

A CRITICAL PERSPECTIVE ON THE NATIONAL ARTS AND
HUMANITIES YOUTH PROGRAM AWARD CRITERIA FOR ASSESSING
EXEMPLARY AFTERSCHOOL ARTS PROGRAMS

A thesis

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Elizabeth J. Mullins

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Kathleen A. Camara, Ph.D., Advisor

Abstract

This thesis addresses the standards for exemplary afterschool arts programming set forth by the National Arts and Humanities Youth Program (NAHYP) Awards. The ten cases in this study were ones that were chosen by the NAHYP Awards as “exemplary” programs between 2008 and 2010. A phenomenological case study approach was used for the analysis. Analyses revealed that each program demonstrated varying efforts towards the advancement of their own organizations and communities, as well as the educational, personal, and interpersonal development of their students. Overall, personal development was the strongest element among programs and interpersonal development was an area of lesser focus within the NAHYP Award criteria and the stated programming of participants. By examining the NAHYP Award criteria and the programming elements that occur in their award recipients, this study provides a framework of critical components for exemplary programs and recommendations for the advancement of afterschool arts programs.

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A Critical Perspective on the National Arts and Humanities Youth Program

Award Criteria for Assessing Exemplary Afterschool Arts Programs

Chapter 1 - Introduction

This thesis will address the ways in which afterschool arts programs strive to serve as a platform for positive change within their communities, for their families, and for their youth, and the criteria by which these programs are deemed “exemplary” by the President’s Committee for the Arts and Humanities in the United States. In order to identify the key components of exemplary afterschool arts programs and analyze the federal government’s standards of exemplariness, case studies for arts programs that have been acknowledged by the National Arts and Humanities Youth Program (NAHYP) Awards are presented. Bill Ivey, a chairman for the National Endowment for the Arts, speaks of the importance of providing underserved youth with the opportunity to be creative, safe, and supported within an afterschool arts program: “In a world where all too often the creative possibilities of our children are stifled by violence, abuse, and anger, these after school and summer arts programs provide safe havens where caring adults help young people to explore and discover who they are and what they want to become.”

Unfortunately as more and more schools are facing cutbacks, children are losing the opportunity to be imaginative and expressive in the arts as academic coursework in reading, math, and science takes precedence under the No Child Left Behind Act. Afterschool programs provide a unique time and place for students, particularly low-income students, to pursue the arts when they are increasingly unable to do so in school (Catterall, Chapleau, & Iwanaga, 1999).

Researcher Perspective

As noted by Creswell (2007), it is important for me as the researcher to disclose and recognize how my experiences with afterschool arts programs have influenced my interest in investigating this topic and how these experiences may reveal bias in my work. As a young musician, my childhood revolved around orchestra and ensemble rehearsals, concerts, and tours. I know the influence music had upon me personally and how my involvement in music affected my ideas about friends, family, school, and my future. Music was my life, and I know that my story is not unique. From my own experiences as a musician and my research work with YouthBEAT and the Berklee City Music Program, I have been able to see the potential for afterschool music and arts programs to benefit underserved youth.

My interest lies in programs that serve multiple needs of targeted youth populations. These programs may use music and the arts as a means to achieve non-artistic goals such as promoting academic motivation, family support, or community service, in addition to artistic goals such as developing musicianship. This study examined how these different goals and program strategies shape the components of exemplary programs. The National Arts and Humanities Youth Program (NAHYP) Awards served as a means to identify exemplary programs because they offered a standard that is acknowledged and accepted by the arts community. This study also takes a critical look at how the NAHYP Awards has defined “exemplary” and whether its selection criteria accurately characterize and identify its award-winning programs. Because the criteria are fairly broad and

almost entirely qualitative (not quantifiable), the NAHYP's selection of exemplary programs may be fairly subjective. This thesis examined the NAHYP eligibility and selection criteria used to identify winning programs and their relation to afterschool arts programs that have been selected either as award recipients or finalists. It is my hope that this study will present an informed perspective on the national standards for exemplary afterschool arts programming in the U.S. and information of interest in its presentation of case studies of current exemplary arts programs.

Review of the Literature

History of “afterschool” programming. The Progressive Era of the late 19th and early 20th centuries prompted the emergence of afterschool programming in the United States. The era was marked by a movement for school reform that focused on the relevance of school knowledge within children's day-to-day experiences and the utilization of child-centered approaches in the classroom (Herr-Stephenson, Rhoten, Perkel & Sims, 2011). This shift in emphasis from teacher-guided to self-directed learning inspired programming informed by needs in the community as well as standardized assessment. Afterschool programs held at schools, churches, and children's rooms in libraries became commonplace and were typically free of charge (Herr-Stephenson *et al.*, 2011). These programs served primarily as a way to structure children's time outside of school hours.

Afterschool programming experienced a major revival during the 1990s in light of a new perspective, positive youth development, which emerged from the fields of comparative psychology, evolutionary biology, developmental

psychology, life-course sociology, and community psychology (Lerner, Almerigi, Theokas, & Lerner, 2005). This approach supports the notion of plasticity or resilience in development and the mutually positive effects that can occur between an individual and his or her environment. The positive youth development perspective is based upon helping adolescents foster and attain life skills that will serve them well in their future endeavors. These skills are known as the Five Cs of positive youth development: competence, confidence, character, connection, and caring (Lerner *et al.*, 2005). This philosophy is in contrast to the mindset from earlier decades that believed communities needed afterschool programming in order to prevent and manage risky and delinquent behaviors by its youth. The positive youth development paradigm takes a strengths-based approach and views the diverse backgrounds and experiences of youth as an asset that adds depth and meaning to learning environments. Positive development occurs when the Five C's are promoted within youths' lives (Lerner *et al.*, 2005). Afterschool programs are a prime context for promoting this approach by providing adult supervision, mentorship, and opportunities for student direction and leadership in skill-based programming (Lerner, 2004).

Across the United States, there are a variety of afterschool youth programs available, which vary in their organizational structure and areas of emphasis. Herr-Stephenson *et al.* (2011) define afterschool programs as “organized, adult-supervised, activity-based programs run during the afterschool hours at schools and community organizations,” (p.17). These programs may focus on sports, the arts, honors clubs, academic tutoring, and may include special interest groups

with a single or multidisciplinary focus. Some programs select certain youth by age, gender, SES, academic standing, or by race and ethnicity. Afterschool programs are primarily supported through government grants and corporate donations. Depending on program resources, these programs may be subsidized or offered free-of-charge to increase accessibility. Many are affiliated with larger host institutions such as universities, museums, libraries, and local schools, while others are grassroots organizations. Due to the diversity of these programs, it is not surprising that there are no national standards for afterschool youth programs overall in the U.S.

Not only do these programs differ in focus, but also in goals and purpose. There is an increasing press for afterschool programs that wish to secure funding to demonstrate a capacity to improve school-related outcomes in students (Herr-Stephenson *et al.*, 2011). However, not all programs have the resources to conduct formal assessments of gains in students' learning. In addition, now that achievement-related outcomes are often required to obtain funding, art is rarely valued for its intrinsic worth. When we narrow our focus to afterschool arts and humanities programs, there is a set of standards being established by a national governmental entity. Since 1998 the President's Committee for the Arts and Humanities has been recognizing exemplary afterschool arts and humanities programs both nationally and internationally. In their recognition of these programs, the committee has established national standards of excellence for afterschool programs that concentrate on the arts and humanities.

Arts programs and underserved youth. A landmark report on the value and benefits of incorporating afterschool arts programs into our education system was published in 1999 as a joint effort by the Arts Education Partnership and the President's Committee on the Arts and the Humanities. The report, *Champions of Change* (Fiske, 1999), concluded that being involved in the arts can foster cognitive, social, and personal development. This compilation of research studies found that students can attain higher levels of achievement through involvement with the arts, and that learning through the arts can help "level the playing field" for underserved youth. Research cited in the *Champions of Change* report also states that students from high SES backgrounds are almost twice as likely as those from low SES backgrounds to be highly involved in the arts because their families can afford arts opportunities outside of the classroom (Catterall, Chapleau & Iwanaga, 1999). Catterall (1999) and his colleagues reported that high arts participation has a greater impact on students from low-income families compared to those from high-income families. This has been attributed to the programs' ability to offer stability and support to students that may not be found elsewhere. In this way, arts programs that provide opportunities for underserved youth to be highly engaged in the arts have been found to have a significant influence in these children's lives.

Why the arts? There are a variety of afterschool programs available to families and children, so what makes arts programs more successful than afterschool programs in other domains? Out of three types of afterschool programs (sports/academic, community involvement, and the arts), it was found

that arts programs were most effective in improving school achievement and personal gains (Heath & Roach, 1999). “The arts have also shown links to students’ motivation and engagement in school, attitudes that contribute to academic achievement,” (Catterall *et al.*, 1999, p.4).

In his theory of multiple intelligences, Howard Gardner (1973, 1983) proposes that intellect can be manifested in a number of different areas. Many of these relate to the arts, including bodily-kinesthetic, verbal-linguistic, visual-spatial, and musical intelligences. His ideas prompted the initial studies on musical ability and academic achievement and set the stage for subsequent arts research. Studies described in the *Champions of Change* report, the 1999 publication conceived by The Arts Education Partnership and The President’s Committee on the Arts and the Humanities, have consistently shown that learning through the arts is often multi-dimensional and includes cognition tasks in creative thinking, future planning, reflection, and problem solving (Fiske, 1999). Winner and Hetland (2007) suggest that the arts foster “habits of mind” or “life skills” that are unique to artistic activities and not emphasized in other academic subjects. These include: persistence, expression, making connections from the classroom to the real world, observation, envisioning, innovation through exploration, and reflective self-evaluation. Winner and Hetland (2007) stress the value of these processes and encourage using learning in the arts as a model for learning across other domains.

Arts programs tend to be effective in enhancing positive youth development because the arts may be able to reach students who are not being

reached in other ways. Afterschool arts programs engage students by allowing them to express their creativity with a supportive community of learners. Creativity, critical thinking, communication, and collaboration, are increasingly identified as skills that prepare students for the 21st century workplace (Partnership for 21st Century Skills, 2004). Curtis Warner, Associate Vice President of Education Outreach at Berklee College of Music and Executive Director of Berklee City Music, a music outreach program for youth from underserved communities in greater Boston and across the U.S. explains, “Berklee City Music participants leave the program as creative, inventive, and improvisational people—attributes that are critical to the success of any pursuit.” These characteristics, when fostered within afterschool programs, will serve students well within the arts as well as other domains (Lotz, 2008; Smilan, 2007).

Arts programs have the potential to improve the concepts young adults have of themselves and their futures. Catterall *et al.* (1999) found significant differences in achievement, attitudes, and behaviors among students who were highly involved in the arts compared to those with little or no arts involvement. More specifically, students in the arts tended to have higher achievement, better school retention rates, and better attitudes about their schools and communities. Arts programs also enhanced peer relationships as reported in a study by Gacherieu (2004). Students who had the opportunity to work with their peers outside of their regular school environment in an arts program demonstrated greater peer collaboration in the academic classroom as measured by student responses to questionnaires and individual student and teacher interviews.

Identifying exemplary arts programs. A research initiative entitled the YouthARTS Development Project (U.S. Department of Justice, National Endowment for the Arts, & Weitz, 1995) was designed to identify the “best practices” of arts programs for at-risk youth. The study found that arts programs do in fact have an impact upon youth, particularly those from at-risk backgrounds, and that youth participation in arts programs can positively influence academic achievement, self-esteem, and ideas about the future, and result in decreased rates of aberrant behavior. The YouthARTS report presents a methodical and comprehensive model for developing effective arts programs and the tools with which to do so.

Many of the best practices identified in the YouthARTS report were also noted by researchers in the Champions of Change report. Fiske (1999) reported that when the focus of arts programs is not only recreational, but also educational, true gains for youth from underserved communities can be made. Among the best practices were: the inclusion of hands-on learning, using the arts to advance learning in other domains, community service, using professional artists as teachers, setting clear goals and standards, and providing supportive environments for students, parents, and mentors. The delineation of these best practices allows researchers and evaluators to set high standards for afterschool arts programs so that exceptional programs can be identified and developed.

The National Arts and Humanities Youth Program Awards initiative (formerly the Coming Up Taller Awards) has been a visible advocate for afterschool arts programs and has recognized exemplary programs since 1998.

The awards program developed out of an initiative by the President's Committee on the Arts and the Humanities established in 1998 during the administration of President Bill Clinton. The purpose of this awards program is to identify out-of-school programs that use the arts and humanities to fully engage underserved students in positive peer and adult relationships, valuable community involvement, and self-directed learning. The committee acknowledges that there is a need for afterschool programs to serve as safe havens for urban youth. Although there are more of these programs in existence than ever before, only a small number of students are being reached. There are over four million children growing up in underserved neighborhoods (O'Hare & Mather, 2003) and approximately eight million youth who remain unsupervised by their parents in the afterschool hours (Carnegie Council on Adolescent Development, 1992).

Research has found that students of low SES are consistently less likely to be involved in the arts than are students of high SES (Catterall *et al.*, 1999). Therefore it is important that students of low-income families be targeted for participation as they have poor access to arts programs and yet have the most to gain from these programs. The programs recognized by the National Arts and Humanities Youth Program (NAHYP) Awards advertise their programs as providing secure, engaging, and constructive places for students who lack adult supervision when outside of school, a time when they are most vulnerable to community violence. More and more communities are recognizing the potential for art programs to be effective and affordable alternatives to detention and police-centered crime prevention programs (Respress & Lutfi, 2006).

