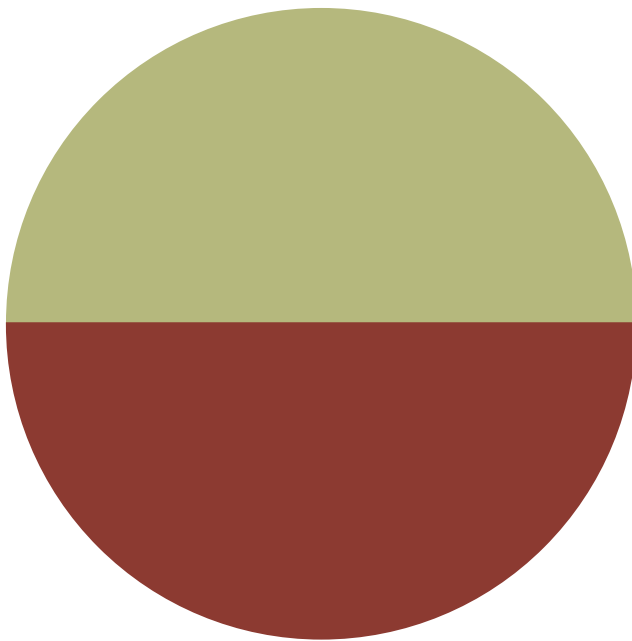


# Powerful Voices

*Developing High-Impact Arts  
Programs for Teens*



SURDNA FOUNDATION, INC.

*A family foundation established by John E. Andrus in 1917.*

# Powerful Voices



*Developing High-Impact Arts  
Programs for Teens*

A Report from the SURDNA Foundation

Based on a Study by Emc.Arts  
Project Director, Richard Evans

*Monograph Prepared by Mindy N. Levine*

SPRING 2002



# Foreword



Launched in 1994, the Surdna Foundation's national Arts Program focuses on a specific aspect of arts and education: helping teens create art—in all disciplines—through intensive, long-term experiences with accomplished, professional artists. Our programs help contribute to the ability of teens to explore their own identities and their relationships to the world. A range of institutions collaborate to assist teenagers with artistic development: arts organizations, professional training institutions, academic and community groups. At times, artists, as well as students, create works of art.

Surdna is committed to increasing the *quality* of resources and circumstances in which artists and teens come together. In Spring 2000, we engaged the consulting firm, Emc.Arts, led by one of its principals, Richard Evans, to evaluate the design and impact of our Arts Program. Through this interim look, we learned much about the design, effectiveness and impact on young people of extended art-making experiences with artists of stature. Overall, the evaluators found that the best work “takes a holistic approach to the creative development of young people, combining a search for significant artistic advancement with purposeful development of individual life skills.”

We believe that many of the findings in the study will be of broad interest to the field. As a result, we have prepared this document—based on edited excerpts from the Report. It includes:

- a summary of research findings;
- an articulation of the core impact of rigorous collaborations between teens and artists;
- an analysis of the characteristics fundamental to outstanding youth arts programs;
- a specific tool and strategy for tackling issues of program planning and assessment; and

- case studies from some of our funded programs, which illustrate the value and importance of supporting rigorous artistic practice.

We are eager to learn your responses to this material. In particular, if you choose to apply the *Framework* or *Self-Assessment Tool*, which are described in this monograph, we hope you will share with us the results and/or suggestions for refinements. Please contact **powerfulvoices@surdna.org** with your comments.

In circulating this document, we hope to stimulate and deepen national dialogue on the ways artists, educators, program planners and funders can help youth to make art, respond to art, and use art to imagine new possibilities—for themselves and for their communities.

ELIZABETH H. ANDRUS  
Chairperson, Board of Directors

EDWARD SKLOOT  
Executive Director

ELLEN B. RUDOLPH  
Program Officer for Arts

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# Introduction



## OVERVIEW/THE DECISION TO EVALUATE

In an effort to better understand the value and impact of its Arts Program, the Surdna Foundation undertook a formal program evaluation in Spring 2000. The study, conducted by Emc.Arts, a prominent full-service national arts consulting firm, is part of a larger foundation-wide effort to evaluate grant-making activities more systematically. “If we can’t measure our grant-making results better, we can’t make smart mid-course corrections, redesign programs, continue to select the best grantees, and engage them as fairly as possible and on an equal footing,” noted Edward Skloot, Surdna executive director, in the *Surdna 2000 Annual Report*.

Launched in 1994, the Arts Program is a relatively recent initiative for the 85-year old Foundation. A national initiative focused on arts and education, the Arts Program’s goals are to:

- contribute to the ability of young people to explore their own identity and their relationship to the world through high-impact, long-term experiences creating art with accomplished professional artists; and
- deepen the ability of artists and arts organizations to contribute to the needs of young people and educators.

As the Arts Program approached its five-year mark, the Foundation determined that it would undertake a comprehensive program review. The Evaluation Study sought to articulate program focus, assess impact, identify strengths and weaknesses, refine the grant-making process, and develop a body of knowledge about effective practice. The Report’s data collection and analysis serve as a complement to ongoing program assessment that is regularly undertaken by Surdna program staff through periodic site visits and other mechanisms.

Following a nine-month, multi-phase examination of the Arts Program, Emc.Arts released a two-volume study, entitled “Evaluation of the Surdna Foundation Arts Program: Investigation and Diagnostic Findings.” The report includes a range of qualitative and quantitative data about the Arts Program, detailed case studies that illuminate the dynamics of successful programs in action, contextual information—from the fields of education, sociology and the arts, and recommendations for future action. Overall, the evaluation team enthusiastically endorsed both the quality and direction of the Surdna Arts Program.

This public document distills key findings from that report. It focuses on aspects of the study that are likely to be of broad interest to the field and speaks to the characteristics fundamental to outstanding youth arts programs.

## METHODOLOGY AND APPROACH

To capture the breath and scope of activity, the evaluators designed a multi-phase strategy that would allow them to look both broadly and deeply at the work undertaken to date. This included data collection from program participants (written surveys, focus groups, site-visits); and contextual research (into related education and sociology literature, and current practices at other foundations).

Data collection depended to a high degree on direct contact with artists, participants and host organizations at a cross-section of program sites. Through three major research phases, the evaluators deepened and narrowed their focus of inquiry, probing a series of questions related to *program design*, *program impact* and the *grant-making process*.

From the detailed actual experiences of program participants, staff and artist-teachers (see *Appendix A: Evaluation Study Participants*), the evaluators developed a broad understanding of program characteristics and educational achievements. Data from each research phase was analyzed, and then synthesized to derive the following:

- **Statement of Core Impact**, which identifies the three key areas where Surdna-supported programs demonstrate their most significant impact.



- **Framework for Effective Programming**, which identifies elements (related to philosophy, program design and approaches to content and style) that should be in place in order to generate an effective environment for creative advancement among teens.
- **Self-Assessment Instrument**, which provides a practical tool for applying findings of the evaluation to program planning and assessment.

In reaching their conclusions, the evaluators also drew upon a growing body of literature concerning artistic learning, as well as their own knowledge of field-wide practice. Further, Emc.Arts gathered comparative data related to the giving policies and procedures at other major national and regional foundations. This information provided additional context for consideration of their analysis and recommendations.

Highlights from the study's research phase are summarized in the next section.

# Research Summary



Research unfolded in three major phases: written surveys, focus groups and site visits. With each successive phase, the evaluators refined and deepened the research agenda.

## CLARIFYING THE LANDSCAPE: WRITTEN SURVEYS

Preliminary research focused on clarifying the overall landscape of activity through written surveys. Surveys were distributed to participants (staff, artist-teachers, students) in thirty-eight programs chosen as representative of the grantee pool. Of approximately 800 surveys distributed, a total of 249 were returned with response rates ranging from 29 percent to 36 percent.

