



A Week In Creative Youth Development

FORWARD: A Week In Creative Youth Development

Following the first ever National Summit for Creative Youth Development, which ran from the 27th to the 29th of March 2014, Americans for the Arts hosted a Blog Salon centered on the emerging field of Creative Youth Development. Creative Youth Development programs are community based and out-of-school programs that utilize the arts and humanities to promote positive growth of the whole individual. The impact of these programs lead to emotional stability, creative inquiry and expression, personal and social growth, and the emergence of leadership qualities, encouraging positive change in youth.

The Blog Salon was hosted throughout the week starting September 15th 2014 and brought together the insights of 16 field leaders. While some of these leaders head successful Creative Youth Development programs of their own, others are experts in how to elevate educational trends to the national spotlight. Topics ranged from the history of the movement to how an organization can secure funding. The content of this Green Paper is from the September 2014 Creative Youth Development Blog Salon, and twitter conversation. Despite the official end to the Blog Salon, the articles remain relevant and valuable to those interested or active in the field of Creative Youth Development. The Tweets throughout this document are from the Twitter Conversation that was held alongside the Blog Salon. The purpose of this was to diversify and expand the subjects discussed in the articles. The tweets represent the broader conversation that followed the March 2014 Summit; many of those whose tweets have been included in this document were attendees of the event. Furthermore the tweets that have been included here have been chosen for how they complement the articles, since that is the main focus of this paper.

This Green Paper was compiled by Minne Atairu and Eva Steinhardt.

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INTRODUCTION

A Future for Creative Youth Development

Jeff Poulin

Last week, I had the pleasure of attending the Arts Education Partnership's annual National Forum. Aside from the connecting with arts education friends and learning tons (I mean tons!) in the sessions, I also had the opportunity to sit in on a session titled, "Fostering Student Success by Leveraging the Impact of out of School Time, Creative Youth Development Programs." What was great about the session was the interconnectivity of people, research and agenda from so many other national conversations which were initiated as a result of the policy and advocacy agenda produced after the first National Summit on Creative Youth Development in Boston.

Last March, I had the pleasure of attending this summit to participate with about 250 others representing the field of creative youth development: program leaders, educators, funders, advocates, etc. At the close of the summit – after having crafter the aforementioned agenda – all participants (myself included) had the opportunity to stand on a chair in the scenic ballroom of the John F. Kennedy Presidential Library, look at our fellow participants framed by the giant windows overlooking the Atlantic Ocean and proclaim what they would do to advance the agenda. On behalf of Americans for the Arts, I was able to stand on my chair and announce that we would work to explore policy and advocacy opportunities at the local, state and federal levels.

Well what does that mean? It's actually a very daunting task.

Once I made it back to Washington, D.C. and met with the arts education program team, we created a plan. It consisted of meeting with our counterparts to determine some next steps, to begin exploring opportunities for policy and advocacy within our current systems and to incorporate Creative Youth Development work into our professional development programming. We have met, we have explored, and the blog salon this week is the first of many offerings of professional development around Creative Youth Development.

Working with the Arts Education Network Council, we identified 5 key topics in relation to the Creative Youth Development agenda that are important to help arts education advocates better understand this newly named field. Each day this week will be framed around one of these key topics and led by a central question.

Below, I have outlined the week:

- **Monday:** The Research. We know that the Creative Youth Development field is not a new thing, so what research is out there in relation to this work?
- **Tuesday:** Exemplary Programs. What does good Creative Youth Development programming look like?
- **Wednesday:** Evaluation. How do we measure success in Creative Youth Development?
- **Thursday:** Funding. What funding structures currently exist to support Creative Youth Development programming and organizations?
- **Friday:** Advocacy. What is next for the field of Creative youth Development and how can I work to advance it?

I invite you to take a read over the course of the week, as our 20+ talented writers provide insights, examples and provoking questions in response to these questions.

RESEARCH

We know that the Creative Youth Development field is not a new thing, so what research is out there in relation to this work?

Art + Youth Development=Influence

Denise Montgomery

We know what quality creative youth development (CYD) programs look like through our own work, thanks to model programs, and through publications such as *Engaging Adolescents, Something to Say: Success Principles for Afterschool Arts Programs From Urban Youth and Other Experts*, and *The Mosaic Model for Youth Development through the Arts*. So let's just implement the principles and increase the number of young people who are benefiting from such programs.

If only it were that simple.

We need resources. We need youth. We need trained teaching artists. Perhaps most of all, we need connections and influence. Stronger ties and involvement with the youth development community will help get us there, and will put the arts community in the position of contributing more broadly to the lives of young people.

Holistic solutions matter to creative youth development professionals because once you start to work with youth, it is impossible to ignore the many challenges they face. The arts have an opportunity to increase their impact on the lives of young people by connecting with youth development (YD) agencies and initiatives. Moreover, acting upon a comprehensive concern for youth will ultimately result in greater support for arts-based youth development.

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***Stronger ties and involvement
with the youth development
community will help get us there***

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Many of you know this and are actively engaged with the YD sector, from city and county agencies to afterschool alliances to workforce development organizations and Boys and Girls Clubs. Still, too many of us in the arts are missing the opportunity to form valuable connections and productive partnerships with youth development.

Some good news is that YD groups may be increasingly seeking and receptive to arts involvement as young people demonstrate interest and engagement in creative

expression. The Search Institute, creator of the influential developmental assets for youth, learned through large-scale, national research on teens' “sparks”—activities that ignite their passion—that arts are the number one area where adolescents have a spark or suspect they have a spark, outranking sports by a margin of almost two to one.



Big Thought @bigthought . Sep 19

Youth gain life skills thru [#CreativeYouthDevelopment](#) [#artsed](#) programs: critical thinking and creativity.

Driving Influence at Local Level

Youth development leaders are recognized specialists in the principles and practices that support young people in reaching their full potential. Through their work with and on behalf of local youth, YD groups are in touch with the specific needs and challenges of young people in their communities and with potential opportunities. As such, YD organizations are frequently at the forefront of communitywide initiatives focused on positive outcomes for youth.

The National League of Cities has cited the creation of youth master plans as an established trend among U.S. cities. Such plans wield influence on resource allocation, often for years at a time.

Scan the steering committee lists for youth master plans for any of the 30+ cities that have such plans, and you always see YD organization and agency representation. Public schools, library systems, and parks and recreation, all common partners for the arts community, are typically also included. What you don't always see is participation from the arts community.

Nashville Leadership

The Metro Nashville Arts Commission (Metro Arts) actively participated in the development of Nashville's Child and Youth Master Plan and grew in influence through the process. Jennifer Cole, Metro Arts Executive Director, stated, "We funded a group from the Oasis Center (a teen center) that examined transit access and used the arts to frame the case for the larger community. Our work wasn't the only lever involved, but it was part of a series of partners who understood the larger [transit access] issue and championed it." One result of this collective effort is that high school students in Nashville can now ride MTA buses without paying a fare by using their student IDs, thus reducing transportation barriers to accessing resources and after school programs.

Cole continued, "A major outgrowth of the plan is that Metro Arts now has a deep partnership with NAZA (Nashville After Zone Alliance), Mayor's Office of Children and Youth, and Metro Public Schools around arts and cultural access for all kids."

Collective Impact for Youth

Merita Irby of Forum for Youth Investment discussed the rise of influential local, cross-sector partnerships focused on youth when I interviewed her earlier this year for the article Creative Youth Development Movement Takes Hold. She stated, "These are high powered tables. This is where a lot of agendas get set.

Much of the focus is on workforce development and academic preparation. Often, the community arts education players are not immediately present at the table. The arts are part of the solution, and they need to shine a light on that."

"Mayors and other city leaders are playing key roles in collective impact initiatives across the nation through the development of youth master plans and cross-sector collaborations," noted Clifford Johnson, executive director of the Institute for Youth, Education, and Families at the National League of Cities.



Big Thought @bigthought . Sep 15

"#CreativeYouthDevelopment programs save lives." Check out this @Americans4Arts blog post! #ArtsInEducationWeek

“These efforts can provide advocates for the arts with great opportunities to lift up their ideas and priorities on what children and youth need for full and healthy development.”

While arts organizations around the country are engaged in collective impact initiatives, this remains an area of opportunity for the arts to connect, contribute, and show leadership.

