

What is a Planning Model?

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

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



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

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



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

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

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

Using a planning model

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

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

Conditions ➡ Activities ➡ Outcomes ➡ Impacts

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

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

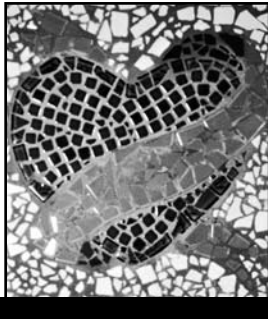
Outcomes refer to the program's *immediate* and *intermediate effects* on the participants. For example, suppose a school district designs an after-school drama program to reduce school attrition (drop-out). Administrators might expect to achieve such immediate outcomes as increased pro-social interaction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

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

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



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



Developing a planning model for your program

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

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

Developing a “theory of change”

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

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

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

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

Thinking about program outcomes

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

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

‘All arts programs designed specifically for youth who are at risk of developing problem behaviors share the general goal of helping participants develop new skills that will lead to positive behaviors.’

Risk and Protective Factors

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

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

Risk factors

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

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

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

Protective factors

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

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

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

The Social Development Strategy

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

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



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



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

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

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

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

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

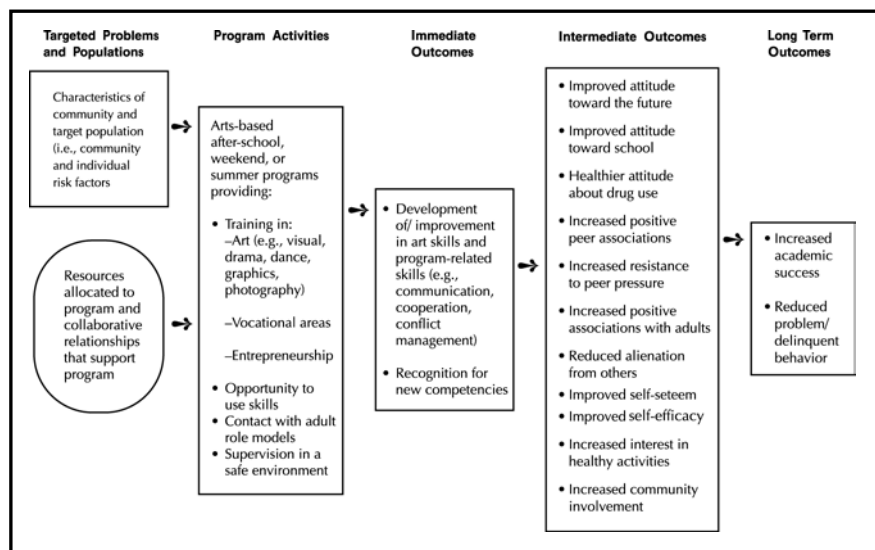
Finally, we learned the importance of identifying the **immediate outcomes** and **intermediate outcomes** that we expected our programs to achieve. For example, Art-at-Work sought to achieve a long-term impact of reducing truancy among program participants. The program staff realized that this impact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

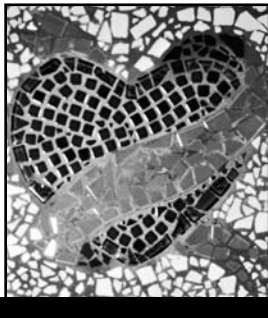
could be reached. Thus, they identified several immediate program outcomes—such as improved art, writing, and conflict-resolution skills—and several intermediate program outcomes—such as improved self-discipline and self-esteem—all of which would lead to reduced truancy. By monitoring the extent to which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

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

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

Table 1: YouthARTS Development Project Planning Model





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

— Judge Glenda Hatchett,
Atlanta



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

Using a planning model

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

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

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

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

Forming a Collaboration

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

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

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

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

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

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



Appendix 1:
"Strategies for
Sustainable Partnerships"

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

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

Here is how the three YouthARTS sites formed their collaborations.

Art-at-Work

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

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



Collaboration



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

Building on existing programs

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

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

Obtaining commitment from staff at all levels

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

Coordinating the collaboration

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

Building understanding and trust

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



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

Youth Arts Public Art

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

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

Designing a new program that uses an existing funding source

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



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

Defining the goals of the collaboration

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

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

Obtaining commitment from all levels of staff

"Acknowledge that, while the arts program has great benefits, it also represents additional work for your partners, work that often takes them a little out of their comfort zone."

—Kristin Law Calhoun, program manager, Youth Arts Public Art

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

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

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

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

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

Coordinating the collaboration

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



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

“The political environment provided the opportunity for the Department of Arts and Cultural Affairs to address the identified need and formulate the appropriate partnerships to develop the Urban smARTS program.”

—Berti Vaughan, program director, Urban smARTS



Appendix 2:

The agreement between the city and the school district



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

Building on political support to form a collaboration

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

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

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

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

Defining the goals of the collaboration

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

Coordinating the collaboration

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



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

Defining Program Conditions and Desired Outcomes

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

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

—Ayanna Hudson, project manager

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

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

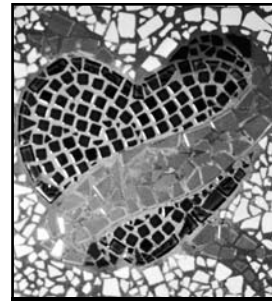
The methods that the three YouthARTS sites used to define their program conditions and intended outcomes and develop their problem statements are described next.

Art-at-Work

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

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

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



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

—Multnomah County
probation officer response
on evaluation survey

Youth Arts Public Art

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

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



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

—Cheryl Lardy, caseworker,
Urban smARTS

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

Urban smARTS

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

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

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

Selecting the Youth

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

Art-at-Work

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

Youth Arts Public Art

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



Selecting the youth

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



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

Determining Program Activities

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

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

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

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

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

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

Art-at-Work

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

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



“At first I didn’t know what to expect, but I think I’m going to like this program.”

—youth, Art-at-Work



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

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

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

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

Youth Arts Public Art

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

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

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

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

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

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

Urban smARTS

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

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

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

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

—youth in focus group,
Urban smARTS

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

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

Selecting an art form

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

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

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

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

Art-at-Work

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

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

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



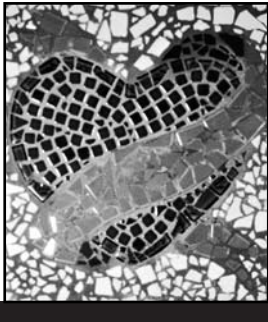
Start with an art project that provides opportunities for immediate success to engage and excite the youth. If the youth aren't excited, or at least curious, about the art form, it may be difficult to maintain their interest and participation and, ultimately, to achieve your desired outcomes.

Youth Arts Public Art

"I liked that the video project . . . gave the kids opportunities to problem solve and use anger management techniques. All of these things came up in a natural context of working together."

— Julia Cohen-Pope, probation officer, Portland

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



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

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

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

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

Urban smARTS

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

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

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

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

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

Determining staff-to-participant ratios

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

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

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

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

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



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



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

Determining program frequency and duration

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

Art-at-Work

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

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

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

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

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



Youth Arts Public Art

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

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

Urban smARTS

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



Creating a safe haven

“In economically disadvantaged communities throughout the United States, in areas where outsiders may fear to tread and insiders may tread with caution, safe havens exist. Perceived as safe from physical, emotional, intellectual, and cultural harm, these safe havens are the artistic creations of dedicated visual and performing artists.”

—Jessica Davis, Project Co-Arts



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

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

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

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

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

—Nicholas Hill, Greater Columbus Arts Council

Choosing a site

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

Art-at-Work

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

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



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

Youth Arts Public Art

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

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

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

—Bette Jo Sciantarelli, teacher
liaison, Urban smARTS

Urban smARTS

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

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

Transportation

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



Art-at-Work

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



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

Youth Arts Public Art

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



Urban smARTS

“Urban smARTS has created a safe haven and taken the youth out of the gang recruiting time frame—right after school. We felt it would have done no good at 5:30 after the program is over to let the kids out in to the street. So, we worked out an arrangement with the school district to take the kids home by school bus, further reducing their risk.”

—Eduardo Diaz, Executive Director, San Antonio Department of Arts and Cultural Affairs



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

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

Nutrition

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

“Food is not a central part of programming. But, it is essential in order to get the youths’ best energy, and it is another way that you show that you care about their well being.”

—Kristin Law Calhoun, program manager, Youth Arts Public Art

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

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

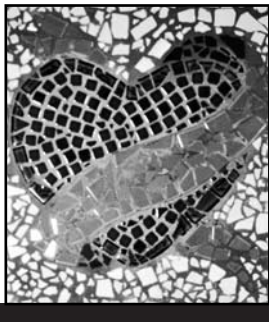
Determining youth incentives, including field trips

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

Art-at-Work

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

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



Youth Arts Public Art

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



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

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

Urban smARTS

“The thing I like most about Urban smARTS is that we take vacations (field trips).”

—Urban smARTS student

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

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

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

Selecting social service case management approaches

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

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

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



Appendix 3:

List of Urban smARTS field trips



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

2. When youth exhibit disruptive behaviors during art classes, they may be acting out for a wide variety of reasons ranging from normal mood swings to severe family management problems (such as domestic violence) to drug use. While discipline is an important part of every youth program, **arts instructors should understand that they may not be able to handle every behavior problem that arises**, and that they may need to seek assistance from a social service provider. In the best-case scenario, the social service provider is able to address the root cause of the problem behavior and eliminate the need for the youth to act out in the future.
3. Some at-risk youth receive a wide variety of services from multiple social, educational, and juvenile justice service providers, and it is very important for each of the providers to be aware of one another’s involvement with the youth. When an arts program begins working with an at-risk youth population, the program staff should try to contact other service providers working with that population. Not only would **other service providers serve as important resources** for the arts program staff, they may also benefit from learning about the youths’ behavior and progress in the arts program.

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

Art-at-Work

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

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

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

"It is very difficult within an agency to identify time in an already stressed structure to develop a program. Over time, a certain amount of sophistication is developed by artists and there becomes a group of caseworkers interested in working with artists. It is something you keep working on."

— Sharon Morgan, Oregon Coast Council for the Arts



**The role of
caseworkers
needs to be
explicitly defined.**



Youth Arts Public Art

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



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

Urban smARTS

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

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

Determining appropriate levels of family involvement

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

Art-at-Work

"I think this is a positive program because it gives kids something to do other than hanging out on street corners. This program helps them feel good about themselves."

—parent of Art-at-Work participant

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

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

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

Youth Arts Public Art

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

—Julie Keefe, artist, Portland



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



Appendix 4:

Parent invitation letter



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

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

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

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

Urban smARTS

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

— teacher liaison in focus group, Tafolla Middle School

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

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

Planning public exhibitions, performances, sales

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



Art-at-Work

"It makes me feel good to see my artwork on display. I feel like I've done something and made a difference. I'm very proud."

— youth, Art-at-Work

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



Successful programs culminate in a public performance or exhibition in an effort to build participants' self-esteem through public recognition.

Youth need to be directly involved in pricing, formatting, setting up, and taking down the exhibition.

Youth Arts Public Art

"We all did it as a team. I couldn't have done it without the team."

— youth, Youth Arts Public Art

"I was very proud. I expected and saw a very high-quality product."

— probation officer, Youth Arts Public Art

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



Appendix 5:

Checklist on how to put together
a public event

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

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

Urban smARTS

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

— teacher liaison, Urban smARTS

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

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

“We plan, we wonder if it will work, we keep going. Adjustments are made to our course of action the more we observe the kids and their strengths.”

— artist, Youth Arts Public Art

Running Your Program

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

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

The following examples provide information on:

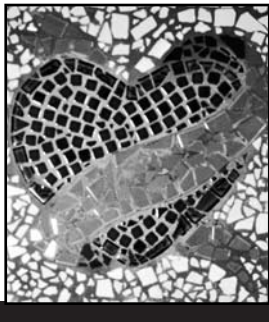
- inviting youth
- getting parental permission
- managing conflict

Invitation to youth

“One of Atlanta’s Next Great Artists . . .”

— Art-at-Work program material

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



Appendix 6:

Invitation to youth

Appendix 7:

Sample release and consent form

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

Participant release and consent forms

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

Conflict management

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



Conflict management

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

Art-at-Work

"I really felt that progress was being made when the youth started to enforce the rules of working in the art space."

—Jean Bean, program coordinator, Art-at-Work

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

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

Youth Arts Public Art

"The more involved the youth were in making decisions about the content of their work and the rules that they would follow, the fewer behavioral problems were encountered."

—Brian Lindstrom, artist, Youth Arts Public Art

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



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



Appendix 8:

Youth employee handbook

Appendix 9:

Letter of agreement
with the youth



Appendix 10:
Youth contract



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

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

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

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

Urban smARTS

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

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



Best Practices from the Field

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

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

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



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



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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

Other best practices from the field

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

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

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

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

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

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

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



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

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

Other Resources

Designing arts programs for youth at risk

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

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

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Heath, Shirley Brice, and Soep, Elisabeth. "Youth Development and the Arts in Nonschool Hours." *Grantmakers In The Arts*, Vol. 9, No. 1 (Spring 1998).

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

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

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

Developing collaborations

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

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

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

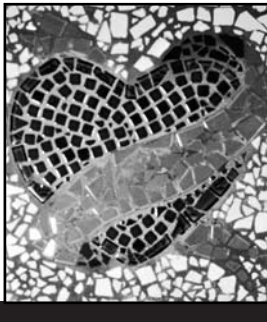
Welch, Nancy, and Paul Fisher. *Working Relationships: The Arts, Education and Community Development*. National Assembly of Local Arts Agencies and NALAA's Institute for Community Development and the Arts (1995).

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

Developing prevention and intervention programs

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

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



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

Office of Juvenile Justice and Delinquency Prevention. *Executive and Program Summaries, Delinquency Prevention Works* (May 1995).

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

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

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

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

The thrill of creative and artistic expression. Community recognition for performances, exhibitions or public art works. Learning new job skills. Using the arts to communicate difficult thoughts and emotions.





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.



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.

Art-at-Work

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.

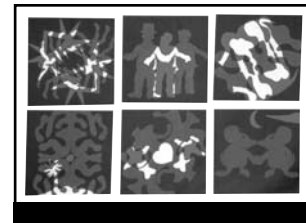
In one approach, the program manager used the artist roster for the arts council's Arts-in-Education program as an initial screening tool. From this list, she selected three artists to be interviewed. Criteria included experience teaching the art form, experience working with youth at risk, ability to 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.



Urban smARTS

"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



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.

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.

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:

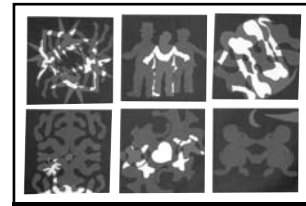
- Veteran teaching artists are invaluable to artist trainees. Trainees often will ask them questions that they do not normally ask program administrators.
- Large visual aids—such as 8-foot by 4-foot foam core signs that defined each risk factor—served an important purpose; they constantly reinforced 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

*"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

Step 3: Develop Curriculum for Arts Instruction

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.

Youth Arts Public Art

"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.

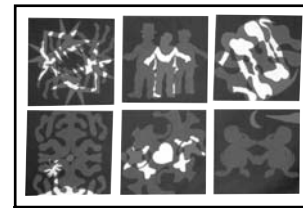
The Youth Arts Public Art program began by having each artist develop his or her own curriculum. The artist then discussed the curriculum with the program manager and probation officers and made adjustments based on their input.

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.



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

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.



“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.

"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

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

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**.)



Appendix 23:

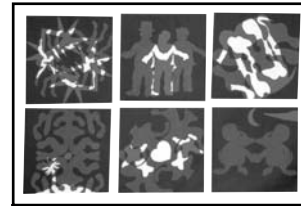
Artist journal form

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

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@nccre.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.CPPrev.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.

Art = Increased Academic Achievement



Art = Decreased Delinquent Behavior



Why Evaluate?

This chapter covers:

- ☐ Why evaluate?
- ☐ Conducting your own process and outcome evaluation
- ☐ The benefits and challenges of a well-planned outcome evaluation
- ☐ A step-by-step approach for evaluating your arts program's outcomes
- ☐ Where to go for evaluation assistance
- ☐ How to measure improvements in art skills
- ☐ Best practices from the field
- ☐ Other resources

A 1996 literature review conducted by the RAND Corporation revealed that while hundreds of arts programs for at-risk youth exist, very few rigorous evaluations of such programs have been conducted. Instead, arts agencies have relied on anecdotal evidence of program success to leverage the resources needed to support their arts programs for at-risk youth. The YouthARTS project was designed, in part, to provide the “hard evidence” of program effectiveness needed to get the attention of funding agencies and policy makers and to raise general awareness about the role that the arts can play in promoting healthy youth development.

One of the YouthARTS project's primary goals was to conduct a rigorous evaluation of the impact of arts programs on juvenile delinquency and related behavior problems. To accomplish this ambitious task, program staff at the three YouthARTS sites collaborated with Caliber Associates, a management consulting firm under contract with the Federal Office of Juvenile Justice and Delinquency Prevention, as well as local data collectors (such as Portland State University) and other local program partners. Through these collaborative arrangements, each YouthARTS site gathered data to support the national evaluation of program effects on the knowledge, attitudes, and behaviors of youth at risk for juvenile delinquency and crime.

The rigorous evaluation of YouthARTS program outcomes in Atlanta, San Antonio, and Portland has shown that arts programs really can have an impact on youth. Not only can such programs enhance young peoples' attitudes about themselves and their futures, they also can increase academic achievement and decrease delinquent behavior. Equally important, the evaluation provided YouthARTS sites with valuable information about program implementation and service delivery—the feedback needed to refine their program activities and maximize their success.

This chapter is designed to help you evaluate the effectiveness of your arts program for at-risk youth. It was written, in large part, by Rebecca Schaffer from Caliber Associates.