By sampling the perspectives of several hundred participants in a representative group of Surdna-supported programs, the evaluators were able to map the broad contours of activity and interests. In this way, they could place their subsequent, more detailed investigations, into a credible context of national priorities.

Key findings are summarized below:

### Program Aims:

Five recurring themes surfaced when program staff and artist-teachers were asked to describe program aims:

- *Artistic Development of Youth:* Building new artistic and technical skills is the respondents' foremost concern, with stress also placed on providing outstanding teaching through contact with professional artists.
- *Personal Development of Youth:* Complementing the artistic development goals are goals in personal development including the encouragement of teamwork, decision-making, and expressive and communicative skills.

- *Interplay of Artistic/Personal Development Goals:* A notable feature of responses is the joining of the above goals in single statements. For example: “Using art as a common ground, bringing together youth and adults with a strong commitment to art for the benefit of increasing the youth’s skills and self-esteem while providing practical support while they plan for the future.”
- *Access for Those Restricted by Circumstance:* Respondents frequently articulated a desire to provide high-quality, high-impact, intensive artistic experiences to students who would otherwise lack this opportunity.
- *Learning Opportunities for Artists and Teachers:* In addition to goals of student advancement, respondents drew attention to the intended impact on artist-teachers and on public school teachers with whom they might work.

**Program Design:** Perspectives of what constitutes effective program design were elicited through questions that asked program staff and artists to rate the degree of emphasis they placed on certain elements of program design; students were asked which of those they found to be most useful. Six program elements emerged as being of very high priority:

- Maintaining high expectations of students throughout
- Pre-planning of activities among program staff and artist faculty
- Classes small enough for individual attention to students
- Variety of artistic voices in teaching roles
- Appropriate mix of one-to-one and class teaching

Further elements rated as desirable included: making classes no larger than those students generally attend; allowing students to progress at their own pace through multiple tracks; and advance training for artist-faculty.

Taken together, these elements provided a critical foundation for the *Framework Philosophy and Programming Essentials*, developed by the evaluators in subsequent research phases and described later in this monograph.

**Development and Transfer of Skills:** Further insights into effective program design were probed by asking program staff and artists what level of priority they gave to a variety of skills that their programs aim to transfer to students. Using the same set of response options, students were asked how they felt their skills and knowledge changed in those areas as a result of participation in the program.

*Staff and Artist Priorities:* Both staff and artists place four areas of skill development well above the others:

- The ability to express themselves more fully through art
- The ability to make/perform art that speaks with their own voices
- The ability to think through problems for themselves
- Greater respect for individual viewpoints, traditions and beliefs

These aims combine art-related skills (self-expression and individuality of voice) with attributes of more general application (problem solving, tolerance of diversity). The dual emphasis by staff and artists demonstrates powerfully their concern for the holistic development of the creative individuals.

*Student Priorities:* Whereas staff and artists aim to integrate art-related skill-building with other areas of personal advancement, the responding students pick out the art-related skills exclusively. At the top of the students' list are:

- The ability to continue artistic development after the program
- Increased ability to express themselves through art
- Increased ability to make/perform complex art
- Wider knowledge of the professional arts scene in the students' field
- Ability to secure a place for more advanced training in the arts

The evaluators concluded that these responses make clear how important it is to continue to place development of advanced artistic skills at the center of effective programs, as this is what attracts students and solidifies their interest. Student responses bear testimony to the programs' power to motivate students to continue their artistic development at a higher level.

**Artist-Teacher Perspectives:** Artists were asked what features attract them to be faculty. The nature of the program (defined as its aims, design and activities) and the high quality of other artists teaching in the program were of utmost importance. Also of significance was the infrastructure and resources provided through the host organization. These findings are of particular relevance, given that subsequent research revealed that retention of quality artist-teachers is a critical issue for program planners.

## FOCUS GROUPS: IDENTIFYING KEY ISSUES AND CHALLENGES

Building upon what had been learned from written surveys, the evaluators convened four Focus Group meetings of program leaders (staff and artist-leaders) in four cities: San Francisco, New York, Boston and Philadelphia. A total of 55 individuals, representing 36 programs took part.

The Focus Groups produced a more nuanced and detailed perspective on the preliminary findings that emerged from the written surveys. Further, Focus Groups provided the opportunity to gather perspective on program impact and value from seasoned practitioners.

### Program Design

Across diverse organizations and projects represented at the Focus Groups, consensus emerged around a number of critical issues related to program design and implementation:

- *Rigorous Standards:* To engage the attention of teenagers in a sustained way, projects must be rigorous and challenging—regardless of the level of prior experience students bring to the art-making process. “Keep the bar high on the art itself,” said a participant. “The degree of rigor is really important,” said another. “You have to offer a variety of options and opportunities, and really meaningful activities.”
- *Recruitment and Retention of students:* Program leaders must be willing to undertake a labor-intensive approach to recruiting and retaining students--

especially those from communities and families under stress. This may involve: provision of meals and transportation; use of strategies from the adult workplace (such as time sheets and contracts) to establish an environment of serious mutual commitment, stipends, and a readiness to function as “in loco parentis” by setting rules for behavior and assisting with college applications, resumes, and job searches.

- *Sustained Contact:* Focus Group participants stressed that the most sustained progress comes when an artist-teacher remains consistently in touch with students, ideally in small group settings where there is ample opportunity for individual attention. Program staff articulated a desire to “deepen youth experience rather than increase numbers,” and artist-teachers described their roles as coach, advocate and nurturer, working incrementally to build a relationship of trust over time. “Give them nutrition, *then* get them to contribute,” said a participant. “It can’t come out of the void; the preparatory process is very important.”
- *Peer Interactions:* Students learn from their peers, as well as their teachers, and program planners emphasize that this is a particularly vital aspect of successful program design for teens. Participants have the opportunity to model community, while they explore issues of dependence, interdependence, and independence. “Young people become interdependent, they create communities within their classes, and they have a stake in those relationships,” said a participant. Another observed, “What’s new [for the kids] is the idea of building an ensemble that’s unified in the creation of a single thing. They expect so much of each other! If we have discipline issues, the adults leave the kids to solve it.”
- *Goal Setting:* The setting of interim and final goals that will demonstrate to students—and others—that progress has been achieved helps keep students engaged and committed to the art-making process. At the same time, practitioners stressed the importance of cultivating analytical skills so students can make ongoing, personal assessments of progress and set individual goals. “We do critiques of the students’ work, stick everything up on the wall, set up analytical language, a formal structure, and a context for responding to the work, evaluating their own progress,” said an

artist-teacher. “If the students own the language for analysis and internalize the process, eventually they’ll become active members of making the culture.”

- *Building Student Ownership:* Young people’s learning is enhanced when their voices are respected. While a project’s overall curriculum and goals must be coherent and regularly monitored, considerable flexibility is needed in day-to-day work with teens, in order to accommodate their desires and discoveries. “Listen to the language of youth,” urged a Focus Group participant. “Why do kids come back? Because they are truly creators and collaborators in the making of art.”
- *Artistic versus “Social Development” Goals:* Asked to discuss what distinctions they made between “social” arts programs that provide “safe havens” and those that focus on serious and progressive art-making/performance, Focus Group participants asserted that they viewed them as essentially linked: acquisition of life skills deepens a student’s artistic skills and acquisition of artistic skills deepens a student’s life skills. “I didn’t start with a social agenda,” said an artist who works with economically disadvantaged teens. “It was really about artistry. It was about my work as an artist, and I needed the kids to help me, rather than vice versa.”

Focus Group participants reported that this seamless relationship between artistic excellence and work in community building is less widely acknowledged within the broader artistic arena—and sometimes even within their own institutions. The misconception persists that the interweaving of artistic and “social development” goals undermines artistic quality.