Involvement in afterschool arts programs has been linked to a reduction in violence and delinquent behaviors and has been associated with positive cognitive and social development (Weitz, 1996; Fiske, 1999; Mahoney, Harris, & Eccles, 2006).

Research Goals and Objectives

Based on the literature described above, the value of afterschool arts programs for students becomes evident. The three main questions addressed in this study were:

- 1) What are the components of exemplary afterschool music and arts programs in the U.S. that are associated with positive outcomes for children and youth?
- 2) What are the strengths and limitations of the NAHYP criteria as indicators for program exemplariness?
- 3) What implications do these criteria present for program development and learning in the arts?

This study used a phenomenological approach and a case study design, which takes an in-depth look into selected cases of afterschool arts programs in order to identify the essential components of successful programs (Creswell, 2007). The objective of this study was to critically analyze the NAHYP's definition of exemplariness, as well as to identify the program elements that are common among exemplary afterschool arts programs in the U.S.

Chapter 2 – Methods and Design

Sample

The afterschool arts programs examined in this study were originally identified from their profiles on the Coming Up Taller (CUT) Awards website. The President’s Committee for the Arts and Humanities founded the Coming Up Taller Awards in 1998 as a shared effort among the Institute of Museum and Library Services, the National Endowment for the Arts, and the National Endowment for the Humanities to recognize and advocate for excellence in out-of-school arts programs. In 2010, the Coming Up Taller Awards were renamed the National Arts and Humanities Youth Program (NAHYP) Awards and a new website was launched to provide better resource access for prospective applicants (<http://www.nahyp.org/>). The resources on the NAHYP website include multimedia information about the awards, profiles of awardees, an online nomination application, frequently asked questions, contact information on the NAHYP director, NAHYP news, as well as links to program toolkits, funding opportunities, and research on arts education. Further, the NAHYP Awards committee now recognizes 12 awardees, 35 finalists, and one International Spotlight awardee each year. In the past, the Coming Up Taller Awards selected 20 programs as finalists (now “awardees”) and 50 semifinalists (now “finalists”).

The NAHYP Awards define exemplary programs as established, non-profit organizations that serve at-risk youth year-round and show merit in helping students achieve goals, both inside and outside of the arts. Since its inception over a decade ago, the Coming Up Taller Awards have recognized hundreds of

arts programs. Starting in 2011, 12 award recipients will be chosen each year for their commitment to fostering learning through the arts for their students and communities. The 12 awardees will each receive a \$10,000 grant, a reception at the White House with the First Lady, and a year of “capacity-building and communications” support (<http://www.nahyp.org/>). Selection of the winning programs is based on the NAHYP Award’s eligibility and selection criteria listed in Figure 1 and Figure 2.

Figure 1
NAHYP Eligibility Criteria

Prior recipients of a National Arts and Humanities Youth Program Award (formerly, the Coming Up Taller Award) are not eligible for an award in 2011. National Arts and Humanities Youth Program Awards are given to organizations for a specific program or programs. In some cases, the organization and the program may be the same. Nominated programs are eligible if they **meet all of the eligibility requirements below:**

- Operate as a program for children and youth outside of the school day. Preschool, after-school, weekend, and/or summer programs, however, may have a school-based component or use school space. Multi-site initiatives that meet the criteria also are eligible;
- Use one or more disciplines of the arts or the humanities as the core content of its program(s);
- Concentrate on children and youth who live in family and community circumstances that limit their opportunities—underserved children and youth are the primary participants in the program;
- Involve children and youth as active participants in the arts or humanities experience; cultural programs in which children function only as an audience are not eligible for a National Arts and Humanities Youth Program Award;
- Provide participants with ongoing, regularly scheduled sessions; one-time and occasional programs will not be considered;
- Integrate arts or humanities education programs with youth development goals (e.g., enhanced leadership skills, self-confidence, and peer relations); programs that concentrate only on preparing youth for an artistic or cultural career are not eligible for a National Arts and Humanities Youth Program Award;
- Have been operational since January 2007 for a minimum of five years, including 2011 [“operational” refers to the operational years of the specific nominated program(s), not the organization’s years of operation, when nominating a program or programs within an organization];
- Be a nonprofit, tax-exempt 501(c)(3) organization, unit of state or local government, or federally recognized tribal community or tribe; and
- Be in good standing if a federal grant recipient. (<http://www.nahyp.org/how-to-apply/eligibility-criteria/>)

Figure 2
NAHYP Selection Criteria

- In selecting semifinalists and finalists, evaluators will look at the following criteria:
- Evidence of high quality programming in the arts and/or the humanities;
 - Evidence that the experience provided is of sufficient intensity, consistency, and duration as to reasonably expect a positive impact on the skills, development, and/or resiliency of children and youth (narrative must specify how many hours of active engagement in supervised program activities are provided throughout the arc of the project);
 - Evidence that the arts or humanities program registers children's learning through stated outcomes. Such evidence might include end results from assessments, evaluations, surveys, and/or performance measures, as well as honors, public recognition, or youth entering advanced training and/or higher education, etc;
 - The program's focus on fostering child and youth development (e.g., increased leadership skills, self-confidence, and ability to develop strong positive relationships with peers and adults), including information on the children and young people who participate in the program;
 - The integration of support services (e.g., homework help, counseling, job training, etc.), and/or prevention strategies (e.g., mentoring) with arts and humanities programming—the way these disciplines and services work together to address program goals;
 - The professional background of the educators, historians, librarians, artists, curators, museum professionals, and other scholars working with young people, and/or managing the program(s); and
 - Organizational stability and commitment. Include information about important partnerships and their functions; reliability of funding sources; efforts taken to diversify revenue; continuity of staff, etc.

The eligibility criteria (as listed in Figure 1) have not changed since the reorganization of the awards program; however, the selection criteria are no longer shared in tandem with the eligibility criteria on the NAHYP Awards website. The selection criteria were previously shared along with the eligibility criteria on the nomination application for the Coming Up Taller Awards. Unfortunately there is no information available on why the selection criteria are no longer accessible on the web. Up to 35 finalists will also be chosen each year and given a Finalist Certificate of Excellence (<http://www.nahyp.org/>).

In order to better delineate the selection process, only programs that were recognized by the President's Committee on the Arts and the Humanities in the last two years (2008-2010) were considered for this thesis study since these programs were recognized as finalists and awardees using the most recent

NAHYP criteria. Finalists and awardees were recruited to in order to gather information from varying perspectives. A sample size of approximately ten programs was decided upon in order to reasonably increase the opportunities for thematic pattern and variation among them (Creswell, 2007). Thirteen afterschool arts programs were recruited for the study based on the comprehensiveness of their websites and available contact information. These programs were also selected for their incorporation of music into their programming. This decision was made in order to narrow the recruitment pool as well as provide an opportunity to explore programs with similar arts concentrations, but different implementations of programming. The Berklee City Music Program, a recipient of the NAHYP award in 2008, was not included in the recruitment sample due to our involvement in a comprehensive five-year research and evaluation of this program through the Tufts University YouthBEAT Research and Evaluation Project (Camara, 2006, 2008).

Thirteen afterschool arts programs were recruited for the study in the hope that ten would agree to participate. Once the contact information from the websites of each of the programs was collected, program directors were contacted by email to invite their participation in the study. The recruitment letter (Appendix B) was sent to various staff members at each program if a reply from the program director was not received. The interview was designed to be administered as a phone interview or electronically as a questionnaire at the convenience of the participants. Two programs never responded to the recruitment letter and one expressed interest but never completed the

questionnaire or interview. The remaining ten programs provided consent and participated by completing the interview or the questionnaire. During the recruitment period, Coming Up Taller representatives were also contacted to participate in the study. Five programs participated by completing the questionnaire, and five participated by phone interview. Information from the NAHYP representative was gathered by a phone interview. Recruitment ended once ten programs had fully completed their interviews or questionnaires.

All of the programs were similar in that they fulfilled the criterion to be deemed “exemplary” by the President’s Committee on the Arts and the Humanities, but the programs varied in that they were located in different cities across the country and had varying artistic foci in addition to music.

Data collection was dependent upon the consent of the arts programs and the online accessibility of each program’s contact information. In addition to gathering data from each of the ten programs, a representative from the President’s Committee on the Arts and the Humanities was interviewed in order to gain an informed internal perspective on the NAHYP Awards.

The ten programs selected for this sample originate from nine different cities across the U.S. (see Table 1). Programs along the east coast include the Sitar Arts Center in Washington, D.C., Program STEP in Boston, MA, and CityKids Foundation and TADA! Youth Theater, both in New York City. Study participants from the Midwest include Merit School of Music in Chicago, Illinois, Unity Performing Arts Foundation in Fort Wayne, Indiana, Project Jericho in Springfield, Ohio, and Latino Arts Strings Program in Milwaukee, Wisconsin.

The final two programs are located along the west coast: the Harmony Project in Los Angeles, California and Arts Corps in Seattle, Washington. Merit School of Music has been in operation the longest, since 1979, and focuses solely on musical programming primarily within vocal and orchestral music. Project STEP, TADA! Youth Theater, and the CityKids Foundation all began in the early 1980s and vary in their arts offerings: Project STEP is an orchestral program for Latino and African American youth, TADA! offers pre-professional training in musical theater, and CityKids is a multidisciplinary arts program that focuses on the arts and social change. The other four programs were founded between 1999 and 2002. This trend is not surprising given the emergence of positive youth development as a new theoretical approach in the 1990s and its influence upon afterschool programming (Herr-Stephenson *et al.*, 2011).

Table 1
Arts Program Highlights

	Arts Offerings	Geographic Location	Starting Date	Program Size	Coming Up Taller Award*
Arts Corps	Music, Dance, Theater, Media Arts, Visual Arts	Seattle, WA	2000	2325 students	2010 Finalist
The CityKids Foundation	Music, Dance, Theater, Media Arts	New York, NY	1985	650 students	2009 Finalist
Harmony Project	Instrumental Music	Los Angeles, CA	2001	800 students	2009 Awardee
Latino Arts Strings Program	Instrumental Music	Milwaukee, WI	2002	135 students	2008 Awardee
Merit School of Music	Orchestral/Vocal Music	Chicago, IL	1979	7,000 students	2009 Finalist
Project Jericho	Music, Dance, Poetry, Visual Arts	Springfield, OH	1999	1,622 students	2008 Awardee
Project STEP	Orchestral Music	Boston, MA	1982	35 students	2008 Awardee
Sitar Arts Center	Music, Dance, Drama, Digital Arts, Visual Arts, Writing	Washington, D.C.	2000	700 students	2010 Awardee
TADA! Youth Theater	Musical Theater	New York, NY	1984	65 students	2008 Awardee
Unity Performing Arts Foundation	Choral Music, Creative Writing	Fort Wayne, IN	2000	98 students	2009 Finalist

*Most recent CUT recognition

Project Jericho is a multidisciplinary arts program designed for at-risk youth in collaboration with the Job and Family Services of Clark County in Ohio. The Sitar Arts Center and Arts Corps are also multidisciplinary within the arts and include courses in music, dance, theater, visual arts, digital media, and poetry and writing for youth from kindergarten age and up. The Voices of Unity Youth Choir at the Unity Performing Arts Foundation, Inc. concentrates its programming

on choral and mainstream soulful music. The Harmony Project began in 2001 and is an orchestral music program that partners with the Los Angeles EXPO Center, Los Angeles Philharmonic, and Los Angeles Community College. Latino Arts Strings Program was founded in 2002 and is also an orchestral program that incorporates Latino music and traditions into their programming. The individuals who completed questionnaires and interviews on the behalf of the programs were all directors or managers of their respective programs and were well acquainted with their programs' histories and development.

Materials

The recruitment (Appendices B and C), questionnaire, and interview materials were original to this study. The consent form was derived from Camara's (2008) consent form developed for YouthBEAT (Appendix D). The questionnaire (Appendix E) is an integration of original and pre-existing questions drawn from the Coming Up Taller Nomination Application (PCAH, 2010), the YouthBEAT Youth Interview (Camara, 2009), and Camara's (2008) Afterschool Arts Program Profile. The aim of the questions that were generated and compiled was to provide a comprehensive understanding of each program in relation to the Coming Up Taller Award criteria and each program's experience with the Coming Up Taller Awards. The Coming Up Taller interview questions (Appendix F) were original to this study and primarily touch upon the redesigning of the awards in 2010 and the selection process. The study and all materials were approved by the Institutional Review Board for Social, Behavioral, and Educational Research at Tufts University (Appendix A).

Procedure

Data in this study were retrieved from program websites and interviews or questionnaires with directors from each afterschool arts program. Programs were originally identified through the Coming Up Taller Awards website, which offered summarized descriptions of each program. Individual websites were identified through a web search. Program websites were used to collect background and contact information about the programs for recruitment efforts. The interview transcriptions and questionnaires were examined to identify, describe, and code the components and features of each program.

Chapter 3 - Analyses

Case Studies

The case studies of the ten programs that participated in the present study are presented below in alphabetical order. This information was gathered from program websites, interviews, and questionnaires. These profiles include the evidence-based programming components that fulfill the eligibility and selection criteria of the National Arts and Humanities Youth Program Awards, including areas of primary focus and areas in need of further development. These areas of focus and development were identified by the frequency in which they were discussed by programs in their interviews and questionnaires. Areas of minor focus had little supporting evidence of their inclusion within a program's offerings. This does not indicate that these focus areas do not exist within a program, however their existence was not thoroughly communicated by the programs on their websites or in their interviews and questionnaires. See Appendix G for summary descriptions of specific programming activities and philosophies.