Toward the end of the chapter is a short section on how to measure improvements in art skills. It describes the data collection methods and instruments that the YouthARTS programs used to assess changes in art knowledge among participating youth.



The appendices contain evaluation resources discussed in this chapter, including the data collection instruments and data collection guide used in the YouthARTS evaluation. Copies of the final YouthARTS evaluation report will be available through the National Criminal Justice Reference Service (NCJRS).

Conducting Your Own Process and Outcome Evaluation

“Evaluation is a formal process for collecting, analyzing, and interpreting information about a program’s implementation and effectiveness. You collect this kind of information every day. To have a true picture of how well your program is doing, however, you need to follow procedures that are systematic, objective, and unbiased.”

— Abt Associates, consulting firm

Close your eyes and imagine yourself conducting an evaluation of your art program’s outcomes. What do you see?

Hopefully, you see yourself collecting information about program implementation and outcomes that you need to enhance your program and justify its funding—information that will help you to assess your program operations, determine the extent to which your goals are being met, and pinpoint the factors that facilitate or impede your program’s success. You also see yourself using evaluation activities to initiate or enhance strong collaborative relationships with program stakeholders throughout your community, increasing their interest in and understanding of your program and the evaluation process.

If this *wasn’t* what you saw when you closed your eyes (and if you’re reaching for the extra-strength pain reliever), you’re not alone. Many program managers view evaluation as a boring obligation that uses up valuable resources without providing much in return. But, however much we’d like to see arts programs receive ample funding without having to justify every move, funding sources demand accountability;

they want to know how their dollars are being used and what impact they are having. So, where does that leave you? Knowing that you need to conduct an evaluation and knowing *how* to do so are not the same thing. You need information about how to plan and implement an effective evaluation. This portion of the handbook aims to provide just that. It presents the benefits and challenges of program evaluation, lays out specific steps to take when evaluating your program, and provides a list of additional resources that can help you along the way. While this chapter is not intended to turn you into a professional program evaluator, it will help you to think about, understand, and appreciate what it takes to develop and implement an evaluation that will help you to answer the question, “Does my program work?”

Benefits and Challenges of a Well-Planned Outcome Evaluation

A well-planned evaluation has the following characteristics:

- From beginning to end, it involves communication and collaboration among the key program partners, first to develop realistic expectations for what the program can achieve during the evaluation time period, and then to design and implement the evaluation.
- It is based on a program planning model that lays out the relationships among the targeted problem(s), program activities, and intended immediate, intermediate, and long-term effects (or outcomes).
- It addresses clearly articulated evaluation questions.
- It includes an upfront assessment of evaluation resources, including the feasibility of collecting the necessary data.
- It provides information about program implementation and operations, and program outcomes. It includes both process evaluation and outcome evaluation components. The process evaluation component collects information about program implementation and service delivery, which is needed to monitor and refine program activities. The outcome evaluation component collects the information needed to determine the program’s effects on participating youth.
- It considers contextual factors that may affect the evaluation results.

‘While this chapter is not intended to turn you into a professional program evaluator, it will help you to think about, understand, and appreciate what it takes to develop and implement an evaluation that will help you to answer the question, “Does my program work?”’



**A well-planned
evaluation addresses
clearly articulated
evaluation questions.**

While conducting an evaluation with these characteristics can be quite costly and challenging, it usually produces numerous benefits that, in the long run, outweigh the costs.

The benefits of a well-planned outcome evaluation

“An evaluation can be an important tool in improving the quality of a prevention program if it is integrated into the fabric of the program rather than added on after the fact.”

—Lana Muraskin, evaluation consultant

The benefits of a well-planned evaluation include:

- **Program clarification.** Too often, program administrators develop and operate programs with vague assumptions about the types of outcomes the program will have and how it will accomplish them. A well-planned evaluation requires you to clarify your assumptions about the links between your target population, program activities, and expected immediate, intermediate, and long-term outcomes. This clarification process should help you and your key program stakeholders to keep your “eyes on the prize” throughout the program’s duration by focusing your attention on the link between your program activities and its intended outcomes.
- **Program monitoring.** Tracking the number and type of activities you offer, the number and type of participants involved, and your activity-related expenses can help you monitor how close you are to achieving your service goals.
- **Program justification.** Promising results from a well-planned evaluation can be used to justify program expenditures, maintain the commitment of existing funding sources, and leverage additional resources from the community.
- **Program improvement.** The information that you collect will help you determine which program operation strategies are most effective and identify areas where improvement is needed.
- **Addition of knowledge to the field.** Information on program outcomes and “best practices” can be shared with your peers, other communities, government agencies, and other audiences in order to help promote effective practices and programs, as well as useful evaluation methods.

In general, any well-planned evaluation of a delinquency prevention or intervention program does the entire field a favor. As the competition for crime reduction funding grows, so does the need to provide “hard” evidence that prevention and alternative intervention strategies help reduce crime. Without this evidence, these strategies are likely to be the first crime-reduction strategies cut from national, state, and local budgets.

The challenges of evaluation

“Despite their value, evaluations are not always welcomed. Because they carry risks and use scarce resources, and because staff may be unsure how to conduct them, evaluations are often a low priority for programs . . . By understanding the potential difficulties before designing an evaluation, however, it is possible to avoid some of those risks or to minimize their effects.”

— Lana Muraskin, evaluation consultant

Few arts-based prevention and intervention programs have undertaken well-planned outcome evaluations, in part because the challenges to planning a successful evaluation can seem overwhelming and often appear to outweigh the benefits. These challenges tend to fall into the four categories described below.

Competition for limited resources. The cost of evaluation varied based on the evaluation questions you are asking. A rigorous evaluation can be quite costly but can provide extremely valuable information. The sidebar on page 136, “Making Do With What You Have,” looks at the cost of conducting evaluations.

Fear of “negative” evaluation results. Not all evaluation findings indicate success. When conducting an evaluation, you will need to be prepared to deal with “negative” evaluation findings. If the results conflict with your first-hand knowledge of the program, you may want to re-examine the design and implementation of the evaluation for flaws that could have affected the evaluation results. For example, an evaluation of the DARE drug prevention program, which targets fifth and sixth graders, indicated that the program had not made significant changes in drug use among its target population. As discussed by researchers at the Urban Institute, “this result should have been anticipated, since drug use does not typically begin among youth in this country until the mid-teen years (14 to 17). An age-appropriate intermediate outcome should have been selected as the primary outcome measure, such as improved peer resistance skills . . .” Evaluation questions must address outcomes that the program is likely to affect and that are likely to occur within the time frame of the study.

‘Evaluation questions must address outcomes that the program is likely to affect and that are likely to occur within the time frame of the study.’

If, however, you decide that the evaluation design and evaluation questions were appropriate and the negative evaluation results are accurate, you may need to modify your program to improve its effectiveness or, in extreme cases, reallocate resources to more promising prevention and intervention efforts. Programs that are committed to identifying and overcoming their own shortcomings are most likely to succeed in the long run.

'Programs that are committed to identifying and overcoming their own shortcomings are most likely to succeed in the long run.'

Methodological paralysis. Formal evaluation methods are foreign to most program personnel and, at times, appear to be too complex for the layperson. Don't let the fear of the unknown paralyze you. Keep in mind that help is available. In addition to this guide, hundreds of resources are out there to assist you in completing a meaningful evaluation, including information and resource clearinghouses, publications, on-line help, and outside consultants. A list of useful resources is provided later on in this chapter. Also keep in mind that your evaluation doesn't have to be perfect. In fact, few (if any) evaluations are. Even professional evaluators run into problems along the way. Despite inevitable setbacks, most well-planned evaluations are able to meet the information needs of program stakeholders.

Difficulties of collaboration. Evaluating prevention and intervention programs requires the collaboration of some of the busiest and more over-extended individuals in your community. Program partners and outside consultants must devote the time needed to design and implement an evaluation that will produce accurate and useful results.

While these challenges require careful consideration *before* you embark on your evaluation, they should not deter you from beginning a well-planned evaluation. Once you have completed the first three steps described in the next section of this chapter, you will be able to determine what a well-planned evaluation can do for you *and* how feasible it would be for you to conduct one. With this information, you then will be ready to decide whether to evaluate your program and what level of resources you will need to allocate to ensure a successful evaluation.

A Step-by-Step Approach for Evaluating Your Arts Program's Outcomes



Follow these steps to conduct a well-planned evaluation of your arts-based program:

1. Prepare your planning model.
2. Develop your evaluation questions.
3. Assess whether an evaluation is feasible.
4. Plan your evaluation.
5. Identify data collection instruments.
6. Collect data.
7. Analyze data.
8. Present findings and disseminate lessons learned.
9. Use evaluation findings.
10. Think about conducting a follow-up.

'A planning model shows the causal links among a targeted problem, the program activities designed to address the problem, and the immediate, intermediate, and long-term outcomes achieved by the program.'

The remainder of this section describes each of these steps in detail.

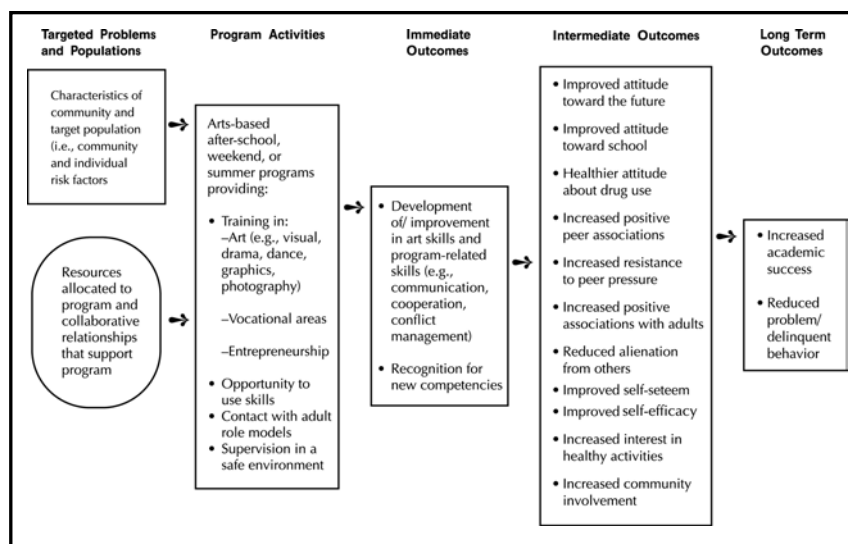
Step 1: Prepare your planning model

The first step in developing your program evaluation is to clarify your assumptions about the specific changes the program is intended to cause within the target population, how it will achieve these changes, and how you will know when these changes have occurred. The planning model will help you to accomplish this step.

You may recall from the Program Planning chapter that, in general, a planning model shows the causal links among a targeted problem, the program activities designed to address the problem, and the immediate, intermediate, and long-term outcomes achieved by the program. Comprehensive planning models also show the resources that are allocated to support the program activities—such as staff and collaborative relationships—and the environmental factors that may affect program implementation and outcomes, such as other prevention programs or socio-economic changes in the community.



Table 1: YouthARTS Development Project Planning Model



'Including immediate and intermediate outcomes in your planning model is particularly important, because long-term outcomes may not be detectable until after your evaluation is completed. If you were to measure only long-term outcomes, you might assume that the program has had no impact on the youth, while, in fact, it has been making incremental progress toward its goals.'

At minimum, developing a planning model such as the YouthARTS planning model in **Table 1** (above; repeated from page 27) involves describing the following components:

- **Targeted problems and populations.** What specific problems (low school achievement? high juvenile crime rates?) is your program designed to address among which populations? The clearer your definition of the targeted problems and populations, the easier it will be to determine if your program addresses them. As described in the Program Planning chapter, you should prepare a problem statement that defines this component, as well as those that follow. (Each YouthARTS site wrote a problem statement; see pages 20.)
- **Program activities.** What types of activities does your program provide for which youth? When and with what intensity/duration are they provided? Who provides these services? Where are they provided? Are there any referral services or follow-up activities for program participants? (See the Program Planning chapter for detailed information on developing program activities.)

- **Expected outcomes.** What do you expect your program to accomplish in the long run? What smaller (or interim) changes will lead up to these long-term outcomes? Your planning model should include descriptions of your expected immediate, intermediate, and long-term outcomes and show that each type of outcome leads to the next. Including immediate and intermediate outcomes is particularly important, because long-term outcomes, or impacts, may not be expected or detectable until long after your evaluation is completed. If you were to measure only long-term outcomes, you might conclude that the program has had no impact on the youth, while, in fact, it has been making incremental progress toward its long-term goals.

While you won't include all of the program information in the graphic depiction of your planning model, you should document it and update it as needed. Keeping a comprehensive record of program implementation and operations (as well as noting changes in your target problem/population or expected outcomes) is a critical component of program monitoring and evaluation.

Once you have completed your planning model, you should review it to make sure that your assumptions about your program's expected outcomes are realistic, given that outside factors such as socioeconomic conditions and family relations are likely to influence youths' attitudes and behaviors. Do all of your program activities seem to lead to your expected outcomes? Does anything seem superfluous? Is anything missing?

The process of developing and/or reviewing the planning model provides an ideal opportunity for all program partners, including youth from the community, to share their assumptions about and perceptions of the program and to ensure that their expectations are realistic given the scope of the program and the nature of the targeted problem. It can help the stakeholders to reach a consensus about the program's immediate, intermediate, and long-term goals and how it expects to achieve them. Partner "buy-in" to the planning model will help ensure that everyone agrees on the program's "measures" of success. You can convene all program partners to develop the planning model, or you can develop a draft model and then distribute it for review by other partners.

Once you have completed, reviewed, revised, and achieved stakeholder consensus on your planning model, you are ready to "operationalize" it. That is, you can begin identifying potential measures, or indicators, of each planning model component and



Many factors must be considered in order to develop realistic expectations for an arts-based delinquency prevention or intervention program. These factors include the characteristics of the target population, the types of risk factors addressed by the program, the length and intensity of the program, attendance and participation rates, and a range of outside factors—such as gang activity in the youths' community—that might influence the participants' attitudes and behaviors.

determine how the relevant data can be collected. For example, in the YouthARTS planning model, decreased juvenile delinquency is an expected long-term outcome. An indicator that the program has achieved this outcome is a decrease in the number of times program participants are referred to the juvenile courts. Data on this indicator could be gathered from juvenile court records. Another indicator of decreased delinquency is a decrease in self-reported delinquency, which could be measured through youth surveys or interviews. **Table 2**, a portion of an evaluation data map, provides a list of the YouthARTS planning model components and their respective indicators and data sources. Once you have begun identifying indicators and data sources, you can create a similar data map for your evaluation.

Table 2: Partial YouthARTS Evaluation Data Map

Research Question and Logic Model Component Indicators	Definition of Indicator	Data Source
<i>What are the program attendance and completion rates?</i>		
Program attendance	# of absences from program	Program attendance records maintained by artist/counselor
<i>To what extent do youth benefit from participation in program activities?</i>		
Improved art skills	Exhibits increased art knowledge and skill	Art Knowledge Quiz Participant Skill Assessment
Improved teamwork	Behaves in a cooperative way in a group	Participant Skill Assessment
Improved work skills	Works on a task from beginning to end	Participant Skill Assessment
Improved participation	Actively participates in class/sessions	Participant Skill Assessment
Improved communication skills	Communicates effectively with adults Communicates effectively with peers	Participant Skill Assessment Participant Skill Assessment
Production of art	Completed assigned projects/produced art	Participant Skill Assessment
Recognition of effort	Received public recognition for effort	Participant Skill Assessment
<i>To what extent do participant and comparison groups show changes in risk factors at the completion of the program?</i>		
School attitude and value	How often are school value statements true	YOCS (6-9)
Peer influence/Decision making	Frequency of participation in harmful activities with friends	YOCS (21-25)
Self-esteem	Agreement with statements about pride, failure, confidence, etc.	YOCS (54-58)
Referrals to Juvenile Court	Total number of referrals before program period Number of referrals during program period	Referral Form Exit Form
Academic GPA (by semester)	GPA in core academic courses per term	Academic Data Form
School attendance (by semester)	Number of excused absences in semester Number of unexcused absences	Academic Data Form

Step 2: Develop your evaluation questions

When you look at your completed planning model, you should be able to identify numerous questions that an evaluation could answer. For example, an evaluation could determine whether the program actually addresses the identified problem or

need, whether it actually served members of the target population, whether it was implemented as planned, or whether it achieved its expected outcomes. To keep the scope of your evaluation manageable, you will need to rate your evaluation questions in order of priority based on your information needs, the needs and requirements of your funders and other audiences, and your time constraints. One way to do this is to imagine that you will present your evaluation results to an important audience. Ask yourself the following questions:

What are the three most important points you would like to be able to make about your program? That is, on which parts of your planning model would you like to focus? Think about the people and organizations to whom you plan to present your evaluation results. Different audiences will be interested in different parts of your model. For example, representatives from arts agencies will be more interested in whether you can show that your program increased participants' art knowledge and creativity than will representatives from juvenile justice organizations. Figuring out who your audience includes will help you to prioritize your questions and, thus, keep the scope of your evaluation manageable.

When do you need to make this presentation? You will likely want to use findings from your evaluation in proposals for new or continuation grants, progress reports to existing funders, and similar fundraising and marketing efforts. Keeping a calendar of key dates by which findings are needed will help you to develop realistic evaluation questions. For example, if findings are needed for a continuation grant at the end of the program's first year, you will need to focus some of your efforts on gathering information about program implementation and about the immediate outcomes of your program. You will not be able to measure its long-term or overall effectiveness within the program's first year. Specifying a time frame will help you to determine which evaluation questions are realistic to answer.

Once you have thought through these questions, you should be ready to develop your evaluation questions. Remember that your questions should test some aspect of your planning model and be clear, specific, and realistic.