## Program Impact

- *Impact on Students:* Focus Group participants spoke eloquently about program impact on students. Their comments naturally reflect and embody the perspectives of passionate advocates—and must be understood in this context, but they also embody the perspectives of seasoned practitioners,

whose life-long commitment to this work has been stimulated by direct experience. As in the case of the written surveys, Focus Group participants observed that the impact of Surdna-supported programs on students was multi-dimensional in nature, building an array of life-enhancing skills. Areas of impact most frequently referenced included: *development of life skills, articulation/exploration of life's non-material dimensions, cultivation of imaginative capabilities, and building bridges among communities.*

Although program leaders have few formalized mechanisms to track program impact on students over the long-term, many maintain ongoing informal relationships with students, which allow them to follow the general trajectory of students' careers. Some have begun to develop mentorship opportunities between program "graduates" and newcomers.

- *Impact on Artist-Teachers:* Focus Group participants reinforced survey findings that intensive, high-impact work with teens is a "two-way street" for artist-faculty. Of particular value to artist-teachers is the intellectual stimulation that comes from the questions and challenges that teens pose about content and process. Artists also reported that intense work with teens gives them a sense of being "part of life"—i.e., engaged with the world, rather than working in the rarified isolation of the studio or rehearsal hall.
- *Impact on Host Institutions:* Program leaders have had to work hard to articulate the importance of their goals within the context of a larger organization. Where they have succeeded, it is because their programs play a vital role in connecting their institutions to the larger community. Focus Group participants also noted that the presence of young artists has a stimulating effect on the atmosphere in an arts organization, serving as a constant reminder of the ideas and energy of the coming generation.
- *Impact on Family and Communities:* In an important extension of program impact, families often gain benefits from funded programs. "For most of our students who have been successful, the families have grown with them," said a Focus Group participant. "We've seen them learn, along



with the students, the love of music, the habit of going to concerts.” As families “spread the word,” the community may become more actively involved. In many cases, programs explicitly focus on community building.

## SITE VISITS: THE DYNAMICS OF PROGRAMS IN ACTION

As Emc.Arts moved into Phase III Research—two-day site visits at seven locales—it tested and refined emerging findings and learned, in a much more detailed way, how impact is achieved through program philosophy, design and approach to content and style.

Surveyed programs included: Boston University Tanglewood Institute (Boston, MA); California State Summer School of the Arts (Valencia, CA); Literacy through Photography, Center for Documentary Studies, Duke University (Durham, NC); North Haven Arts & Enrichment (North Haven, ME); People’s Light & Theatre Company, New Voices Ensemble (Malvern, PA); Walker Arts Center—Teen Programs (Minneapolis, MN); and Young Dancemakers Company (Bronx, NY).

Based on the findings of the three research phases, the evaluators developed a variety of analytic and practical tools that are described in the pages that follow: “Core Impact Statement,” “Framework for Effective Programming,” and “Self-Assessment Instrument.” Illustrative case studies, drawn from the site-visits, provide further insights into the design and implementation of outstanding arts programs for teens.

# Core Impact and Context



The “Core Impact Statement” identifies three major areas where Surdna-supported programs appear to have their greatest impact. Each element of the Core Impact Statement is followed by a brief summary of relevant contextual/theoretical information and an illustrative case study, drawn from the site visits.

- **Core Impact (1):** Through direct participation in art-making, students develop the ability to express themselves with individual artistic voices.
- **Core Impact (2):** Direct participation in art-making leverages individual life skills.
- **Core Impact (3):** Direct participation in art-making builds social capital.

The “Core Impact Statement” crystallizes the rich and multi-dimensional outcomes that can arise when teenagers and artists engage in serious and sustained collaborative work. The evaluators underscored that rigorous art-making is critical to the realization of these “core impacts.” They noted: “for the program to have a lasting impact on them [students], the evidence we saw suggests that the art-making has to be serious and of high quality.”

CORE IMPACT (1): THROUGH DIRECT PARTICIPATION IN ART-MAKING, STUDENTS DEVELOP THE ABILITY TO EXPRESS THEMSELVES WITH INDIVIDUAL ARTISTIC VOICES.

*Context/Theory:* Teenagers live an environment filled with extraordinary pressures to conform. At a stage in life typically filled with uncertainty, bravado, disillusion and passionate discovery, the dominant culture—and especially the mass media—exert a homogenizing impact on the formation of identity. A recent study of

27,600 teenagers in 45 countries found “the single most significant factor contributing to the shared tastes of teens surveyed was TV—in particular MTV--which 85 percent watched every day” and which the study called “a public address system to a generation.”

As teenagers begin to establish their adult identities, group activities attract them—some to great benefit, others with less positive influences. Since Surdna Arts Programs put direct participation in art-making at the center of their interests, the work is immediately opened up to an unusually wide range of personal and physical types, and teenagers with widely varying forms of intellectual and emotional energy. In the protected environment of the art or rehearsal studio, students are guided through experiences that are characteristic of what noted behavioral psychologist Abraham Maslow (1908-1970) identified as conditions of “self-actualization.” Maslow’s celebrated “Hierarchy of Human Needs” posits that human development involves the progressive passage through lower level “deficiency needs” (physiological needs, safety need, belonging needs, and esteem needs) toward the highest level of need—“self actualization.”

## CASE STUDY # 1

### Core Impact (1): Developing Individual Voice

California State Summer School for the Arts (Valencia, CA)

The California State Summer School for the Arts (CSSA) takes seriously the role of ideas in art-making. Founded in 1987, it is a rigorous pre-professional training program for talented young artists in the visual and performing arts, creative writing, animation, and film. Approximately 500 students, ages 13-18, attend each summer for four weeks, six days a week on the campus of CalArts. The commitment to developing individual voice is explicitly articulated by the program director, as it was in all the

programs analyzed. “Our goal is to get them to look over the rim of their current horizon, to give them a viewfinder through which to know their own artistic voice,” says program director Rob Jaffe. “We’re not here to teach skills—we’re not a band camp. We’re successful when the natural teen parochialism they bring with them breaks down, and they discover what they don’t know.”

At CSSSA, evaluators discovered a “complete organizational consensus around the mission of stretching boundaries of traditional art forms.” Faculty members work to broaden student thinking beyond a skill-based view of art. The music chair explained, “We teach conceptual issues—questions, not answers. We know we can’t teach technique in four weeks. We want them to think in aesthetic and philosophical and cultural terms and ask, ‘Who am I as an artist?’ When they leave they shouldn’t have the same answer to that question.” The animation chair defined an artistically successful summer session as one in which students’ final projects “subvert cliches, invent totally new ways to express something, and are fresh, startling, and move well.” Students are selected based on creative potential, not necessarily past artistic output.

Content reflects this stretching of students into an expanded view of their art forms. The Music Department’s required courses emphasize world music, individual creativity and state-of-the-art technology. The Animation Department emphasizes low-tech experimental methods such as flip book, drawing on film, and scratching on film to teach the *art* of animation, rather than its purely technical elements, which are the focus of industry training.

Days are fast-paced and highly structured; the discipline of an artist’s life is articulated and played out daily as students “eat, sleep, breath, live arts.” In a comment representative of student reflections on program impact and the ways it cultivates individual voice, an art and photography student noted, “Last year I soaked up everything. Instead of breaking out to learn new things this year, I turned inward and the teachers have been

very supportive of that. There's so much to think about, it flows out of my ears. I've learned this summer that I like transitions and edges, making and breaking illusion, overlapping spaces. This year I've learned to notice these patterns in my own work. I'm trying to develop points of continuity by observing my own artistic voice."

## CORE IMPACT (2): DIRECT PARTICIPATION IN ART-MAKING LEVERAGES INDIVIDUAL LIFE SKILLS.

*Context/Theory:* Over the last several decades a growing body of literature has emerged that indicates that developing the aesthetic imagination of young people equips the individual with practical skills and strengthens a wide range of personal qualities.