Arts Corps (<http://www.artscorps.org>). Arts Corps arose out of the desire to connect teaching artists with students who lacked afterschool programming that reflected Seattle's cultural and artistic community. Arts Corps was developed as an afterschool arts program that gives children opportunities to discover and explore their creative abilities. The program operates out of approximately 35 partner sites where teaching artists offer training in theater,

visual arts, dance, and music. The program is free of charge to students and partner rates are based on the percentage of their students that qualify for free or reduced lunch. Arts Corps strives to represent culturally relevant and popular arts forms in its programming including courses in African drumming, hip-hop production, cartooning and multi-media. Arts Corps provides classes such as these afterschool for the length of an academic quarter. Arts Corps also offers in-school residencies in which teaching artists collaborate with classroom teachers during school hours, as well as one-time workshops that are tailored to a school's or program's needs. Some parents choose to participate in the program as donors, classroom assistants, or volunteers, however the interpersonal development of students with their peers, teachers, or parents was not emphasized as much as other aspects of the program.

The final component of Arts Corps' programming consists of professional development, which is available to teaching artists and in-school teachers. These partner sites include schools, community centers, and residential treatment facilities, which bring quality arts programming to those who may not otherwise have access to it. Thirty-three percent of the partner sites claim that Arts Corps is the sole provider of arts classes to a majority of their students. Arts Corps embraces the concept of emergent curriculum, or a curriculum that is based on student interests, the expertise of the teacher, and the form of art being studied. Students are also given opportunities to lead and mentor younger students as classroom assistants. Teaching artists in this program are encouraged to design their courses around students' needs and interests. At sites such as the Ruth

Dykeman Children's Center and the Spruce Street Residential Crisis Center, Arts Corps' teaching artists provide children with a safe environment for self-expression and creativity. At the Low Income Housing Institute, Arts Corps aims to provide youth with a sense of community, consistency, and positive role models.

Arts Corps hosts an annual showcase that provides students with an opportunity to share their work with the community. Arts Corps has partnerships with various institutions in the Seattle area that allow its students to participate in different artistic experiences, such as creating a permanent installment at the Frye Art Museum and producing a student-run recording label with the Youngstown Arts and Cultural Center. Arts Corps conducts regular assessments of its programming and its students and has found significant evidence of student gains in critical thinking, imaginative thinking, creative risk-taking, and self-perceptions of knowledge after taking an Arts Corps class. Students fill out surveys at the beginning and end of the year and elementary students participate in focus groups. Arts Corps staff have received training in a variety of domains including leadership, communications, conflict resolution and emotional intelligence, childhood development, instructional technology, and database management, anti-racism/oppression, cultural competency, and visual thinking strategies.

Arts Corps currently has several areas of development. The program recently completed its pilot year as a leader in a new national effort to create a federally funded service corps called MusicianCorps. MusicianCorps is a new

initiative from the Music National Service that uses music to reengage students in their academic studies and civic activities in low-performing schools. The program is also in the process of involving the communities it works with in a more intentional way by:

- 1) Increasing its staff and board's understanding of discrimination and the effect it may have on its students and their work.
- 2) Collaborating with program partners to foster parent engagement at partner sites.
- 3) Encouraging parents, students, and program partners to invest in Arts Corps through grassroots fundraising campaigns.
- 4) Empowering students and parents to be advocates for arts education.

In addition to these community development goals, Arts Corps participates in the Seattle Arts Education Consortium, which is a network of seven youth arts education organizations in the Seattle, Washington area. From 2005 to 2007, this group worked on improving the quality of each program's evaluations and the development of two films ("Powerful Learning Through the Arts" and "Assessing Learning Through the Arts") that share their best practices and findings from their two-year consortium as a development tool for other programs.

CityKids Foundation (<http://www.citykids.com>). CityKids was founded on the idea of giving youth the chance to find their voice, and using that voice for social change. Twenty-five years later, this ideal is still reflected in their programming, which is youth-driven and directed. The program was hit hard by

the attacks on September 11th, 2001, when their doors were forced to close in what is now known as Ground Zero in New York City. The program was able to remain in operation due to supportive partnerships with local schools, which invited CityKids to use their space to run workshops with their students. Once CityKids regained its own facility, programming was continued at these “hub” sites at the request of the schools. The program also offers support services to its students, which include intake assessment, case management, and tutoring. The program is open Tuesday through Saturday and has weekend, evening, and afterschool programming. CityKids has an open door policy and provides all of its programming at no charge to students and families.

CityKids offers arts education programming in a variety of disciplines. The poetry group, Rhyme and Reason, meets weekly and works on creative writing and spoken word that serves as an expressive outlet for youth. CityKids also has a music business and engineering program called Cubinmix that is held in the program’s music studio, the Cube. The New Works Lab varies in focus depending on the interests of the youth in it. In this lab, music, dance, or theater pieces created by the youth are performed by the CityKids Repertory Company. The Repertory Company is an audition-based performing arts ensemble that is a primary component of CityKids’ arts programming. Students in this ensemble receive training in voice, music writing, choreography, and dramatic technique through team-building activities. The Repertory Company performs in schools and community centers and creates a music video each year to share with program partners.

Community service is required of all Repertory Company students. During the summer of 2010, CityKids held a Summer of Service program. For five Fridays during the summer these students worked to address an issue they selected for study. At the end of the five Fridays, the program hosted an open mic night called “Homeless not Hopeless” to encourage people from the community to attend their performances, raise awareness, and donate items for a local homeless shelter. Repertory students have opportunities to become captains and co-lead other courses at CityKids. The program supplements its training with case management to ensure that students are doing well in school and at home. All CityKids staff are trained to report on program outcomes and school report cards are collected for each student. This allows the program to monitor students’ success in school and provide them with academic support when needed. CityKids also hosts three family and friends events each year. Two of these nights feature the Repertory Company, which conducts workshops with family and friends as a part of the events.

Educational development is a primary focus at CityKids and it provides educational support services to youth in the form of counseling, tutoring, case management, and discussion groups. These activities range from homework help and test preparation to a women’s empowerment group and a discussion group for men. CityKids also provides educational support by helping students explore college and career options and assisting them with college and job applications. CityKids helps students compile their recommendation letters, resumes, financial aid applications and parental documents so that their applications are complete

and submitted on time. Most youth who come to CityKids participate in more than one aspect of its programming. CityKids puts up a college hall of fame at the end of the school year to showcase students who have been accepted to college. The program hopes it will be able to continue providing similar supports to its students throughout their college experiences, so as to reduce rates of attrition.

The third programming element at CityKids is leadership training. This program, Coalition, is project-based and offers a youth-led discussion group that meets on Friday nights and facilitates various discussions on topics that are of interest to youth. Community service projects are often a result of discussions that take place at Coalition. CityKids operates under a safe-space model that ensures an emotionally and physically safe environment for youth. CityKids uses student feedback from focus groups to inform its reassessments and believes in making its evaluation process participatory in nature. Feedback includes students' ideas about their growth in the program, whether the program is meeting their needs, how the program could better service them, the impact the program has had on them, and their satisfaction with the program. CityKids measures student progress with pre- and post-longitudinal surveys that track changes in student attitude and behavior and standard assessments of artistic growth, leadership, and teamwork.

The program has identified areas for further development. These include increasing the number of youth participants and expanding their audience base through the use of positive multimedia. The program states that it would like to

create more music videos, offer their music on iTunes and ringtones, and have a reality show or online podcast that could send out a positive message to more youth. Currently interpersonal development between students, teachers, and parents is an area of lesser emphasis, however CityKids wants to continue to foster connections between the program and real life experiences, such as going on college visits or bringing in guest artists.

The Harmony Project (<http://www.harmony-project.org>). The Harmony Project was founded in 2001 on the premise that music can be used as a tool to keep youth off the streets, safe, and in school. The program operates in the Los Angeles area, out of numerous “hubs” or sites with which it has formed partnerships. These sites includes Los Angeles City College, where students can receive college credit for their ensemble participation; the EXPO Center where students receive artistic direction from Los Angeles Philharmonic musicians and directors; and the Los Angeles Unified School District that provides performance and rehearsal space, busing, and instruments to students. The Harmony Project targets hub sites that cater to low-income families from gang-reduction zones where at least 50% of the students qualify for free lunch. The program meets on weekday evenings and during the day on Saturdays. The average Harmony Project student attends two one-hour group lessons a week in addition to a three-hour ensemble rehearsal. Most students receive group lessons, but the program offers private lessons to its most advanced students who, in turn, tutor younger students. The program hopes “to build that groundswell in the community so the

symphonies and orchestras represent the communities they're coming from." All programming is provided at no cost to students.

At the core of the program is musical training within orchestral and choral ensembles. There are approximately 50 teachers that work part-time with the program and the majority of these teachers have a bachelor's or a master's degree in music. The mission of the program is:

- 1) "To promote the healthy growth and development of children through the study, practice and performance of music.
- 2) To build healthier communities by investing in the positive development of children through music.
- 3) To develop children as musical ambassadors of peace, hope, and understanding amongst people of diverse cultures, backgrounds, and beliefs," (<http://www.harmony-project.org/>).

There is also a set of seven core values that lay the foundation for this program's operations: commitment, community, collaboration, respect, responsibility, integrity, and sustainability. These values set expectations for teachers, staff, and students in the program. The Harmony Project requires that parents submit their children's report cards and provide their children space at home to practice uninterrupted. If a student's grades begin to drop, they are placed into private lessons to be monitored until their grades improve. The Harmony Project has a clinical psychologist on staff to provide support to students and families and to act as a liaison between the program, home, school, and community. Finally, the program supports students long-term by providing college scholarships to every

student who has been in the program for at least three years and has been accepted to a two- or four-year college. Despite these supports, personal development (e.g., self-directed learning and the promotion of multicultural values) is an area of minor focus compared to other components of the Harmony Project.

The Harmony Project has an active board of directors and the program cites their continual efforts toward evaluation, reassessment, and fundraising. The board goes on a yearly retreat during which they consider what they have accomplished in the past year and establish what their goals are for the upcoming year. As of the summer of 2010, the program was working on adding a jazz orchestra and keyboard and guitar lessons to their programming. The program has also collaborated with numerous researchers, including James Catterall, Ph.D. and researchers from the RAND Corporation to measure the long-term impact of arts program participation.

Program development is an area of emphasis for the Harmony Project. Student outcomes are organized, managed, and reported with the Efforts-To-Outcomes data system and their musical progress is tracked through juries, recitals, and teacher reports. In addition to asking parents for school report cards, the program tracks student progress by having parents fill out an impact evaluation survey. This survey asks parents about changes in their children's grades, behavior, mood, and health since joining the program. A recent assessment indicated that parents believed their children had improved in each of these areas since joining the Harmony Project. It was not clear at the time of our

interview whether students have the opportunity to formally evaluate their progress or share their ideas about the program with program directors.

Latino Arts Strings Program, at Latino Arts, Inc. (<http://www.latinoartsinc.org/Strings.htm>). The Latino Arts Strings Program was developed to provide Latino youth from low-income families an opportunity to pursue music and develop transferable skills that come from the serious study of music including self-expression, self-discipline, self-esteem, and self-confidence. The staff at the program are musicians and have college and graduate degrees in music and string pedagogy. The program charges a nominal fee of \$45 each school year, which provides students with instruments and all musical programming. Program participants agree to practice daily and to take care of their instruments by signing an artist's contract. The program has analyzed achievement data on student participants and found their test scores to be above the state average in reading and mathematics on standardized tests and above the scores of their control group peers at the Bruce-Guadalupe Community School. These results reflect the emphasis that the program places upon educational development of its students. In the 2009-2010 school year the first two generations of students in the program performed at more than 25 concerts on TV, radio, and live performances.

Students receive weekly private lessons and small group lessons with other students at their age and skill level. As students become more proficient in playing their instruments they are able to join one of two Latino Youth

Orchestras, one of two mariachi ensembles, and chamber ensembles. The Latino Arts Mariachi Juvenil is an ensemble that has given over 400 performances in the past seven years at a variety of venues. The program's mariachi ensembles aim to instill cultural pride in students and to disseminate Latino musical culture throughout the state of Wisconsin. Every student is expected to maintain a practice logbook with parent signatures, which is brought to every lesson. Lesson instructors provide students with practice schedules and expect beginning students to practice 30 minutes a day or longer as they advance through the program. Students receive quarterly report cards from the program and perform at least one juried solo a year to track their progress in the program. Instructors assess each student on the following criteria: participation, concentration, concepts, practice log, playing test, technique, memorization, recitals, absences, and tardiness.

In the Latino Arts Strings Program, students are encouraged to develop both as leaders and members of collaborative ensembles. Students learn how to develop a critical ear and provide feedback to peers prior to their solo recitals. Older students have the opportunity to become tutors for beginning students. Many students consider themselves ambassadors of the program and share their experiences with event organizers, politicians, and other individuals at performances. The Latino Arts Strings Program gives back to the community by performing at various community venues and by helping to raise funds for local causes. Students receive medals in recognition for their hard work at the end of the year when the program holds an awards ceremony for all the year's participants and competition winners. In student surveys collected by the

program, youth indicated that playing a musical instrument helps them deal with moments when they are sad, angry, or frustrated. The program meets with parents twice a year to check in with families and discuss each child's progress. Parents also participate in the Strings Program Booster Club, which organizes fundraising events each year.

The program has developed a partnership with the University of Wisconsin-Milwaukee's School of Music that gives graduate students opportunities to train with the program and to coordinate college visits with the program's youth. Latino Arts Strings Program also created a Latino Student Music Scholarship in collaboration with the university to encourage the program's students to continue their musical studies at the University of Wisconsin. Latino Arts Strings Program has partnered with the Wisconsin Conservatory of Music, which enables the program to provide guitar as part of its instrumental offering. Finally, a majority of the first generation of students who passed through the program also participated in the Milwaukee Youth Symphony Orchestra (MYSO). The Latino Arts Strings Program works with the MYSO to obtain scholarships for students who are selected for the youth orchestra. Program development was an area of lesser emphasis within the Latino Arts Strings Program. It currently has a long waitlist of students that it cannot support and hopes to attain the resources to expand its programming to more students in the future.