Many Paths to Connect

Recognizing that every community has a unique character and landscape, there are many possible points of connection for the arts and youth development sectors. Building relationships will naturally lead to identifying more paths for connection.

Some ideas include:

- Get an introduction to a youth development leader from a mutual colleague or Board member and schedule a one-on-one, get to know each other meeting.
- Identify any child and youth master planning or collective impact efforts and participate in planning and implementation.
- Partner on a program, such as Denver’s 5 x 5 Program, a partnership between the Mayor’s Office of Education and Children and local cultural organizations that the Office of Cultural Affairs helped to launch.
- Co-sponsor a forum with a youth development organization or agency as a professional development and community-building opportunity.
- Participate in youth summits, advocating for creative youth development to be part of the agenda.
- Start a summit on Arts for Youth and include your local YD organizations as partners and co-organizers.
- Fund high-quality arts programs taking place at or in partnership with YD organizations.
- Serve on the board of a youth development organization or on a YD commission.
- Invite youth development leaders to serve on arts committees and boards.

High Stakes

So what if nothing really changes? The threat of non-action is that the arts will miss out on influencing policies and accessing funds. Fewer young people will be involved in the arts, and other youth will have disappointing, mediocre arts experiences. Lastly, long-term interest and support for the arts will suffer as more people will lack engagement in high quality arts experiences.

Mutual Benefit

The basis of friendship is reciprocity. Through stronger ties with the youth development sector, the arts can gain political influence, recognition, awareness, funding, program impact, and diversified professional networks. In balance, the arts can contribute to youth development with quality programming, ties to neighborhoods, professional artists skilled at engaging youth, and 21st Century skill building.

Together the arts and youth development sectors have the potential for powerful and fruitful partnerships.



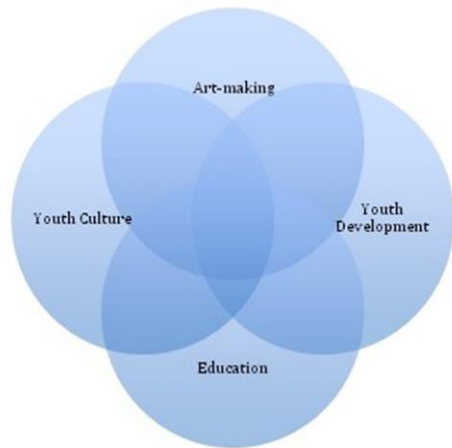
Marjorie Lipton @Artsalertz . Sep 22

[ArtsBlog] True Grit: Can youth gain it through [#creativeyouthdevelopment](#) programs?

The History behind Creative Youth Development: The Closest Thing to a Universal Language

Erik Holmgren

August 4, 2014 was the 180th Birthday of John Venn. If you've ever sat through a PowerPoint presentation, chances are you know John's work. A Venn diagram is a way of visually depicting the intersection of ideas, concepts or, in the case of Creative Youth Development, sectors of work.



Creative Youth Development (CYD) embodies elements and experiences from each circle of this, admittedly rudimentary, diagram because it infuses art-making into the lived experiences of young people. Creative Youth Development programs introduce the arts to as a way for them to explore the forces of their world, to imagine new possibilities, and to develop the confidence, skill, and purpose to be agents of change in their communities.

CYD is not a new idea. In fact, it's far older than John Venn. The National Guild recently published an article describing the history and development of CYD to its grassroots beginnings and first recognition in the 1990's. The capacity of the arts for personal and social development, however, has roots that go back to the first institutions of art making. In the late 1500's the first secular music conservatories in the world were built in orphanages in Italy.

Community music and art schools took root in this country in the early 1900's through settlement schools, which were often built in immigrant and under-resourced neighborhoods to grow communities into positive spaces. Since that time, the arts have followed a path to specialization, leaving many young people behind to be consumers and not creators of art. CYD programs let the arts breathe by leveraging their full capacity to create beauty and create change. And therein lies the opportunity: If the arts are truly a universal language, then the work of Creative Youth Development demands we learn to speak new languages to young people in all the areas of their lives that the arts touch.

Youth Development and Social Service

One of the most visionary things about El Sistema in Venezuela goes beyond the 400,000 children and more than 300 ensembles that are making music every day. El Sistema's founder, Jose Antonio Abreu, served as the Minister of Culture. In that role he had tremendous power to influence the cultural development and assets of the country. El Sistema, however, is funded through our equivalent of the social service sector to the tune of somewhere between \$120 million and \$160 million dollars. El Sistema, in the eyes of its funders, is a social program. It has endured six governments from far left to far right in part because it is easier to cut an arts program than it is a social service program.



Greg Cook @aestheticresearch . Sep 24

RT @rlj006 I hope #artsed & #creativeyouthdevelopment will be high on the list [of new #bosarts commissioner]

Three years ago in Pittsfield, MA Berkshire Children and Families, a social service agency with 125 years of experience, made the decision that the best way they could serve the young people and families of their community was with an orchestra. You should hear those kids play – they have come to know their world through making music together and have never stepped foot in a music school.

The Department of Youth Services received an annual allocation from the state legislature for FY15 of over \$150 million.

Education

There are a number of studies that describe how students involved in the arts experience academic gains. In 2013 Kenneth Elpus looked at some of this data in music and found that when it is controlled for things like socioeconomic status that music students did no better than non-music students. Essentially, students who already had built in advantages were choosing to participate. But what if we let everyone in?

Art making offers the kind of education that is essential to being successful in a new economy and has the capacity to close the achievement gap. Through high stakes testing, schooling is built on the Frerian concept of banking education – teachers deposit information into students and eventually they give it back as best they can. The problem is that it prepares students to remember things, not create. Who gets paid to remember things? With knowledge so easy to access online and through communication, a skilled workforce isn't about what young people know, it's about what they can create with that knowledge. CYD Programs work with young people who, without those programs, likely wouldn't have access to kind of learning is relevant in their lives and future work.

The FY15 budget for Massachusetts includes \$7,546,122,192 for education. The arts budget through the Massachusetts Cultural Council, by comparison, was about .1% of that number.

Earlier this year, a report was released in Massachusetts detailing how the arts sector created a nearly \$1billion boost for the greater Boston area. This kind of argument has been echoed in many corners of the country – the arts are a driver of economic growth. But there is another half of the economic argument that isn't fully explored.

Creative Youth Development programs save lives. They give young people a voice, an opportunity to share and contribute their experience of the world, and skills to solve dynamic problems that threaten their well-being every day. The arts save lives and, to say it bluntly – saving lives also saves money. Students in programs supported by the YouthReach initiative in Massachusetts are graduating at high rates and going to college. By doing so, they're earning more money, paying more taxes, are less dependent on social services, and are far less likely to be incarcerated, at a cost of over \$47,000 per year per inmate in Massachusetts. There is a compelling case to be made for Creative Youth Development programs to be supported through social bonds – investments (not charity) that have a quantifiable value over the long term for the public.

Challenges and Beginnings

'Creativity before capital' is a motto at the Mass Cultural Council. Money is a helpful tool, but it isn't the only one. Grants are used to pay for goods and services and, often times, the things a grant might pay for is available in another corner of the ecosystem. There are large performing organizations that are trying to reach out deeper in their communities with concerts and performances. There are world-class preparatory arts schools that are



Marjorie Lipton @artsalertz . Sep 24

The History behind Creative Youth Development: The Closest thing to a Universal Language

looking to expand and diversify their base. And there are young people that deserve to be a part of every one of those experiences because they are not responsible for how much money their parents make and they have a voice that can infuse new dialogues in the arts.

There are unendingly frustrating road blocks to leveraging new kinds of support, but it all becomes possible by remembering that it is people that make things happen, not systems or institutions. Picking up the phone right now to call someone you haven't spoken with in a new place might be a perfect beginning.

Getting Organized

Jonathan Herman

Young people have immense energy and a unique capacity to imagine, experiment, and take positive risks. But opportunities for them to develop their creativity and exercise these valuable qualities are in many cases limited.

Without opportunities to realize their own creative capacities, and thereby engage in the social and civic processes that directly affect their lives, young people are “at risk” of not realizing their own potential. And as a result our communities forgo the benefit of young people’s creativity, commitment, and leadership.