These qualities include self-awareness and self-confidence (from the constructive exploration of personal identity); the ability to articulate complex and difficult experiences, and to apprehend visceral connections between them; the ability to appreciate and live with irresolvable ambiguity; risk-taking, problem-solving and decision-making capacities; the discipline associated with carrying out multiple interrelated tasks that require introspection, assessment and revision; and personal leadership abilities (including teamwork skills and tolerance of diversity).

The theories of Harvard-based educational theorist Howard Gardner are pertinent in this context. Approaching education from the perspective of cognitive development, Gardner has developed a theory of Multiple Intelligences, which has become increasingly influential in educational circles in recent decades. Gardner has identified eight types of intelligence: *linguistic*, *logical-mathematical*, *musical*, *spatial*, *bodily kinesthetic*, *interpersonal*, *intrapersonal*, and *naturalist*. American culture has long built its reward systems around only the first two of these intelligences. Yet there is a growing recognition that for education to be truly effective, it needs to recognize, nurture and reward all types of intelligence.

This is not only because students learn in different ways, but also because success in the adult workplace, as in other spheres of life, often necessitates that individuals exhibit a wider array of intelligences. High-quality art-making engages and develops these intelligences.

## CASE STUDY # 2

### Core Impact (2): Leveraging Life Skills

Young Dancemakers Company (Bronx, NY)

Founded in 1996 by Alice Teirstein, Young Dancemakers Company is a tuition-free summer program held at the Fieldston School, an independent high school in the Bronx. YDC is open annually to 15 dance students from 8th to 12th grades (drawn from approximately 80 applicants at New York area public high schools, many from difficult socio-economic circumstances).

At the heart of Teirstein's engagement with young dancers is the development of individual choreographic abilities and movement capabilities. Classes focus on improvisation—from which, during the course, each student builds a dance for some or all of his or her colleagues with music coordinated by a resident musician. Together, these works form a one-hour show that is performed publicly around the city and state each Fall.

Few students have improvised in the way Teirstein directs. She insists that students leave behind previous choreography that they may have done, and music they normally listen to. She starts by asking them to “dance the room.” Moving around in silence, the students play close attention to every detail, then gather in a circle to discuss what they have noticed about the room. They pick one highlight and “dance it”. There is no music, only the direct response to their own experience. This begins a

“release from the tyranny of outside influence”—a release Teirstein emphasizes throughout the program. In a subsequent “training piece” students choreograph pieces based on their responses to figurative sculptures in a nearby sculpture garden. Most begin by trying to “act out” the sculptures in an imitative way, but Teirstein moves them toward building work based on more abstract representations or their emotional responses. Thus, students are encouraged to work from a place at once challenging yet sufficiently comfortable to give their own voices to what they create.

Through subsequent weeks, each student develops a piece drawn from personal experience (with projects focusing on subjects such as racism and violence, involvement with the Baptist church, solitude and depression, the comforts of friendship). The program design, centered on individual choreography, also succeeds in advancing leadership and teamwork skills, personal self-confidence and determination—especially as students meet the challenge of setting their work on fellow participants.

About her program participation and the life skills it develops, one company member remarked, “Dance is a natural medicine that strengthens the body and the soul.” Another observed, “I have really gained in confidence. The second thing I gained was self-control and discipline and how to focus. The third thing was a lot of experiences...adapting to new things. The fourth thing I gained was my true identity of who I really am as a person and dancer...Whatever I have learned I am going to take with me.”

### CORE IMPACT (3): DIRECT PARTICIPATION IN ART-MAKING BUILDS SOCIAL CAPITAL.

*Context/Theory:* Shared participation in art-making and commitment over extended periods of time to achieve common goals provide an environment where intense connections can occur. In Surdna-supported projects powerful mentoring relationships between students and artist-teachers, and the continu-

ous close engagement of artistic staff, set the stage for the building of strong community.

This community-building effect, seen in every project analyzed by the evaluators, represents a remarkable form of “social capital”—defined as “social networks and the norms of reciprocity and trustworthiness that arise from them.” Robert Putnam, Professor of Public Policy at Harvard University and a leading theorist on the subject of “social capital,” suggests that the creation of social capital has great social value, binding a civil society together around common pursuits founded on mutual trust. Three elements characterize situations where social capital is likely to develop: *bonding* among individuals of like interest; *bridging* between individuals of diverse backgrounds, cultures or assumptions, and *repetition* of activity, wherein close interaction takes place on a regular basis. Surdna-supported programs exhibit these tendencies to an unusual extent.

### CASE STUDY # 3

## CORE IMPACT (3): BUILDING SOCIAL CAPITAL

North Haven Arts & Enrichment (North Haven, ME)

Serving a school population of 81 students and an island population of 300, North Haven Arts and Enrichment (A &E) was founded in 1991 to integrate distinguished artists into the North Haven Community School’s arts curriculum. John Wulp, a Tony-award winning theatre producer, director and painter, directs the school’s theater program, which has staged such challenging works as *Waiting for Godot*, *Red Eye of Love*, *H.M.S. Pinafore*, and *The Tempest*. Currently in production is the original musical *Islands*, written by Wulp and Grammy nominee Cindy Bullens, in collaboration with students and community members.

The seeds of the program began two decades ago, when a young teacher



remarked, “People don’t feel good about themselves. Every community needs something to hang its hat on—a winning basketball team, a great ceramics Studio. We need to figure out what this is, and do everything we can to develop it.” Twenty years later, the community is a cauldron of artistic activity.

Artistic excellence is the driving force for A & E, to a degree that is highly unusual in a public school setting. The integration of artist into North Haven’s curriculum, across all grades, has created a thriving student arts community. This has, in turn, had a transforming effect on the island’s diverse population of professional artists, lobstermen, innkeepers, and “summer people,” cutting across generations, income levels, and education backgrounds.

All residents are aware of A&E’s achievements, which include not just awards, but the enrollment of Community School graduates in nationally competitive colleges and art schools. A & E’s impact has extended to a commitment to high standards that transfers readily to other endeavors: healthy alternatives for young people to engage in creative risk-taking (the primary form of recreation for many teenage boys is writing songs in their garage studio), and a pride of place that is reflected throughout the island. This represents a sea change from the project’s early days, when one parent protested Wulp’s insistence that young actors learn their lines, saying, “It doesn’t have to be that good; we’re on North Haven.”

A meeting with parents and community members provided eloquent evidence of A & E’s contribution toward building social capital. “When a boat builder and a minister and a lobsterman are all acting in a play with kids ages five to twenty, it’s a chance for us drop our labeling of each other and see each other in new roles,” said a participant. Another island resident observed, “Part of what precipitated the crisis several years ago [when the arts program was in danger of being phased out] was the distrust of people coming in from the outside. It threatened people, who thought outsiders

were subversive and divisive. The drama productions have brought people into activities they wouldn't have trusted before and have gone a long way toward healing those divisions.”

The evaluators next turned to how these “core impacts”—artistic voice, life skills, and social capital—can be achieved. *The Framework for Effective Programming*, outlined in the next section, synthesizes their findings.

# A Framework for Effective Programming



The “Framework for Effective Programs,” described below, identifies consistent elements in outstanding arts education programs for teens. The existence of these core elements can provide a reasonable predictor in any project that work of high quality will be found, and the elements can be used as a guide to program design and evaluation. The Framework includes three components: *Philosophy*, *Programming Essentials*, and *Approach to Content and Style*. The key elements of each major component are listed in the tables below. A case study, illustrating how the five-point philosophy is realized in a specific program, is also included.

## A: PHILOSOPHY

1. The program is central to the overall mission and vision of the organization, and compatible with its institutional culture and ethos.
2. The program maintains high expectations of students at all times, and emphasizes the continual stretching of students into unfamiliar artistic territory—measurement of student “excellence” balances the rate and extent of individual progress with the achievement of quality artwork.
3. The program is holistic in its approach to the creative and expressive development of participants - its design consciously combines a commitment to artistic advancement with recognition of the intended impact on personal growth.
4. The program employs artist-teachers with a secure professional grasp of their disciplines, for whom work with young people is personally important and who want it to form a significant aspect of their practice.