Merit School of Music (<http://www.meritmusic.org>). Merit School of Music was founded in 1979 in response to budget cutbacks and the disappearance

of school music programs in the Chicago Public Schools. The program was developed so that students could continue to receive music education even if their public school arts programs ceased to exist. The mission of the program is, “to help young people achieve their full musical potential by removing economic barriers to participation and stimulating personal and educational growth through music,” (<http://www.meritmusic.org/>). Programming is provided either at no cost or low cost to participating students.

The program offers music theory, small instrumental and vocal group classes, mixed ensembles, private lessons, and performance assemblies. The Alice S. Pfaelzer Tuition-Free Conservatory is located at the program’s Joy Faith Knapp Music Center in Chicago’s West Loop and is for the advanced students in the program. Entry into this program is by audition and the students who are accepted are able to attend free of charge. The Conservatory meets for 26 Saturdays during the school year and includes a variety of ensemble and elective classes along with performance assemblies that feature students and guest artists. The parents of these students can participate in the Parents’ Association, which works to raise funds for the Conservatory and is involved with other annual events.

In addition to the Tuition-Free Conservatory, there are instrumental and vocal programs for beginning and intermediate students in band, guitar, strings, piano, and voice. These programs are composed of group classes and ensembles of varying levels that meet on weekday evenings. The Alegre Strings Program is a Suzuki method course that focuses on Latin folk music. Parents of students in

the Alegre Strings Program are required to attend all classes for the first three years. These classes have tuition fees, but financial aid is available to families on a sliding scale based on income. The program also offers early childhood music classes for children up to age seven. These courses are for children and their parents and encourage musical awareness and expressiveness through song, movement, and instrument play. Finally, Merit School of Music engages in program outreach with Bridges: Partners in Music. This program provides group music instruction for instrumentalists and vocalists across 70 different schools and community centers. These programs are 30 weeks long and students meet between one and four times a week depending on the site. Despite these outreach efforts, educational development (e.g., the integration of child development goals, providing students with opportunities to succeed, and investment in students long-term) was an area of low emphasis compared to other developmental foci in the program.

Performance is a central aspect to the Merit School of Music, which hosts a variety of concerts each year. Every February the program presents a 24-hour Performathon that showcases large and small ensembles from the Tuition-Free Conservatory. MeritFest is another large-scale performance that features more than 1,000 students from the Bridges: Partners in Music program. The StringTacular concert features 200 students from Alegre Strings, which is a Suzuki-based and Latin inspired program component. The Merit School of Music also hosts a Trustee Gala and Associate Board's Ball, Carnaval, each year. These

events help raise awareness and money for the program and feature student performances.

Personal development is a major focus within the program and it encourages older students in the Tuition-Free Conservatory to mentor intermediate students by assisting them in classes and rehearsals. The Comunidad de Alegre program is an opportunity for students to serve as tutors who work one-on-one with beginning students to help them develop their music reading skills and repertoire review. Students are able to develop their leadership skills within chamber ensembles and by participating on the Student Board. Students provide feedback about the program in annual surveys and on-site students are reviewed semi-annually. These reviews are shared with parents who are also given opportunities to share their thoughts about the program through surveys. The program is developing a new assessment tool that will aid their efforts towards revising their programming for beginning and intermediate students.

Project Jericho (<http://www.project-jericho.com>). Project Jericho is a multidisciplinary arts program characterized by its unique partnership with the Clark County Department of Job and Family Services in Springfield, Ohio. The program and partnership started in 1999 with the idea that the Clark State Performing Arts Center would serve as an arts center for the community in addition to the college. The goals of the program are:

- 1) “To strengthen youth and families by building strong social and communication skills, increasing self-esteem, and creating connections to the community.
- 2) To strengthen the arts experience by increasing participation in and understanding of the arts, providing additional performance and exhibit opportunities, and positively affecting local arts organizations through artist and audience development.
- 3) To strengthen the community by providing opportunities for youth and families to connect with and give back to the community, positively affecting student performance in school, and positively helping families to stay together or reunite,” (<http://www.project-jericho.com/>).

The program also targets youth within the Clark County Juvenile Detention Center who participate in a program called Inside the Walls, Outside the Box. In their Inside the Walls, Outside the Box program, students engage in daily creative writing workshops and work with different artists within the detention center. In the first year of its programming at the detention center, the program reported no cases of self-mutilation among the project’s students. The program also reported low rates of recidivism for youth who continued participating in Project Jericho after being released.

Project Jericho staff have college degrees in music, art, interdisciplinary studies, professional organizational communications, and psychology. They have completed Bridges Out of Poverty training, suicide prevention training, and CPR certification. Many of the students in Project Jericho are referred to the program

from social workers and juvenile justice employees and over half of the students in the program have been court-involved at some point in their lives. Ohio has a state policy that requires youth in foster care to have a life book that captures each child's birth story and information about their birth parents and foster homes. Project Jericho helps youth make creative life books as a way to positively reconnect them to their birth stories.

Community development was found to be a primary focus of Project Jericho. Project Jericho engages in community service by creating large-scale murals around the community, handing out Christmas cards, and caroling during the holidays. Project Jericho hopes that by having youth interact with local organizations on these projects, they will form a stronger attachment to their community. Programming at Project Jericho is free of charge to participants and provides scholarships to other arts programs and camps as well. All students are offered complimentary tickets to shows at the performing arts center.

Project Jericho has three branches of programming that include youth programming, family programming, and the Inside the Walls, Outside the Box programming. The program's youth programming offers a variety of arts activities including the Bucket Band, which is offered to youth ages 8-18. Students in this group play buckets, drum corps style. There are two dance troupes, Jericho Jazz for beginning students, and Exodus for advanced students. Students in Exodus have to audition and sign a rules-of-conduct contract. Project Jericho recently replaced its rules of conduct for students with an artist agreement

focused on what students will do to fulfill the expectations of the program, rather than what they will not do.

Project Jericho offers a summer arts camp in which members of the Exodus dance troupe can act as activity leaders and receive community service hours, which are required by the local high school. Within the Family Connections program, parents and students learn different arts activities in which they can engage in as a family during visitations to improve family relationships. This program is part of Project Jericho's family programming and is based on six-week modules. Interpersonal development, however, was an area of minor focus for Project Jericho in terms of building teacher and peer relationships through mentoring. At the end of modules, residency weeks, and courses, youth receive a certificate at a presentation that recognizes them for their participation and work in the program. These presentations are an opportunity for students to be recognized in a positive way for their success in the program in front of their probation officers, social workers, parents, and occasionally the judge and mayor of the city.

Project Jericho has been working with professors and students from the psychology department at Wittenberg University who have conducted observations and collected data on the program. Results showed that students' school attendance, grades, and incidence reports were negatively affected when the students were no longer in the program. The program is working on conducting regular youth focus groups in order to give students more opportunities for reflection and to gain feedback from students about what

projects they would like to work on. Although the program has been able to utilize the Clark State Performing Arts Center for its performances, it will soon have its own dedicated space in a new conference and arts center that is under construction. In the future Project Jericho hopes that it will receive an endowment to support full-time staff positions so that grant funds, which are currently used for staff support, can be used solely for programming purposes.

Project STEP (<http://www.projectstep.org>). Project STEP is an orchestral strings program based in Symphony Hall of Boston, Massachusetts. The program was initiated in 1982 out of the desire to increase ethnic diversity within the Boston Symphony Orchestra. This partnership among Project STEP, the Boston Symphony Orchestra, Boston University, and the New England Conservatory resulted in a program that focuses on the musical training of Latino and African American students. Students pay a fee of \$350 a year to participate in the program. If they are unable to pay this fee, there is financial aid available and instruments are provided at no additional cost. The program believes that the classical music profession should reflect racial and ethnic diversity and therefore provides an opportunity for students of color to participate in a rigorous music education program that prepares them for careers in music. Students participate in a variety of music classes including music theory, ear training, piano, individual and group lessons. Although Project STEP utilizes space within Symphony Hall and the New England Conservatory for its programming, community development (e.g., encouraging cultural awareness in the community

and providing a safe haven for underserved youth) was an area of minor emphasis within the program compared to other developmental aspects of programming. The program staff are professional musicians and music educators, and an alumnus of the program is now the artistic director of Project STEP.

Many students enter Project STEP through a feeder program for kindergarten students called FOCUS on the Boston Schools. Students in this program learn the basics of pitch and rhythm and at the end of the year teachers refer selected students to Project STEP based on their musical aptitude. Approximately 30 to 35 students, grades one through twelve are in the program each year. There are three program divisions of Project STEP above the feeder program. The Youth Preparatory Division is for students in grades one through four and offers classes in ear and rhythm training, theory, piano, and private and group lessons. In addition to the course offerings in the Preparatory Division, students in the Training Division, ranging from fifth to seventh grade, receive training in chamber music and orchestral music if they audition for one of the youth orchestras in town. The most advanced division is the pre-college division, targeted toward students in grades eight through twelve. These students are ones who have decided to commit to music as a future college and career path and are expected to perform in high caliber orchestras and chamber groups. Private lessons are scheduled during the week depending on students' and teachers' schedules; the remaining classes take place during the day on Saturdays.

Project STEP believes that chamber music is an ideal context for teaching students the importance of being responsible for one's own part as well as being

able to collaborate with others. All Project STEP students engage in volunteer work by completing community service performances at their schools, churches, or local nursing homes. High school students are required to mentor younger students in the program for at least one semester. These students work with their mentees during their breaks on Saturdays. The program hopes that these experiences will instill a value for service and responsibility as these students engage in leadership roles. Students also hone their writing skills and think reflectively by completing monthly reports on different composers that they are studying. Each year three scholars are acknowledged among the older students for their musicianship, mentorship, and community service. These students are given high honors and recognition within the program.

Group meetings are held with the students' parents in order to communicate the expectations of the program, as well as provide support to help families fulfill those expectations. The program elicits feedback from parents with annual surveys that ask about their children's experiences in the program and their interactions with program staff. Students are not asked to complete surveys, but the program does collect surveys from Project STEP alumni in order to keep track of their development throughout college and their careers. As of 2010, 62% of their alumni were working professionally in music.

Families that are new to the program are assigned a "buddy" parent that helps them navigate the program for the first few years. There is also a parent council that meets once a month and is composed of parent leaders and chairpersons that run the meetings. During the first hour of the meeting, the

councils take the “pulse” of all of the parents and listen to any difficulties or concerns they may express. The second hour shares administrative information with parents about upcoming events such as concerts or exams. The chairpersons of the parent council are encouraged to share their ideas with the program directors and board members. For example, Project STEP recently revised its feeder program, FOCUS, based on feedback received from parents and teachers. This reflects the program’s particular emphasis on program development. After reassessing the program, it was redesigned to include a eurhythmics course (focusing on pitch and rhythm), which was thought by program faculty to be more effective in preparing students for learning how to play an instrument. Project STEP also added a *solfege* class to its programming for first through seventh graders after teachers in the program remarked that their students were having difficulty with note reading and sight reading. The program is focusing on its chamber music program and *solfege* classes as areas in need of further development. The program is also experimenting with integrating New England Conservatory students with Project STEP students within the chamber groups. Since the *solfege* classes have been newly implemented, the program will continue to closely monitor their effectiveness.

The Sitar Arts Center (<http://www.sitarartscenter.org>). The Sitar Arts Center is a multidisciplinary afterschool arts program located in Washington, D.C. The program was founded in 2000 to serve as a safe haven for youth after school, as well as provide arts education to children from low-income families.

Tuition for the program is determined on a sliding scale based on income. Program materials are provided free of charge. The diversity of their student population is reflected in multicultural programming that includes African dancing, Indian dancing, belly dancing and Capoeira. Students can choose from a variety of course offerings in music, dance, theater, creative writing, visual arts, and digital arts. Although a wide selection of course offerings exists, interpersonal development (e.g., the development of peer-to-peer and teacher-student relationships) is an area of minor focus for the program.

Courses within this program are taught in collaboration with 120 volunteer artists and 12 artistic partners including Arena Stage, Corcoran Gallery of Art, Shakespeare Theater, the Washington Ballet, and Washington Performing Arts Society. Within the program's music division is the Private Music Academy that provides students with private lessons, music theory, and ensemble classes. The Professional Performance and Gallery Series is a sequence of performances that is free and open to the public and provides students with opportunities to learn from professional artists. The Sitar Arts Center also has an Early Childhood Music Program for infants through preschool-aged children and their caregivers. These classes incorporate song with play, movement, and storytelling. Over the summer, the program offers Camp Sitar, a half-day program over the course of six weeks. Camp Sitar offers a variety of multidisciplinary arts classes and culminates with a musical production performed by youth ages 10 to 18.

The Sitar Arts Center reaches out to adolescents through its Arts for Teens Initiative. A principal component of this initiative is the Sitar Emerging Arts

Leaders (SEALs) program which allows students ages 12 to 18 to concentrate on a primary interest in the arts including: visual arts, performing arts, digital technical arts, creative writing, multidisciplinary arts, or open studies. These students meet with staff advisors, attend monthly reflection classes, and complete at least one hour of community service each month in addition to their coursework. Students in this program are exposed to internship and networking opportunities, time and space to work on their art projects, field trips, college visits, and lectures with guest speakers. After students complete 12 courses in their area of study, they receive a certificate that represents their particular concentration in the arts. The Sitar Arts Center is currently developing a student leadership council as part of this program in order to provide more opportunities for student direction and feedback about the program. The Summer Teen Internship Program is another aspect of the Arts for Teens Initiative that is the result of a partnership with the D.C. Summer Youth Employment Program. This program provides 20 teens with experience in arts management by providing them with opportunities as administrative assistants, teaching assistants, stagehands, and artist apprentices.