Sample Evaluation Questions from the YouthARTS Evaluation

- To what extent are the YouthARTS programs providing arts-based activities to youth during nonschool hours? (That is, what are the attendance and completion rates?)
- To what extent do the programs increase participants' art knowledge and improve their program-related skills such as communication and cooperation?
- To what extent do the programs have the desired effects on the attitudes and behaviors that affect delinquency and academic performance? (For instance, do the participants have healthier attitudes about drug use and improved self-esteem?)
- To what extent do the programs decrease juvenile delinquency (that is, reduce court referrals) and increase academic achievement (increase grade point averages)?

Step 3: Assess whether an evaluation is feasible

"Evaluability assessment is a systematic procedure for deciding whether program evaluation is justified, feasible, and likely to provide useful information."

—Adele Harrell, evaluation consultant

Assessing early on whether it is feasible for you to conduct an evaluation at all can save you a lot of time and energy and help ensure meaningful evaluation results. This process, sometimes called evaluability assessment, involves answering the following questions:

Do sufficient resources exist to support the evaluation? Before beginning your evaluation, you will need to ensure that you have adequate resources to support the entire evaluation effort, including funding, computer equipment and software, staff time (and commitment), and possibly an outside consultant.

How feasible is it for you to access existing data sources? Let's say that one of your main evaluation questions is whether your program affects academic performance. Your planning model and data map include grade point average as an indicator for

this outcome and school records as the primary data source for this indicator. How feasible is it for you to access these school records? Are they complete? Are they in a comprehensible format? How long will it take for you to obtain them? Who will you need to contact to do so? In order to answer these questions, you will need to contact the agencies and organizations from which you intend to collect data. After explaining your program and what the data collection effort will entail, you will need to obtain from them a written agreement that they will provide the requested data in the specified time period. You also will need to obtain sample records to assess their completeness, whether they are comprehensible, and how long it takes for the organization to provide them.

How feasible is it to collect new data? You also will need to assess the feasibility of collecting information from any new data sources, such as interviews with program staff, youth, and other stakeholders. You will need to determine how willing and how able key program stakeholders are to participate in and support your planned data collection activities. For example, you will need to find out if the parents of the youth you plan to include in the study are likely to give their children permission to participate in the study and how difficult it will be to maintain contact with and collect data from the youth during the evaluation period. Moreover, you should identify any existing data collection instruments that have been used in similar evaluation efforts (see below); using or adapting existing instruments (instead of developing new ones) will save you both time and effort.

Do similar evaluation efforts exist? Try to learn about similar evaluation efforts. You may be able to obtain permission to use or adapt data collection instruments that have been used for similar evaluations. Moreover, many final evaluation reports and publications provide important “lessons learned” about evaluating prevention programs, which can help you to replicate promising approaches and avoid common pitfalls. Similarly, contacting programs or outside consultants who have conducted similar evaluations and are willing to discuss their evaluation experiences may prove to be a very valuable endeavor.

After finding answers to these questions, you should be able to decide whether it is possible for you to conduct an evaluation that will answer your evaluation questions and meet the information needs of your intended evaluation audience. You also should be able to estimate the level of effort required to gather your evaluation data and determine whether you will need outside assistance.

‘You will need to determine how willing and how able key program stakeholders are to participate in and support your planned data collection activities.’



At minimum, determine the number of youth served, the services provided or products developed, and information about the characteristics of participating youth (for example, age, sex, race, and juvenile court status). Take the time to find out how satisfied participants were with the program. And don't forget to keep complete attendance records.

If you decide that it is not possible for you to conduct a well-planned outcome evaluation that will answer all of your evaluation questions, don't despair. The section "Making Do With What You Have," (below) can help you to determine the types of evaluation activities you can successfully complete given the amount of money available for you to spend on evaluation.

(While the remaining evaluation steps described in this chapter are designed for a thorough outcome evaluation, most contain information that you can use to conduct less extensive evaluation efforts. For example, Step 5 provides tips for developing surveys—such as simple program satisfaction, or feedback, surveys. So, *read on!*)

Making Do With What You Have

KRA Corporation, a management consulting firm, recently developed a very useful evaluation manual—The Program Manager's Guide to Evaluation—under a contract with the Administration on Children, Youth and Families (see Other Resources, page 174). The manual provides general cost information for different types of evaluation activities. We modified the following excerpts from the manual to address specific issues that might be of concern to you.

The cost of conducting your evaluation will depend on a variety of factors, including which aspects of your program you decide to evaluate; the size of your program (that is, the number of staff members, youth, components, and services); the number and type of outcomes you want to assess; who conducts the evaluation (for example, program staff, a local university, or an independent consultant); and your agency's available evaluation-related resources. Costs also vary based on economic differences in communities and geographic locations.

Sometimes funders will establish a specific amount of grant money to be set aside for an evaluation. The amount usually ranges from 15 to 20 percent of the total funds allocated for the program. If the amount of money earmarked for an evaluation is not specified by the agency, you may want to talk to other program managers in your community who have conducted evaluations. They may be able to tell you how much their evaluations cost and whether they were satisfied with what they got for their money.

Although a dollar amount cannot be specified, it is possible to describe the kinds of information you can obtain from evaluations at different cost levels:

Lowest cost evaluation activities: If you spend only a minimal amount of money, you will be able to determine the number of participants served, services provided or products developed, and information about the characteristics of participating youth (for example, age, sex, race, and juvenile court status). You also may be able to find out how satisfied youth were with the program. This information may be useful for progress reports, continuation grant applications, or publicity efforts. It also can help you to determine whether you are reaching your desired youth population. Finally, it provides the foundation for a more extensive evaluation. **At minimum, all programs should collect these types of information—especially complete attendance records—on an ongoing basis.**

Low-moderate cost evaluation activities: If you increase your evaluation budget slightly, you will also be able to determine whether your participants' knowledge, attitudes, or behaviors have changed over the course of the program using a pre- and post-program assessment. (See the discussion on outcome evaluation under Step 4 to learn more about this type of assessment.) In addition, you will be able to collect in-depth information about the *process* of implementing your program. As discussed under Step 4, process evaluations provide valuable information needed to ensure that the target population is being reached, that the provision of key services is running smoothly, and that any program weaknesses are addressed—three key accountability issues of concern to program funders.

Moderate-high cost evaluation activities: Adding more money to your evaluation budget will allow you to use control or comparison groups to determine whether short-term changes in participants' knowledge, attitudes, and behaviors were caused by your program—that is, whether the changes were *outcomes* of your art program. (See the discussion on outcome evaluation design under step 4 for information about control and comparison groups and their role in outcome evaluations.) You also may be able to determine whether modifications to your program activities have affected program outcomes. (Let's say, for example, that you reduce the number of artists in a classroom, and, subsequently, the youths' scores on an art knowledge test drop



'Process evaluations provide valuable information needed to ensure that the target population is being reached, that the provision of key services is running smoothly, and that any program weaknesses are addressed.'

substantially. If nothing else has changed in the program or in the youths' lives, you may conclude that the reduction in artists negatively impacted the youths' ability to acquire and demonstrate new art knowledge.)

Highest cost evaluation activities: At the highest cost level, you will be able to obtain all of the information available at the other cost levels *and* determine your program's lasting outcomes and impacts—that is, the effects that your program is expected to have on program participants after they have left the program. This type of evaluation is particularly costly because it requires tracking—or maintaining contact with—program participants (and possibly control or comparison youth) after they have left the program. While expensive, this type of evaluation is important because it determines whether the changes in knowledge, attitudes, or behaviors that your participants experienced initially were maintained over time.

As illustrated in these descriptions, the more money you are able to invest in an evaluation, the more useful the information that you will obtain about your program's effectiveness will be, and the more useful these results will be in helping you refine and justify your program.

Step 4: Plan your evaluation

At this point, you've already accomplished much of the leg work required to conduct a sound outcome evaluation. You know the types of questions you would like to answer, the types of data you'll need to collect to answer them, and the sources of these data. You've established your desired evaluation time frame and assessed the resources available to support your evaluation effort. The next step is to plan your evaluation effort. Ideally, this step involves preparing a detailed written document that can be circulated to and reviewed by the key players involved in the evaluation. Reviewing evaluation plans can lead program partners to provide additional information about the program and their expectations for the evaluation, which can help guide the evaluation in the right direction.

A comprehensive written evaluation plan includes the following components:

- background and purpose of the evaluation
- outcome evaluation design
- process evaluation plan
- data collection strategy (data map and data collection instruments)
- data analysis plan
- draft outline for the final evaluation report
- timeline.



If it is not possible for you to produce a detailed written plan, you should at least try to address each of these components in outline format and discuss them with your program partners. Let's examine each component in more detail.

Background and purpose: This first section of a written evaluation plan provides important contextual information. It presents a brief program description, the program planning model, the evaluation questions, and an explanation of how the evaluation results will be used.

"Choosing a strong evaluation design is important, because your findings may be invalid if someone can easily find another explanation for outcomes you attribute to your program. A good design will increase confidence that clients are changing for the better and that the program itself is producing these results."

— Abt Associates, consulting firm

Outcome evaluation design: An evaluation design specifies when, from whom, and about whom you will collect outcome evaluation data. It determines how you will measure changes in program participants and how you will prove that these changes resulted from your program.

The ideal outcome evaluation design is an **experimental design**, which involves collecting data from youth randomly assigned to treatment groups (youth from the target population who receive program services) and control groups (youth from the target population who do not receive program services). Random assignment of youth to the two groups—maybe by flipping a coin—ensures that the groups are comparable at the start of the evaluation and, consequently, that any differences between the two groups' outcomes at the end of the evaluation period can be attributed to the program.



'The process of randomly assigning youth to the treatment and control groups requires careful planning, and maintaining contact with (and collecting data from) control group members during the evaluation period may require considerable time and effort, even if you have elected to use incentives.'

To develop an experimental design, take the following steps:

- Select a large pool of youth from your target population.
- Randomly assign the youth to treatment and to control groups.
- Invite the youth in the treatment group to participate in the program and invite the youth in the control group to participate in a study. If possible, provide incentives such as cash, gift certificates, or time off probation for control group members to complete the required surveys, interviews, and so forth.

When done correctly, random assignment usually ensures comparability between treatment and control groups. However, because participation in the two groups is most often voluntary and some youth will choose *not* to participate in the study, you will need to ensure that the *final* treatment and control groups are comparable. You will need to gather demographic, attitudinal, and behavioral information from the youth who have agreed to participate in each group at the beginning of the program period in order to determine whether the two groups are similar on key characteristics—such as sex, age, and level of court involvement—that may influence program outcomes. If you find that the two groups are very different on key characteristics, you may decide to start over or adjust your data analysis plan to take these differences into account.

While experimental designs provide the strongest evidence of a program's effects, they are not always feasible or desirable for several reasons. First, program staff or other program partners may feel that randomly assigning potential program participants to treatment and control groups is unethical because it deprives control group members who could benefit from the program from receiving its services. They may decide that admitting the neediest or most interested candidates to the program is more important than achieving the most rigorous evaluation design. Second, the pool of program candidates may be too small to divide into treatment and control groups. Third, using a control group requires considerable effort. The process of randomly assigning youth to the treatment and control groups requires careful planning, and maintaining contact with (and collecting data from) control group members during the evaluation period may require considerable time and effort, even if you have elected to use incentives.

The next best thing to an experimental design is a **quasi-experimental design**. This type of design involves first selecting a treatment group and then selecting a comparison group of youth from the target population who are as similar as possible

to the youth in the treatment group on important characteristics (such as age, race, grade level, delinquent behavior) but who have not and will not participate in the program before or during the evaluation period. Using a quasi-experimental design involves the following steps:

- Select a treatment group.
- Select a comparison group of youth who are comparable to (that is, who match) the youth in the treatment group on the characteristics that you believe are most likely to affect program outcomes. (For example, if you believe that age will have a large effect on program outcomes and half of the youth in your treatment group are 16 years old and half are 12 years old, you will need to make sure that your comparison group reflects a similar split between youth ages 16 and 12 years old.)
Matching youth on key characteristics can be quite tricky, particularly if your target population and treatment group are diverse and you have identified a number of characteristics that may affect program outcomes. In fact, you may decide that you will need outside help to complete this step.
- Invite the youth in the treatment group to participate in the program and invite the youth in the comparison group to participate in a study. If possible, provide incentives such as cash, gift certificates, or time off probation for comparison group members to complete the required surveys, interviews, and so forth.

Unlike the experimental design, the quasi-experimental design does not involve random assignment; thus, it is less certain that you will begin the evaluation with comparable groups. Despite this potential drawback, this type of design is the best alternative to the experimental design and, when the final comparison and treatment groups are carefully matched on key demographic characteristics, can produce strong evaluation findings.

In order to demonstrate change, you will need to collect outcome evaluation data on program participants and control or comparison youth at the beginning and end of the program period. Collecting pre- and post-program data will allow you to assess any changes that have occurred in program participants' knowledge, attitudes, and behaviors over the course of the program. Comparing these changes to the changes in the control or comparison group members' knowledge, attitudes, and behaviors will allow you to determine if the program contributed to these changes.

A Non-Experimental Design: Assessing Short-Term Changes

While using an experimental or quasi-experimental design is recommended for most program evaluations, it is not always necessary. Let's say, for example, that you want to determine the immediate effects of a three-day conflict resolution training program on participants' knowledge of conflict resolution techniques. By testing the program participants at the beginning and end of the training program, you can easily determine whether their knowledge of these techniques has changed during the program. Moreover, because it is unlikely that any outside factors would have caused this particular change over such a short time period, you can be fairly confident, without using a control/comparison group, that any changes resulted from your program. **Thus, pre- and post-program assessments of program participants** are best used to assess short-term changes when few alternative explanations for your findings exist.

'Pre- and post-program assessments of program participants are best used to assess short-term changes when few alternative explanations for your findings exist.'

Process evaluation plan: Well-planned outcome evaluations also include process evaluation activities that answer questions about how the program was intended to operate and how it actually operates on a daily basis. They provide valuable information about factors that facilitate and impede program implementation, promising program strategies and areas that need improvement, as well as the contextual information needed to interpret changes in participants' knowledge, attitudes, and behaviors. Process evaluation topics fall into five main categories:

- **background information:** history and purpose of program, target population and community characteristics, underlying program theories (planning model), and future plans for program
- **organization, staffing, and interagency collaboration:** program administration; hiring, training, and roles and responsibilities of program staff; and collaborative arrangements with other agencies
- **program access:** methods used to recruit program participants from target population and factors that decrease and increase access to program

- **program activities and services:** regular program activities, special activities (such as field trips), and referral services; intensity and duration; attendance and participation rates; and changes in program activities
- **budget and costs** (optional): funding sources and expenditures

Your evaluation plan should document the topics about which you plan to collect data. At minimum, you should be able to present the planning model; describe the program activities, target population, and intensity and duration of program activities; and provide attendance and participation rates. This information is needed to provide a context for the outcome evaluation findings.

Data collection strategy: This section of the evaluation plan describes how you will collect the data needed to answer the evaluation questions, using a **data map** and **data collection instruments**. As discussed in Step 2 and Step 3, a data map shows how you plan to answer your evaluation questions. Specifically, it is a table that links the planning model and evaluation questions to the indicators and data sources. (See **Table 2** on page 132.) You should describe all of the data sources included in your data map—surveys, intake forms, school records, interviews, and so forth. If you are developing or adapting program-specific data collection forms or surveys, you should describe their contents and include copies of these instruments in an appendix.

Data collection plan: This plan describes the “who, what, when, and where” of data collection. That is, it tells *who* will be responsible for collecting data from the sources included in the data map and describes any training the data collectors will receive to prepare them for this task. It also describes *how* and *when* the data collection instruments will be administered to the appropriate subjects. For example, you might ask participants to complete written surveys at the beginning of the first art session, read written surveys aloud to the comparison group in a classroom after school on the first day of the program, and interview program staff at the end of the program using an interview guide. The plan should contain explicit survey administration instructions and describe strategies for overcoming potential difficulties, such as language barriers. (Step 6 describes these topics in more detail.)

Analysis plans: These plans describe how the collected data will be analyzed and how these analyses will be used to answer the evaluation questions. You can describe the methods that you intend to use to analyze your data in text and/or include them in a column of your data map. You also should describe any anticipated constraints on



Even if you decide not to conduct an outcome evaluation, you might still conduct a process evaluation. Process evaluations can provide information needed to ensure that the target population is being reached, that key services are being provided, and that any program weaknesses are addressed. Process evaluations also can help assure program funders that the program is operating as planned and that the administrator and staff are holding themselves accountable for the success of the program.



your analyses. For example, small program sizes limit the extent to which small changes in participant outcomes can be assessed—that is, only large changes can be identified. (Step 7 describes the data analysis methods that you are likely to use.)

Draft outline for final evaluation report: It's a good idea to include a draft outline for your future evaluation product in your evaluation plan, whether it will be an evaluation report, briefing, article, or other type of written or oral presentation. Laying out what you plan to say about your program and evaluation effort will help you to “stick to the point.” A sample evaluation report outline appears in **Table 3**.

Table 3: Evaluation Report Outline

EXECUTIVE SUMMARY

I. INTRODUCTION

1. Program Description and Logic Model
2. Evaluation Purpose and Overview
3. Report Layout

II. EVALUATION METHODOLOGY

1. Evaluation Questions
2. Evaluation Designs
3. Data Collection Strategy (Methods, Instruments, Plan)
4. Data Analysis Plan
5. Evaluation Constraints

III. PROCESS EVALUATION FINDINGS

IV. OUTCOME EVALUATION FINDINGS

V. CONCLUSIONS AND RECOMMENDATIONS

APPENDIX

Timeline: Timelines are critical components of an evaluation plan. Not only do they help you to keep track of when different tasks must be accomplished, they also help you to assess the level of time and effort that will be required from program staff (and possibly an outside evaluator) at different points throughout the evaluation period. Your timeline should include each of the evaluation steps discussed in this chapter, as well as the specific tasks that will occur within these steps, including conducting meetings, distributing draft items—for example, planning models or data maps—to program stakeholders for review, and developing data bases. A portion of a sample timeline format is provided in **Table 4**.