In an age of rapidly changing economic, social, technological, and environmental challenges (just to name a few), we need the talents of young people to help us innovate, renew, and build a brighter future.

And our nation’s young people need us. Not only are many youth disconnected from their communities, they are also struggling to make successful transitions to adulthood, according a recent report from the White House Council on Community Solutions.

Creative youth development (CYD) programs can play an important role in ensuring that young people thrive. Under the guidance of adult artist-mentors, youth in CYD programs gain the skills to create art—to give form to their imagination. They also develop the skills needed to participate fully in their own personal, social, and cultural growth. And they come to understand that their creations can give voice to their ideas, express their identities, and help shape their environment.

Creativity is a community resource. Community activist and former Executive Director of Intermedia Arts, Tom Borrup, wrote that the first step to sparking an expansive cultural dialogue—from which to build empowered, civically engaged communities— is to develop and empower the creative and cultural capacities of each person in your community. Creative youth development programs are lighting sparks in an all-to-often underserved and under-heard segment of our communities. They are helping to unleash young people’s creative potential and to deploy their energy and commitment toward civic priorities.

A National Priority

The National Guild for Community Arts Education, President’s Committee on the Arts and the Humanities, and Massachusetts Cultural Council have helped bring national attention to the CYD field.

If you haven’t already, read the Guild’s recent publication, “Engaging Adolescents: Building Youth Participation in the Arts,” learn more about the National Arts and Humanities Youth Program Awards, and become inspired by participants in MCC’s YouthReach program.

We believe that expanding the reach and impact of creative youth development programs should a national priority.



Marjorie Lipton @artsalertz . Sep 21

[ArtsBlog] The History Behind [#CreativeYouthDevelopment](#): The Closest Thing to a Universal Language

Recognizing the powerful work of hundreds of CYD programs across the country and sensing a need to celebrate and strengthen this field, our organizations collaborated to produce the first-ever National Summit on Creative Youth Development last spring.

In bring together 200+ practitioners, researchers, funders, policy makers working in the field of creative youth development across the country for a two-day summit we sought to:

1. Celebrate the field's progress to date
2. Document the scope and impact of the work on young people and communities; and
3. Chart a policy and advocacy agenda to implement over the next decade at the local, state and federal levels

In short, we did it! But not without laying some essential groundwork.

The Groundwork

Two days is not a lot of time to build a strategic agenda. So we commissioned Dr. Lauren Stevenson from Junction Box Consulting to give us a running start. Lauren conducted a review of relevant literature (including many of these key resources) and a national research study that included in-depth interviews with a range of practitioners and policymakers in related fields, focus groups with youth, and a national survey of practitioners and young people from more than 150 CYD programs. Through the survey, we were able to field-test the key principles of quality for effective out-of-school time youth arts programs that were defined in the Wallace Foundation's report, "Something to Say: Success Principles for Afterschool Arts Programs from Urban Youth and Other Experts" — which happened to be released while we were doing our research.

Results from our research were analyzed to identify critical issues facing the field and the final report, "Setting the

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Creative youth development programs can play an important role in ensuring that young people thrive
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Agenda,” helped us to organize the Summit into five key imperatives*: (1) Building Collective Impact to Improve Youth Outcomes, (2) Contributing to Community Development, (3) Facilitating Social Change and Social Justice, (4) Documenting and Communicating Program Impact, and (5) Funding and Sustainability. At the Summit, delegates worked in caucuses based on these priorities and were charged with refining them.

“Setting the Agenda” helped us to better understand the CYD field and to identify key priorities for action.

In short, it helped us get organized. We're beginning to see the creative sparks in CYD programs across the country build into a coordinated and powerful national movement.

* The five imperatives around which the Summit was organized were narrowed down from a larger list of nine. The other four imperatives that surfaced from the research were: Engaging and Supporting Program Alumni, Evaluation and Research, Responding and Staying Relevant in Changing Times, and Building Structures and Networks for Connecting and Collaborating as a Creative Youth Development Field. Through the national survey,



Jonathan Herman @Jonathan Herman . Sep 22

Taking action to advance #creativeyouthdevelopment movement and agenda

CYD leaders—youth and adults—ranked their five top imperatives. While these four didn't make it into the current agenda, it's important that we not lose sight of their importance.

EXEMPLARY PROGRAMS

What does good Creative Youth Development programming look like?

More Than A Feeling: What Our Creative Youth Programs Are Really About

Jennifer Carroll Abssy

Inner-City Arts is now in its 25th year of offering high quality arts experiences to youth. Our programs include professional development for teachers, schools and university programs, school day arts programming for K-8, and out of school programming for grades 6th grade and above. These Middle and High School Institute programs have grown from offering 5 art forms for 120 students in 2009 to today offering 15 to 22 workshops three times a year, to 600-800 urban youth. Here is what some of our Institute youth say about our programming:

"They don't judge you here... I can be my own person." Angelica G.

"I can count on so many people here." Sandy A.

"These people can benefit me a lot." Gabriel U.

"I feel loved..." Michael M.

Youth in our Institutes engage in high quality arts experiences in multiple forms such as Graphic Design, Visual Arts, Ceramics, Dance and Choreography, Acting, Spoken Word, Stand-up Comedy, Animation, Digital Photography, Guitar and Documentary Film – all located on our state of the art campus in downtown Los Angeles, near Skid Row. They come to us by foot, bus, scooter, bike or via parents, in groups or individually. Our studios are a cross-section of LA communities, from Boyle Heights to Pomona, from South LA to the Valley. If you don't know Los Angeles, that's a 20-30 mile radius in a city not exactly known for its transit system (it's great, by the way).

What prompts youth to say such wonderful things about Inner-City Arts? I'm going to say something shocking: it's not about the arts.

It's about commitment. Our programs may be free monetarily but youth do pay: with their time and with their engagement. We emphasize that when they sign up they are making a promise to a part of themselves they want to develop, whether it's just for fun or for their future. Commitment is a powerful tool for making ones' dreams come true. All admin and infrastructure is intended to support our students in making choices, showing up and seeing it through to the end. The minute they step through our gate, staff is there to greet them warmly. Someone is also there to say good-bye. We work to make registering easy and accessible. We strive for follow-through and accuracy in all our administration and interactions with youth and families.

It's about communication. And when they don't show up, they get a call or text that says, "Where are you? We miss you! Are you coming? Why not? Are you ok?" We are striving to create a culture of communication, another powerful tool for living. You can get a lot of what you want through the appropriate communication.



National Guild @communityartsed . Sep 19

How will you help build opportunities for youth to develop their [#creative](#) potential?

Most of all, we want youth to know we see them and when they are not around, a part of our family is missing and we care.

It's about participation. All classes end in some sort of culmination, whether it's an informal pizza party or a full-on performance. It's about finishing what you start and mostly it's about that rich learning that happens in the final moments of preparing to put it all out there. In those moments, the youth have to muster up the inner resolve to get past the nerves, the self-consciousness and whatever else is happening in their lives, to deliver to the best of one's abilities. Our culminations strive to have everyone, audience included, feel like they have accomplished something by participating. Conversations about process over product, youth speaking about what they learned and food: all of these elements go into a public celebration of participation, another tool for having a life worth living.

It's about life: their life. It's more than drawing; it's about developing presence of mind and understanding one's own perspective. It's more than stand-up comedy; it's about finding what you have to say and saying it so people can hear it. It's beyond learning guitar; it's about listening and experiencing how practice can yield results; it's about perseverance. These are not arts skills, they are life skills.

And all of this learning occurs with our teaching artists, who guide our youth as they explore the frontier of their creative expression. They were hired because of their capacity to draw out young people's true voice within the context of the art form. These mentors give youth space and structure to explore their identity, their perspective, and their selves.

I've learned that hiring people who understand and embody your mission is key. Part of my charge as an administrator is to continually strive to provide the environment and infrastructure that these artists need to do their job with our youth...and then get out of the way!