5. The program is built on small-group interaction that includes sustained, intimate contact among students, artists and staff, and among students themselves.

## B: PROGRAMMING ESSENTIALS

1. Extensive planning and monitoring by staff and artists together to ensure a strategic fit among artistic leadership, overall goals and program activities.
2. A high ratio of teachers to students, allowing personal attention to each student.
3. A rich interaction between artists and students, based on consistent (rather than occasional) work together.
4. Artistic literacy fostered by connecting students with art-making and art work outside the program (peer and professional).
5. A high level of staff support, provided by individuals with sophisticated artistic understanding and advanced people skills.
6. A safe environment that promotes trust to all sides.
7. Devices to build real student ownership of the program and ground it in the students' own experience.
8. A careful balance of varied short-term student achievements with coherent long-term Goals.
9. Means to re-engage with students (after participation in the program) in a variety of roles where their responsibilities can increase over time if they desire.

## C. APPROACH TO CONTENT AND STYLE

1. Be true to the core philosophy and use the programming essentials in building program content that genuinely and idiosyncratically relates to the students' experiences and the local situation.

2. Maintain a high level of responsiveness to unfolding activities day-to-day.
3. Be flexible in changing course, without losing overall direction.
4. Address challenging artistic, personal and social issues, as they arise.

Each aspect of the *Philosophy* is considered “non-negotiable” in the development of effective programs. All elements must be present—as they were in each of the programs reviewed by the evaluators during the site visits—if projects are to realize their goals.

The *Programming Essentials* move sequentially from conception through planning, implementation, and follow up. They will be given varying levels of emphasis depending on the nature of the program—and some elements may be absent, even in strong programs.

The *Approach to Content and Style*—with its emphasis on flexibility, responsiveness and content relevance—recognizes that quality programming results from deep levels of collaboration; there is a give-and-take that can both affect the artists’ practice and strengthen students’ individual voices.

#### CASE STUDY # 4

## Framework Philosophy

Walker Art Center: Teen Art Program (Minneapolis, MN)

The Walker Arts Center’s Teen Arts Program illustrates how the five elements in the Philosophy Framework come into dynamic interplay. The program philosophy is closely aligned with overall institutional mission. The Walker Art Center, one of the country’s leading museums of contemporary art, seeks to “examine the questions that shape and inspire us as individuals, communities and cultures.” Recognizing that teens typically want to change the status quo, and that many arts organizations resist this, director Kathy Halbreich says that in developing a teen program she hoped

to “give permission for a different voice of expertise to express itself.” Seeing the Walker’s job as “to keep asking us to ask questions,” Halbreich hoped that, if young people were engaged in making visual decisions, they would “talk back” to the institution and to one another in a productive way.

To this end, the Walker has devoted significant resources to the development of its relationship with teens. With Surdna’s support, a 12-member Teen Arts Council (TAC) was created in 1996 as the primary means to involve teens in organizing and participating in the Walker’s programs for young people. TAC members, who meet after school on a weekly basis, create their own attendance rules and rotate leadership; determine the shape of programs (in collaboration with program staff); and manage an annual program promotion budget.

The TAC’s stated goal closely parallels the Walker’s mission statement. The TAC seeks “to support the connections to contemporary art and artists of our time for young people and to provide the vehicles and resources for teens to safely ask complex questions, voice their own ideas and opinions, and explore their critical and creative potential.”

A recent project illustrates the current approach. During a one-year residency at the Walker, Glenn Ligon visited periodically as he prepared for a show of new work in the fall of 2000. (The New York-based artist Glenn Ligon is renowned for his text paintings which incorporate writings by James Baldwin, Jean Genet, Ralph Ellison and others in exploring issues of identity for black Americans.) For his residency with the TAC, Ligon invited teens to “sample” the permanent collection, selecting one or more works to “deconstruct” as a basis for creating their own work—filtering this understanding through issues of personal interest. The approach was well-suited to the emphasis on conceptual art in the Walker’s collection, and resonant for all the TAC members. The Walker took the teens’ work seriously, exhibiting it in the Anderson Studio Gallery in rotation in a professionally curated show—the first such exhibit by teens at the Walker.

The impact of the teen programs is felt powerfully across the museum, as well as externally. Because of Halbriech's insistence that there should be serious, senior staff involvement in the teen programs, they have taken on an authority that has helped re-orient the Walker around the insights and interests of young people.

# Applying the Framework: Self-Assessment and Planning



Surdna currently is exploring specific ways the *Framework for Effective Programming* can be used by program planners to improve and deepen the quality of their arts work with teens. The Self-Assessment instrument that follows, designed by Emc.Arts in collaboration with Surdna, soon will be piloted as part of Surdna's Arts application process. The Instrument is designed to be used after reviewing the *Framework for Effective Programming*. Indicators are to be rated using a scale of ***Exemplary***, ***Satisfactory*** or ***Needs Improvement***.

Emc.Arts recommends that you circulate the form to relevant artistic, board and management leaders, for each to complete individually and return. Collate the responses and meet as a group, with a facilitator, to confirm areas of agreement and seek consensus in areas where ratings are different.

The process facilitates the identification of principal areas of strength in program design and important challenges in maintaining and raising program quality. Armed with this information, program planners can begin to develop specific short- and long-term strategies to build on strengths and address challenges.

Although the Instrument has been designed to meet the specific needs and focus of Surdna's Arts Program, the Foundation believes it will have relevance to a wide range of arts and education projects. Surdna encourages practitioners and funders to test application of the attached instrument—in whole or in part—within their own programs.

Through Surdna's own use of the *Framework* and *Self-Assessment* Instrument it hopes to learn answers to such questions as: Will these tools help identify and encourage the best work? How can these tools help the Foundation and grantees learn more about the work at various junctures during a funding cycle? Will these tools help guide practitioners to better work? Will they lead to more programmatic introspection?



# Self-Assessment Instrument



<i><b>Program Element</b></i>	Exemplary	Satisfactory	Needs Improvement
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## PROGRAM PHILOSOPHY

<b>1</b>	<i><b>Mission and organizational culture</b></i>			
	The program is central to the mission of the organization and fully owned by the Board			
	The level of resources provided is adequate to the program's organizational role			
	The design of the program is compatible with the organizational culture and ethos			
	The program shares its core values with the organization as a whole			

<b>2</b>	<i><b>Expectations and measures of progress</b></i>			
	There is evidence that high expectations of and by students are maintained at all times			
	An emphasis is placed on students developing into unfamiliar artistic territory			
	A careful balance is maintained between measuring progress in individual artistic development, and assessing the quality of completed artwork			

<i><b>Program Element</b></i>		Exemplary	Satisfactory	Needs Improvement
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<b>3</b>	<i><b>Holistic approach and attention to life skills</b></i>			
	The program structure and curriculum demonstrate a commitment to students' artistic advancement			
	The program design explicitly addresses the strengthening of life skills			
	A balance is maintained between these two, and they are well integrated			

<b>4</b>	<i><b>Practice of artist-teachers</b></i>			
	The artists possess well-developed professional skills in their medium/media			
	The artists' program work relates organically to their overall artistic practice			
	There is evidence that teaching work to date has informed the overall creative thinking of the artists			
	In the selection of artists, weight is given to questions of their suitability for the work			
	The turnover of artists is appropriate to the work, and artists want to return where possible			

<b>5</b>	<i><b>Quality of group interaction</b></i>			
	Small-group interaction between artists, students and staff is a central aspect of the program			
	Specific opportunities are given in the program for student teamwork and interaction, both artistic and personal			

<b><i>Program Element</i></b>	Exemplary	Satisfactory	Needs Improvement
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## PROGRAMMING ESSENTIALS