Table 4: Partial Evaluation Timeline (Sample)

TASK	TIME PERIOD
1. Prepare and Operationalize Logic Model	
1.1 Conduct kick-off meeting with stakeholders	January 3
1.2 Revise logic model based on stakeholder input	January 4-9
1.3 Contact data sources and prepare data map	January 4-17
1.4 Distribute revised logic model and data map	January 18

Step 5: Identify data collection instruments

When selecting or preparing your data collection instruments, you will need to consider which type of instrument best suits your needs:

- **Written surveys or questionnaires** are often used to gather large amounts of information from many people (for example, to assess treatment and comparison group members' knowledge, attitudes, and behaviors; treatment group members' thoughts about the program; program staff's perceptions of program implementation and operations, staff training, and program outcomes; treatment group family members' perceptions of program outcomes; and other program stakeholders' thoughts about the program).



Appendix 24:

Data collection instruments

Appendix 25:

Focus group questions

‘Fortunately, numerous instruments exist that you can use or adapt to collect your data. We recommend that you use existing instruments, if possible, because it will save you considerable time and effort.’

- **Interviews (by phone or in person)** are often used to gather qualitative information about program implementation and operations and program outcomes from program participants, staff, and other partners on an individual basis.
- **Focus group interviews** can be used to gather qualitative information about program implementations and operations and program outcomes from small groups of youth, program staff, or other partners.
- **Observation forms or checklists** can be used to record information about social interactions or group processes gathered by observing program sessions, classrooms, or treatment and comparison group members’ homes.
- **Program implementation/operations reporting forms** are used by program staff to document information about program implementation activities and daily program operations, such as duration of activities or attendance levels.
- **Extraction forms** are used to gather data from existing records, such as court histories and school records.

Evaluators frequently use several types of data collection instruments depending on the kinds of data that they need to collect, the availability of data sources, and the characteristics of the subjects from whom data are being collected (for example, oral interviews or focus groups would be necessary to collect information from participants who have difficulty reading).

Fortunately, numerous instruments exist that you can use or adapt to collect your data. We recommend that you use existing instruments, if possible, because it will save you the considerable time and effort needed to develop new data collection instruments and usually will save you the trouble of proving that your new instruments are reliable—that is, that they actually collect the data that you need. We have included in **Appendix 24** some of the data collection instruments used in the YouthARTS outcome evaluation—art knowledge surveys, a participant skills assessment form, a youth attitude and behavior survey, an academic data form, and a court referral/exit form—as well as several other sets of process and outcome evaluation instruments, which you can use or adapt to meet your specific data collection needs. In the “Other Resources” section of this chapter is a list of resources that you can use to locate additional existing instruments, and appropriate resources to consult if you should decide to develop your own instruments. Focus group questions are included in Appendix 25.

Tips for Survey or Test Questions

Here are general points to keep in mind when you are developing surveys or tests that will be administered to program stakeholders.

- Use clear, simple language that all respondents will be able to comprehend.
- Make sure the questions ask what you want to know.
- Each question should ask about only one thing.
- Avoid generalizations; each question should be specific.
- Do not use a leading question (that is, one that suggests that there is a preferred response).
- Make sure respondents understand what you are asking.
- Make sure respondents are familiar with the topic you are asking about.
- Identify whether the respondent should mark one choice or all choices that apply.
- Response choices should be comprehensive (include “not applicable” if necessary), and exclusive (choices should not overlap).



Regardless of whether you are using or adapting existing instruments or developing brand new ones, you will need to test them to ensure that they work with your respondents *before* you use them to evaluate your program. A *pilot test* for a youth survey, for example, involves administering the survey to a group of youth from your target population and then examining their responses and interviewing them to determine if the survey was easy to complete and if their responses to the survey questions were accurate. If any of the survey responses surprise you, you may want to ask the youth if they misunderstood the particular questions or if some other factor influenced their responses. You will need to revise questions that seemed to mislead the youth, produced little variation in response, or produced results that differed substantially from those expected. If the survey takes much longer than expected to complete or is too difficult for the youth, you may need to shorten it or consider replacing it with an oral survey or interview.



Appendix 7:

Sample consent form

'If you fail to administer pre- and post-program surveys to respondents in the appropriate time period, you risk losing valuable information about the program's impact on the items measured.'

Step 6: Collect data

Your data collection plan (within your overall evaluation plan) should specify the “who, what, when, and where” of data collection. It is critical that you follow this plan to administer the data collection instruments to the appropriate respondents in a systematic fashion during the designated time period. If you fail to administer pre- and post-program surveys to respondents in the appropriate time period, you risk losing valuable information about the program's impact on the items measured. For example, if pre-program art knowledge surveys are administered several weeks into the program, the youth already may have gained new art knowledge that you will have missed measuring.

Before collecting your program evaluation data, you should complete the following steps:

Develop a data collection timeline based on your overall evaluation timeline. You should collaborate with all of the individuals who will be involved in the data collection process to develop this time line, ensuring that they will be willing and able to administer the appropriate instruments at the appropriate time.

Clarify the roles and responsibilities of all individuals who will be involved in this process. If more than one individual—artists, probation officers, outside evaluators—will be involved in administering surveys, conducting interviews or focus groups, or observing program activities, you should develop detailed protocols and/or provide detailed training to ensure that everyone is doing these things the same way. Differences in survey administration procedures—for example, reading the survey questions aloud instead of telling the respondents to read the survey questions silently to themselves—may cause differences in survey responses, which may decrease the strength of the evaluation findings.

Obtain permission from parents to gather information from their children. You will need to prepare a *written* informed consent form to be signed by the parents (or other legal guardians) of all youth included in the study. This form should describe the purpose of the study and the types of information that are being collected, promise confidentiality, and ask for a parent's signature. It should be written in a language that each parent understands. A sample consent form is included in **Appendix 7**.

Develop procedures to ensure confidentiality. You will be collecting data of a sensitive nature; therefore, it is very important to promise respondents that the information they

provide will be confidential (that is, no one but the person collecting the data will know how they responded to the survey or interview questions). One way to ensure confidentiality is to assign each respondent a unique number and place that number on the appropriate data collection instruments at the beginning of the study. This process will enable the data collector to match up the pre- and post-program surveys and other data collection instruments for each youth without using their names. The list that links respondent names and numbers should be destroyed only after the evaluation efforts, including follow-up evaluations, have been completed.

Detailed instructions for completing these steps and administering data collection instruments are included in the YouthARTS data collection implementation guide, which can be found in **Appendix 24**.



Appendix 24:

Data collection instruments

Evaluation Data Types

Evaluation data fall into two categories:

Quantitative data include pieces of information that can be expressed in numerical terms, counted, or compared on a scale. Examples include reading test scores, the number of people who responded positively to an interview question, the number of female program participants, and the average age of participating youth.

Qualitative data include pieces of information that are difficult to measure, count, or express in numerical terms. Examples include people's perceptions about the fairness of a program requirement, descriptions of program activities, and descriptions of problems that participating youth encountered. Qualitative data often provide the context needed to interpret quantitative findings.

In the following example, this sentence provides a quantitative finding: "By the end of the program period, approximately 25 percent of program participants had stopped attending program activities." This sentence provides the qualitative data needed to interpret that finding: "Program staff believe that this drop in attendance was a direct result of the new discipline policies mandated by the program manager."



Try not to underestimate the number of staff and the amount of time required to collect data. For example, if you decide to administer pre- and post-program surveys to participating youth and your program serves more than one group of youth at a time, you will need at least two people to administer the surveys at the appropriate times, review the surveys for completeness, and ensure that the pre- and post-program surveys are clearly labeled.

Step 7: Analyze data

You do not have to be a statistician to analyze quantitative data. However, you do need to be familiar with some basic mathematics (such as calculating averages and percentages). This section is designed to walk you through some of the basic methods that you will need to use to analyze your outcome data. It is *not* designed to teach you all of the ins and outs of statistical analysis—for that, you will need to refer to a statistics textbook or enroll in a statistics course at your local university. (If, after reading the following information, you need further assistance or would like to move beyond the methods presented here, please refer to the data analysis resources in the “Other Resources” section of this chapter.)

Let’s say that you have collected demographic data and art knowledge test scores for five treatment group members (Will, Sally, Vanessa, Peter, and Jessica) and five control group members (Steve, Rob, Gina, Rachael, and Danielle). **Table 5** presents these data.

‘You do not have to be a statistician to analyze quantitative data. However, you do need to be familiar with some basic mathematics (such as calculating averages and percentages).’

Table 5: Sample Evaluation Data

Group Members	Demographic Data			Art Knowledge Test Scores	
	Age	Sex	Race	Pre-Program Test Score	Post-Program Test Score
TREATMENT GROUP					
Will	13	Male	African American	95%	95%
Sally	12	Female	White (not Hispanic)	85%	90%
Vanessa	12	Female	Hispanic	75%	95%
Peter	9	Male	White (not Hispanic)	85%	80%
Jessica	13	Female	Asian American	80%	90%
CONTROL GROUP					
Steve	12	Male	White (not Hispanic)	90%	95%
Rob	11	Male	African American	85%	90%
Gina	12	Female	Hispanic	95%	90%
Rachael	12	Female	White (not Hispanic)	75%	80%
Danielle	11	Female	African American	80%	85%

Two types of analyses can be conducted on these quantitative data to evaluate your program's outcomes: **descriptive analyses** and **comparative analyses**. Let's look at each of those in detail.

Descriptive analyses

Descriptive analyses, which can be used to *summarize* and then *compare* the characteristics of two or more groups, include frequencies, averages and ranges, and cross-tabulations. Calculate **frequencies** to determine the number and percentage of individuals with a certain characteristic. For example, you can determine the number or percentage of treatment group members in each age group, race, and sex.

In this case, one of five treatment group members (20 percent) is 9 years old; two out of five (40 percent) are 12 years old; and two out of five (40 percent) are 13 years old. Similarly, three out of five treatment group members (60 percent) are female; and two out of five (40 percent) are male. Finally, one out of five treatment group members (20 percent) is African American; two out of five (40 percent) are white, not of Hispanic origin; one out of five (20 percent) is Hispanic; and one out of five (20 percent) is Asian American.

You could also use frequencies to describe the results that the treatment group youth achieved on their art knowledge tests. For example, four out of five members of the treatment group (or 80 percent) received a pre-program test score of 80 percent or higher. Similarly, five out of five treatment group youth (100 percent) received a post-program test score of 80 percent or higher. All of these frequencies could also be calculated for the comparison group members.

Calculating **averages** and presenting **ranges**—the highest and lowest points—are also useful methods to summarize information for selected groups of youth. For example, you can calculate the average age of youth in the treatment and comparison groups and present the age range for each group. You may also decide to calculate the average pre-program test score or the average post-program test score for each group.

The average age of youth in the treatment group is calculated by adding the five ages ($13 + 12 + 12 + 9 + 13 = 59$) and then dividing the total by the number of youth in the group ($59/5 = 11.8$). Thus, the average age of youth in the treatment group is 11.8. Since the lowest age is 9 and the highest is 13, the age range is 9 to 13. Using the same methods, you can determine that the average age of the control group members is 11.6 and that the range for this group is 11 to 12.





The average pre-program test score for the treatment group is calculated by adding the five pre-program scores (95 [percent] + 85 + 75 + 85 + 80 = 420) and then dividing the total by the number of youth in the group ($420/5 = 84$ percent). Thus, the average pre-program score achieved by youth in the treatment group is 84 percent, and the range is 75 to 95 percent. Using the same method, you can determine that the average pre-program score achieved by the control group members is 85, and the range is 75 to 95 percent.

Cross-tabulation is used to determine the number or percentage of individuals with two selected characteristics—such as age and group status (that is, treatment group or control group). To compare the ages of the youth in the treatment group to the ages of the youth in the control group, you will need to create a table in which each age is assigned a column and each group status is assigned a row. (See **Table 6**.)

Table 6: Sample Cross-tabulation

Group Status	Age				
	9	10	11	12	13
Treatment Group	1	1	0	1	2
Control Group	0	0	2	3	0

While the *average* ages of the treatment and control groups are nearly identical (11.4 and 11.6, respectively), this cross-tabulation shows that the individual ages of the youth in the two groups show more variation. While the treatment group members are spread out across the entire age range (9 to 13), the control group members are concentrated within a smaller range (11 to 12).

Note: Usually, the characteristic that you are most interested in appears across the top of the table, and the other characteristic appears along the left side of the table. In our example in **Table 6**, we were interested in the age of the youth in the two groups, so age appeared across the top of the table. If we were more interested in determining the group status of youth in different age groups, we probably would have put group status across the top of the table and age down the left side.

Comparative Analyses

The second type of analyses to be used on quantitative data, comparative analyses, can be used to assess changes in the knowledge, attitudes, and behaviors of both treatment and control group members—that is, they can be used to assess program outcomes. This discussion focuses on two types of comparative analyses: (1) calculating and comparing change scores and (2) calculating and comparing the proportion of youth who show improvement in their scores.

Calculating and comparing change scores: Change scores are calculated by subtracting pre-program scores from post-program scores in order to measure the size (and determine the direction) of changes between pre- and post-program knowledge, attitudes, and behaviors (that is, program outcomes). For example, by calculating average change scores on art knowledge tests, you can determine the level of the program's effect on participants' level of art knowledge, if any. By comparing the average change scores of the treatment group to those of the control/comparison group, you can determine whether any changes noted were caused by the program. (If the treatment group demonstrates a larger change in the desired direction than does the control/comparison group, you will have evidence that your program works.)

In this case, calculating the treatment group's average art knowledge test change score involves two steps:

First, calculate each treatment group member's change score by subtracting his/her pre-program test score from his/her post-program test score. (See **Table 7.**) Note that some of the change scores may be negative numbers, as is Peter's ($80 - 85 = -5$ percentage points).

Table 7: Sample Change Scores Calculation

Treatment Group Member	Post-Program Test Score		Pre-Program Test Score		Change Score
Will	95	-	95	=	0
Sally	90	-	85	=	5
Vanessa	95	-	75	=	20
Peter	80	-	85	=	-5
Jessica	90	-	80	=	10
Total	450	-	420	=	30

Second, add the five youths' change scores ($0 + 5 + 20 + -5 + 10 = 30$), and then divide the total by the number of youth ($30/5 = 6$). Thus, the average change score for this group is 6 percentage points.

By completing the same two steps for the control group, you would find that its average change score is 3. Thus, the treatment group achieved a higher change score (6) than the control group did (3), and you can reasonably conclude that the art program achieved its expected outcome of increasing program participants' knowledge about the arts.

Calculating and comparing the proportion of youth who show improvement: Simply by comparing pre- and post-program scores for treatment and control groups and calculating the proportion of youth in each group who show improvement between the beginning and end of the program, you can determine whether your program has had an effect on the selected outcome measure. For example, if 50 percent of the youth in the treatment group obtain post-program art knowledge scores that are larger than their pre-program scores, and only 25 percent of the youth in the control group do so, you can conclude that your program has had a positive effect on art knowledge.

In this case, three out of five (60 percent) of the treatment group members showed improvement in their art knowledge test scores (that is, their post-program test scores were higher than their pre-program test scores); one out of five (20 percent) stayed the same; and one out of five (20 percent) had a declining score. (See **Table 8.**)

Table 8: Sample Calculation of Proportion of Youth Showing Improvement

Group Members	Pre-Program Test Score	Post-Program Test Score	Score Improved	Score Stayed the Same	Score Declined
Will	95	95		X	
Sally	85	90	X		
Vanessa	75	95	X		
Peter	85	80			X
Jessica	80	90	X		

At the same time, four out of five (or 80 percent) of the control group members showed improvement in their art knowledge test scores, and one out of five (20 percent) had a declining score. Thus, the percentage of control group members who showed improved scores was greater than the percentage of treatment group members who did so. Based on these results, you *cannot* conclude that the art program achieved its expected outcome of increasing program participants' knowledge about the arts.

Note: When calculating and comparing the proportion of youth who show improvement on a survey or test, such as an art knowledge test, you need to determine at what point differences between pre- and post-program scores are meaningful (that is, at what point they actually show improvement). For example, if a youth receives a 95 on a pre-program survey and a 96 or a 94 on the post-program survey, you may decide that a one-point difference isn't really meaningful—that is, it doesn't *really* show an improvement or decline in art knowledge. You may decide to focus only on differences of five or more points (or the number of points that would constitute a change in an academic letter grade). Thus, if three youth improved by only three points, and two youth improved by ten or more points, the proportion of youth showing (meaningful) improvement in art knowledge would be two out of five, or 40 percent.

Clearly, the two comparative analyses of art knowledge test scores yielded quite different results. The calculation and comparison of average change scores showed that the treatment group members achieved higher average change score than the control group did, indicating that the program *did* achieve its intended outcome of increasing art knowledge. However, the calculation and comparison of the proportion of youth who showed improvement showed that the percentage of youth who showed improvement was greater for the control group than for the treatment group, indicating that the program did *not* achieve its intended outcome of increasing art knowledge. Although they indicate opposite conclusions, both findings are accurate.