At the start of each term, students and parents are required to sign an artist agreement that communicates the expectations of the program to families. Parents are encouraged to join the program's A.R.T.S. Circle, which provides opportunities for parents to present feedback to the program and participate in arts courses designed for parents and their children. Students agree to attend all classes and give advance notice for absences, to practice three times a week, to

respect others and their environment, and to attend Professional Performance and Gallery Series events at Sitar. Adherence to these expectations is monitored, and the director of students contacts families that have difficulty following these guidelines. Personal development is a primary focus of the program, which is evident in the following outcomes it strives to provide for its students:

- 1) The development of social and life skills that will help students be successful in their future endeavors.
- 2) The development of positive decision-making skills.
- 3) The demonstration of personal improvement in artistic skills.
- 4) The demonstration of improved self-confidence.
- 5) The development of an appreciation for sharing one's artistic talent with the community.
- 6) The development of a sense of physical and emotional security while at Sitar.

The Sitar Arts Center actively engages in yearly assessments of its programming. The program has completed its third consecutive three-year strategic plan and conducts focus groups and surveys with students on a regular basis. Staff members are formally evaluated each year and volunteer teachers meet with the faculty director once a semester. The Sitar Arts Center had its first external evaluation conducted in 2009-2010 by Callahan Consulting. Its primary areas of development are the early childhood music program and teen program, which are being monitored as rapidly expanding elements of the program.

TADA! Youth Theater (<http://www.tadatheater.com>). TADA! Youth Theater grew out of the success of a theater piece commissioned for children, which developed into a full-fledged theater company for youth in New York City. The program embraces diversity by bringing youth together from culturally segmented parts of the city in an environment where they can share their experiences with others. The mission of the program is to:

- 1) “Provide high-quality musical theater productions performed by talented kids for family audiences.
- 2) Provide a safe, creative, and nurturing place where kids can harness their inherent energy, build their self-assurance, and realize their true potential through the unique collaborative art form that is musical theater,” (<http://www.tadatheater.com>).

As a part of their theater training, students work on acting, dancing, and singing skills. They take courses in acting, music theory, voice and diction, dance technique, and playwriting. Students are given opportunities to write and direct their own shows and older students can take on roles as dance captains, assistant directors, or teaching assistants depending in their particular skill set. The program offers a limited number of paid internships to older youth so that they can continue to participate in the program in place of searching for a part-time job. Other internships in production, administration, marketing, and education are available for college credit.

At the beginning of each school year, each student and his or her parents meet with the director to discuss goals for the year. Some parents continue to be

involved with the program through volunteer work and fundraising events. The program has a strong focus on personal and educational development and monitors student progress using a private database system that manages student accounts. Students also have staff mentors who check in with them about any issues that arise inside or outside of the program. Students can provide feedback to program directors by participating with the student council where they can discuss their ideas about the program and recommend changes. Despite these examples, program development remained an area of lesser focus at TADA! in terms of professional development of staff and arts advocacy.

There are two components to this program: the TADA! Resident Youth Ensemble, and outreach arts education programs. The Resident Youth Ensemble is the central programming element of TADA! Youth Theater. This pre-professional theater training ensemble is composed of 65 students between the ages of eight and eighteen. Participation in the ensemble is determined by audition and is free of charge to the students who are invited to join. These students perform in three main stage productions each year with professional theater artists. Each show consists of approximately 35 productions in TADA!'s off-Broadway theater in New York City. Students in the Resident Youth Ensemble also receive small group mentoring with TADA! staff, audition preparation, and college tours. The program recently partnered with the SteppingStone Children's Theater in St. Paul, Minnesota, where students are working on the same production as students in TADA! Each program will travel to observe the other's production. Students in the Resident Youth Ensemble are

offered free or reduced tickets to Broadway and off-Broadway shows in New York and free snacks during rehearsals. Transportation subsidies for the travel costs of getting to and from the program are also available to those with financial need.

The education outreach program provides musical theater education in over 90 schools and community centers throughout the New York City metropolitan area. These arts education programs include in-school residencies, afterschool programs, and professional development workshops for teachers. In-school residencies take place during the school day and can include musical theater skills building, musical theater writing, literacy-integrated residencies, and professional development. The aim of the residencies is to connect musical theater with school curricula. The afterschool programs work on building playwriting and performance skills through drama workshops. The professional development workshops provide teachers with lesson plans and approaches that follow the New York State Learning Standards and New York City Department of Education Blueprint for Teaching and Learning in the Arts and use musical theater as a way to enhance their curriculum. TADA! also offers week-long summer camps and school-break workshops in which students perform mini-musicals. There are various semester-long courses that meet once a week for students in preschool through eighth grade. The program is working on developing the resources to produce a fourth mainstage show each year.

The Unity Performing Arts Foundation (UPAF, <http://www.upaf.com/gold>). The Unity Performing Arts Foundation was founded in 2000 in response to a gap in arts programming that failed to reflect diverse artistic genres. Its founder and director saw an unmet need for multicultural arts programming for minority youth in his community of Fort Wayne, Indiana. Fort Wayne's population is primarily Caucasian, and according to a study conducted by UPAF, only a small portion of minority youth were participating in the arts. The director noted, "...this is what blows me away about the dominant culture, they talk about diversity but they have no clue of how to achieve it. Diversity is not created by attracting people to a program or to something that *you* like. You've got to learn to attract them to something *they* like."

In order to attract minority youth to the program, the director developed a curriculum focused on mainstream soulful art forms to which youth of all backgrounds could relate. Based on the concept that all youth have soulful experiences that can be shared through music, he created the Voices of Unity Youth Choir. Mainstream music is included in the program's repertoire because the director believes that many schools fail to incorporate mainstream music within their music programs, "Rap, hip hop, and all these mainstream art forms need to be taught in schools so that kids can learn the difference between tasteful and tasteless through education, not through condemnation, but through education." Although the students share these musical experiences with one another, there is not structured fostering of interpersonal development in the form

of peer and teacher mentoring at UPAF as a primary focus. In addition to its choral program, UPAF offers a creative writing class and intends to add oratory, dance, drama, and instrumental components to its programming. UPAF has a partnership with Purdue University, which shares its facilities with the program. A major area of emphasis in the program is personal development, which is reflected in its mission to unite students in a positive setting that empowers youth through training, discipline, professionalism, and teamwork and gives students the opportunity to express themselves as artists. The four goals of the program are to:

- 1) Provide a setting in which youth and adults can learn about soulful art forms.
- 2) Diversify performers in the arts and their audiences.
- 3) Present quality performances that are enjoyable to family audiences.
- 4) Prepare and empower youth for future opportunities in college and life.

UPAF describes itself as a “high expectations environment” that encourages character, artistry, and leadership development. The program operates from a model of “Four E’s:” empowerment, exposure, excellence, and education. UPAF communicates its expectations to students by requiring them to memorize the program’s mission, focus, core values, and components of excellence in English and Spanish. Students are offered opportunities for leadership within the Youth Council Program. They can campaign for positions on the council and receive training during the summer in a variety of areas including digital audio, leadership, and conducting interviews with the media. The director leads

discussion exercises with the students to dispel cultural stereotypes and to unite students of different ethnic and racial backgrounds.

The Voices of Unity choral group meets for three-hour rehearsals on Saturdays and Sundays. A creative writing program is held on Tuesday evenings for two hours each week. There is an adult volunteer leadership team that meets once a month to help raise funds and organize activities to promote the program. The director of the program acts as a liaison among students, parents, and teachers in order to address any issues that may arise in the home, program, or school. UPAF tracks student outcomes with a data management system that organizes student information regarding grade point averages, behavior, achievements, and college and career plans. Students fill out annual surveys to express their thoughts on the program and their personal development. A self-reported strength of this program is that it is designed “to develop the person and then their talent second.”

The Voices of Unity Youth Choir represented the United States in the 2010 World Choir Games in Shaoxing, China. In order to attend this competition, the organization had to raise almost half a million dollars in five months. Youth in the program raised \$130,000 of that money, and won first place in the gospel and spiritual music division. During its regular programming year, the Voices of Unity Youth Choir performs two main concerts, a sacred soulful music program for the winter concert, and secular soulful music program for the summer concert. The sacred music concert is held in a church and the other in an auditorium in order to maximize attendance and exposure to various audiences.

NAHYP Case Study. Over the course of the past year, the Coming Up Taller Awards underwent a rebranding effort. This effort was prompted by a 2009 evaluation of past semifinalists and finalists. This data informed the changes that were made to the Coming Up Taller Awards in October 2010. The primary modification was renaming the awards: The National Arts and Humanities Youth Program Awards. The new NAHYP Awards website facilitates the application process by having an online application. The online nomination form streamlines the application process, but does not include all of the information of the previous paper applications. The most notable difference is the absence of the selection criteria from the website. The eligibility criteria inform programs of the minimum requirements needed for consideration, but previous applications included a list of selection criteria, which informed programs of the NAHYP's additional points of interest. These criteria include (see Figures 1 and 2 for the original lists):

Eligibility Criteria – The program must:

- Operate outside of school hours.
- Use at least one arts or humanities discipline at the core of its programming.
- Concentrate on underserved youth.
- Involve children as active participants in the arts or humanities.
- Provide children with ongoing, regular sessions.
- Integrate the arts with youth development goals.
- Have been operational for at least five years.
- Be a nonprofit, tax-exempt 501(c)(3) organization.
- Be in good standing if a federal grant recipient.

Selection Criteria

- Evidence of high quality programming in the arts or humanities.
- Evidence that experiences are of sufficient intensity, consistency, and duration to have a positive impact upon youth.

- Evidence that the arts or humanities program registers children's learning through stated outcomes.
- Evidence of a focus on fostering youth development.
- Evidence of an integration of support services or prevention strategies within arts or humanities programming.
- Evidence of the professional background of the teachers and staff working with program youth.
- Evidence of organizational stability and commitment including program partnerships.

The eligibility criteria are primarily operational requirements that could be assessed through observation and review of reports. The selection criteria are more subjective. Identifying the duration and hours of a program and its non-profit status is straightforward; it is more difficult to determine what defines high quality programming. Perhaps the subjectivity of these criteria is why they are no longer listed on the NAHYP Awards' website. Overall, the criteria are a balanced combination of program, community, educational, and personal development goals. Interpersonal development is surprisingly underrepresented on both criteria lists. The criteria that support program development relate to high quality programming, stated outcomes for students' learning, professional background of staff, and organizational stability. Community development is represented with the items that require focus on underserved youth and promote the integration of support services and program partnerships. Providing youth with regular, ongoing programming in the arts or humanities of sufficient intensity suggests educational development goals. Finally, requiring programs to identify youth development goals and allowing youth to be active participants in arts and humanities programming supports concepts of personal development.

The NAHYP Awards now recognizes one international spotlight award program each year. In 2010, the NAHYP recognized Jean Baptiste Dessaix

Music School in Jacmel, Haiti. From this point forward, the NAHYP will award 12 domestic programs each year. NAHYP has made their award application available online in order to streamline the application process. Programs that are awarded receive notification that they have been selected as an awardee and are invited to a capacity-building conference that takes place in Washington, D.C. every August.

The conference prepares programs for the ceremony and assists programs in crafting effective communication strategies that can help them leverage the award after their visit. This programming element was added to the conference after programs indicated that they had difficulty generating local press surrounding the receipt of the award. All of the programs in this study indicated that they did not enact changes in their programming in order to meet the eligibility or selection criteria. The programs were mixed in their perceptions of whether they experienced change due to their national recognition. Two programs articulated that they did not receive as much publicity for the award as they expected. One program noted, "I wanted to see the award really take off and give us more recognition than had happened...Maybe that was an unrealistic goal. I thought our funding would change, it did not. It did not result in an increase in our funding, which really surprised me. There you are, a national winner, but at the time we were winning that award was the economic downturn. So I don't know if the money just wasn't there."

Programs that apply for the award vary in their success in funding, some have a long history of successful funding and others are looking to expand their

budget. NAHYP award recipients receive a \$10,000 grant and the distinction of the award may provide them with additional leverage in future funding efforts. The NAHYP is not aware of each program's impetus for applying for the award, but believes it is likely due to the desired distinction of being selected and the financial incentives. It was the perception of the NAHYP representative that the negative economy has had a deleterious effect on arts program funding, which may account for a recent spike in applications for the award.

Other programs expressed that the award did allow them to leverage their status. One program noted, "We have more of a national profile. People nationally and internationally have asked to come and learn about our programs." Four programs mentioned increased recognition and publicity and networking opportunities after receiving the award. "I think that Coming Up Taller has given the program more credibility within our community and within our agency. In our local community, the agencies with which we collaborate are even more willing to help us wherever they can. In the larger community, we are being invited to represent our community at more important events...All of this may not be happening were it not for the fact that our work is being nationally recognized." In these instances the award appears to be having its intended effect, but in future studies it would be useful to explore the reasons for the gap between the programs that receive more recognition after winning the award, and those that do not. In this current study, the gap may exist due to some programs being awardees and others being finalists. If the gap exists due to differences in

resources, the NAHYP Awards is hoping to provide future award recipients with the support and tools to successfully leverage their national distinction.