It's more than a feeling. Maya Angelou said, "People will forget what you said, people will forget what you did, but people will never forget how you made them feel." In creative youth development, when we create an environment that communicates viscerally to youth that they are seen, heard and celebrated, they feel good. We know we're doing our job when students like Michael M. say: **"I feel like I'm home."**



National Guild @communityartsed . Sep 17

The data is in: the #arts boost student learning <http://bit.ly/1qfXpv2> VIA @Americans4Arts #artsed #artsadmin #creativeyouthdevelopment

Cross-Sector Conundrums, Convergences, and Commitments

Jon Hinojosa

I am an Artist masquerading as an Arts Administrator – there I said it. Actually, I am a proud artist working collectively with a committed team to change lives through creative youth development. Our program, SAY Sí, recently got some positive props for being an exemplary national arts-education model that should be replicated in Something to Say, a report by the Wallace Foundation of out-of-school arts programs for tweens and teens. (By the way, please don't use the word "tweens" in front of young people.)

Part of the reason for our success and the attention is not just the arts part, we certainly do that well – I think it is because of our assessment process and track record of accomplishments. Our youth-focused multidisciplinary arts programs: visual arts, film, performance, and (soon) game design were created not because of our interest in jumping on a funding trend (more on funding below), they were created because our youth and community told us they were needed and missing from their lives, from their city, and from their schools.

Our commitment to our students overall success can be measured in a pretty strong way, for the last 11 years we

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Remember our strengths as artists and artist educators. We create; we inform, we redefine, and we find connections in things that others often times do not
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have had a 100% high school graduation rate and college placement from our seniors. Remarkable overall, but when you add in the words urban, diverse, economically disadvantaged, and first generation college student that is pretty meaningful. This last year our seniors were offered a grand total of 1.3 million dollars in merit and aid awards. Our tuition-free programs and projects are truly exemplary. I understand why we get the attention, but we also have to fund our programs – and as much as Creative Youth

Development is on the national agenda, we have moved to cross-sector ways to build resources and support.

Funding, support and resources – do I have your attention? Add in collective impact, cross-sector collaboration, and passion-driven learning you can amplify your commitment to mission and vision. We sometimes get so focused on our own organizations, sustaining our programs and all of the things we do for our community that we forget that if our goal is to truly strengthen our commitment to youth – our country's future creative leaders – if it is about building life-long learners, and changing lives for the better, then we need to get more creative about our funding structures.

Here at SAY Sí we have moved to a more adaptive, creative, and definitely more authentic way of reminding folks about our commitment to youth and building support for our organization. Some examples: Our local community foundation has a variety of opportunities for support and while we submit and receive support from their Arts and Cultural initiative, we have been successful in advancing our work from their High School Completion and Strengthening Nonprofit areas. SAY Sí also belongs to a citywide collective impact initiative called Excel Beyond the Bell, a collaborative network of out-of-school time providers who want to ensure that all children in San Antonio



Matt D'Arrigo @Mattdarrigo . Sep 19

The arts and creativity are the best vehicle for countless kids to reach their full potential.

have access to affordable, quality educational and youth enrichment programs. Initially, as one of the only arts organization, I felt out of place and sort of outnumbered, but as we worked and talked about our common goals and interests, it dawned on me that our efforts could change both the future of our city and the current funding structures in place. These are just two examples of how we have re-thought our efforts, reached across sectors and found convergences with others we did not know we had.

Our work is hard, but the rewards are fulfilling and long lasting. So remember our strengths as artists and artist educators: we create; we inform, we redefine, and we find connections in things that others often times do not. This approach may not work for everyone, but it is the risks we take as artists that are often times the most rewarding.

How to Create the Brave Bureaucrat

Margie Reese

I am a registered card carrying bureaucrat. I don't do passion. The job isn't what you're excited about; it's what you accomplish. My staff might disagree with this self-assessment especially after summer 2014.

This past summer, in less time than any organization should be given; Big Thought implemented Dallas City of Learning, an expansion on a connected learning initiative first created in Chicago. To put it simply, the Cities of Learning initiative connects students to learning opportunities based on their burgeoning interests and the peer communities those interests created, with the goal of tying those creative experiences to academic outcomes. Student achievements are codified and recognized through digital badges that contain within their code the granular information about each accomplishment.

Dallas and Chicago make for an interesting comparison. The two cities have similar racial demographics and poverty rates, but a significantly smaller percentage of "Dallasites" have high school degrees. However, Chicago has more than twice Dallas' population in a cityscape 66% the size of Dallas. In other words, our citizens are spread out. Even then, 36% of our citizens don't have access to internet either at home or at work, which creates a large access gap for this online interface.

So we needed partners – large and small – and we needed our city, which required us to generate government buy-in. The talents of any city department lie in infrastructure, not creative opportunities designed to engage youth who might not be interested in learning. The typically under-represented, non-dominant population of young people was who I most wanted to reach. We didn't want to build a digital system that impacted only those students whose lives are rife with opportunity.

We created a series of free social learning events we called "Turn Ups" in neighborhoods most likely to be otherwise left out of the Dallas City of Learning. Early in the spring, we met with city directors to explain the initiative and ask for their help. You can imagine their expressions. The City Manager essentially said, "OK, so, what is it you want from us?"

We wanted them to think differently. We wanted them to interact with Dallas youth to show what happens in the city, what possibilities there are, and how a single experience or a single question can provide a new life trajectory for a child. We wanted them to help us show that Dallas has opportunities, that even though learning based on personal interest can lead you someplace unexpected, that particular someplace can also be somewhere in our home city.

Within days my inbox was flooded with emails saying something along the lines of, "My director said I need to contact you and ask how we can help." Love Field, the city owned regional airport, hosted a Turn Up where its employees and contractors volunteered to open up the inner workings of local aviation. Many of the students and their families that attended the airport Turn Up had never flown before, much less seen an airport fire truck, a police and search and rescue dog, or a hangar where a plane's engine was being inspected. Dallas Fire and Rescue even sent a rapping fire-fighter duo to several of the Turn Ups.



Jonathan Herman @jonathanherman Sep 19

*Terry Liu of @NEAarts on the value and growth of the field of [#creativeyouthdevelopment](#)
[#artsblog](#) <http://bit.ly/XQH0ad>*

The library system joined the City of Learning through countless ways, but perhaps my favorite was a Turn Up one branch hosted based on music experimentation, and no one told the children to hush. Even our municipal courts—including judges, bailiffs, lawyers, and administrative staff—held a mock trial complete with reflective art activities. The city’s involvement encouraged other organizations like Children’s Medical Center, parks and rec, and city council members to become more closely engaged.

But beyond that, we created a team of youth we called our “Turn Up Crew” to assist the city department efforts by organizing participants and interacting with student attendees. They planned and led mini-Turn Ups ahead of time to generate interest. And they worked alongside those departments to maximize student impact.

Mark Deubner, the city’s Director of Aviation, explained that all the city organizations needed to do was “open up and share” their expertise. It’s true. And what’s more, the adults enjoyed it and are already thinking about improvements for next summer.

This school year we’re partnering with another city department, Trinity Watershed Management—who sponsored the very first Turn Up, before any of us could clearly state what to expect—and an online learning company to take youth on excursions into natural spaces around their schools, pairing the experience of nature with the study of science. It’s another public/private partnership that will immerse students in local experiences to make learning real and point out otherwise invisible paths.

Our city employees are comfortable with spreadsheets, action items and timed agendas. But they also possess a wealth of information that can be shared in exciting and interactive ways. All they need is a partner to help them isolate what a child might find interesting, even life changing. A partner to help them to be brave. And, maybe, a little bit of passion.

EVALUATION

How do we measure success in Creative Youth Development?

Making Arts Education Count

Adarsh Alphons

There is beauty in numbers. One under-emphasized aspect of arts education that holds tremendous influence. The key to building support for arts education lies in the unlikelyst of places: numbers. There is beauty in numbers. One under-emphasized aspect of arts education that holds tremendous influence in conveying its invaluable and irreplaceable role is numbers. The power of digits to specify impact (however myopic we consider that point of view) is formidable and surely, not to be underestimated. The statistics that substantiate the holistic impact of arts education are staggering. Sometimes, so much so, that even arts professionals are genuinely surprised. As an education reformer who has been advocating for arts education for over a decade, this post discusses two approaches arts organizations are using to create measurable and tangible support for arts education from funders, policy-makers and everyone else.