The reason that the findings of the two analyses differ is that one of the youth in the treatment group increased her test score by 20 percentage points over the course of the program and another increased her score by 10 percentage points, which dramatically increased the average change score for the treatment group. Because the other eight youth across both groups showed much smaller changes (usually 5 percentage points), these two youth are considered outliers (that is, extreme cases that differ substantially from the rest of the group). Such outliers are often removed from calculations of average change scores to ensure that the results reflect the level of change demonstrated by the majority of the group. (The modification to the data set



You should use the comparative analytical method that is most meaningful to you and your evaluation audience. If you are more interested in the level of change achieved by the group as a whole, you should calculate and compare average change scores for the treatment and comparison groups. If you are more interested in the proportion of youth in each group that showed any improvement, you should calculate and compare the proportion of youth who show improvement.



and the individual change scores for the outliers are discussed when the final results are presented.) To avoid this issue, the national evaluation of YouthARTS usually chose to calculate and compare the proportions of youth who showed improvement in various outcome areas, because these analyses are not affected by outliers.

The data analysis resources in the “Other Resources” section of this chapter describe the methods used to determine whether the changes that you have identified are *statistically significant* (that is, whether they were caused by your program rather than by chance). While conducting tests of statistical significance adds another level of rigor to your evaluation (and the more rigorous your evaluation, the more credible its findings), it is not necessary; common sense should tell you if the improvements you have identified are meaningful.

While numerous methods exist to analyze *qualitative* data—including some of the information gathered through interviews, focus groups, or artist journals—we recommend that you create simple tables that summarize different types of information for different respondent groups. You can then refer to these tables when interpreting your quantitative data and preparing your final evaluation product. (See **Table 9** for an example.)

Table 9: Sample Qualitative Data Table

Interview Questions	Program Manager	Artists	Youth	Probation Officers
What could we do differently to improve the project?	<ul style="list-style-type: none"> -involve the probation officer in selecting artist -link arts programming directly to probation programs 	<ul style="list-style-type: none"> -small group work -flexible curriculum -consistency among artists and probation officers 	<ul style="list-style-type: none"> -leave it the way it is -more field trips -classes an hour longer -more practice with the camera -bigger projects and more of them 	<ul style="list-style-type: none"> -more chances for kids to continue on with art -select an art medium that energizes probation officers -involve the probation officers in selection of artists

Step 8: Present findings and disseminate lessons learned

You are now ready to share what you have learned from your program evaluation effort by presenting your findings in a written report, an executive summary, an oral briefing, or another type of presentation. In general, your presentation should describe the program and its planning model, the purpose and methodology of the evaluation, and the process and outcome evaluation findings. If you choose to write an evaluation report, you should include the data collection instruments and supporting documents in an appendix. (See the sample report outline in Table 3.) The type of presentation, its format, and its level of specificity should reflect the needs and preferences of its intended audience. If you are preparing the report for a government agency that is funding your program, you may want to contact that agency to find out if it has any specific requirements or preferences for evaluation products. Many government agencies expect evaluation reports to contain executive summaries, which highlight key findings, conclusions, and recommendations and help facilitate decision-making. You also may want to disseminate your findings and any lessons that you have learned to wider audiences through press releases, newspaper articles, the Internet, or other media.

Step 9: Use evaluation findings

Once the final evaluation reports and/or other products have been completed and distributed to program stakeholders and other key audiences, you may feel as though you can relax a bit. No doubt, you deserve a rest after all that you've accomplished. However, it should be a brief rest, because your work is not done. No evaluation effort is truly complete until its findings have been used.

In general, evaluation findings can be used to:

- fine-tune, expand, or curtail a program
- make management and administrative changes
- influence policy decisions
- add to existing knowledge about juvenile delinquency prevention
- undertake a new evaluation effort

No matter how informative an evaluation is, its worth lies in the extent to which the program and/or the field are able to use the information to improve existing programs, create new programs, replicate promising approaches, and/or conduct new research that will guide future programming efforts.



Before you disseminate any evaluation product or related informational document, make sure to ask all program stakeholders to review it for accuracy, clarity, and tone.

Step 10: Think about conducting follow-up

While basic pre- and post-program data will provide you with valuable information about the program's immediate and, perhaps, intermediate outcomes, you will need to collect follow-up data in order to assess your program's long-term effects on program participants. Evidence of long-term, positive program outcomes is a persuasive argument for continued or increased program funding. Despite the potential benefit of follow-up evaluation activities, few studies include these activities because they often require too great an effort. Maintaining contact with and collecting data from treatment and control/comparison group members after the initial evaluation period can be very difficult. In fact, if you decide to conduct a follow-up, you can expect the size of both your treatment and comparison groups to shrink substantially because some youth will choose not to participate and others will have moved to another location or transferred to a different school.

In order to decide whether to conduct a follow-up, you should consider the following questions:

- How useful would positive follow-up results be to your program?
- What would you expect the long-term outcomes of your program to be, given what you now know about your program and the target population?
- How difficult will it be for you or your data collector to track—contact and collect data from—members of the treatment and comparison groups? Do you think you could find enough of the youth to make it a worthwhile effort?
- How committed are program staff and others involved in the evaluation process to the follow-up evaluation effort?

If your answers to these questions are encouraging enough for you to conduct a follow-up evaluation, you then will need to decide what data to collect. While it is a good idea to re-administer some of the same instruments that you used during your original evaluation (to assess trends over time), you may want to include only those questions that focus on topics of particular interest. You also may choose to administer new instruments, such as interview and focus group protocols, that gather more qualitative information about program outcomes or focus on potential program outcomes that were not addressed in the original evaluation.

Where to Go for Evaluation Assistance

If you don't already have questions or concerns, you probably will once you begin planning your evaluation. Fortunately, numerous resources are available to help you plan and implement a program evaluation. This section briefly covers three types of resources: clearinghouses and resource centers, printed evaluation resources—guides, books, and forms—and evaluation consultants and technical assistance providers.



Choosing an Evaluation Consultant

At minimum, you will need to make sure that your evaluation consultant meets the following criteria:

- is knowledgeable about juvenile delinquency prevention and intervention programs, and possibly about arts-based approaches to prevention and intervention
- is interested in your evaluation questions
- is willing and able to commit to your evaluation time frame (which may change based on their advice)
- is able to communicate clearly both orally and on paper
- is experienced in conducting and managing a comprehensive program evaluation, collecting and analyzing evaluation data from sources similar to those you have identified in your data map, and producing user-friendly reports
- is committed to collaborating with you and investing the time needed not only to assist with the evaluation but also to enhance your knowledge about and skills in conducting your own evaluation



Appendix 26:

Contact information
for consultants

Evaluation consultants and technical assistance providers

If you decide that you need assistance to conduct your evaluation, consider the following potential sources of technical assistance:

- **federal, state, and local government agencies** such as the U.S. Office of Juvenile Justice and Delinquency Prevention, the U.S. Department of Education, the Center for Substance Abuse Prevention of the U.S. Department of Health and Human Services, state health and human service agencies, and the offices of state juvenile justice specialists (individuals responsible for coordinating juvenile justice grants at the state level)
- **local universities or colleges**, particularly their public policy, social work, criminology/criminal justice, education, sociology, and statistics departments
- **research firms and management consulting companies** such as Caliber Associates, Abt Associates, the Urban Institute, RAND Corporation, Research Triangle Institute, and Developmental Research and Programs
- **private foundations, professional organizations, and other institutions** such as the Annie E. Casey Foundation, the Ford Foundation, Pew Charitable Trusts, the Academy for Educational Development, the National Council on Crime and Delinquency, the National Resource Center for Youth Services, the President's Crime Prevention Council, and the American Evaluation Association
- **regional consortia of arts, education, and/or human and social service organizations** such as the New England Foundation for the Arts and the Northwest Regional Educational Laboratory

The options are limitless if you are willing to explore a bit. (Simply conducting an Internet search using search terms such as “management consulting company,” “evaluation,” and a geographic area will locate the Web sites of hundreds of companies from which to choose a qualified assistant.) You might even be able to identify an organization (or individual researcher) that would be willing to provide assistance in exchange for the opportunity to collect and possibly publish data on your program. (See **Appendix 26** for consultant contact information.)

In any case, refer to *The Program Manager's Guide to Evaluation*, by KRA Corporation, for detailed information about selecting and managing an evaluation consultant (see the “Other Resources” section of this chapter).

Developing Instruments to Measure Improvements in Art Knowledge

One of the immediate program outcomes that all three YouthARTS sites wanted to measure was the improvement of participants' knowledge of the arts. Because the content and format of the arts instruction differed across the three programs, it was not possible to develop one standardized instrument to collect data at all three sites. Instead, each program developed and administered its own *written* "art knowledge survey/test," focusing on the art disciplines taught during their art sessions. In addition, the "skills assessment form," which asked artist instructors at all three sites to rate each youth's performance in various outcome areas, obtained artists' perceptions of the youths' art knowledge and skills at the beginning and end of the program period. Finally, the programs in Portland and San Antonio used other data collection methods, such as interviews and focus groups with the artists and participating youth, to collect information on art knowledge outcomes.

This section first describes the process of developing and administering the art knowledge surveys and highlights key survey results at each YouthARTS program. It then describes the other methods used by Youth Arts Public Art and Urban smARTS to gather additional information about art knowledge.

Art knowledge surveys

At the outset of the program, **Art-at-Work** administrators developed one 24-item multiple-choice survey designed to test knowledge about the specific art disciplines that the youth would study: pottery, silk-screening, drawing/painting, sculpture, photography, and printmaking. The survey was then administered to the treatment youth at the beginning and end of the program period. The analysis of survey data showed that the youths' art knowledge did not change significantly during the program period. After discussing this finding, the program administrators realized that two factors may explain the lack of change. First, the survey, which was developed at the outset of the program, was not revised to reflect changes that the artists had made to their curricula after the program had started. Thus, it is possible that the youth were

tested on topics and concepts that were not actually taught during that program period. Second, it is possible that the youth knew the material but experienced difficulties completing the written survey. The art knowledge survey is included in **Appendix 24**.



Appendix 24:

Data collection instruments

Urban smARTS administrators developed an eight-item multiple-choice art quiz to test treatment youths' knowledge of the three disciplines taught during the program period: dance, visual arts, and drama. The pre-program survey was first administered several weeks after the program began and then again at the end of the program. The survey results showed little change in the number of youth who passed the quiz over the course of the program period. A probable explanation for the lack of change is that a very high percentage of youth received a passing score on the pre-program survey, leaving little room for improvement over the program period. One possible explanation for the high pre-program scores is that by the time the survey was administered to the youth (several weeks into the program), the participants had already learned some of the terms and concepts covered by the quiz. Had the survey been administered at the very start of the program, the pre-program scores might have been lower, leaving more room for change. A second possible explanation for the high pre-program scores is that the youth entered the program with more knowledge of the arts than was anticipated by program staff. If this was true, program staff should raise program expectations and introduce the youth to more complex or difficult art concepts.

Instead of developing one art knowledge survey for all three **Youth Arts Public Art** projects, each artist developed his/her own quiz that covered the relevant art discipline—photography and poetry, videography, or theater. The program encountered a number of challenges in administering the surveys at the beginning and end of the project periods. Of the 23 program participants included in the national evaluation, only five youth (in the poetry and photography project) completed both pre-program and post-program quizzes. Thus, it was only possible to assess changes in art knowledge for those five youth. The survey results showed substantial improvement in their knowledge about poetry and photography—four of the five youth improved from a failing grade to a passing grade over the course of the program.

All three programs are currently revising their pre- and post-program art knowledge surveys/tests and are committing the time and resources needed to ensure that, in the future, the pre- and post-program surveys are administered in a timely manner.

Other methods used to assess art knowledge

In addition to the written art quiz, **Urban smARTS** conducted focus groups with artists, teacher liaisons, case workers, and youth to determine their perceptions of the program and the art produced by the youth. Similarly, **Youth Arts Public Art** conducted focus groups with juvenile justice counselors, artists, and youth to find out how satisfied they were with the Youth Arts Public Art projects, what they liked best, what they didn't like, and what they felt could be done differently to improve the project. The court counselors were also asked how they felt about the artwork produced, and how they liked working with the kids on the art projects. Youth were asked what new art skills they learned and what other art skills they would still like to learn. Caliber Associates, as a part of the national evaluation, conducted focus groups at all three sites. Focus group questions are included in **Appendix 25**.



Best Practices from the Field

This section highlights several evaluation methodologies that other arts organizations have used to measure their effects on participating youth.

The Co-Arts Assessment Plan. Between 1991 and 1996, Harvard Project Zero—a research group at the Harvard Graduate School of Education—conducted a two-phase research project, known as Project Co-Arts, to develop and test a self-assessment model for organizations implementing arts-based youth programs. The resulting model, known as the *Co-Arts Assessment Plan*, provides a framework that community art centers and other educational institutions can use to document and assess the educational effectiveness of their arts-based youth programs.

In the first phase of the project, Co-Arts researchers visited, surveyed, and interviewed (by phone) hundreds of community art centers across the country. They then developed a framework to help administrators make thoughtful decisions as they attempt to offer quality education, often on a shoestring budget. The resulting *Co-Arts Assessment Plan* has two objectives: (1) to guide educators in an ongoing process of self-examination through “assessment forums,” and (2) to document the process with an “organizational process folio,” which may include materials such as tape-recorded interviews, correspondence with parents, memos from staff members, and youth enrollment figures for individual classes.



Appendix 25:

Focus group questions



Evaluation is time-consuming work. Be sure to assign an adequate number of well-informed personnel to administer pre-program art knowledge surveys to the youth before the program begins and again at the end of the program. Also, make sure that the youth are taught all of the topics and concepts that appear on the surveys. Finally, keep a portfolio of the youths' work; improvement in their artwork is proof in itself of increased art knowledge.



Co-Arts used the methods contained in the *Co-Arts Assessment Plan* to gather the data needed to write thirty sketches and six detailed portraits of educationally effective community art centers. In developing these products, Co-Arts used “interpretive description portraiture,” a process of developing a literary narrative based on anecdotal evidence through which unifying themes (and emergent themes for hypothesis-testing) are identified.

Selected Co-Arts Findings

Co-Arts identified the following unifying themes concerning the educational effectiveness of community arts programs:

- power of art to transform and/or articulate personal identities
- cultivation of strong relationships among center constituents (teachers, students, parents, and staff)
- knowledge of and attention to the interests and needs of the communities served
- provision of enduring oases (safe havens) for students and families.
- attention to own process of development and transformation

Co-Arts also identified the following distinguishing characteristics of effective artist instructors:

- careful attention to process through ongoing reflection
- interest in learning from their mistakes (that is, identifying areas for improvement)

These Co-Arts findings parallel some of the key lessons learned through the YouthARTS project.

In the second phase of the project, Co-Arts researchers worked with selected community art centers around the country to implement and test the assessment plan and determine how organizational process folios could best be incorporated into program management. They also maintained a clearinghouse for resources and information regarding the inspirational field of out-of-school, community-based arts education. The clearinghouse produced a database with information about more than 500 community art centers in the United States, files of materials from more than 300 of these centers, and a library of relevant books and articles.

The *Co-Arts Assessment Plan* is presented in the following volumes, published by Harvard Project Zero, Cambridge, MA:

The Wheel in Motion: The Co-Arts Assessment Plan from Theory to Practice (with the accompanying *Co-Arts Assessment Tool Kit*), by J. Davis, B. Solomon, M. Eppel, and W. Dameshek (1996; \$30).

Safe Havens: Portraits of Educational Effectiveness in Community Arts Centers that Focus on Education in Economically Disadvantaged Communities, by J. Davis, E. Soep, S. Maira, N. Remba, and D. Putnoi (1993; \$30).

The Co-Arts Assessment Handbook, by J. Davis (1993; \$30).

Another Safe Haven: Portraits of Boulevard Arts Center Then and Now, by J. Davis, M. Eppel, M. Galazzi, P. Gonzalez-Pose, S. Maira, and B. Solomon (1996; \$20).

For more information on these and other related resources, call Jessica Davis at Harvard Project Zero, (617)495-4342, or see the Project Co-Arts Web page on the Project Zero Web site, <http://128.103.182.32/Left/PZInfo/Research/Restxt/Coarts.htm>.

Manchester Craftsmen's Guild. The Manchester Craftsmen's Guild, in Pittsburgh, which operates several arts programs for youth in inner-city neighborhoods and public schools, has used the *Co-Arts Assessment Plan* to guide their organizational self-assessment. The Guild measures students' artistic performance based on information collected from student journals, which the students can use to assess and reflect on their own program involvement and artwork, and student projects that result in exhibitions and portfolios, which include a written personal statement focusing on aesthetic development and technical inquiry. Students also participate in individual and group critiques to acquire communication and critical-thinking skills. In addition to these self-assessment activities, the Guild has contracted with outside evaluators to assess program effectiveness, particularly its effectiveness in increasing the number of students who continue with their education beyond the high-school level. For more information about the Guild or its evaluation efforts, contact Joshua Green, director of educational programs, (412)322-1772. Additional information is available at the Guild's Web site, <http://artsnet.heinz.cmu.edu/mcg/pages/Youth.html>.

Children of the Future. Children of the Future is a daily arts and public safety program that serves youth ages five to twelve at eight inner-city recreation centers in Columbus, Ohio. This nationally recognized program describes itself as "an unconventional



crime prevention program that uses the arts to create a safe neighborhood haven.” Artists work with children after school and during the summer to provide them with avenues for expression, constructive communication, and conflict resolution skills development. Program activities such as role playing, theater games, writing, and visual arts projects are designed to help the youth address the risk factors present in their homes and communities. Since its inception in 1995, nearly 100 program artists have served more than 6,200 participating youth.