The committee decided to change the name of the award from the Coming Up Taller Awards to the National Arts and Humanities Youth Program Awards in order to highlight the national stature of the award. The objective of changing the award title was to make the meaning of the award more evident so that it will be easier for programs to leverage. The conference also provides programs with opportunities to network with staff from federal agencies that fund youth development work. The NAHYP has partnered with a communications firm that will provide additional strategizing support to programs that have won the award. The NAHYP is also hoping that high profile members of the President's Committee for the Arts and Humanities will make appearances at selected program sites in order to generate additional local press.

It is not uncommon for programs to apply for the award multiple times, whether or not they were previously a finalist. The NAHYP representative noted that the programs which submit the most compelling applications are programs that are able to best articulate how their programming fulfills all of the award criteria with sufficient supporting evidence. This approach is generally more successful in highlighting a program's unique strengths. The NAHYP staff provide technical assistance to programs that request feedback after applying for the award and not receiving it. The staff review their applications and provide recommendations as to how they could strengthen their self-nominations. It is important to distinguish that these recommendations are based on what programs

could do to improve the effectiveness of their promotional writing, and not suggestions to improve the success of their programming. The President's Committee on the Arts and the Humanities, National Endowment for the Arts, and the National Endowment for the Humanities and the Institute of Museum and Library Services hope that the NAHYP Awards communicate a national value for high quality art and humanities learning, particularly for underserved youth (<http://www.nahyp.org/>). With the launch of their new website, the NAHYP Awards intend to act as a tool and resource for award applicants, award recipients, and other developing afterschool arts and humanities programs.

Component Analysis

Coding

Coding was initiated after the questionnaires were received and the interviews were completed and transcribed. Miles & Huberman's (1994) "start list" served as a launching pad for the coding paradigm. The start list facilitated the organization of a coding framework based on overarching concepts already identified in previous studies conducted on afterschool arts programming. This framework provided a method for examining trends in afterschool arts programs, as well as flexibility to consider whether the components of afterschool arts programs had changed over the years.

The start list was compiled of three consolidated lists of exemplary arts program components taken from previous studies (YouthARTS, 1995; Fiske, 1999; and Weitz, 1996). These programming elements were noted as best practices in arts education based on site observations and extensive interviews

conducted in these studies. Components from the three studies were clustered based on similar themes into one start list with 15 codes and five categories (Figure 3). The five categories—program development, interpersonal development, educational development, personal development, and community development—were based on the idea that the arts can be used to achieve positive change across various developmental areas.

Program development refers to the steps programs take to have clear goals and expectations, methods of program evaluation and assessment, program advocacy, and directions for further development. Programs that incorporate *educational development* within their programming foster knowledge and learning in various domains while taking child development principles such as age appropriateness and child-centered learning into consideration. Programs with an educational focus also provide students with opportunities to succeed and demonstrate an invested interest in their students over time by supporting them in their future endeavors. *Interpersonal development* is seen in programs that provide structured opportunities for the development of peer relationships, student-teacher relationships and parent-child relationships within their programming with mentoring and teamwork activities. To encourage *personal development*, programs support self-directed learning, creativity, motivation, and responsibility in students. Self-confidence and self-expression are promoted by acknowledging students' multicultural backgrounds with diverse programming. The final area of focus, *community development*, is represented in programs that

act as safe havens for local youth, engage in partnerships with community organizations, and provide support and services for underserved populations.

Figure 3

Final Start List of Codes

Program Development

1. Effective arts programs have clear program goals and expectations.
 - a. explicit mission statement
 - b. program evaluation and revision
 - c. arts/program advocacy
 - d. persistence amidst adversity
 - e. areas of prior and future growth
2. Effective arts programs promote professional development for their staff.
 - a. programs reflect teachers' backgrounds/strengths
 - b. interdisciplinary collaboration
 - c. training/mentorship

Educational Development

3. Effective arts programs incorporate knowledge of child development.
 - a. age appropriateness
 - b. child-centered teaching philosophy
 - c. emergent curriculum
4. Effective arts programs utilize the arts to foster knowledge and learning.
 - a. in music
 - b. in dance
 - c. in theater
 - d. in visual arts
 - e. in writing
 - f. in technology
 - g. in other subjects (e.g., life skills)
5. Effective arts programs provide students with opportunities to succeed.
 - a. in performances/showcases/competitions
 - b. in classes/rehearsals
 - c. in progress evaluations/student assessments/auditions
 - d. in school (academic achievement)
6. Effective arts programs are invested in students for the long term.
 - a. support across a span of time
 - b. interest in child's future

Interpersonal Development

7. Effective arts programs provide hands-on learning and apprenticeship from teachers.
 - a. in classroom activities/rehearsals
 - b. through mentoring
 - c. in workshops
8. Effective arts programs involve families and foster parent-child relationships.
 - a. parent volunteering
 - b. parental support
 - c. parental feedback
9. Effective arts programs help build peer relationships.
 - a. teamwork/collaboration
 - b. mentoring

Figure 3
Final Start List of Codes (Continued)

<p>Personal Development</p> <p>10. Effective arts programs support self-directed learning in students.</p> <ul style="list-style-type: none"> a. opportunities to create b. student leadership c. high expectations <p>11. Effective arts programs use the arts to promote positive attributes in students.</p> <ul style="list-style-type: none"> a. creativity/artistry b. confidence/empowerment c. self-discovery/self-reflection d. motivation e. responsibility f. excellence g. discipline <p>12. Effective arts programs respect multicultural values and backgrounds.</p> <ul style="list-style-type: none"> a. cultural recognition b. respect for students' backgrounds c. appreciation for diversity d. opportunities for self-expression <p>Community Development</p> <p>13. Effective arts programs act as safe havens for youth.</p> <ul style="list-style-type: none"> a. emotionally b. physically <p>14. Effective arts programs engage with the community.</p> <ul style="list-style-type: none"> a. building community relationships b. providing resources to the community c. accepting resources from the community d. increasing awareness (cultural, educational, etc.) <p>15. Effective arts programs serve students from disadvantaged backgrounds.</p> <ul style="list-style-type: none"> a. targeting underserved students b. offering discounted services c. offering free services
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The analytical framework focuses on positive artistic and non-artistic outcomes for youth. Based on the start list of codes, the interview transcriptions and questionnaires were reviewed for “significant statements” to see which categories—among program, educational, personal, interpersonal, and community development—were relevant to the arts programs (Creswell, 2007). Each code was labeled and color-coded to match its overarching category and was marked as such on the transcripts. Because it was important not to force the data into the start list categories, an emergent approach was used. As coding continued, the 15

codes and sub-codes were revised to reflect themes that emerged from the interviews and questionnaires. While some sub-codes were added and modified, no additional overarching themes were identified; thus, the codes were clustered by meaning into core categories based on the five preexisting themes (Moustakas, 1994, as cited in Creswell, 2007). Finally the data were analyzed to determine the consistency between programming components and their representation within the NAHYP Award criteria indicated by the committee member interview.

Matrix Analyses

This study utilized the matrix analysis method prescribed by Miles & Huberman (1994). After each of the afterschool arts program questionnaires and interviews were coded, data reduction charts were formed to highlight key information. At this phase, key information was defined as themes that emerged across the ten afterschool arts program profiles once pattern analysis was initiated. In order to condense and organize the coded data, charts were composed to highlight the most common and least common codes within each program.

Table 2
Arts Programs and Their Major and Minor Foci

Arts Programs	Areas of Major Focus
Sitar Arts Center	Personal Development
Arts Corps	Personal Development
Harmony Project	Program Development
Merit School of Music	Personal Development
The CityKids Foundation	Educational Development
Unity Performing Arts Foundation	Personal Development
Project Jericho	Community Development
Latino Arts Strings Program	Educational Development
TADA! Youth Theater	Personal/Educational Development
Project STEP	Program Development

Table 2
Arts Programs and Their Major and Minor Foci (Continued)

Arts Programs	Areas of Minor Focus*
Sitar Arts Center	Interpersonal Development
Arts Corps	Interpersonal Development
Harmony Project	Personal Development
Merit School of Music	Educational Development
The CityKids Foundation	Interpersonal Development
Unity Performing Arts Foundation	Interpersonal Development
Project Jericho	Interpersonal Development
Latino Arts Strings Program	Program Development
TADA! Youth Theater	Program Development
Project STEP	Community Development

*These foci were discussed the least in each program's interviews and questionnaires.

The codes that appeared most frequently within each transcription were considered strengths or major areas of emphasis for the programs and the codes that were never or infrequently discussed within each program's interview are considered weak or minor areas of focus. Next the data were analyzed within across-case charts that compared developmental components among the ten programs.

Table 3
Number of Cases and Sample Quotes for Development Constructs (N=10)

Main Constructs	Coding Categories	# of Cases	Quotes Associated with Code
Program Development	Effective arts programs have clear program goals and expectations.	10	<p>“Corps spearheaded The Seattle Arts Education Consortium...to improve program evaluation efforts, create a professional development program for the growing pool of teaching artists in the region and communicate the value of the historically undervalued arts education field.”</p> <p>–Arts Corps</p>

<p>Program Development (Continued)</p>	<p>Effective arts programs promote professional development for their staff.</p>	<p>9</p>	<p>“All of our staff have learned to develop and report on program outcomes, leadership and team building. Self-advocacy skills building is important, facilitation and ability to promote positive communication, and then of course professional behavior.” –CityKids Foundation</p>
<p>Educational Development</p>	<p>Effective arts programs incorporate knowledge of child development.</p>	<p>10</p>	<p>“The Harmony Project’s mission is to promote the healthy growth and development of children through the study, practice and performance of music...” –Harmony Project</p>
	<p>Effective arts programs utilize the arts to foster knowledge and learning.</p>	<p>10</p>	<p>“What we did is strategically design a program that prepared kids before they were in college...It’s a high expectation environment where they learn discipline, learn respect, and learn how to speak and learn how to communicate. They learn how to act, carry themselves, their appearance, all of these things are taught along with the arts. Character, artistry, and leadership development, this is what these kids are exposed to when they come to the program.” –Unity Performing Arts Foundation</p>
	<p>Effective arts programs provide students with opportunities to succeed.</p>	<p>10</p>	<p>“At the end of every school year, we hold an awards ceremony to recognize the students’ hard work. At that time we hand out all the medals won during the year’s competitions, announce the winners of...auditions, hand out practice awards, and recognize one student of the year for each instrument and a student of the year for the entire LASP.” –Latino Arts Strings Program</p>
	<p>Effective arts programs are invested in students for the long term.</p>	<p>10</p>	<p>“We do intake assessment, case management, tutoring, academic support, a lot of life skills building to get them through their teenage journey into adulthood.” –CityKids Foundation</p>
<p>Personal Development</p>	<p>Effective arts programs support self-directed learning in students.</p>	<p>10</p>	<p>“So the participants here really decided what programs they were going to form and run here, how they would participate, and it was really a very youth-led, youth-driven organization.” -CityKids Foundation</p>

Personal Development (Continued)	Effective arts programs use the arts to promote positive attributes in students.	10	“Through TADA!’s high-quality work, young people gain confidence and learn commitment, responsibility, communication and teamwork—skills that are critical to their success both in school and in life.” –TADA! Youth Theater
	Effective arts programs respect multicultural values and backgrounds.	10	“Sitar views artistic expression as a means to bridge cultural and lifestyle differences and strives to have students from all demographics of our community. Offerings such as African Dance, Indian Dance, Belly Dance and Capoeira respond to community requests to explore these cultures. Our receptionist is bilingual so our many Spanish speaking families feel welcome and understood and student and family documents are in English and Spanish versions.” –Sitar Arts Center
Interpersonal Development	Effective arts programs provide hands-on learning and apprenticeship from teachers.	10	“The teaching artist will work with the same group of students for the entire quarter, providing time to build trust and develop artistic skills among students.” –Arts Corps
	Effective arts programs involve families and foster parent-child relationships.	10	“Sitar highly prioritizes family involvement and works to help educate families on the importance of arts education... We hold adult classes so that parents can explore their own artistic identities as well as a few intergenerational classes for parents and children to enjoy art together.” –Sitar Arts Center
	Effective arts programs help build peer relationships.	10	“Our Comunidad de Alegre program utilizes student tutors who work, one-on-one, with beginning level Alegre students, helping them with music reading skills and repertoire review... This kind of peer support gives our students the courage to stay true to their convictions and stick with their music studies, even though many live in negative environments in their home communities.” –Merit School of Music
Community Development	Effective arts programs act as safe havens for youth.	10	“All those things are important to us: the relationships, the community, the art, the process, and the product. It’s not just about having great art, but also making sure that the process itself protects the kids.” –Project Jericho

Community Development (Continued)	Effective arts programs collaborate with the community.	10	“And the other great thing about LA City College is that our kids get to use the classroom space and get to work with teachers in the program and they’re on a college campus. So quite possibly we’re raising their sights and prepping them to complete high school and go on to college in a very subtle way.” –Harmony Project
	Effective arts programs serve students from disadvantaged backgrounds.	10	“Many of our students face serious life challenges including poverty, eviction, dangers from neighborhood gangs and schools that do not meet their social and intellectual needs. Artistic expression at Sitar helps them to process these experiences and explore how to handle them” –Sitar Arts Center

In this conceptually-ordered chart, brief quotes from the program websites were used to demonstrate how the codes were applied in various programs. This chart was originally designed to clarify how many programs were fulfilling the five developmental categories and their 15 codes. However, after analyzing the programs’ data it became evident that all ten programs demonstrated multiple strategies for fulfilling each developmental theme. Fourteen of the 15 codes were represented within ten cases. The code, “Effective arts programs promote professional development for their staff,” was present in nine of the ten programs. Finally a case-ordered chart was created to determine the consistency between program philosophies and the manifestation of those values in their programming. Program philosophies were coded as significant statements and the codes were evidenced with supportive programming for each program. All programs displayed evidence to support their operational philosophies.