Aligning your organization's campaigns with current events or trends are a powerful way to tap into existing

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81.2-85% of students and parents believe their child's self-confidence has improved by taking classes with us

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popular phenomenon and gain traction for the arts. Your friends in PR would tell you that a sure shot way to attract publicity for an event or issue is to connect it to contemporary phenomenon. One such example is what ProjectArt, the organization I founded, did for Thanksgiving (and the shopping frenzy that follows, Black Friday) last year. We used infographics to point out some interesting consumer trends and connected that to giving. For instance, on Black

Friday the average American spent \$423 last year, up from \$398 the year before. Using an email newsletter, we juxtaposed that fact with another relevant fact from the National Retail Federation, that 79% of Americans would rather have a charitable donation made in their honor than receive a give they wouldn't use. Furthermore, we also used data that we collected from evaluating our students, such as 81.2-85% of students and parents believe their child's self-confidence has improved by taking classes with us. Then, we connected it all together and made the ask by showing how much impact just \$20 could make (give one hour of free arts education to a child) during the holiday season. We concluded the campaign with a Thunderclap campaign on December 3rd, the International Day of Giving, reaching 105,524 people that day, and using the irrefutable value of data to attract supporters. The exactness of numbers makes these facts hard to deny.

Since 1996, Center for Arts Education (CAE) in New York has published research to advocate to policy makers about the strategic importance of arts education for youth. In 2007, CAE published *My Child, the Arts and Learning: A Guide for Parents, PreK-2nd Grade*. Rather than considering the work done by publishing the report,



MA Cultural Council @masscultural . Sep 19

*@FLOTUS on why it's critical that every child has access to the arts in school #artsed
#creativeyouthdevelopment <http://twitpic.com/ebt8p>*

they printed it in nine different languages and distributed it widely throughout public schools in New York City, hitting it from a ground-up approach and ultimately, aimed at policy makers. The guide provides parents and teachers with resources including, New York City and New York State arts requirements, which states every public school child is legally entitled to receive arts education in school. Sustained efforts of that nature coupled with a new municipal administration in New York City that is more politically receptive to the cause, has resulted in a massive recalibration of priorities for the better. Mayor de Blasio has proven intent on putting the advocacy aimed at his government to work and has included \$23 million in his Executive Budget for expanded arts education in city schools. In following up, CAE also created a Thank the Mayor campaign that lets supporters send an email to City Hall for this much-needed allocation.

Using numbers (especially research) to advocate for the cause (bonus points if you use a bit of creativity in messaging) can make the difference between whether or not an issue gets heard or not, and ultimately, to making arts education essential to public education. The burden is on us, arts education organizations to prove the relevance of the discipline and hence, the need for the public, policy makers, donors and everybody else to support it. The argument of having arts education for arts education sake is not only insufficient, it doesn't do justice to the cause. At a time when education reform is being widely debated, we need to use the arsenal of research that is out there to inform, inspire and mobilize the support that we desperately need and is within our grasp.



Americans for the Arts @Americans4arts . Sep 19

*What does **#CreativeYouthDevelopment** mean in your circle of **#artsed** work? Share successful social service program models w/us! **#artsedchat** What does **#CreativeYouthDevelopment** mean in*

Young Artists and Learning Connections

Allison Ball

The National YoungArts Foundation was established in 1980 with the mission to identify and recognize outstanding young artists at critical junctures in their lives—the high school to college transition. Since its founding, [YoungArts](#) has recognized over 20,000 young people through their awards programs and has provided life-changing experiences, fostered connections with colleges, professional training programs, and most importantly, provided life-long connections between young artists who go on to build artistic communities and inspire each other to imagine new artistic possibilities. YoungArts supports the development of arts and the education thereof in schools, at homes and in communities. For many alumni, their artistic possibilities have been realized with careers on the Broadway stage, Hollywood and television, opera houses and symphonies, being represented in internationally known museum collections, listings as NY Times bestsellers, and receiving Emmy, Oscar and Tony awards. The best part of these stories is that they stem out of programs consistent with CYD principles.

For YoungArts to realize its mission of recognizing the next generation of artists, we build relationships across a wide and diverse spectrum of arts education providers to identify the outstanding student artistic achievement in music, theater, dance, visual arts, and writing. Over our almost 35 year history, YoungArts has developed strong relationships with hundreds of high school teachers across all types of schools, individual artists, and dozens of focused after-school arts programs, community arts organizations and summer programs.

In addition to identifying outstanding young artists from across the country, YoungArts' provides the hundreds of winners chosen each year with week-long programming that has both an intensive experience within their particular discipline as well as opportunity to experience working across disciplines. Students learn, are challenged and are inspired by their work with Master teachers such as Placido Domingo, Mikhail Baryshnikov, Rosie Perez, Bill T. Jones and Wynton Marsalis. And the students also learn from the collective of fellow artists who are assembled together for the week, meeting young artists like themselves in a shared experience.

It is often from this shared experience, that new art, new perceptions, new possibilities are imagined as students are encouraged to reach out beyond their discipline and create a performance or new work. For the first time a dancer works with a visual artist or a sculptor works with a film maker or an actor works with a photographer, or a writer works with a musician.

And so for the participants in YoungArts, another artistic learning connection is made—that of learning from one artist to another and imagining the creative potential across one art form to another. YoungArts alumni often cite this learning connection—artist to artist and the multiple discipline connections—as the most impactful and powerful to their growth as an artist.

The learning connections for young artists are many—from individual teacher, to school, to community, to fellow artist. And going forward, the learning will continue to expand, as artists are collaborative learners, sharing their



Susan Riley @susanrileyphoto . Sep 19

@bigthought Love this! [#creativeyouthdevelopment](#) brings out those elements and turns the flywheel of innovation. [#artsedchat](#)

experiences with their peers and seeking connections with others who share their intensity of commitment to their art. For most of the students in the YoungArts program, art 'chose' them and creating art will be their life's work. And for those students who choose to pursue other interests as they transition from high school to college, the way of seeing as an artist—the ability to see multiple possibilities, imagine a range of solutions—will always inform their choices and their contributions to their life's work. YoungArts is proud to be part of the learning and connections vital to creating the next generation of America's artists.

True Grit: Can Youth Gain It Through Creative Youth Development Programs?

Maureen Dwyer

If you are reading this blog, I'm betting that you think an arts education is essential. After all, art is a necessary part of the human condition; we've been doing it since we dwelled in caves. But how do we prove that it's necessary? How do we prove that we are doing it well?

These straightforward questions are not simple to answer. Many programs (and Sitar Arts Center where I work is one of them) understand the arts as essential because they are an ideal means to help young people on the path to a successful adulthood. We identify strongly with the emerging research and field known as positive youth development.

Positive youth development is a framework for helping youth to reach their fullest potential. I think that Paul Tough hit the nail on the head in his book *How Children Succeed* when he cites "grit" as a necessary ingredient.

If our students walk out of our doors with true grit—the willingness to fail and try again, the initiative to set goals and the confidence to reach them—they are likely to succeed.

But grit is hard to measure. Funders need us to provide quantitative outcomes and we need to be funded. Policy

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If our students walk out of our doors with true grit—the willingness to fail and try again, the initiative to set goals and the confidence to reach them—they are likely to succeed

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makers need to be convinced that our programs are indispensable and we need to convince them. Most importantly, we need to know if our programs are having the impact that we set out to achieve.

What makes positive youth development different is that we are working towards outcomes that play out well into the future. Traditionally, youth programs are measured by a reduction in something: substance abuse or teen pregnancy or gang participation. Rather than taking a deficit-based approach, youth development works to help young people build on their strengths and develop the

competencies, values, and connections they need for life and work.

For decades, community arts organizations all over the nation have served as models for positive youth development. I am so excited that we are uniting as a field and collectively identifying our work as creative youth development.

My hope is that we can also find a collective approach to evaluation that demonstrates how we are helping youth to reach their fullest potential through the arts.



Jessica Wilt @jessicawilt . Sep 19

@susanrileyphoto How are u seeing #technology influence #artsed #creativyouthdevelopment programs thru Education Closet's lens? #artsedchat

In our work with kids from low-income homes, I am frequently awed by our students' grit. Eleven year-old Mateo takes public transportation to the Center on his own, never missing a music lesson or rehearsal even though his family is currently living in a shelter.