<b>6</b>	<b><i>Planning for strategic fit between program and personnel</i></b>			
	The overall criteria for the hiring, retaining and evaluation of artist-teachers are suitable and rigorous			
	Effective advance planning takes place between program staff and artist-teachers			
	Planning has resulted in a common understanding of program goals and activities			
	Advance planning has informed decisions about the use made of artist-teachers			

<b>7</b>	<b><i>Teacher/student ratio</i></b>			
	The typical ratio of teachers to students in the program is high, and higher than in normal classroom settings			
	The teacher/student ratio reflects the intention to give each student personal attention, and such attention is regularly given			

<i><b>Program Element</b></i>	Exemplary	Satisfactory	Needs Improvement
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<b>8</b> <i><b>Interaction between artists and students</b></i>			
Visits by guest artists (if any) are complemented by regular on-site work with lead artist-teachers			
The lead artist-teachers and students share a wide range of experiences in the program, and work together consistently			
Periods of working together are regular and frequent, if not continuous, and the work is intended to be cumulative			
The interaction between artists and students is predicated on the development of inter-generational “mentoring” relationships, which the program design promotes			

<b>9</b> <i><b>Program staff</b></i>			
There are program staff members with full-time responsibility for implementation, who work continuously in close contact with the students			
The program staff possess advanced artistic knowledge			
The program staff possess advanced cultural knowledge			
The program staff possess advanced technology knowledge			
The program staff possess strong people management skills			
The program staff are effective educators and communicators			
The program staff are good organizers			
The program staff are involved in ongoing program assessment			

<i><b>Program Element</b></i>	Exemplary	Satisfactory	Needs Improvement
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<b>10</b>	<i><b>Safe and trusting environment</b></i>			
	Students' personal needs and safety issues are explicitly addressed where they inhibit engagement with the work			
	Students' transportation and food needs are properly managed to permit full participation			
	The atmosphere within the work group stimulates student confidence in asking questions and taking artistic risks			
	Support and encouragement are given to students without diluting the emphasis on high standards			
	The relationship with parents/guardians is sensitively handled			

<b>11</b>	<i><b>Student ownership</b></i>			
	Program leaders take practical steps to vest ownership of the program in students, including empowering them to make program decisions			
	The sense among students of owning the program is strong			
	Structures for mutual feedback between artists, students and staff exist, and are utilized effectively			

<b>12</b>	<i><b>Balancing the short- and long-term</b></i>			
	The design and sequencing of activities serve to orient artists and students around long-term goals			
	Long-term goals are balanced by opportunities for short-term achievement by individuals, and by the group as a whole			

<i>Program Element</i>	Exemplary	Satisfactory	Needs Improvement
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<b>13</b>	<b><i>Integrated follow-up and student re-engagement</i></b>			
	The potential for lasting impact on students is supported by post-program activities			
	Opportunities are available for students to re-engage with the program after graduating, with options for increased responsibility			
	Students have responded enthusiastically to these re-engagement opportunities			

APPROACH TO CONTENT AND STYLE

<b>14</b>	<b><i>Relation of program content to students and external context</i></b>			
	The processes that determine the choice of work focus/ repertoire involve artists, staff and students			
	Program content relates to the local cultural and community context			
	Program content develops the artistic literacy of students through opportunities for exposure to work outside the program			

<b>15</b>	<b><i>Responsiveness to unfolding activities</i></b>			
	The progress of the work influences what happens next			
	New ideas and opportunities are sensitively and supportively managed			
	Program staff and artists take a similar and compatible approach to being responsive			

<i><b>Program Element</b></i>	Exemplary	Satisfactory	Needs Improvement
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<b>16</b>	<i><b>Overall direction and flexibility in course changes</b></i>			
	A balance is maintained between short-term flexibility about the style and content of the work, and remaining on track toward longer-term goals, with neither taking strong precedence			
	Responsibility for maintaining an appropriate balance lies ultimately with program staff			

<b>17</b>	<i><b>Preparedness to take risks in addressing challenging issues</b></i>			
	Both personally and artistically challenging areas of work are sought out, as a means of deepening the significance of the activities			
	The program has a record of dealing effectively with challenging personal and artistic issues that arise in artists' and students' work			

To: *Powerful Voices* Reader

From: Ellen B. Rudolph,  
Program Director for the Arts

Date: May 19, 2003

A *Powerful Voices* update: Student-artists in the *Artists for Humanity* (Surdna grantee) visual arts program have sent Surdna what they consider to be this document's missing component: self-assessment questions for the students themselves; i.e., questions they will ask themselves re: their artistic progress, youth leadership and how the organization is or is not serving their artistic developmental needs. The Self-Assessment Instrument that follows is the result of their brainstorming sessions. Surdna wishes to give credit to and praise these students' thoughtfulness and hard work. Please find at the end of the document, the names of all students who collaborated in this effort.



# **SELF-ASSESSMENT INSTRUMENT**

## **PROGRAM PHILOSOPHY**

### **I. MISSION AND ORGANIZATIONAL CULTURE**

1. What is AFH's Mission, and how does that relate to your life?
2. Why do you choose to participate in art-making during your free time?
3. Do you have the supplies and support you need to participate in the creative process?
4. Does working within a community of artists affect your creativity? Your perception of friendship?
5. What makes you feel like you belong to a group of artists?

### **II. EXPECTATIONS AND MEASURES OF PROGRESS**

1. What do you want to say through your artwork? What is the value for you in creating?
2. How does creating at AFH encourage you to be courageous and truthful in your work?
3. Do you create opportunities for yourself? Explain.
4. Do the opportunities to create alongside others and show your work at exhibitions push you to make art that you didn't dream of before?
5. Do you compete with other artists to be as good as or better than them? Do you find that you influence or are influenced by your peer artists? Or do you find the opposite is true – that you work independent of other AFH artists?
6. What do you create for exhibitions and how do you decide what you want to show publicly?

### **III. HOLISTIC APPROACH AND ATTENTION**

1. How has participating at AFH introduced you to new ways of creating art? New techniques? New media?
2. Are you better able to express your personal vision? How?
3. What AFH experience has most helped you in the outside world? Have you learned any skills that assist with school, home?

### **IV. PRACTICE OF PARTICIPANT ARTISTS**

1. Describe the work of your mentor. How does it inspire you? How is it similar or different from your work?
2. After working at AFH, what perception do you have of a career in the arts? Is this different from what you used to believe?
3. How does working at AFH fit in with your lifestyle?
4. What opportunities has AFH made available to you? Describe some of the new experiences or people AFH has introduced you to. How have these changed your perspective of things?
5. What is important to you about your job?
6. Do you ever get bored at AFH or bored making art?
7. If you could travel anywhere in the world, where would you go and why? What would you most want to see or experience in that place?

### **V. QUALITY OF GROUP INTERACTION**

1. Can you remember something you learned from one of your peers?
2. What do you most enjoy about working on a group project?

## **PROGRAMMING ESSENTIALS**

### **VI. PLANNING FOR STRATEGIC FIT BETWEEN PROGRAM AND LEARNING**

1. Do you enjoy being with your fellow artists? And do you find that you learn more in a group setting?
2. Do you feel that you receive enough one-on-one instruction? Is your mentor available to help you?
3. Is your mentor as willing to learn from you as you are from him/her?
4. If you could choose all your teachers at AFH or at school, what qualities would you seek, and what questions would you ask to determine whether they have those qualities?
5. Do you see a connection in your artwork from your first piece to your most current work? What progress do you see?
6. Give examples of times when AFH challenged you to accomplish something you had never done before.
7. What was your most frustrating moment at AFH? How did your mentor help you through that experience? Or did he/she contribute to the experience?
8. What training would you like to be receiving but are not?
9. Do you feel that through your experience at AFH you are being properly prepared for the working world? If no, what can be changed so you are better prepared?