Children of the Future is an AmeriCorps project administered by the Greater Columbus Arts Council, in partnership with the City of Columbus’ Departments of Recreation and Parks, Public Safety, and the Columbus Metropolitan Housing Authority. Evaluation has been an important component of this program. For a number of years the Greater Columbus Arts Council hired professional evaluators to gather anecdotal information about program effectiveness by surveying the children’s parents and conducting focus groups with both the artists and the children. In 1997, the arts council initiated a study that used a quasi-experimental design to identify any links between regular program attendance and changes in school-related behaviors over the course of the school year. Assisted by the Columbus Public Schools, the arts council completed the study and reported the following findings:

“Children in the Children of the Future program, as contrasted with a comparison group of similar children, demonstrated significant change over two nine-week grading periods in areas that are important in the school and classroom environment. They showed a significant, positive gain in their overall attitude towards school. Specifically, they expressed a higher level of motivation to work hard in school. They exhibited increases in the ‘ability to use school time effectively, to persist in and concentrate on instructional tasks, to seek and use feedback, and to evaluate one’s own work.’ Their grades in art improved significantly in contrast to the comparison group. More of the participants got higher grades in art from the beginning to the end of the study and fewer got lower grades than children in the comparison group. Participants in the program exhibited a significantly greater gain in positive attitudes towards art over the two nine-week periods than did the comparison children. Specifically, they reported an increase in pride of family members in the art products they produced and in their skills in art. Participants, in contrast to the comparison group, reported significantly increased activities related to art including the areas of visual art, theater, music, dance, and writing. The participants exhibited a significantly improved overall attitude towards art. All of these changes would be expected to positively impact the overall education experience of Children of the Future participants.”

For more information about Children of the Future and/or the evaluation effort, contact Timothy Katz, program director, Greater Columbus Arts Council, (614)224-2606. Additional information is also available on the Children of the Future Web page located on the Greater Columbus Arts Council Web site, <http://www.gcac.org/cof.htm>.

Mill St. Loft. The Mill St. Loft in Poughkeepsie, New York, uses a combination of methods to evaluate its arts-based job-training programs—including pre- and post-program tests, youth questionnaires, teacher surveys, and staff-written anecdotal evaluations. Rating scales are used to assess the youths' job- and life-skill development. Portfolio assessments are used to assess changes in art skills. Youth develop comprehensive portfolios that contain resumes, photographs of artwork, and writing samples, and program staff are trained in portfolio development and assessment. School records are used for baseline assessments. Together, these methods are used to conduct both formative and summative program evaluations on an ongoing basis. (Formative evaluations are process-oriented assessments of new programs and services that enable staff to identify and address areas for improvement during the program's early stages. Summative evaluations are outcome evaluations that focus on the program's overall effectiveness.) For further information call Carole Wolfe, executive director, (914)471-7477.

Tucson-Pima Arts Council. In order to evaluate its arts-based job-training programs, the Tucson-Pima Arts Council in Arizona uses pre- and post-program tests to measure changes in academic achievement and attitudes. In addition, information from youth and artist journals is used to assess the youths' self-image, ability to work within a team, and attitudes. Art knowledge surveys are used to assess the development of new art skills over the course of the programs. The arts council is trying a new approach to attitudinal testing. Following a model developed elsewhere, youth are given color markers to use in marking their responses to the questions on the survey. They are told that red is for good/best, blue for okay, and green for don't like/worst. The theory is that people respond to color differently than they respond to words and that using color to mark answers instead of using a pencil is a way to use the arts, make answering the survey more fun. Dian Magie, executive director, can be reached at (520)624-0595.

Youth development and the arts in nonschool hours

Between 1987 and 1997, a team of more than 15 researchers, led by Milbrey W. McLaughlin and Shirley Brice Heath, conducted an extensive study of organizations judged by local youth to provide effective and desirable learning environments outside of school. The study focused on 120 community-based organizations

providing a wide range of youth programs in 34 urban and rural geographic locations from Massachusetts to Hawaii. Approximately 30,000 youth passed through these sites during the study period.

Six major data sources (within the comparative framework of ethnology) were used:

- interviews with policy makers, social service workers, juvenile justice officials, and adult community organization leaders
- audio-recordings and field notes produced at the program sites during program activities
- youth logs covering daily activities, transportation opportunities, media engagement, and activities linked to literacy and the arts
- sociodemographic statistics related to economic and education changes
- interviews that local youth conducted with other community members
- the National Education Longitudinal Survey

Three-hundred youth were tracked across the 10-year study period. Using this follow-up information, 60 case studies focusing on their learning ecologies were developed.

Originally, the study paid no particular attention to arts-based community organizations. However, as the research progressed and interim findings became available, noteworthy patterns among youth involved in arts programs emerged. To examine these patterns more closely, a separate two-year analysis of the data collected from arts-based community organizations was conducted.

The results of this separate analysis are described in an article prepared by two of the study's researchers—Shirley Brice Heath and Elisabeth Soep of Stanford University—for future publication. This article—*Youth Development and the Arts in Nonschool Hours*—focuses on the effects that arts programs have on youth who are “placed at high risk through circumstances in their communities, schools, and families.” The following paragraphs are excerpts from the article:

“ . . . the arts, by virtue of their very nature, carried a particular power for learning achievement both in the arts themselves and in closely related competencies upon which successful performance and knowledge in the arts depends. . . . Outcomes reveal that involvement in arts-based youth organizations led to an intensity of certain characteristics among the young participants including motivation, persistence, critical analysis, and planning. Young people at art sites were more likely to win an academic honor than youth from a national sample of students across the U.S. as

measured by the National Educational Longitudinal Survey. They were also more likely to say that they plan to continue education after high school and to be recognized for community service and school attendance.”

The article continues: “Arguments to discount these findings might assume that since these young people elect to participate in youth organizations they probably boast a remarkable talent and enjoy benefits not available to other youngsters. Quite the contrary. Using a ‘risk index’ of eight factors—such as violence in school and neighborhood, domestic instability, and economic deprivation—young people at youth organizations emerged as having a higher risk index than students in the national sample.”

The authors conclude that “close examination of how the arts work at the level of everyday interactions in effective youth organizations reveals that the arts promote cognitive, linguistic, socio-relational, and managerial capacities. These achievements are mediated through risks of imagination and interaction, rules that guide but always change, and demands that create identities based in resourcefulness and accomplishment. All artists—especially the young—must be willing to make a leap of commitment. This step involves risks of greater variety than those required to go out for basketball or work on a neighborhood teen board.”

Involvement in the arts and success in secondary school

In the article “Involvement in the Arts and Success in Secondary School,” James S. Catterall describes the relationships between student involvement in the arts and academic achievement. Based on a longitudinal study of 25,000 students in the eighth to tenth grades, the study showed that “academic grades, standardized test scores, measured reading levels and attitudes concerning commitment to community were all higher for students maintaining high levels of activity in music, chorus, drama, and the visual arts.” Theories for why the arts make a difference are not proposed. However, the analysis does show that students involved in the arts “are doing better in school than those who are not—for whatever constellation of reasons.” For a copy of this article, contact Americans for the Arts at (202)371-2830.

The arts and public safety impact study

In *The Arts and Public Safety Impact Study: an Examination of Best Practices* (Rand, 1998), Ann Stone, David McArthur, Sally Ann Law, and Joy Moini report on a partnership between local arts agencies in Los Angeles, Chicago, and New York City, and Americans for the Arts. The goal of this study is to demonstrate that arts programs



can contribute in quantifiable and positive ways to solving social problems such as crime and violence. Contact Randy Cohen at Americans for the Arts for further information, (202)371-2830.

Other Resources

Clearinghouses and resource centers

Hundreds of clearinghouses and resource centers exist to help program administrators and service providers locate the materials needed to evaluate their programs. We've selected several that are relevant, comprehensive, and user-friendly. Although some of these clearinghouses and centers may seem to cover very specific subject matter, they all provide more general materials that can help you evaluate your arts program. For example, the National Clearinghouse on Child Abuse and Neglect Information can provide you with a copy of KRA Corporation's publication, *The Program Manager's Guide to Evaluation*, which is a very useful evaluation resource designed for program managers in a wide range of human and social service settings.

National Criminal Justice Reference Service (NCJRS)

P.O. Box 6000
Rockville, MD 20849-6000
Local phone: (301)519-5500
Toll-free phone: (800)851-3420
E-mail: look@ncjrs.org
Internet: <http://www.ncjrs.org/>

Juvenile Justice Clearinghouse

P.O. Box 6000
Rockville, MD 20849-6000
Phone: (800)638-8736
Fax: (301)519-5212
E-mail: askncjrs@ncjrs.org
Internet: <http://www.ncjrs.org/ojjdp/html/pubs.html>

National Crime Prevention Council On-Line Resource Center

1700 K Street, NW, Second Floor
Washington, DC 20006-3817
Phone: (202)466-6272
Fax: (202)296-1356
Internet: <http://www.ncpc.org/>

National Clearinghouse for Alcohol and Drug Information

P.O. Box 2345
Rockville, MD 20847-2345
Local phone: (301)468-2600
TDD: (301)230-2687
Toll-free phone: (800)729-6686
Fax: (301)468-6433
E-mail: info@health.org
Internet: <http://www.health.org/>

National Clearinghouse on Families and Youth

P.O. Box 13505
Silver Spring, MD 20911-3505
Phone: (301)608-8098
Fax: (301)608-8721

National Clearinghouse on Child Abuse and Neglect Information

P.O. Box 1182
Washington, DC 20013-1182
Local phone: (703)385-7565
Toll-free phone: (800)394-3366
Fax: (703)385-3206
Internet: <http://www.calib.com/nccanch>





Appendices 27, 28:
Resources for evaluation topics

**Educational Resources Information Center (ERIC)
Clearinghouse on Assessment and Evaluation**

The Catholic University of America
210 O'Boyle Hall
Washington, DC 20064-4035
Phone: (202)319-5120
Toll-free phone: (800) GO4-ERIC
E-mail: eric_ae@cua.edu
Internet: <http://ericae2.educ.cua.edu>

Harvard Family Research Project

38 Concord Avenue
Cambridge, MA 02138
Tel: (617)495-9108
Fax: (617)495-8594
E-mail: hfrp@hugse1.harvard.edu
Internet: <http://hugse1.harvard.edu/~hfrp/>

Innovation Network, Inc. (InnoNet)

E-mail: info@inetwork.org
Internet: <http://www.inetwork.org/>

American Evaluation Association

401 E. Jefferson Street, Suite 205
Rockville, MD 20850
Phone: (301)251-7700
Fax: (301)279-6749
E-mail: aea@phoenixpp.com
Internet: <http://www.eval.org/>

Printed evaluation resources (guides, books, journals, and forms)

This section is organized by evaluation topic. The first category of resources lists comprehensive evaluation resources, which provide detailed information across numerous topics. Subsequent categories include resources that provide detailed information about one or more evaluation topics. (Some publications are included in more than one category.) **Appendix 27** tells where to find these resources and, if possible, how much they cost. **Appendix 28** includes a more extensive list of evaluation resources.

Remember to check out **Appendix 24**, which contains data-collection implementation guides, sample work sheets, sample data maps, and other resources that have been used to evaluate YouthARTS and other prevention programs. **Appendix 29** includes a copy of the computerized data collection forms from the *Community Self-Evaluation Workbook*, prepared for OJJDP's Title V Delinquency Prevention Program (a national community-based delinquency prevention grants program). The *Workbook* is designed to guide OJJDP Title V grantees through the process of assessing their community needs, developing appropriate local delinquency prevention strategies, and evaluating their efforts. It contains numerous forms that can be adapted to meet your planning and data collection needs. The computerized workbook forms included in the appendix were created to meet the growing demand for the Workbook. The forms do not contain the detailed instructions contained in the Workbook, nor do they include the user's guide that was prepared to help users navigate the computerized forms. For copies of the Workbook or the user's guide, contact NCJTS, toll-free, (800)851-3420.

Comprehensive evaluation resources

Herman, J.L. (Ed.). *Program evaluation kit*, (2nd ed.). Thousand Oaks, CA: SAGE Publications, Inc. (1988).

This evaluation guide includes nine separate volumes that focus on different aspects of program evaluation methodology. The nine volumes include:

- Vol. 1, *Evaluator's handbook*, by J.L. Herman, L.L. Morris, and C.T. Fitz-Gibbon
- Vol. 2, *How to focus an evaluation*, by B.M. Stecher and W.A. Davis
- Vol. 3, *How to design a program evaluation*, by C.T. Fitz-Gibbon and L.L. Morris
- Vol. 4, *How to use qualitative methods in evaluation*, by M.Q. Patton
- Vol. 5, *How to assess program implementation*, by J.A. King, L.L. Morris, and C.T. Fitz-Gibbon
- Vol. 6, *How to measure attitudes*, by M.E. Henerson, L.L. Morris, and C.T. Fitz-Gibbon
- Vol. 7, *How to measure performance and use tests*, by L.L. Morris, C.T. Fitz-Gibbon, and E. Lindheim
- Vol. 8, *How to analyze data*, by C.T. Fitz-Gibbon and L.L. Morris
- Vol. 9, *How to communicate evaluation findings*, by L.L. Morris, C.T. Fitz-Gibbon, and M.E. Freeman



Appendix 24:

Data collection instruments

Appendix 29:

Community Self-Evaluation
Workbook

Rossi, P., and Freeman, H. *Evaluation: A systematic approach* (5th ed.). Newbury Park, CA: SAGE Publications, Inc. (1993).

Wholey, J., Hatry, H.P., and Newcomer, K.E. (Eds.). *The Handbook of Practical Program Evaluation*. San Francisco, CA: Jossey Bass (1995).

Developing planning models and data maps

Harrell, A.; Burt, M.; Hatry, H.; Rossman, S.; Roth, J.; and Sabol, W. *Evaluation Strategies for Human Services Programs*. Washington, DC: The Urban Institute (1996).

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

KRA Corporation. *The Program Manager's Guide to Evaluation: An Evaluation Handbook Series from the Administration on Children, Youth, and Families*. Washington, DC: Administration on Children, Youth and Families. (Undated).

Kumpfer, K.; Shur, G.; Ross, J.; Bunnell, K.; Librett, J.; and Millward, A. *Measurements in Prevention: A Manual on Selecting and Using Instruments to Evaluate Prevention Program* (DHHS Publication No. (SMA)93-2041). Rockville, MD: U.S. Department of Health and Human Services, Center for Substance Abuse prevention (1993).

National Institute on Drug Abuse. *How Good is Your Drug Abuse Treatment Program? A Guide to Evaluation* (NIH Publication No. 95-3609). Washington, DC: U.S. Government Printing Office (1995).

Wong-Rieger, D., and David, L. "Using program logic models to plan and evaluate education and prevention programs." In A. Love (Ed.), *Evaluation Methods Sourcebook II* (pp. 120-136). Ottawa, Ontario: Canadian Evaluation Society (1995).

Developing evaluation questions

Kumpfer, K.; Shur, G.; Ross, J.; Bunnell, K.; Librett, J. and Millward, A. *Measurements in Prevention: A Manual on Selecting and Using Instruments to Evaluate Prevention Program* (DHHS Publication No. (SMA)93-2041). Rockville, MD: U.S. Department of Health and Human Services, Center for Substance Abuse prevention (1993).

National Institute on Drug Abuse. *How Good is Your Drug Abuse Treatment Program? A Guide to Evaluation* (NIH Publication No. 95-3609). Washington, DC: U.S. Government Printing Office (1995).

Muraskin, L. *Understanding Evaluation: The Way to Better Prevention Programs* (Report No. ED/OESE-92-41). Rockville, MD: Westat, Inc. (ERIC Document Reproduction Services No. ED361604) (1993).

United States General Accounting Office, *Designing Evaluations*, (GAO/PEMD-101.4). (March 1991).

Conducting evaluability assessments

Rossi, P., and Freeman, H. *Evaluation: A Systematic Approach* (5th ed.). Newbury Park, CA: SAGE Publications, Inc. (1993).

Ruttman, L. *Planning Useful Evaluations: Evaluability Assessment*. Newbury Park, CA: SAGE Publications, Inc. (1980).

United States General Accounting Office, *Designing Evaluations*, (GAO/PEMD-101.4) (March 1991).

Selecting an evaluation design

Fitz-Gibbon, C.T., & Morris, L.L. *How to Design a Program Evaluation*. Thousand Oaks, CA: SAGE Publications, Inc. (1988).

Harrell, A.; Burt, M.; Hatry, H.; Rossman, S.; Roth, J.; and Sabol, W. *Evaluation Strategies for Human Services Programs*. Washington, DC: The Urban Institute (1996).

National Institute on Drug Abuse. *How Good is Your Drug Abuse Treatment Program? A Guide to Evaluation* (NIH Publication No. 95-3609). Washington, DC: U.S. Government Printing Office (1995).

Rossi, P., and Freeman, H. *Evaluation: A Systematic Approach* (5th ed.). Newbury Park, CA: SAGE Publications, Inc. (1993).

United States General Accounting Office, *Designing Evaluations*, (GAO/PEMD-101.4) (March 1991).





Wholey, J.; Hatry, H.P.; and Newcomer, K.E. (Eds.). *The Handbook of Practical Program Evaluation*. San Francisco, CA: Jossey Bass (1995).

Collecting and analyzing data

Fitz-Gibbon, C.T., and Morris, L.L. *How to Analyze Data*. Thousand Oaks, CA: SAGE Publications, Inc. (1988).

Henerson, M.E.; Morris, L.L.; and Fitz-Gibbon, C.T. *How to Measure Attitudes*. Thousand Oaks, CA: SAGE Publications, Inc. (1988).

Morris, L.L.; Fitz-Gibbon, C.T.; and Lindheim, E. *How to Measure Performance and Use Tests*. Thousand Oaks, CA: SAGE Publications, Inc. (1988).

National Institute on Drug Abuse. *How Good is Your Drug Abuse Treatment Program? A Guide to Evaluation* (NIH Publication No. 95-3609). Washington, DC: U.S. Government Printing Office (1995).

Patton, M.Q. *How to Use Qualitative Methods in Evaluation*. Thousand Oaks, CA: SAGE Publications, Inc. (1988).

United States General Accounting Office. *Quantitative Data Analysis: An Introduction*. (PEMD-10.1.11) (June 1992).

What, Me Evaluate? A Basic Evaluation Guide for Citizen Crime Prevention Programs. Washington, DC: The National Crime Prevention Council (1986).