To me, Mateo's consistent demonstration of grit is a significant indicator that he will succeed in life. We won't know that until he is thriving as an adult. In the absence of a crystal ball (or the resources for a controlled longitudinal study) we are developing tools to inform us that our programs are helping our youth to advance life skills needed for learning and work.

At Sitar, we are focusing our evaluation on the 21st century learning skills outcomes of: creative and critical thinking, initiative and accountability, collaboration, and communication.

We are in the pilot stage but some initial findings are:

- 91% of students showed that they can use a thoughtful process for selecting which ideas to pursue.
- 90% of students demonstrated an ability to speak and listen to adults clearly and respectfully
- 86% demonstrated an openness to and respect for other's ideas
- over 70% of students demonstrated initiative and accountability

I would love to hear about how you are evaluating your programs. How are you funding your evaluation which is costly in both money and time?

I believe that the more we align as a field, the stronger the case that our work is indispensable. Our kids are faced with a challenging and rapidly changing world to live and work in; together we can help to equip them with grit and to become the amazing adults that they are meant to be.

FUNDING

What funding structures currently exist to support Creative Youth Development programming and organizations?

Connecting Creative Youth Development and In-School Arts Education

Laura Perille

Is it possible to rapidly increase the level of arts education offered in an urban district? Based on the example of the Boston Public Schools (BPS) Arts Expansion Initiative launched in 2009 by EdVestors, the BPS Superintendent, and local foundations, the resounding answer to that question is yes. This effort was rooted in the belief that arts opportunities play a powerful role in the life and learning of students in urban schools, and that a fundamental part of creating these opportunities was increasing access to quality arts education in order to create equity for all students.

One of the main challenges initially faced by BPS Arts Expansion was increasing the amount of in-school arts education offered in Boston Public Schools.

In 2009:

Perille School on the move, 2006

Perille School on the move, 2006

- 67% of students in grades PreK-8 received weekly, year-long arts education
- 26% of high school students received any arts education.

Today:

- 87% of students in grades PreK-8 receive weekly, year-long arts education or its equivalent
- 57% of high school students receive any art education

How did this change happen?

In addition to advocating for increased public investment in arts education and working with the district to increase the number of arts teachers, BPS Arts Expansion used an innovative private funding approach as leverage to help tackle this issue, funding and facilitating partnerships between creative youth development organizations that primarily ran out of school programs to work in Boston Public Schools during the school day.

Boston is a city rich with arts and cultural organizations, including those focused on creative youth development. However, one of the challenges had been engaging schools and youth development organizations focused on out-



Jessica Wilt @jessicaLwilt . Sep 19

@susanrileyphoto Only beginning 2 see how kids are "programmed" today! Grows further via #tech & #creativeyouthdevelopment! #artsedchat

of-school time in sustainable, productive partnerships to provide in-school instruction for growing numbers of students across the city. To facilitate these relationships, BPS Arts Expansion:

- Funded programs in schools across the district that bring youth development organizations and individual teaching artists into schools, during school hours, to provide arts learning opportunities
- Created the position of Arts Partnership Manager, a full-time position within the BPS Visual and Performing Arts Department whose main focus is on facilitating collaborative and healthy partnerships between arts partners and schools
- Developed an Arts Partnership Database, where organizations and teaching artists can upload their information so that school leaders, teachers, and parents can search for the most compatible arts programming for their schools. This database includes information about field trips and special performances, in-school assemblies and workshops, teaching artist residencies, teacher professional development opportunities, and beyond.
- Designed tools and resources for teaching artists and partner organizations to learn more about building successful arts partnerships in Boston Public Schools, such as the Guide to Effective Partnerships for Schools and Arts Organizations.
- By both funding these partnerships, and establishing a framework to help schools and partner organizations navigate these new relationships, we were able to increase the number of organizations working in Boston Public Schools, and help to vastly increase the in-school arts offerings on a city-wide level.

This increase is both a testament to increased public funds supporting the arts, increased capacity of the central BPS Arts Department and the work of partners in schools. By engaging with outside arts partners and bringing the work and expertise of creative youth development organizations into school hours, we were able to take advantage of the rich culture in Boston and leverage that to increase quality arts education for our students. In turn, these organizations have recruited new participants to their OST programs that have been introduced to their work through an in-school experience and deepened ties with local schools to the benefit of the whole community.



YPT @YPTDC . Sep 19

*@Americans4Arts #creativeyouthdevelopment means that our students realize their voices matter!
#artsedchat*

Will you share your donors? Sure!

Mari Barrera

Collaborative fundraising provides nonprofits with more donors and more donations for all – \$8 million in new dollars in total over a five-year period. That was the experience of the 30 youth arts organizations that participated in the ARTWorks for Kids coalition, an effort initiated and supported by Hunt Alternatives in Cambridge, MA.

How did 30 different youth arts organizations – all collaborators in serving youth in the Greater Boston area, but also competitors for donations – join forces to raise money together? First, we supported the leaders of these organizations as they worked together to build trust with their colleagues. Then, we provided a venue for each coalition member to showcase the great art their youth were producing for a large and diverse group of funders.

Blooming Art was a celebration of the creativity of youth – as painters, singers, dancers, writers, musicians – and a festive event for donors and performers alike.

Here's what we learned:

1. This works! Over \$8 million in new funds was raised by coalition organizations, thanks in part to a pool of matching funds provided by private donors to incentivize new donations. Print
2. Collaborative fundraising inspires and strengthens a successful coalition. Challenges that arise are met together and result in stronger working relationships. Everyone involved in Blooming Art helped make each year's event better than the year before.
3. Donors benefit too. People give to organizations and efforts that their friends and colleagues support. Our public showcase brought donors who share a passion and commitment to youth arts organizations, and helped them learn about the work of groups new to them but trusted and supported by their friends.
4. Fundraising does not have to be a zero-sum game! Organizations helping each other raised more together and met donors who were new to them. Donors making gifts to new organizations did not, as people feared they might, cut giving to those groups they'd supported for years.

The ARTWorks for Kids model has three components: coalition building, collaborative fundraising, and collective advocacy – all in service to the goal of increasing sustainable funding streams for youth arts organizations. We are committed to sharing what we learned over the 10 years that we developed this program, and would love the opportunity to share our model with you! Please let us know if you'd like more information:

artworks@huntalternatives.org.



Jessica Wilt @JessicaLWilt . Sep 19

@ElevarteStudio @Americans4Arts Idea of providing safe place for kids is so important for successful [#creativeyouthdevelopment!](#) [#artsedchat](#)

Get To Know Your Assumptions, Then Throw Them Out The Window

Sarah Cunningham

New sustainability models break through belief barriers about the business of arts education. If teens must be employed during their high school career, why not employ them to make art? One organization pays students to participate as employees and upends assumptions about student participation. If fund-raising is challenging for smaller organizations, why not gather together tackle this beast? Another organization runs common development events for multiple arts education organizations, and upends the assumptions that local organizations must be pitted competitively against one another. Both of these examples threw out prior assumptions to create new models.

Before the National Summit for Creative Youth Development in March 2014, organizers conducted surveys of the field and produced a comprehensive report, which includes a number of significant funding recommendations. Please check it out, so you can hear the collective voice of your colleagues. Funding and Sustainability rightly emerged as one of the nine top priorities of the field. Contributors clearly articulated an ambitious agenda balanced with a sensibility that this agenda must be supported with appropriate, inventive, and modern funding strategies. After the convening, a group dedicated to examining sustainability produced the Imperative to:

Support and advocate for a strong creative youth development sector with effective business models, new

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As new economic structures develop, why shouldn't we be at the table, as co-designers of creative industries?

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revenue sources, and partnerships that generate adequate funding and sustain the sector. Two actions were proposed: 1) Organize and mobilize as a sector to increase capacity, sustainability, and impact and 2) Advocate for and develop funding strategies to increase the strength and long-term impact of creative youth development programs.