### **VII. YOU/YOUR WORK**

1. What motivates you to create art?
2. How do you reveal yourself through your artwork?
3. Do you feel your artwork is given enough attention and direction? How?
4. Do you feel that you are taken seriously at AFH? For example, do others listen to what you have to say?
5. How does AFH support your innovations? Do your mentors help you with new techniques, etc?
6. Do you feel that recognition at AFH comes from building relationships with others or from artwork?
7. What experiences do you share with your peers and mentors?
8. Do you like to bring family and friends to visit the studio to show your work?
9. How do you feel when looking at other people's art at galleries or museums?
10. Why do you like to sell your work?
11. When you sell you work, do you feel a sense of loss or are you inspired to create more?
12. What in nature represents your potential? Explain. (Example: A tree because it stands tall and bends in the wind.)
13. If you could be any animal, what would you be and why?

### **VIII. SAFE AND TRUSTING ENVIRONMENT**

1. What makes you feel safe/unsafe at AFH?
2. Do you feel free to show your individuality?
3. Do you feel encouraged to ask questions and try new artistic approaches?
4. Do you feel you are treated fairly and honestly?
5. Do you feel that you and your work are treated with respect even when offered advice for improvement?
6. Are the program staff supportive and respectful?

### **IX. STUDENT OWNERSHIP**

1. Do you feel that you have an integral voice in what happens at AFH? Why or why not?
2. How do you and your work contribute to the AFH mission? Did the mandatory 90 hours of volunteer time help you feel ownership of AFH's mission?
3. What responsibility do you have on projects? On program direction?
4. How effective are peer/instructor critiques? Weekly organization meetings?
5. When you made a mistake, or a project you were working on did not turn out as planned, were you disappointed? Did you feel as if you let yourself and/or AFH down?

## **X. BALANCING THE SHORT-AND LONG-TERM**

1. Where do you see yourself in 10 years?
2. How has making art changed the way you see yourself today and in the future?

## **XI. STUDENT RE-ENGAGEMENT**

1. What do envision as AFH's role in your future? Its long-term impact?
2. Do you see yourself returning after graduation as a Teaching Assistant?
3. Do you have any inspiring ideas for the intensive summer program?

## **APPROACH TO CONTENT AND STYLE**

### **XII. RELATION OF PROGRAM CONTENT TO STUDENTS AND EXTERNAL CONTEXT**

1. How do you choose the subject matter for your artwork, or pieces for exhibitions?
2. How does your art reflect your life? Your values? Your upbringing?
3. How do your relationships with family and school influence your work?
4. What opportunities has AFH given you for creating and presenting your art to the world?

### **XIII. UNDERSTANDING THE CREATIVE PROCESS**

1. Can you apply the development of a painting/design to creatively solving an issue with a friend?
2. Has participating in the creative process – finishing a piece of artwork – given you confidence in other areas of your life?
3. How does AFH encourage you when you experience a creative block? How does this technique work?
4. An essential part of the creative process is the opportunity to make a mistake and learn from it. When have you experienced this?

### **XIV. PREPAREDNESS TO TAKE RISKS IN ADDRESSING CHALLENGING ISSUES**

1. Do you find strength and empowerment in creating work that addresses youthful challenges?
2. What are some challenging issues you tackled through your artwork, and how did you present them?

\* This evaluation tool was crafted by the young people of Artists For Humanity, through a series of focus groups moderated by the organization's co-founding Executive/Artistic Director, Susan Rodgerson. Developed in response to a survey presented in the Surdna Foundation's publication, "Powerful Voices: Developing High Impact Arts Programs for Teens," this piece measures program efficacy from the source – the program participants. Collaborating Artists for Humanity youth on the evaluation tool were Jonathan Banks, Taneyschia Bigelow, Terence Harrell, Shane Hassey, Lizeth Lopez, Shawn McLaughlin, James Pham, and Bruce Zhen.

# Concluding Reflections



The evaluation study prepared by Emc.Arts noted that “bringing high standards of art-making into programs designed for relatively inexperienced students constitutes a relatively new field of endeavor.” The findings of the evaluation team have fortified Surdna’s commitment to this approach.

The Foundation believes—and the evaluation process has confirmed—that a dual program focus on high quality art-making and personal growth, developed in collaboration with artists of stature, can have a significant impact on the artistic/social/emotional/intellectual development of adolescents. Such experiences are of significant and lasting value, whether or not program participants go on to pursue careers in the arts.

The evaluation process has also underscored the importance of stimulating dialogue within the field, sharing best practices, and creating contexts where practitioners across the country can learn from one another. With the publication of this monograph, Surdna seeks to facilitate this process. Board and staff welcome your feedback concerning its contents, as well as information on its specific uses and applications in your local contexts.

**SURDNA FOUNDATION, INC.**  
**330 Madison Avenue, 30th floor**  
**New York, NY 10017-5001**  
**Phone: (212) 557-0010**  
**Fax: (212) 557-0003**  
**Email: [powerfulvoices@surdna.org](mailto:powerfulvoices@surdna.org)**



A P P E N D I X A :

# Evaluation Study Participants



## SURDNA-SUPPORTED ARTS ORGANIZATIONS INCLUDED IN THE EVALUATION

1. The 52nd Street Project, New York, NY
2. Addison Gallery of American Art, Andover, MA
3. Alvin Ailey American Dance Center, New York, NY
4. Armory Center for the Arts, Pasadena, CA
5. Artists for Humanity, Boston, MA
6. Aspen Music Festival and School, Aspen, CO
7. Ballet Tech, New York, NY
8. Baltimore School for the Arts, Baltimore, MD
9. Boston University/Tanglewood Institute, Boston, MA
10. Boys' Choir of Tallahassee, Florida State University, Tallahassee, FL
11. California College of Arts and Crafts, Oakland, CA
12. California Institute of the Arts, Valencia, CA
13. California State Summer School for the Arts, Sacramento, CA
14. Center for Cultural Exchange, Portland, ME
15. Center for Documentary Studies at Duke University, Durham, NC
16. Center for Preparatory Studies in Music, The Aaron Copland School of Music, Flushing, NY
17. Center of Contemporary Arts, University City, MO
18. Chen & Dancers, New York, NY
19. Columbia College - The Dance Center, Chicago, IL
20. Cooper Union for the Advancement of Science and Art, New York, NY
21. Corcoran Gallery of Art, Washington, DC

22. Duke Ellington School of the Arts, Washington, DC
23. Harlem School of the Arts, New York, NY
24. Headlands Center for the Arts, Sausalito, CA
25. Hilltop Artists in Residence, Taos, NM
26. Institute of Contemporary Art, Boston, MA
27. Intermedia Arts, Minneapolis, MN
28. International Center of Photography, New York, NY
29. Jacob's Pillow Dance Festival and School, Lee, MA
30. Jazz at Lincoln Center, New York, NY
31. Juilliard School, New York, NY
32. Marwen Foundation, Chicago, IL
33. Mural Arts Program, Philadelphia, PA
34. National Youth Orchestra Festival (American Symphony Orchestra League), New York, NY
35. New England Conservatory of Music, Boston, MA
36. New World School of the Arts, Miami, FL
37. New World Theater, Amherst, MA
38. New York City Opera, New York, NY
39. North Haven Arts & Enrichment, North Haven, ME
40. People's Light & Theatre Company, Malvern, PA
41. The Point, Bronx, NY
42. Project Row Houses, Houston, TX
43. Project Step, Boston, MA
44. Rhode Island School of Design, Providence, RI
45. Rock School of Pennsylvania Ballet, Philadelphia, PA
46. Saint Joseph Ballet, Santa Ana, CA
47. San Francisco Art Institute, San Francisco, CA
48. San Francisco Ballet, San Francisco, CA
49. San Francisco Community Music Center, San Francisco, CA
50. Third Street Music School, New York, NY
51. Tyler School of Art, Philadelphia, PA
52. Urban Arts Institute, MA College of Art, Boston MA
53. Urban Bush Women, New York, NY

54. Village of the Arts and Humanities, Philadelphia, PA
55. Walker Art Center, Minneapolis, MN
56. Yerba Buena Center of the Arts, San Francisco, CA
57. Young Dancemakers Company, Bronx, NY
58. Zaccho Dance Theatre, San Francisco, CA



## A P P E N D I X B :

# Evaluators' Bios



### EMC.ARTS

Emc.Arts is a full-service arts consulting firm based in Blacksburg, VA, and with offices in New York, NY, and Bristol, England. The company specializes in organizational planning, leadership development and research, including program design, management and evaluation for service organizations and funders of the arts. Its two Principals, John McCann and Richard Evans, have extensive experience in the performing and visual arts, as senior managers in the field as well as through two decades of consulting work across the United States and Europe. Emc.Arts is affiliated to the *Institute for Cultural Policy & Practice*, based at Virginia Tech (where John McCann also serves as Director of the Graduate Arts Management Program). The Institute designs and manages programs of convening and leadership development for arts and cultural leaders, often acting on behalf of major foundations (such as the Mellon Foundation and the Pew Charitable Trusts).