Wholey, J., Hatry, H.P., & Newcomer, K.E. (Eds.). *The Handbook of Practical Program Evaluation*. San Francisco, CA: Jossey Bass (1995).

Presenting and using evaluation findings

KRA Corporation. *The Program Manager's Guide to Evaluation: An Evaluation Handbook Series from the Administration on Children, Youth and Families*. Washington, DC: Administration on Children, Youth and Families. (Undated).

Morris, L.L.; Fitz-Gibbon, C.T.; and Freeman, M.E. *How to Communicate Evaluation Findings*. Thousand Oaks, CA: SAGE Publications, Inc. (1988).

National Institute on Drug Abuse. *How Good is Your Drug Abuse Treatment Program? A Guide to Evaluation* (NIH Publication No. 95-3609). Washington, DC: U.S. Government Printing Office (1995).

Rossi, P., and Freeman, H. *Evaluation: A systematic approach* (5th ed.). Newbury Park, CA: SAGE Publications, Inc. (1993).

Wholey, J.; Hatry, H.P.; and Newcomer, K.E. (Eds.). *The Handbook of Practical Program Evaluation*. San Francisco, CA: Jossey Bass (1995).

*Young people
who are involved in making
something beautiful today*



*are less likely
to turn to acts of
violence and destruction tomorrow.*

-Janet Reno, U.S. Attorney General



Doing the Math

“The youth organizations we describe run on sheer will and constant scrambling for funding . . . Their adult leaders have to spend an inordinate amount of time searching for funding and thinking of new ways to make their tried and successful work match the latest ‘flavor of the month’ requests from foundations or grantmakers.”

—Shirley Brice Heath and Adelma Aurora Roach, researchers, Stanford University, *The Arts in the Nonschool Hours*

This chapter covers:

- ☐ Doing the math: costs of running arts programs for at-risk youth
- ☐ Developing your budget
- ☐ Advocating for program resources
- ☐ Funding opportunities and resources

How much does it cost to run an arts program for youth at risk? Americans for the Arts, working with the President’s Committee for the Arts and Humanities, conducted in-depth interviews with staff from 218 after-school arts programs for youth at risk. The annual budgets for these programs varied dramatically, from \$4,355 to \$3 million; the average annual program budget was \$158,537, and the median budget was \$84,000 (one-half of the programs were above this amount and one-half below this amount). The expenses include administrative staff, artists, art supplies, team training, food, nutrition, and evaluation.

How do the costs for running a youth arts program compare with the costs for detention? “Young at Art,” an Idaho Commission on the Arts program, calculates that its operation cost was \$6.40 per day per youth, compared with the \$125 a day that it costs per day for a youth in juvenile detention. Americans for the Arts reports that \$7 billion is spent annually to incarcerate young offenders; the cost for incarcerating a delinquent youth for one year is at least \$20,000.

Programs for youth at risk vary widely—in the number of youth served, the frequency at which they meet, and so forth, making it very difficult to conduct cost-benefit analyses. However, based on a decade-long study of arts programs conducted at Stanford University, researchers Shirley Brice Heath and Adelma Aurora Roach estimate the cost per student per year for after-school arts programs is \$1,000. They also estimate projected savings to society, based on youth services, court costs, probation officers, imprisonment costs, and so forth, to be \$36,000 to \$100,000 annually. Although Heath and Roach conducted this analysis because they understand

that people want to know the cost benefits, they prefer to think of youth in arts programs as working “to enhance their own communities through education, entertainment, counseling and public service,” rather than looking at young people as problems to be solved within their community. Thus, the money spent on arts-based youth programs should be seen as sound investments in our nation’s future.

Where does the money come from? Ninety-five percent of the programs surveyed by Americans for the Arts have more than one source of funding. State and federal governments are a significant source of financial support for these programs. Federal funding opportunities include one-time-only funds and on-going program funds. An overview of federal funding opportunities for programs designed for youth at risk appears at the end of this chapter.

The YouthARTS programs operate with budgets ranging from \$100,000 to \$400,000 per year. All three YouthARTS programs have multiple sources of funding and support. Program resources combine cash contributions with in-kind contributions. In all three cities, the collaborative partners bring financial resources to the programs.

Developing Program Budgets

Here is how the three YouthARTS programs used the planning model to develop their program budgets (expenditures and resources).

Youth Arts Public Art

“What seeking funding is really about is making the case to key community leaders that the arts are achieving tangible results in the community. Tenacity is a great quality for this work, along with a passionate belief in what we are doing.”

—Bill Bulick, director, Regional Arts & Culture Council


Youth Arts Public Art is funded by the Percent for Art allocation from the construction of a new juvenile justice complex in Portland. This creative use of these funds was accomplished through a collaborative effort among the Regional Arts & Culture

Council, Multnomah County, and the Department of Adult and Juvenile Community Justice. Initial funds for the program were 1.33 percent of construction costs, which totaled \$366,000. These funds are anticipated to provide for five years of Youth Arts Public Art programming. In addition to these funds, the Multnomah County Juvenile Justice Division provides in-kind support.

The program expenses for Youth Arts Public Art's first full year of operation totaled \$74,652 in cash expenses, most of which came from the Percent for Art allocation. These funds were expended on artist fees, supplies, and equipment. Youth Arts Public Art contracted with artists or arts agencies to teach the youth; each of these contractors developed their own budgets for their individual projects, based on the activities and scope of the program developed during the planning model exercise.

A portion of the salaries of the public art manager and public art assistant—both employees of the Regional Arts & Culture Council—were taken directly from the Percent for Art allocation, and totaled \$14,030 over the first year. (The public art manager served as the Youth Arts Public Art program manager; the public art assistant provided staff support for planning and staging the public events.) This administrative cost was for the first full year of operation only and will not be as high in subsequent years for several reasons: the administrator attended all of the art classes during the pilot project to get a clear idea of how the program was working, and she provided administrative time to oversee certain aspects of the national demonstration project that were one-time-only responsibilities.

The time that probation officers spent working on the Youth Arts Public Art project was included in their ongoing work load. Probation officers were already working under a flex-time schedule and could adjust their days so that they were able to attend all of the art sessions. At first the probation officers saw the arts program as a new project. However, they eventually began to realize that the art project fit into a service category that already existed within the probation department known as a "skill group." A skill group is a structured time when youth meet to learn, among other skills, anger management, working together as a team, and so forth.



'Youth Arts Public Art is funded by the Percent for Art allocation from the construction of a new juvenile justice complex in Portland. This creative use of these funds was accomplished through a collaborative effort among the Regional Arts & Culture Council, Multnomah County, and the Department of Adult and Juvenile Community Justice.'



The probation officer time was in-kind and varied widely among the various projects, depending on the level of probation officer involvement and the art form. The most expensive project was the video project. The probation officer time was greater for this project, and the cost of supplies and equipment was higher than for other art forms. (Table 10 includes a breakdown of the budgets for each project.)

Table 10: Youth Arts Public Art Budget 1997-98

Category	Expenses	cash/in-kind	Resources
Art instructors and assistants	\$9,500 photo/poetry \$6,133 video \$11,700 theater	cash	Percent for Art
Probation Officer	\$1,945 photo/poetry \$6,480 video \$3,240 theater	in-kind	Multnomah County Adult & Juvenile Community Justice
Youth incentives After-school snacks Travel	\$1,850 photo/poetry \$2,000 video \$2,600 theater	cash	Multnomah County Adult & Juvenile Community Justice flex fund
Evaluation	\$1,500	cash	Percent for Art
Art supplies	\$4,969 photo/poetry \$10,365 video \$2,400 theater	cash	Percent for Art
Family activities, public event	\$795.82	cash	Percent for Art
Field trips	included in artists' fees		
Space rental	\$600 photo/poetry \$0 video \$0 theater	cash in-kind in-kind	Percent for Art Portland Art Museum Northwest Film Center Multnomah County Adult & Juvenile Community Justice
Administrative: arts council administrative overhead, project management	\$4,209 overhead \$14,030 management	cash	.33 percent administrative fee Percent for Art
Administrative: Juvenile Justice	no estimate of time was available	in-kind	Multnomah County Adult & Juvenile Community Justice
TOTAL	\$86,317	cash/in-kind	

All partners felt that the benefits of the video project outweighed the additional costs because it has reached a greater audience than the 12 youth who participated. The video has been distributed to other youth on probation, attendees at juvenile justice conferences, students in public schools, and general audiences. The youth who produced the video have been present at the video showings and have answered questions about how it was made, increasing their communication skills. The video is used by the Department of Adult and Community Juvenile Justice to educate other youth on the consequences of their actions and has been translated into Spanish. Finally, the video won the regional 1998 Young People's Film and Video Festival Award.

Youth incentives, transportation, and food (except at the openings) were paid for by the "flex fund" of Multnomah County's Department of Adult and Juvenile Community Justice. The flex fund is a special fund established to pay for individualized, wrap-around services for youth and families involved in the juvenile justice system. Flex fund assistance totaled \$6,450. The probation officers in each unit went before the flex fund committee to request these supporting funds. It was up to the probation officers to decide what types of incentives, transportation, and food were appropriate for their clients.

At the beginning of the program probation officers felt that an incentive of a \$100 gift certificate for youth completing the project would be important. However, follow-up interviews with youth and probation officers did not show that the promise of a gift certificate strengthened the youths' commitment to the program. Instead, time off probation and the opportunity to participate in an art project were the most appealing incentives according to both the youth and the probation officers. Monies needed from the flex fund have dropped since the probation officers no longer provide gift certificates. (See page 55 in the Program Planning chapter for a complete discussion on incentives.)

The transportation budget varied for the three projects. For the theater project—with the Gang Resource Intervention Team—probation officers felt it was important to pick up and drop off the youth to ensure that they would come to the program and to provide them a safe access home. For the video and photography projects, youth were provided with bus passes; probation officers felt that it was important for the youth to take on the responsibility of getting to the programs on their own.

Looking at costs on a per student basis, 45 youth participated in the three programs. The overall cash expenditures totaled \$86,317 for the year. This averages out to a cost of \$1,918 per student. The evaluation conducted by Caliber Associates showed



The cost of projects will differ based on the art form, but don't always steer away from a high-cost project. Examine the potential benefits to see if the project may be worth the extra expense.

improvements in communication, teamwork, attitudes toward school, self-esteem, self-efficacy, positive peer associations and resistance to peer pressure. Fewer program participants had new court referrals during the program period than did comparison youth. These results provide strong evidence that the benefits of operating the Youth Arts Public Art program far outweigh the cost.

An unanticipated side effect was the interest taken in art by youth not in the arts programs. After the art from Youth Arts Public Art was displayed in the hallways of the juvenile facility, youth not in the program started asking their probation officers if they could make art and if it could be hung on the walls. This was totally unexpected.



Use the planning model exercise as the basis from which to build your budget. This ensures that you will consider all of the expenses needed to run your program.

Art-at-Work

Art-at-Work is supported financially by a combination of Fulton County Arts Council and corporate funds and from proceeds from the sale of student-generated artwork. In-kind support is provided by the arts council, Fulton County Juvenile Court, Atlanta Public Schools, and local galleries and museums.

The first step in developing the Art-at-Work budget was to review the planning model and assign a cost to each activity planned. The next step was to determine where Art-at-Work would obtain the resources to pay for each of these costs.

Art-at-Work program expenses for the 1997-98 year of operation totaled \$116,500. After creating the planning model, the art council project team—the executive director, project manager, and program coordinator—determined that they would need to raise cash contributions of approximately \$67,000. The remaining \$49,500 would come from in-kind contributions.

Table 11 shows cash and in-kind program expenses and resources for Art-at-Work for the first year of operation.

Table 11: Art-at-Work Budget 1997-98

Category	Expenses	cash/in-kind	Resources
Youth salary (youth are paid \$5/hour)	\$33,600	cash	Fulton County, sponsors, proceeds from sale of artwork
Artist instructors and assistants	\$20,000	cash	Same as above
Social worker	\$3,600	cash	Same as above
Curriculum Specialist	\$1,000	cash	Same as above
Program Trainer	\$2,500	cash	Same as above
Visiting Artists	\$450	cash	Same as above
Data Collector	\$1,800	cash	Same as above
Art supplies	\$3,000	cash	Same as above
After-school snacks	\$300	cash	Same as above
Family activities	\$400	cash	Same as above
Field trips	\$1,500	in-kind	local art galleries, museums, theater companies, other arts organizations
Space rental	\$5,000	in-kind	West End Performing Arts Center
Administrative: arts council project management and coordination	\$26,000	in-kind	Fulton County Arts Council
Administrative: court/liaison and probation officers	\$12,000	in-kind	Fulton County Court
School data collection	\$5,000	in-kind	Atlanta Public Schools
TOTAL	\$116,500	cash/in-kind	





Remember that in-kind services are a critical part of your program budget. At some point it may be necessary to cover in-kind services with actual cash resources.

Of the cash expenses, more than half (\$33,600) is spent paying youth for their participation in the program. Artist instructors and assistants receive 30 percent, approximately \$20,000. The remaining 20 percent is used for program supplies and special activities.

Art-at-Work cash resources come from a variety of sources. In 1997-98 the Fulton County Arts Council contributed \$23,840; corporations provided approximately \$40,000; and proceeds from the sale of artwork totaled \$3,400.

The \$49,500 in-kind expenses are field trips, space rental, and administrative costs for project management, program coordination, and court involvement. The bulk of the expenses are for administrative work conducted by the arts council and the court: 52 percent of in-kind expenses are for administrative costs incurred by the arts council; 24 percent of in-kind expenses are administrative costs for the court. The \$1,500 expense for field trips is provided by local galleries, museums, theater companies, and other arts organizations. The in-kind contribution from the Atlanta Public Schools is for collecting data on youth who are participating in the program.

In-kind administrative resources are an important component of arts programs for youth at risk. When Art-at-Work first started, the project manager spent about 85 percent of her time setting up the program. Now that the program is up and running, the project manager estimates that she spends 30 to 40 percent of her time on Art-at-Work. The program coordinator's salary was provided by the arts council on an in-kind basis the first year; in the second year, the arts council no longer provided the staff position, and funding for this position became an added cash cost.

Fifteen students are given art instruction and taught job-readiness skills for one year. The **cost per student** is \$4,467 cash cost per student, per year; if we take into account both cash and in-kind expenses, then the cost per student per year is \$7,767. We can compare this with incarceration: Fulton County Court estimates that to incarcerate 15 youth for a year costs \$427,000, or \$28,466 per youth in 1997.

Urban smARTS

"The Urban smARTS program is a collaborative paradigm, and therefore the funding also needs to be broadly based."

— Eduardo Diaz, Executive Director,

San Antonio Department of Arts and Cultural Affairs

Urban smARTS has been in existence for more than five years. During this time the program has been funded by the City of San Antonio through its Community Initiatives and Arts and Cultural Affairs departments, the state Criminal Justice Division, and the school district. Beginning in 1998-99, Urban smARTS will be funded by the City of San Antonio through the Department of Arts and Cultural Affairs and the school district. Criminal Justice Division funds will no longer be available.

Urban smARTS operates its program at eight sites. The overall cash resources for the program are \$219,697; 43 percent comes from city of San Antonio funds, 24 percent from the school district, 22 percent from the hotel/motel tax, and 11 percent from the Criminal Justice Division grant.

The arts department funds, through an in-kind contribution, the Urban smARTS director and program manager, who spend, respectively, 35 percent and 60 percent of their time on the Urban smARTS program.

The following chart shows the expenditures for Urban smARTS. One area in which Urban smARTS differs substantially from the other two sites is in transportation expenses. Transportation home is a key element of the Urban smARTS program. It is felt that the program would be far less effective if the youth, who are 11-13 years old, were responsible for their own transportation home in the afternoon at the end of the program. The school district funds the cost and the coordination of the bus ride home.

Artist training is a critical component of the Urban smARTS program. Training costs are paid for by the art department's arts-in-education program. **Table 12** shows a recent program budget for all eight sites.

Transportation home is a key element of the Urban smARTS program. It is felt that the program would be far less effective if the youth, who are 11-13 years old, were responsible for their own transportation home in the afternoon at the end of the program. The school district funds the cost and the coordination of the bus ride home.'

Table 12: Urban smARTS Budget 1997-98



School districts often look to outside agencies to administer programs that address social problems and meet the needs of their students. Don't overlook the possibility of collaborating with your school district. It can be a strong ally.

Category	Expenses	cash/in-kind	Resources
Artists/art performances	\$99,026	cash	City of San Antonio (includes state Criminal Justice Division grant), general fund, and hotel/motel tax
On-site program coordinators	\$37,613	cash	City of San Antonio
Transportation home	\$28,000	cash	school district
Teacher liaisons	\$25,151	cash	school district
Caseworkers	\$8,673	cash	City of San Antonio
Training consultants, artists stipends, and artist performances during training	\$8,500	cash	Department of Arts and Cultural Affairs
Field trips	\$9,450	cash	City of San Antonio
Nutritional snacks	\$3,964	in-kind	Park and Recreation
Supplies	\$4,000	cash	City of San Antonio
Evaluation	N/A for 1997-98	N/A	
Administration by arts department	\$7,784 administrative overhead; 35% of director; 60% of project manager; 50% of Administrative Assistant	cash in-kind	City of San Antonio Department of Arts and Cultural Affairs
TOTAL	\$232,161	cash/in-kind	

The direct cost per site to operate Urban smARTS is \$20,516. This amount includes teacher liaison costs, transportation, lead and supporting artist fees, caseworkers, fees to professional artists involved in field trips, and artist supplies. This amount does not include the cost of the program manager who manages all sites; overhead costs; food; or in-kind administrative costs. Each site serves a maximum of 60 students. The annual

direct cost per student is \$341. Although the benefit to the community has not been calculated in dollars, it is clear from the evaluation results that benefits such as increased self-esteem in youth, positive peer interactions, and youths' improved attitudes toward their community far outweigh the costs of the program.