This Imperative was necessarily aspirational and global but already reflected in local models. Artists

for Humanity, earns revenue from a variety of sources. Students conduct design services for local companies in return for fees for services. The financial model considered arts students as employees, who would gain new knowledge in the arts in order to deliver high quality artistic products to organization partners. Another effort supported by Hunt Alternatives, ARTWorks for Kids, established a coalition for 30 arts education partners to strategize shared funding efforts. By doing outreach in the philanthropic community, ARTWorks for Kids helped organizations raise more than \$8 million dollars. These are only two examples, briefly cited, present in one city. Such ingenuity has less to do with business models, than cultivating an ability to see, evaluate, and discard useless underlying assumptions.

Since we're examining assumptions, let's look at three myths that might prevent us from expanding our concepts for funding and sustainability within the Creative Youth Development field.



Courageous heARTS @buildingcourage Sep 19

@MattDArrigo @Americans4Arts The arts r a catalyst for healthy dev and SEL:
<http://bit.ly/1wwRVlj> #artsedchat #creativeyouthdevelopment

Myth #1: Arts education smarts and business smarts are opposed to one another.

Clever funding strategies have their own creative and artistic merit. While the pursuit of the arts might seek objects that transcend potential vulgarities of material culture or wealth, these two activities are not opposed to one another. Meanwhile, we become models for our young people not simply by introducing them to artists and art-making, but by creating organizations and strategies that reflect a dexterity to manipulate the external vicissitudes of national and local economic policy to our advantage. If this sounds overwhelming to you or your organization, then partner with those who have the intellectual capital that you need. As some of usual sources have been exhausted, we'll need to develop new funding strategies if we want to move the Creative Youth Development field forward as a distinct sector.

Myth #2: Financial capital is more important than intellectual capital.

Financial capital is nothing without intellectual and creative capacity. While arts education organization can amass spectacular non-monetary creative capital through partnerships with artists and arts institutions, I rarely see organizations amassing intellectual capital from their business partners. At the same time, more and more businesses are recognizing the creative economy. After the Great Recession, UN reported that creative industries were one of the only sectors to increased revenue by 12% in 2008. The UN trade report also noted the future earnings of this field could not be estimated because of their current rapid growth rate. Likely, your business leaders are aware of the potential of the local creative economies. Arts education plays an indispensable role in developing the next generation of artists and arts audiences. As new economic structures develop, why shouldn't we be at the table, as co-designers of creative industries? There are some art leaders in the country who have made explicit efforts to understand the municipal economies in order to embed their organizations as a necessary component of those economies, which also include massive investments in public education and programs that address youth violence. While this can be added work for an overtaxed leader, it will be crucial to place arts education within the orbit of these inventive economic systems that recognize the humanity of the arts as a fundamental feature. Partnerships that increase arts education's access to the intellectual capital of the business, finance, and philanthropic communities may go a long way toward problem-solving current challenges about how our business is conducted.

Myth #3: Arts educators and their organizations are forever subject to, and therefore victim of, the changing demands of local and national funders.

Arts education organizations can be the glue that binds the private and public investments and must remain active leaders within that exchange. Even against the best intentions, an "us" and "them" relationship tends to emerge between funder and grantee. This may always be the case, as it feels like we depend on the funders and they don't have to depend on us (although they do!). Too many of us have had experiences losing our primary investors as a result of new leadership or a suddenly renovated foundation mission. The shock of lost partners can resonate throughout an organization for year, almost like a death in the family. However, the recent Creative Youth Development activity is a wonderful example of arts education organizations and practitioners, public and



Big Thought @bigthought . Sep 19

*#creativeyouthdevelopment allows for youth to imagine, create and succeed. #artsedchat
#ArtsInEducationWeek*

private funders, joining with associations and a broad array of leaders to determine how to expand our effectiveness in youth development to improve civil society in general. Even in this conversation, however, participants were still figuring out how to talk about financing as a collective community. The fact is, in our separate domains, the work is quite different and we must tend to the collaboration to build common language...which will allow us to examine assumptions, throw them out the window, and conceive of new configurations.

Many of us are already stealing great ideas from inventive organizational leaders (inside and outside the arts) who are expansive and imaginative about financial structures, without exposing the organization to risk. What if we conducted a survey to better understand the financial creativity behind arts education organizations throughout the country? Would such a survey demonstrate the quick-witted business savvy of our arts education leaders? Perhaps we should have an “Arts Education Finance Award” to recognize occasions when an arts education organization or individual leader has been able to catalyze organization needs with local and national funding instruments. Such an award might also dispel any myths that business excellence is at odds with artistic excellence. Pioneers in the arts education business challenge assumptions, propose the unthinkable, and overturn common shared beliefs about how arts education is conducted. They might teach us that financial acuity is sometimes not financial at all but closer to the creativity we have been fostering all along.

ADVOCACY

What is next for the field of Creative youth Development and how can I work to advance it?

Evaluating Creative Youth Development Programs: Who Wins and Why?

Traci Slater-Rigaud

The National Arts and Humanities Youth Program Award is the nation's highest honor for the field of out-of-school time arts and humanities programs, particularly those that reach children and youth with tremendous potential, but limited opportunities. It is a signature initiative of the President's Committee on the Arts and the Humanities in partnership with the National Endowment for the Arts, the National Endowment for the Humanities, and the Institute of Museum and Library Services.

Every year the President's Committee and our cultural partners present National Arts and Humanities Youth Program Awards to 12 outstanding programs across the US and one International Spotlight Awardee. Thirty-eight finalist programs also receive certificates of excellence for their work.

Since the award's inception in 1998, we have recognized 247 diverse programs throughout the United States and around the world. Each year, the First Lady confers these awards in a White House ceremony, affirming the achievements of the programs as national models of success in their field.

Organizations that receive the National Arts and Humanities Youth Program Award are a part of the field of Creative Youth Development. Creative Youth Development programs are dynamic in that they not only deliver excellent learning opportunities in the arts, humanities, and sciences outside of the regular school day, but they support and promote the development of skills necessary for success in the 21st Century such as critical thinking, problem-solving, and collaboration. These programs excite and engage a broad range of students, cultivating imagination, promoting discipline and mastery, and academic success, all with demonstrable results.

Moreover, these programs don't just parachute down 30,000 feet into underserved communities to simply teach ballet or visual arts. They take a holistic approach by providing wraparound services such as mentoring, tutoring, college application assistance, they engage parents, and integrate social services that include counseling and referrals.

Because the award is presented by the First Lady on behalf of the President's Committee and the three federal cultural agencies, the National Arts and Humanities Youth Program Awards make a highly visible and powerful statement about the value of Creative Youth Development, so the rigor with which award applications are evaluated comes as no surprise.

The multi-tier award application peer review process brings together teams of experts who are accomplished in a number of sectors and disciplines within the arts and humanities, including practioners, professional artists, museum educators, historians, funders, and librarians. These panelists are tasked with reviewing the pool of 350+



Cap Hill Arts Wkshp @CHAwInDC . Sep 19

@Americans4Arts kids gain so much CONFIDENCE thru #artsed programs! Speaking, presenting, showing pride in work. #creativeyouthdevelopment

National Arts and Humanities Youth Program Award applications submitted annually. In order to be competitive, applicants must present evidence of the following:

- A sustained, sequential curriculum that immerses students in an ongoing series of learning activities that provide in-depth exposure and exploration of the arts or humanities that take place outside of the regular school day.
- Proof of student learning and program impact as evidenced by data and statistics from surveys and evaluations as well as honors and awards.
- Dedication to enhancing the lives of youth by offering activities that support the overall development of students as individuals by promoting positive relationships with peers and adults, tenacity and grit, and a sense of civic responsibility.
- Commitment to supporting achievement and mastery beyond the discipline of focus by integrating tutoring, mentoring, and college readiness into the program continuum.
- Guiding the students are highly qualified, professional artists and scholars who have been trained in teaching and working with young people.
- Investment in the maintenance of a stable, well-run organization with a track record of five years or more. Also demonstrates a history of partnerships with other organizations and funding from a range of sources, including support from state/local arts or humanities agencies.

While many of the applicants may meet this criteria, only a few exceed these standards and are selected to be recognized as one of the 12 award winners. Recipients of the award receive a \$10,000 grant and the opportunity to visit the White House and receive the award from First Lady Michelle Obama. The Awardees also receive ongoing capacity-building and communications support that is designed to make their organizations stronger.

We believe that by shining a light on excellent out-of-school time arts and humanities programs, we create awareness and support for the work that they do, as well as showcase national models and best practices to enhance and build the Creative Youth Development field.