### PROJECT STAFF BIOGRAPHIES

#### **RICHARD EVANS** (*Project Director*)

Richard Evans has developed his research capacities and analytical expertise through major field studies in the arts; these include the first national study of community schools of the arts for the Lila Wallace-Reader's Digest Fund (published in 1992 as *Too Intrinsic for Renown*) and an evaluation for the MacArthur Fellows Program of fellowships and support structures for individual artists (pub-

lished in 1994 under the title *playing Diaghilev*). Evans has led numerous projects in the design and evaluation of support programs in the arts, including *The Magic of Music*, the Knight Foundation's national orchestra support program, and (for The Pew Charitable Trusts) the design of the *Philadelphia Cultural Leadership Program* and evaluations of the Trusts' full suite of programs in support of individual artists—Meet The Composer's *New Residencies Program*, NYFA's *National Dance Residency Program*, and TCG's *National Theater Artists Residency Program*. Evans' research work in the cultural field has included trend analysis of the purpose, design and distribution of state-wide arts and culture support (for the James Irvine Foundation) and national studies of organizational profiles within the fields of ballet/dance, theaters and orchestras (for Dance/USA, TCG and The Andrew W. Mellon Foundation).

In the field of organizational development, Evans served from 1991-1996 as a field consultant to the NEA *Advancement Program* and to the *Presenter Expansion Program* of Chamber Music America. In 1992/93, Evans facilitated the formation of the national Alliance of Artists' Communities, for which he acted as the first Coordinator. With Emc.Arts, he is currently involved in the *Orchestra Forum* of the Mellon Foundation, a periodic gathering of leading American orchestras to consider issues in the development of the field, and the *National Dance Heritage Leadership Forum*, determining national strategies for the next decade in dance documentation and preservation. Evans has held numerous senior positions in performing arts management and philanthropy, including Chief Executive of the Bath International Festival of Music & the Arts, England, and Vice President of the National Arts Stabilization Fund.

**PEGGY SENTER (*Senior Consultant*)**

Peggy Senter is the founder and President of the Concord Community Music School in New Hampshire. She has received such honors as the Governor's Award for Arts Education, and the University of North Carolina Distinguished Alumna Award. Her work with national foundations includes participation in the Lila Wallace-Reader's Digest Fund's *Leadership Forum on Cultural Participation* and a presentation for the Mellon Foundation's *Orchestra Forum*.

The Music School has been recognized as one of 24 community arts schools nationwide to be selected by the Lila Wallace-Reader's Digest Fund to participate in the Community Arts Education Initiative, and participated in the 1995 National Endowment for the Arts Advancement Program. The Music School was the recipient of the Dunfey Award for Excellence in Management in 1996 and received a 1998 ASCAP Award for Adventurous Programming. Continuing to receive recognition from the NEA in the form of major Stabilization, Education and Access grants, its most recent national recognition is from the Kresge Foundation with a major challenge grant.

Senter serves frequently as a panelist on awards panels for the New England Foundation for the Arts and the Massachusetts, New Hampshire and Vermont State Arts Councils. As a member of the National Guild's Mentoring and Partnership Program and as a member of the NH State Council on the Arts Peer Advisory Network, she has worked with emerging community arts schools around the country and with arts organizations in a variety of disciplines throughout New Hampshire.

A graduate of the University of North Carolina, she also holds a Master of Music degree in piano performance from the University of Wisconsin, with further study in arts administration and piano pedagogy. She performs in recital and in chamber music concerts as a classical pianist with the Musicians of Wall Street.

### **HELEN GRAVES (*Writer and Editor*)**

Helen Graves earned a B.A. in English from Princeton University. From 1982–1985 she was an editorial assistant at Farrar, Straus & Giroux. From 1985–1988 she worked at PEN American Center, serving as Executive Assistant during the planning and administration of the 1986 International PEN Congress in New York City (which was attended by over 800 writers), and subsequently as Coordinator of PEN's Freedom-to-Write Program, which works to defend imprisoned and persecuted writers and journalists around the world and to fight censorship both abroad and in the United States.

From 1989–1994, Ms. Graves was Development Director of The Academy of American Poets, responsible for all aspects of fundraising during a period in which

the organization's annual budget grew from approximately \$400,000 to \$1 million. She served on the Long-Range Planning Committee during NEA Advancement Phase I, and wrote the Academy's Long-Range Plan for 1993–1997 (the organization's first planning document).

Since 1995, Ms. Graves has worked as a freelance writer and editor. Her clients have included the Ford Foundation, the echoing green foundation, The Academy of American Poets, New Directions Publishing, PEN American Center, and Bay Consulting Group; she is now formally affiliated with Emc.Arts. She has curated and scripted several programs for Manhattan Theatre Club's Writers in Performance series, including a staged reading in 1995 commemorating the 100th anniversary of the trials of Oscar Wilde, performed by Malcolm McDowell and Richard Howard. Other MTC events have included a 40th anniversary reading from *Lolita*, performed by Jeremy Irons, and a reading from the memoirs of Giacomo Casanova, performed by Alec Baldwin.

## Monograph Writer's Bio



**Mindy N. Levine** is a New-York based writer, editor and arts consultant. She is the author of over a dozen performing arts books and monographs and a founding editor of Theatre Times, a trade newspaper covering Off Broadway theatre.

Levine was project director of Dance/USA's National Task Force on Dance Education and Dance/USA's National Task Force on Dance Audiences and is author of the studies that emerged from these national initiatives: *Widening the Circle: Towards a New Future for Dance Education and Invitation to the Dance: Audience Development for the New Century*. She is a co-author of *Images of American Dance: Documenting and Preserving a Cultural Heritage*, commissioned by the National Endowment for the Arts and the Andrew W. Mellon Foundation, and co-author of *Dance: A Social Study*, a multi-volume arts curriculum developed by ArtsConnection and the New York State Education Department.

Levine has developed needs-assessment, evaluation studies and publication projects for a wide range of foundations and arts organizations, among them Doris Duke Charitable Foundation, New England Foundation for the Arts, Lila-Wallace Reader's Digest Fund, Surdna Foundation, GE Foundation, Dance Theatre Workshop, National Performance Network, National Jazz Network, Poets and Writers, Ballet Hispanico, Jacob's Pillow Dance Festival, Arts International, New York Grantmakers for the Arts, ART/New York, NYC Arts Education Task Force, and New York Performing Arts Library.

Working with Arts International, Levine is currently overseeing the public dissemination of findings from the Ford Foundation's 10-year initiative, *Internationalizing New Work in the Performing Arts*.

Ms. Levine holds a B.A. in Literature from Yale University and a Masters in Dance History from NYU, where she has taught dance history.

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**330 Madison Avenue, 30th floor  
New York, New York 10017-5001**

**Phone: 212/557-0010**

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