Here is how the three sites obtained financial commitment from their partners and advocated for financial support for their programs—an ongoing effort.

Advocating for Program Resources

Youth Arts Public Art

"If we can succeed with programs like this, we will not need to spend so many countless millions on jail space and juvenile detention facilities and programs. We will have fewer victims and more citizens leading positive, fulfilling lives. What could be more important?"

—Beverly Stein, Multnomah County Chair

Advocating for expending Percent for Art funds—which are typically used to commission professional artists—on a program in which court-involved youth would work with professional artists to create public art was a slow process that took vision and a great deal of commitment and time from the arts council and juvenile justice staff.

Here is how the arts council achieved approval to use Percent for Art funds to pay for an arts program with at-risk youth:

The first step was to look at the policies behind the Percent for Art program.

The purpose of the Percent for Art public art programs is "to integrate a wide range of public art into the community and reflect a diversity of populations, artistic disciplines, and points of view. (The Regional Arts & Culture Council analyzes each Percent for Art project that it undertakes to ensure that the context of the project location is considered so that there is a strong connection and resonance with the site and its users.)



**Build new programs
that further the mission
of your organization.
You will have a better
chance for success
if you can show a
connection between
what you are
proposing and the
policies of your
organization and your
partner organization.**

Select goals from the Percent for Art guidelines that are relevant to funding the Youth Arts Public Art program are:

- to encourage public dialogue about and understanding of works of art and the issues public art may raise
- to develop a public collection of artwork that is of the highest aesthetic quality, represent our diverse community, and offer a wide range of artistic tastes and venues, including both established and innovative art as well as permanent and temporary works
- to provide opportunities for artists to play active roles in the revitalization of neighborhoods
- to encourage the preservation of multicultural traditions

It was this policy direction—the project having a strong connection and resonance with the site and its users—that provided the impetus for the second step in advocating for expending Percent for Art funds on an arts program designed for youth at risk. In this step, the arts council approached the juvenile justice division with the idea of a youth arts program. The director of juvenile justice was very enthusiastic. Again, policy direction played an important part in the director’s decision to go forward with the project. The two juvenile justice policies that were cited as supporting this creative project were

- Multnomah County’s policy of creating a “caring community”—a community in which key organizations and leaders work toward a common vision and agenda
- the juvenile justice division’s goal to “serve and be an important resource to the community in helping reduce the factors that drive the need for the justice services”

Together, representatives from the arts council and juvenile justice visited each of the five Multnomah County commissioners to describe this vision for a youth program that would result in public art and to garner their support to allow the Percent for Art funds to be used in this way. Ultimately, they were successful, and the board of commissioners approved this use of Percent for Art funds.

Once juvenile justice and Multnomah County agreed to fund the Youth Arts Public Art program, the arts council was ready to proceed with the third step—the creation of a Youth Arts Plan Steering Committee. This committee was appointed by the chair of the

Multnomah County commission. (For more information about this committee, see page 32.) The committee looked at the site—the juvenile justice complex—and at policies of the county, juvenile justice, and the arts council, and proposed that public art be created in a collaborative relationship among youth, professional artists, and juvenile justice staff in a manner that would help to deter the youth from delinquent behaviors. An integral part of the program would be that the artwork produced by the youth working with the professional artists would become a part of the public art collection.

Art-at-Work

"I hope that you will take a moment to reflect upon the sample of art within this box. It was created by hands that could be otherwise picking up a remote control watching hours of television, shoplifting from a store, or taking an addictive substance, instead of picking up a paintbrush or a lump of clay."

—Harriet Sanford, director, Fulton County Arts Council,
letter to potential funders

When the Fulton County Arts Council staff developed their budget, they also developed a fund-raising campaign targeted at corporate and individual sponsorship.

The first step in this campaign was to research corporations and individuals within the Atlanta area who might be interested in Art-at-Work. They asked themselves the following questions: Who are the corporations and individuals in this geographic area who might contribute to this type of program? How much have they given in the past to other programs in the arts or to programs focused on youth at risk? Of this list, whom should we target?

The second step was to develop a fund-raising packet. The first page of the packet is a collage of news clippings about Art-at-Work, followed by a letter from the executive director explaining the benefits of the Art-at-Work program and the amount being requested. Also included are a budget, sponsor benefits, samples of the youths' artwork, and photos of the youth. The packet is placed in a box decorated by an artist. The box also contains a mosaic designed and created by one of the youth. (Several items from the packet are included in **Appendix 30**.)



Appendix 30:
Art-at-Work fund-raising packet



**Remember you are
selling an art program.
Be creative! Package
your proposal
artistically.**



Be clear about what you are asking for. For example: "We are requesting \$5,000," or "We are requesting an in-kind contribution of tickets to the theater."

Sponsor benefits increase with the amount of money awarded. Benefits have been developed for gifts of \$5,000, \$10,000, and \$20,000. Some of the benefits offered are acknowledgement of company name in all media, print materials, and correspondence for Art-at-Work; invitations to Art-at-Work shows; installation of Art-at-Work artwork at the sponsoring company; and a photo opportunity with Fulton County commissioners.

The response to this campaign has resulted in \$47,000 for the program to date. The account for receiving these donations was set up with the Community Foundation of Greater Atlanta. This is an interest-bearing account!

Urban smARTS

In 1992-93, when the City of San Antonio Community Initiatives and Arts and Cultural Affairs departments joined forces to create the Urban smARTS program, a program existed within the state Criminal Justice Division for cities to access monies derived from municipal court fines to fund socially based programs.

The Department of Community Initiatives was awarded, through a competitive process, five years of funding for Urban smARTS from the Criminal Justice Division. At the onset, the city knew that the program would not be funded beyond five years. The agreement signed between the city and the state provided full funding for Urban smARTS the first year; then for each of the next four years, funding was decreased by 20 percent. As a part of the funding agreement the city picked up the cost of the program in 20-percent increments. With the decrease in Criminal Justice Division funds, the city has looked to other sources to help fund the Urban smARTS program. Hotel/motel taxes have been added as a source of funding as part of an art enrichment program and are used to help fund the artists who participate in the program. By the end of the 1997-98, the city had picked up the entire cost of running Urban smARTS.

For the 1998-99 program year, the City of San Antonio will provide the funding that previously was provided by the Criminal Justice Division. Urban smARTS will be a line item within the city budget. This level of funding commitment to Urban smARTS from the city was made when the city first applied for the grant.

The financial arrangement with the school district has been stable throughout the five years of Urban smARTS (although in 1997 the district discontinued funds for meals). From 1992 to 1998 the school district budgeted a fairly constant amount of money (\$50,000 to \$65,000) a year to pay for teacher liaisons, transportation home, and field

trips. The school district has a contractual arrangement with the city to pay for the services. The district has been very resourceful in acquiring federal funds to meet its obligation to the Urban smARTS program.

Funding Opportunities and Resources for Arts Programs for Youth at Risk

Numerous departments and agencies of the federal government provide funding support to communities to implement strategies and programs centered on children and youth. Federal grants are often administered by state and local entities according to standardized regulations and guidelines. Occasionally, federal entities award direct grants through national leadership demonstration projects or specialized initiatives. Youth programs that are based in the arts are often eligible to apply for direct and indirect federal support as part of community or school collaborations.

The Web sites for federal departments, agencies, and clearinghouses are important sources of **current** information about the availability of program funding, as is the **Federal Register**, available at all public libraries and on the GPO's official Web site at: <http://www.access.gpo.gov/su-docs/aces/aces140.html>. The following agencies provide particularly pertinent sources of information about federal support for arts programs for youth at risk:

The **National Endowment for the Arts** (NEA) awards hundreds of grants each year to non-profit arts organizations. The NEA Web site (<http://arts.endow.gov/>) contains valuable information about the types of grants available; grant application guidelines; descriptions of current grantees; contact information for other federal, state, and local funding sources; and other up-to-date resources. To order a hard copy of NEA's grant-application guidelines, Grants to Organizations, send your request to the following e-mail address: Webmgr@mail.endow.gov and include your name and mailing address. You can also contact the NEA at the following address: 100 Pennsylvania Ave., NW, Washington, DC 20506.



Prepare early for a way to replace funding sources that have a set end date. Also be sure to establish a mechanism for all partners to provide input about program priorities and how funds will be allocated to achieve these priorities. The planning model provides a good framework for these discussions.

The **U.S. Department of Education** provides funding for after-school youth activities through several programs, most notably the Safe and Drug-Free Schools and Communities Program and the 21st Century Community Learning Centers Program. Current program application information can be obtained from the department's Web site: <http://www.ed.gov>.

The **U.S. Department of Labor's Employment and Training Administration** (ETA) is the source of information about funding administered by state and local governments that may be of interest to youth program administrators. The ETA Web site is <http://www.doleta.gov/>.

The **U.S. Department of Health and Human Services** maintains several national clearinghouses, two of which provide current information about programs and resources that are particularly useful to arts-based youth programs: The **National Clearinghouse for Alcohol and Drug Abuse Information** provides resources on drug and alcohol education, prevention, and treatment. This clearinghouse's Web site, PREVLINe, features federal drug prevention resources and is located at <http://www.health.org/>. The **National Clearinghouse on Families and Youth** distributes information for the Family and Youth Service Bureau. Call (301)508-8098 to receive information on specific resources on youth development, family services, substance abuse, runaway and homeless youth, and community schools. The clearinghouse's Web site is located at <http://www.acf.dhhs.gov/programs/fysb>.

The **Office of Juvenile Justice and Delinquency Prevention** (OJJDP) administers numerous grant programs designed to support state and local nonprofit organizations in planning, implementing, and evaluating programs for at-risk youth. In addition, OJJDP also offers a wide range of training, technical assistance, and evaluation resources. To learn more about available resources, check out OJJDP's flier "Applying for OJJDP Funding Opportunities," one of many OJJDP publications available through the National Criminal Justice Reference Service (NCJRS). Information about specific publications and products is available by contacting an NCJRS reference specialist at (800)851-3420 or at askncjrs@ncjrs.org. To learn more about OJJDP and its grant programs, NCJRS and its information services, and funding opportunities available through other federal agencies and private foundations, check out OJJDP's Web site at <http://www.ncjrs.org/ojjhome.htm>.

Other sources of information about funding opportunities and resources for arts programs for children and youth include:

The **National Funding Collaborative on Violence Prevention** is a public-private partnership that “links resources to local efforts to raise public awareness that violence is preventable and to empower citizens to tackle violence in their communities.” The organization pools resources from national and community foundations, corporations, the federal government, community organizations, and private donors, and is currently supporting eleven three-year pilot projects. Contact Linda K. Bowen, executive director, (202)393-4148, or by e-mail at nfcvp@nfcvp.org. Also, visit the collaborative’s Web site at <http://www.lcidscampaigns.org/cac/sites/NFCUP/about.html>.

The **National Resource Center for Youth Services**, at the University of Oklahoma, offers resources and support for professionals whose focus is youth, children, and families. The center provides on-site training services and offers a wide variety of affordable publications and videos. Its mission is to “enhance the services provided to at-risk youth and their families.” Center staff can be reached at (918)585-2986. For more information, see the center's Web site at <http://www.nrcys.ou.edu>.

The **National Crime Prevention Council On-Line Resource Center** is a “national nonprofit organization whose mission is to help America prevent crime and build safer, stronger communities.” The center’s publications include an eight-page booklet entitled *Barter, Bargain, And Borrow: Lively examples of how to get the resources your program needs through a variety of local channels*. Ideas that work for finding goods, services, people, and money to get the job done and build partnerships. For more information about the center’s services, visit its Web site at <http://www.ncpc.org/>.



In addition to federal programs, there are other public and private sources that you might want to check out.

Americans for the Arts offers a number of publications that provide information on resources for funding arts programs. They are:

- Hotel-Motel Taxes for the Arts
- Sales Taxes for the Arts
- Amusement Taxes for the Arts
- Percent for Art Programs
- Resource Development Handbook: Untapped Public Funding For the Arts

You can visit the Americans for the Arts Web site at www.artsusa.org for information on how to obtain copies of these publications, as well as for additional information on various youth programs.

The Foundation Center maintains a complete listing of foundations nationwide and information on grants awarded from each foundation. Call (202)331-1400 or visit its Web site at www.foundcenter.org.

It helps you get along with others.

It teaches you a lot of things,

You work together on projects,

not only about art but about life.

then make friends.

You learn to appreciate life in

You learn teamwork.

a different perspective.

—Jasmine, Age 16





New Tools and Next Steps

"I liked sending a message. I liked being a role model. I liked the responsibility. I learned that I can stick with things. I learned I can do things I don't normally do. I've started doing more. It wasn't perfect, but I did a good job. Something that I finished paid off. It looked good when it was done. We all did it as a team—I couldn't have done it without them."

—comments made by a youth participant, recorded during an evaluation interview, Youth Arts Public Art

This quote echoes the entire YouthArts Project team's feelings about our work together. This three-year adventure was exhilarating, purposeful, challenging, and rewarding in ways that few other projects can be. It is particularly gratifying that we have reached our two most important goals: demonstrating the efficacy of arts-based youth programs, and preparing this tool kit to assist our arts, education, juvenile justice, and social service colleagues throughout the country in developing and improving arts programs for youth at risk. Along the way our belief in the power of this work has been amplified tremendously.

Before YouthARTS, we had limited knowledge of the language and practices of our social service and juvenile justice partners. Though we and others could see that arts programs were affecting how youth felt about themselves and their ability to make positive changes in their own lives, we could not adequately describe how or why this was so.

Through this project, at the local and national level, we learned one another's terminology and approach. The steep learning curve we faced in adapting our program design and evaluation methodologies to the risk-and-protective-factor framework has paid off with the evidence of the impact of arts programs on youths' skills, attitudes, and behaviors—and in our ability to disseminate the best practices we have documented in our own work and the work of others. The arts community is now joining our education, social service, and justice system partners in a commitment to bridge the gap between science and practice.



“Partnerships provide critical support, allowing limited staff to obtain much-needed resources. Most community arts and humanities programs . . . [are] initiated by arts or humanities organizations. However, they operate in partnerships with other institutions such as schools, universities, youth organizations, churches, businesses and health, housing and social service agencies. Strategies to improve linkages among cultural programs and other community institutions would enhance coordinated responses to interrelated problems.”

—Coming Up Taller, Arts and Humanities Programs for Children and Youth At Risk

Lessons we’ve learned

Looking back, there are a few lessons arising from our work that have particular resonance. These lessons provide the central messages that we offer to those conducting this type of work.

We work in a milieu where collaboration is essential, where no single response is likely to turn a troubled life around, where no single agency or program can hope to address the multiple challenges that youth at risk face. It behooves us to approach this work holistically, with wide vision and a clear and consistent commitment to the long slow work of collaboration.

We learned that using a **planning model**—an interactive and proactive planning tool that promotes collaboration—is an excellent framework to tie together all of the program elements and chart a road map for a successful program.

Team training helps to build an effective and enduring collaboration and is the means by which all players gain an understanding of the critical features and “rules” of one another’s domain.

We learned the importance of **outcomes-based planning and evaluation** and the need for more studies to refine the knowledge base that we have begun to build. However, we realize that not all programs can afford a well-planned outcome evaluation with comparison groups. For these programs, we have provided effective process evaluation methods that can be used to develop a continuous feedback loop that enables constant monitoring and improvement of programs.

Running arts programs for youth at risk is costly and labor-intensive work, especially compared to the costs of other arts programs an agency may offer. The important cost comparison, however, is between arts programs and the costs of counseling, incarceration, and other societal and human costs of juvenile delinquency.

YouthARTS tomorrow

We are very excited about releasing our work to arts, education, social service, and juvenile justice fields. We are looking forward to its impact and the excellent feedback we know we will get from all who use it. A technical assistance component for the YouthARTS Tool Kit is being developed by Americans for the Arts. Likely elements include conference presentations and workshops; the creation of technical assistance

teams, available for intensive planning and program design; phone line assistance; and an interactive Web site where users of the tool kit can share their experiences (visit www.artsusa.org for updated information). We have produced what we hope is a dynamic document that will change, based on input from you.

The YouthArts Tool Kit is designed to assist agencies in designing and documenting effective arts programs for youth at risk, but it has other, related applications. The planning model presented herein can be used to support the development of effective funding proposals. Funders, likewise, can use the list of critical elements and best practices to inform their grant and program evaluation criteria. We hope the kit will prove helpful to other partners as well.

The fundamental hypothesis underlying the YouthArts project has been articulated in a dramatic and audacious way in the now famous bumper sticker, "Art Saves Lives." We believe this to be true to the core of our being—and now we have more proof, and more tools at our fingertips. Our work and the work of Shirley Brice Heath, James Catterall, and others suggests that the arts can provide a particularly powerful tool to engage youth and spark their curiosity and commitment; enhance thinking and problem solving skills; set high standards of quality, success, and achievement; provide opportunities to make tangible contributions to the group and the community and be recognized for those contributions; promote constructive peer and mentor relations through teamwork, decision-making, and critique sessions; create a working environment featuring clear roles and responsibilities; and allow risk-taking in a safe and supportive environment.

The arts open the door to self-reflection and self-expression. They provide the literal means for one of the most important tasks our youth face: to pose and wrestle with questions about the very direction of their lives.

We all take heart and courage in the importance and value of this work and look forward to continuing existing partnerships and developing new ones. Let's stay in touch.



Youth who participated in the YouthARTS program showed improvement in their ability to express anger appropriately and communicate effectively with adults and their peers. They gained an increased ability to work on tasks from start to finish. They engaged in less delinquent behavior, had fewer court referrals, showed an improved attitude toward school, improved self-esteem, greater self-efficacy, and had a greater resistance to peer pressure than their nonparticipating peers during the program.



YouthARTS