More information on the National Arts and Humanities Youth Program Awards and Creative Youth Development can be found at www.nahyp.org.



Janet Starke @boldred2013 . Sep 19

Through #socialservice and #creativeyouthdevelopment, youth can gain a sense of civic engagement and personal responsibility.#artsedchat

86+ Actions to Take and Growing: Carrying Our Collective Agenda Forward

Heather Ikemire

March 29, 2014, was the final day of the first-ever National Summit on Creative Youth Development in Boston—a national convening of more than 200 youth arts practitioners, funders, policymakers, and students designed to bring new energy and focus to creative youth development. On that day 86 individuals stood up at the John F. Kennedy Presidential Library and declared personal commitments to advancing creative youth development. I was proud to be one of them.

The Movement

Creative youth development is not new. Many organizations—mostly working independently and building from the grassroots— have 10 or 20+ years of experience making a positive impact on the lives of young people through programs that integrate arts learning and youth development. Over the past few decades, key research and new resources—as well as recognition by national organizations like Americans for the Arts, the National Guild for Community Arts Education (National Guild), and the President’s Committee on the Arts and the Humanities (PCAH)—have helped the field realize its distinct character and document effective practices.

There are now hundreds of organizations and programs doing this work across the country.

Research in advance of the Summit found that while the number of creative youth development programs is growing, more recognition, support, and integration of creative youth development across sectors is needed. The Summit—organized by the Massachusetts Cultural Council (MCC), the National Guild, and PCAH—aimed to unify and activate the field and draw attention its incredible potential to fully engage the creative capacities of our nation’s young people.

The Agenda

Passion, sweat, and tears of joy (and exhaustion) are what it took to shape *Collective Action for Youth: An Agenda for Progress through Creative Youth Development* over the course of those two days in March.

This two-page document is the result of deeply inspiring, often messy and difficult, conversations. The agenda asserts the central role creative youth development plays in young people’s personal, social, and intellectual development.

And it calls for expanded public and philanthropic support in five key areas. The imperatives are to:

- Position creative youth development as the catalyst for dynamic cross-sector collaborations to ensure young people’s academic, professional, and personal success.
- Establish young people and their creative youth development programs as key leaders in discovering and developing opportunities to improve the livability and economic viability of their communities.
- Develop and deepen opportunities for young people to create a more just and equitable society.
- Document and boldly communicate the vital impact and experience of creative youth development.
- Support and advocate for a strong creative youth development sector with effective business models, new revenue sources, and partnerships that generate adequate funding and sustain the sector.

The Charge

At the end of the day, it's what we do with this document that is going to have lasting consequence. So let's get going. There is a lot to get done.

Here are a few actions you can take to keep the movement growing:

1. Read the full policy and advocacy agenda.
2. Make a personal commitment for how you are going to help implement the five key imperatives in the agenda.
3. Join the conversation.
4. First, get charged up. Grab a cup of joe and immerse yourself in learning about some of the incredible publications, resources and developments that have helped define creative youth development, illustrate its value and impact, and bring us to this pivotal moment in the field's advancement.
5. Attend the 2014 Conference for Community Arts Education (Nov. 19 -22) in Los Angeles to participate in the Guild's creative youth development track. A full-day pre-conference institute is being presented to build on the Summit and begin to chart a plan for moving forward. There also will be opportunities for dialogue and skill building in breakout sessions and roundtables during the main conference.
6. Contribute to the dialogue during this week's ARTSblog Salon
7. Share the agenda with your organization, partners, local leaders, funders, and youth. Ask for their input and response and work together to start putting the agenda into action.

In addition to this national conversation on ARTSblog and the National Guild's conference track, there are other indicators that creative youth development is beginning to gain more traction.

But our work is just getting started.

Electrified by our collective effort over those two days in March, delegates vowed to engage in dialogue with funders, boards, staff, youth, elected officials, business and civic leaders, public school educators, and researchers. We vowed to create more leadership opportunities for youth at every level of our organizations. We declared our intentions to find bold and beautiful ways to document and share the value and the impact of this work. All 86 of us wrote our personal commitments on construction paper and held them up for the nation (or for those who were watching via web cast) to see and to hear us read aloud.

Youth participants pledged their commitments as well—to lead their peers in social justice initiatives back home and to share information about creative youth development with their mentors and community leaders.

I promised to remember the moment and keep up the momentum.

It's our collective action that will make the difference. What part will you play in helping to strengthen and build opportunities for young people to develop their creative potential?

NEA Supports Creative Youth Development

Terry Liu

As an Arts Education Specialist at the National Endowment for the Arts, I am fortunate to see new blooms in the field of education. Earlier this year, I was honored to join more than 200 national, state, local, and community-based youth arts leaders for the National Summit on Creative Youth Development in Boston, sponsored by the President's Committee on the Arts and the Humanities, the Massachusetts Cultural Council, and the National Guild for Community Arts Education.

It's exciting to have a quorum of leaders who are committed to taking creative youth development to the next level. We came with decades of experience in this field, and we left with a clear policy and advocacy agenda that our respective organizations could implement at the local, state, and national levels.

What exactly is creative youth development? First off, it's out-of-school and community-based education programs; after-school, weekend, and evening programs when students are not in school. And, we're not just talking about arts programs, we're talking about community-based arts, humanities, and science education opportunities. What do youth get out of these out-of-school learning experiences? They get a nurturing, inclusive environment, they get to learn at their own pace, learn from each other's differences, and learn life skills for future success. The term creative youth development is informed by the idea that these programs look at the whole person, empowered to be an active agent in their learning, and connected to their community.

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The National Endowment for the Arts is supporting creative youth development at the national, state, and local level. For example, we support the YouthReach, an award-winning program at the Massachusetts Cultural Council. YouthReach supports model afterschool and out-of-school programs from Gloucester to Springfield to empower young people facing challenges of disability, violence, or poverty. It's a collaborative program, which involves cultural organizations, human service agencies and other organizations. In his blog, Seen and Heard, Deacon H. Mark Smith, former YouthReach program manager, talked about how YouthReach typifies the approach of creative youth development programs:

Instead of seeing troubled youths as “problems in need of fixing” or “recipients of services,” successful youth development programs see young people as “partners in learning” and “resources in the community.” By identifying and building upon pre-existing strengths, these programs extend their vision to the full, healthy development of all youth.

NEA direct grants for arts education also support similar outcomes. NEA arts education grants are based on the idea that every student should have the opportunity to participate in the arts, both in and out of school. NEA grants support projects for pre-K-12 students, the educators and civic leaders who support them, and the schools and communities that serve them. These grants can take the form of direct learning or professional development projects that take place in schools, and are enhanced by community arts organizations, teaching artists, and local and state arts councils. The NEA is proud to support projects to organizations like the Texas-based organization,

Big Thought. NEA support for their “Thriving Minds” and “Dallas Arts Partners” programs has enabled collaborations among the City of Dallas, the Dallas Independent School District, and many other arts, cultural, and community organizations. Together, these organizations make creative learning a part of every child’s day in Dallas.

While creative youth development focuses on out-of-school education, this movement has had a positive impact on in-school education as well. There are many examples of communities whose decades of collective impact around creative youth development have led to the formation of schools. El Puente Academy for Peace and Justice (founded in 1992 in Brooklyn) and Dreamyard Preparatory High School (founded in 2006 in the Bronx) are two examples of arts-focused schools that were formed by community organizations.



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Thx for joining the #ArtsEdChat on #CreativeYouthDevelopment! Stay tuned for last #ARTSBlog posts of this wk's salon! <http://bit.ly/ArtsEdCYDsalon>

More Information

This Green Paper has brought together material from the Americans for the Arts [Blog Salon](#) and accompanying [Twitter conversation](#) on Creative Youth Development from September 2014. If you would like to find out more about the Summit centered on Creative Youth Development, you can visit their [website](#). We hope you have found this Paper informative and that you will continue to support the emerging field of Creative Youth Development. The benefits of a creative education, both inside and outside of the classroom are powerfully illustrated in the experiences of the writers in this paper. To browse research on the value of arts education visit our [website](#), or if you would like to explore the potential of art to be used for civic outcomes visit our [Animating Democracy](#) program page.