Table 4
Concordance Between Program Philosophies and Programming Constructs

Program	Program Philosophy	Constructs/Codes	Supportive Programming
Sitar Arts Center	"Sitar Arts Center brings a diverse community together to give underserved children and youth the opportunity to explore the visual and performing arts in an afterschool safe haven. The Center partners with local volunteer artists and arts organizations to provide comprehensive arts education, nurturing relationships, and high expectations that enable young people to better know and express themselves as they discover and develop their artistic gifts and life skills."	<u>Community Dev.</u> <ul style="list-style-type: none"> • Targets underserved students • Safe haven • Community Partnerships <u>Personal Dev.</u> <ul style="list-style-type: none"> • High expectations • Self-discovery • Self-expression 	<ul style="list-style-type: none"> • 80% of students come from low-income families • 95% of students report feeling physically and emotionally safe at program • Program collaborates with 12 artistic partners and classes are taught by volunteer artists • Students and parents have to sign artistic agreement • Sitar Emerging Arts Leaders gives in-depth arts training • Student reflection and critiquing
Arts Corps	"Arts Corps provides and inspires arts education programs that develop creative habits of mind to help young people realize their full potential."	<u>Personal Dev.</u> <ul style="list-style-type: none"> • Creativity • Self-discovery 	<ul style="list-style-type: none"> • Project-based arts curriculum and signed "creative agreements" • Students engage in self-reflection and expression through different art mediums
Harmony Project	"To promote the healthy growth and development of children through the study, practice and performance of music. Build healthier communities by investing in the positive development of children through music. Develop children as musical ambassadors of peace, hope, and understanding amongst people of diverse cultures, backgrounds, and beliefs."	<u>Educational Dev.</u> <ul style="list-style-type: none"> • In music <u>Community Dev.</u> <ul style="list-style-type: none"> • Provides resources to the community • Raises community awareness 	<ul style="list-style-type: none"> • Offers musical training in orchestral and choral ensembles • Provides free programming at local schools in gang reduction zones • Conducts fundraising campaigns in local community

<p>Merit School</p>	<p>"Merit School of Music provides high-quality music education to students in metropolitan Chicago. Its primary goals are to help young people achieve their full musical potential, to remove economic barriers to participation (15b), and to stimulate personal and educational growth through music."</p>	<p><u>Personal Dev.</u></p> <ul style="list-style-type: none"> • Self-discovery <p><u>Community Dev.</u></p> <ul style="list-style-type: none"> • Offers discounted services <p><u>Educational Dev.</u></p> <ul style="list-style-type: none"> • In music 	<ul style="list-style-type: none"> • Students can compose for large and small ensemble performances • Tuition-free conservatory and financial aid • Offers musical training in theory, instrument/voice lessons, & ensembles
<p>CityKids Foundation</p>	<p>"To empower urban young people, ages 13 to 19, through arts and educational programs to develop the knowledge, skills, and confidence to succeed in school, the workplace and in life."</p>	<p><u>Personal Dev.</u></p> <ul style="list-style-type: none"> • Confidence/empowerment <p><u>Educational Dev.</u></p> <ul style="list-style-type: none"> • School achievement • Interest in child's future 	<ul style="list-style-type: none"> • Arts programming is youth-led and offers men and women empowerment discussion groups • Program provides intake assessment, case management, tutoring, and academic support • Program helps students throughout the college application process and provides job readiness support
<p>Unity Performing Arts Foundation</p>	<p>"To unite and empower members' artistic excellence by promoting training, discipline, professionalism, and teamwork in a positive environment that allows every person the opportunity to grow and express their natural artistic abilities as they follow and fulfill their dreams."</p>	<p><u>Personal Dev.</u></p> <ul style="list-style-type: none"> • Confidence/empowerment • Excellence • Discipline • Respect for students' backgrounds <p><u>Interpersonal Dev.</u></p> <ul style="list-style-type: none"> • Teamwork/collaboration 	<ul style="list-style-type: none"> • Students can campaign for Youth Council leadership positions • Students memorize program values and components of excellence in English & Spanish • High expectations for behavior at home, in school & community • Utilizes soulful art forms that resonate with youth from different cultures • Students collaborate in ensembles and Youth Council

<p>Project Jericho</p>	<p>“Project Jericho is a collaboration between the Clark State Community College Arts Center and Child and Family Services of Clark County to provide positive in-depth arts experiences to at-risk youth and families in Clark County.”</p>	<p><u>Community Dev.</u></p> <ul style="list-style-type: none"> • Community partnerships • Targets underserved youth <p><u>Interpersonal Dev.</u></p> <ul style="list-style-type: none"> • Family support 	<ul style="list-style-type: none"> • Program partners with Clark County’s Job and Family Services and the Juvenile Detention Center • Provides arts programming to youth in the detention center • Offers family arts programming for parents and children during visitations
<p>Latino Arts Strings</p>	<p>"To give children the tools they need to be successful in life. We believe that the serious study of music helps children develop intellectually, emotionally and socially in ways that few other activities can. We believe that this development provides transferrable skills that help the child become a successful adult."</p>	<p><u>Educational Dev.</u></p> <ul style="list-style-type: none"> • In music • School achievement • Interest in child’s future <p><u>Personal Dev.</u></p> <ul style="list-style-type: none"> • Self-discovery <p><u>Interpersonal Dev.</u></p> <ul style="list-style-type: none"> • Teamwork/ collaboration 	<ul style="list-style-type: none"> • Provides string instruction through private and group lessons and ensembles • Tracks student grades and test scores from school • Partnership with University of Wisconsin-Milwaukee • Students can explore their Latin American heritage through mariachi music • Students collaborate in chamber groups and large ensembles
<p>TADA!</p>	<p>"To provide high-quality musical theater productions performed by talented kids for family audiences and to provide a safe, creative and nurturing place where kids can harness their inherent energy, build their self-assurance and realize their true potential through the unique collaborative art form that is musical theater. Through TADA!’s high-quality work, young people gain confidence and learn</p>	<p><u>Educational Dev.</u></p> <ul style="list-style-type: none"> • Performance opportunities • In music • In theater • School achievement • Interest in child’s future <p><u>Community Dev.</u></p> <ul style="list-style-type: none"> • Provides resources to the community • Safe haven 	<ul style="list-style-type: none"> • Program has three theater productions each year • Vocal training for musical theater productions • Training in acting for musical theater productions • Staff mentors track students’ progress in and outside of the program • Provides internships for older students

<p>TADA! (Cont.)</p>	<p>commitment, responsibility, communication and teamwork—skills that are critical to their success both in school and in life.”</p>	<p><u>Personal Dev.</u></p> <ul style="list-style-type: none"> • Empowerment • Self-discovery • Responsibility <p><u>Interpersonal Dev.</u></p> <ul style="list-style-type: none"> • Teamwork/ collaboration 	<ul style="list-style-type: none"> • Provides musical theater education outreach in schools and community centers • Students’ progress is monitored by director and program staff • Student council can provide feedback and recommendations to the program • Students can have their own theater productions performed • Students can act as dance captains or assistant directors • Collaboration in student council and ensemble work
<p>Project STEP</p>	<p>"Project STEP recognizes that certain racial and ethnic minorities are vastly underrepresented in classical music. Our mission is to address this imbalance by identifying musically talented children from underrepresented Boston communities and providing participants in our programs with comprehensive music and string instrument instruction. We set the highest standards for our students, provide mentoring and performance opportunities, and create a network of support for our students, their families, and their communities."</p>	<p><u>Personal Dev.</u></p> <ul style="list-style-type: none"> • Cultural recognition • High expectations <p><u>Community Dev.</u></p> <ul style="list-style-type: none"> • Targets underserved youth • Provides resources to the community <p><u>Educational Dev.</u></p> <ul style="list-style-type: none"> • In music • Performance opportunities <p><u>Interpersonal Dev.</u></p> <ul style="list-style-type: none"> • Teacher mentors • Family support 	<ul style="list-style-type: none"> • Program is available to African American and Latino youth only • Participation is contingent on fulfilling program requirements • Program targets students that are ethnically underrepresented in professional orchestras • All students must complete community service performances each year • Offers training in theory, aural skills, keyboard, and strings

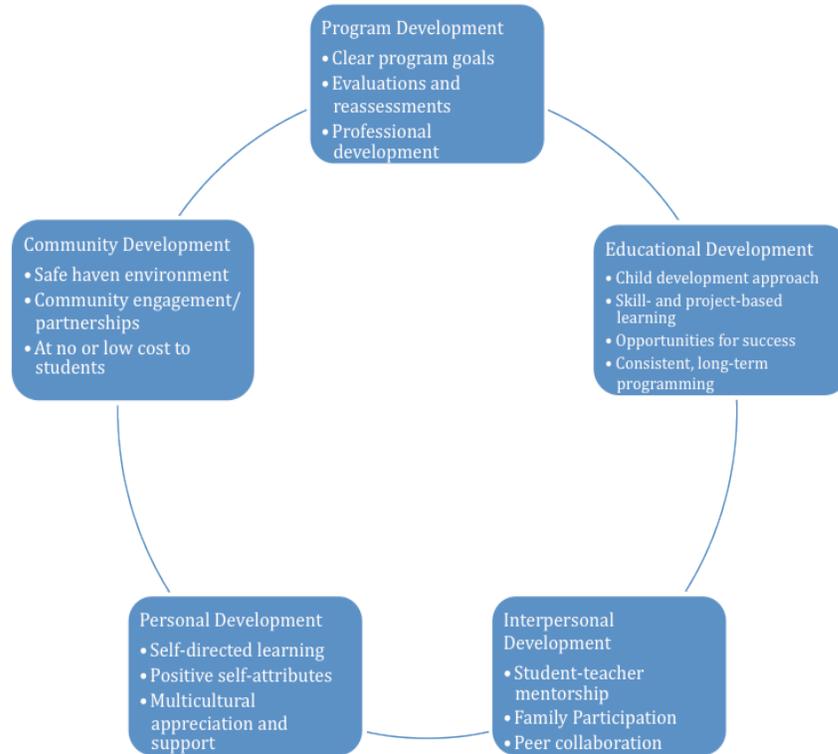
<p>Project STEP (Cont.)</p>			<ul style="list-style-type: none"> • Multiple performance opportunities each year in chamber groups, orchestras, and recitals • Students develop close ties with private teachers • New families receive mentor families to help them navigate program
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Chapter 4 - Discussion

Research Question 1: *What are the components of exemplary afterschool music and arts programs in the U.S. that are associated with positive outcomes for children and youth?*

The analyses revealed consistency among programs in citation of themes of program, educational, interpersonal, personal, and community development. Each of the ten afterschool arts programs contained elements that advocated all five of these developmental aims and conveyed efforts to achieve artistic and non-artistic goals for students. The model below is based on the overarching themes and supporting programming from the coding framework that were evidenced in the participating programs. The model highlights how exemplary afterschool arts programs may use the arts to promote program, community, educational, interpersonal, and personal development.

Figure 4
Program Framework



Educational development was emphasized within the CityKids Foundation and the Unity Performing Arts Foundation, which promoted learning within the program and knowledge for the future through the utilization of emergent curriculum, child-centered approaches, and youth leadership. Interpersonal development was defined as the purposeful fostering of relationships between students and their peers, teachers, and family. This component was not a primary strength of any of the ten programs (see Table 2), and overall was the least represented focus among the programs. Arts Corps fostered the personal development of its students by engaging them in a project-based curriculum centered on self-directed learning, confidence, and creativity.

Program development included evaluation and revision processes, arts advocacy and professional training. The Harmony Project of Los Angeles revealed a strong dedication to program development and utilized the Efforts-To-Outcomes data system to facilitate the tracking and reporting of student outcomes. This provided the program with the resources to engage in yearly evaluations of the program's effectiveness. The Harmony Project's partnerships with funders and program evaluation specialists at the RAND Corporation and UCLA facilitated these evaluations. Finally, programs participated in community development by forming reciprocal relationships between members of their communities and themselves. Project Jericho, for example, initiated partnerships with the Clark State Community College Performing Arts Center, the Clark County Juvenile Detention Center, and Job and Family Services of Clark County. These partnerships provided students within and outside of the detention center with positive arts programming that promoted family bonding and reduced rates of recidivism. These families received free tickets to events at the performing arts center and students were able to give back to the community by participating in public performances at the center.

In a cross-case analysis of the programs (Tables 2 and 4), it appears that personal development was the primary focus of a majority of the programs, but each one was also engaged in program, community, personal, interpersonal, and educational development in more than one way. Each program had a different way of achieving its goals, but there was an overarching focus on the arts as a means to benefit students, families, and communities. Sometimes these benefits

were intrinsic within the arts, such as in the development of musicianship or composition, and sometimes they were extrinsic in the areas of support services or college preparation.

It is important to note that the most common code (#1-15) of a program is not necessarily representative of the major focus (educational, personal, community, etc.) of a program. For example, while program development was not the most common focus of programs overall, a code within program development was particularly salient for six of the programs. The idea that effective arts programs have clear program goals and expectations was the most frequent code and therefore the code with the most supportive evidence within six of the sample programs. Three of the remaining programs noted using the arts to promote positive attributes in students more frequently than any other code, and there was one case in which providing students with opportunities to succeed was the most cited code. It is understandable that a majority of the programs' discourse surrounded their overall goals and expectations. Many of these programs were founded upon particular goals which may have changed or developed since their origin, but all programs provided evidence to imply that they had thoughtfully considered their program missions and desired outcomes.

The data suggest the importance of the arts for many of the students in these programs based on student testimonials and profiles that were on the programs' websites. The Sitar Arts Center and Unity Performing Arts Foundation websites contained several quotes from students discussing what the programs have meant to them.

- Emily, 15, said, “The Sitar Center has made me who I am! The Center has opened the door to music and arts for me and given me confidence while performing.”
- Deonte, 17, said, “Sitar Arts Center is like a second home to me. It has provided me with countless opportunities and experiences and has allowed me to connect and share my talent with other teens in my community. It has also been a positive alternative for me in my neighborhood. Without this place, I can’t imagine what my life would be like.”
- Jimmie, a vocalist in the Voices of Unity Youth Choir stated, “The training I received while at UPAF was right on for college and life...To say thank you is an understatement, for UPAF provided an experience that is life changing. Today, I can honestly say that I am fully prepared to adjust comfortably to life’s demands and seize all opportunities that are at my disposal,” (<http://www.sitarartscenter.org/>;
<http://www.upaf.com/gold/>).

All of these students touch upon the lasting impact their music programs had on their lives. Emily taps into the idea that music has the potential to bring personal gains to students in the development of self-identity and esteem. Deonte discusses how the program served as a safe haven for him and helped him forge ties with his peers and community. From Jimmie’s statement we get the sense that this program helped trigger his goals for the future, mainly college, and that being involved in the program motivated him to “seize all opportunities.” Chloe Valmore, a student in the Harmony Project, reiterated these ideas by saying,

“Participation in the program for me has not only fulfilled [my] dream, but changed my whole perspective on life and the future,” (<http://www.harmony-project.org/>). These testimonies support the values of the programs represented in this study, but they are selected by program staff and may not represent the perspective of students overall. While these quotes are self-selected, their statements pay tribute to the educational, personal, interpersonal, and community development goals of the programs. Each of these students communicated that music enabled them to reach a positive place socially and emotionally.

The importance of the arts in promoting positive development is also supported by the programs’ philosophies and goals (Table 4). This idea is used in relation to youth development within six of the ten programs’ mission statements. In Table 4, evidence is presented to suggest that all ten programs provide offerings to support their mission statements or philosophies. The Merit School of Music, for example, states that one of its goals is “to stimulate personal and educational growth through music,” (<http://www.meritmusic.org/>). Part of the Harmony Project’s mission is to “build healthier communities by investing in the positive development of children through music,” and TADA!’s mission is, “...to provide a safe, creative and nurturing place where kids can harness their inherent energy, build their self-assurance and realize their true potential through the unique collaborative art form that is musical theater,” (<http://www.harmony-project.org/>; <http://www.tadatheater.com/>). The use of this language provides evidence that programs, at least conceptually, are striving for youth development goals within and outside the arts (one of the eligibility criteria of the NAHYP).

These results reinforce the findings of the reports that informed the coding framework for this study (YouthARTS, 1995; Fiske, 1999; and Weitz, 1996) and has found them to be congruent with the National Arts and Humanities Youth Program Awards standards. These results suggest that exemplary afterschool arts programs are those that promote exemplary positive youth development (Lerner *et al.*, 2005). Overall these programs are using a strengths-oriented approach in line with the positive youth development paradigm by setting high expectations that focus on the skills and capabilities of students in their programs rather than their inabilities as described by Camara (2011a, b). When discussing students, the Harmony Project for example, uses the term “high potential” rather than “at-risk,” (<http://www.harmony-project.org/>). These programs are communicating that music and the arts can be used as a catalyst for positive change in the lives of youth.

Arts Programs and Virtual Visibility. Funding is a central aspect to afterschool arts programs that rely upon foundation, corporate and government support in order to operate and provide programming to their participants at little to no cost. The programs in this study varied in the reliability and consistency of their funding sources; however, all programs mentioned active and persistent efforts towards securing funding. To further investigate this, programs were examined to determine how visible they make themselves to potential funders online. All programs in this study have websites comprised of various promotional tools in addition to textual information.

With over 500 million users on Facebook and over 25 billion tweets sent out from Twitter in 2010, it is not surprising that many afterschool arts programs are now represented on social networking sites (<http://www.facebook.com/press/info.php?statistics>; <http://blog.twitter.com/2010/12/stocking-stuffer.html>). All ten programs in this study have group or community pages on Facebook, many with pictures, program updates, events, and background information including links to their primary websites. Nine out of ten programs also have Twitter and YouTube accounts. Besides one program account on Twitter and one on YouTube that appear to be inactive or not updated, these profiles provide comprehensive information on the programs and each has a cyber following. Students, families, and friends can stay updated on program happenings by “liking” or “following” their programs, and new individuals can visit these profiles to learn more information. Having a YouTube channel allows these programs to share promotional videos, clips of performances, and news shorts with the public and potential funding agents.

Other online promotional tools that programs use include blogs and newsletters. In terms of fundraising, all but one program had online donation capability and two programs had online stores containing their own merchandise. This merchandise included program apparel, CDs, videos, and student artwork. Programs had links on their websites to their different networking site profiles and these profiles also linked back to their primary websites to ease navigation across their online content. While this report does not examine the effects of these online promotional tools, it is noteworthy that these exemplary programs are all

actively promoting themselves in various virtual communities and are making themselves highly visible to those who participate in these online networks.

Research Question 2: *What are the strengths and limitations of the NAHYP Award criteria as an indicator for program exemplariness?*

The essential, invariant structure of the afterschool arts programs in this study is delineated by developmental goals in the community and program, as well as in the child's educational, personal, and interpersonal growth (Creswell, 2007). Each of the ten programs in this study addressed all five of these developmental concerns in more than one way. Considering the broad scope of the NAHYP Award criteria, it is not surprising that the criteria are well represented within the finalists' and award recipients' programming.

In the case studies above, there were examples of major focus in the areas of personal development, program development, educational development, and community development. Personal development was the most common primary focus across the programs and is represented in both the eligibility and selection criteria for the NAHYP Awards. This area of emphasis was demonstrated by examples of self-directed learning by students, the promotion of positive attributes in students, and respect for multicultural values and backgrounds. The CityKids Foundation promotes self-directed learning by offering youth-led and youth-driven programming. Students in their Repertory Company had the opportunity to produce their own music video in which they created the concept, composed the music and choreography, and directed in collaboration with

program staff. Sitar Arts Center offers multicultural arts programming in African dance, Indian dance, belly dancing, and Capoeira, and Unity Performing Arts Foundation requires students to know the program's core values in both English and Spanish. The Harmony Project promotes personal traits in students with their seven core values that are at the heart of their programming: commitment, community, collaboration, respect, responsibility, integrity, and sustainability (<http://www.harmony-project.org/>).

As noted earlier, interpersonal development was not a primary or major focus of any of the ten programs in this study (see Table 2). This does not indicate that there was not evidence of this goal within the programs, however, structured opportunities for interpersonal development were discussed the least in each program's self-reported descriptions. After analyzing the NAHYP Award criteria, it became evident that interpersonal development is not included as an eligibility requirement or selection component, except as an example of how a program may foster youth development. Family is mentioned in the eligibility criteria, but only as a context for underserved children. Although it was the least represented focus among the programs in this study, there were examples of its implementation, which demonstrate a gap between NAHYP Award criteria and exemplary programming.

Interpersonal development is a component of Project Jericho, which strives in part to reunite incarcerated youth with their families post-Detention. Project STEP requires that parents attend their children's classes during their first two years of participation in order to bridge support between the program and

home. It is not clear why this area of focus is underrepresented within the study. It may be that activities such as apprenticeship from teachers, and the fostering of parent-child and peer relationships are assumed within youth development programs, so they were not specifically mentioned as frequently as other programming components. Perhaps the interview questions did not prompt as much discussion of interpersonal development as they did with other areas of focus. In the future it would serve studies well to further investigate support services in afterschool arts programs, which may serve as a better proxy for interpersonal development, particularly between parents and children.

It is also possible that this area of programming gets lost among other aims to promote educational outcomes and positive personal attributes in light of the No Child Left Behind Act and efforts to provide student outcomes to funding agencies. It is often a challenge to get families actively involved in these programs when parents are working full-time at one or more jobs and managing household responsibilities. In the programs in which families are involved, however, the home serves as an important extension of the program, as a supportive and engaging environment. Maintaining a healthy parent-child relationship throughout adolescence is linked to positive developmental outcomes (Steinberg, 2001) and should be a component of any youth development program.

This represents a disconnect between the NAHYP Award criteria and the programs that are making efforts towards interpersonal development. The interview and survey questions utilized in this study were designed in part to elicit information similar to the NAHYP Award nomination application. If the data

presented in the case studies are not accurate representations of the programs, it may be that programs are not effectively promoting all aspects of their programming. If the NAHYP Awards were to include more criteria specifying family involvement and teacher-child or peer-to-peer mentorship, programs may take more effort to incorporate interpersonal development into their programming more visibly. With the exception of indicators related to interpersonal development, the NAHYP criteria are appropriate standards for exemplary programs as they represent a variety of programming elements that support positive youth development, which in itself is a selection factor. Overall the criteria equally emphasize evidence for the promotion of educational and personal development in students as well as community and program development.

Research Question 3: *What implications do these criteria present for program development and learning in the arts?*

As many studies on arts education, the results of this study are both wide and narrowly scoped (Seidel, Tishman, Winner, Hetland, & Palmer, 2009; Table 3). Although each program in this study provided detailed information about their programming, the variety of their offerings does not lend itself well to a single model of exemplariness. If the NAHYP criteria communicate a message, it is that there is not one model of excellence in afterschool arts programming. This is evidenced by the ten programs in the study, each of which has been deemed successful by the NAHYP Awards, by their own program reports, and by the data gathered and analyzed in this study. Each of these programs had ample evidence

to fulfill the eligibility and selection criteria, and according the NAHYP representative, most applicants do. While the criteria may serve as a benchmark for exemplary arts programming, they fail to capture the richness and complexity of the programs being awarded. The struggle for these programs is in knowing the best way to condense and present the breadth of their offerings and past experiences, particularly to potential funders such as the NAHYP Awards. The way programs convey themselves within their promotional tools and writing is of utmost importance and identifying what funders may find most valuable in arts programming can be difficult for programs to determine. The NAHYP Awards website is a useful resource for new programs and applicants looking for development tools, but due to their broadness the NAHYP criteria should be followed as a set of standards rather than a model for exemplariness.

Interpersonal development was an area of minor emphasis within a number of programs in this study although there was some evidence to suggest that it does exist in exemplary programs. There may be more evidence to support the incorporation of interpersonal development in afterschool arts programming that was not shared by the programs in this study. It may be that programs are focused on this area of development, but do not understand the value in elucidating that evidence within their promotional materials. It is unfortunate that the area of interpersonal development is not emphasized within the NAHYP Award criteria considering its importance within the positive youth development paradigm. Fortunately the NAHYP Awards do recognize that arts programs face particular challenges in the promotion and advocacy of their organizations and

provide multiple forms of promotional assistance to applicants and awardees. While there is merit in helping programs develop their publicity skills, there is concern that there are afterschool arts programs that may offer exemplary programming, but remain unrecognized because they cannot compete with programs that have designated staff and resources for grant writing and applications. It may be argued that in this way programs recognized by the NAHYP Awards are being selected because of their effective promotional materials, rather than their exemplary programming. The NAHYP makes its award decisions solely on the merit of each program's application and not by data gathered through observations, site visits, or interviews that could provide a more comprehensive assessment of each program.

Limitations and Implications for Future Research

There are several limitations to this study in terms of time and financial resources. All of the data collected in this study were self-reported information gathered from program websites and participant interviews and responses. Although I believe each program director was candid in their interviews and questionnaires as they discussed both their programs' challenges and successes, I am aware that the information they provided is promotional in nature. With more resources, it would have been ideal to supplement the self-reported data with observational site visits and multiple interviews per site in order to triangulate the data and gain a more complete understanding of the programs under analysis. This study was conducted as objectively as possible, however this paper is a product of my own interpretive inquiry that cannot be separated from my

background, experiences, and prior knowledge (Creswell, 2007). This report is based primarily on the observations and data gathering of one investigator, and in future studies it would be preferable to collaborate with multiple researchers at various stages of the investigative process in order to diminish the opportunity for individual bias (Riessman, 2008).

There are several ways in which in this study could be expanded upon in the future. As the NAHYP Awards are beginning to recognize arts programs from around the globe, it would be worthwhile to look at the similarities and differences between programs found in the U.S. and those in other nations to see if the program components found in this study may be relevant internationally. It is important to note that most research on the arts has focused on comparisons between groups of students attending arts programs versus those who do not or between those who have musical experience and those who do not. The issue with this approach is that music may not be the main contributor to their school achievement; it may be that “smarter” students tend to participate in music more frequently. While many studies focus on high school students, little is known about how their involvement in music programs changes their ideas about pursuing higher education and future careers, and little longitudinal work has been done. It may be of interest to compare the differences and similarities between afterschool arts programs that are not recognized as exemplary and those that are, in order to determine their gaps in effectiveness. It is also imperative that program evaluations continue to be conducted to ensure that these programs are engaging their students and communities in as many positive experiences and

developmental practices as possible as the benefits of arts programs continue are identified.

Program Evaluation and Development

Due to the consistent benefits noted from participation in the arts, it is fair to say that quality afterschool arts programs provide valuable experiences for youth. Accessibility remains a central concern for students with limited financial resources and few arts programs can afford to offer their programming free of charge. The NAHYP Awards have begun to address this issue by recognizing and awarding arts programs that strive to provide their offerings without charge or at a low-cost to all students. The ten programs highlighted in this study are able to successfully operate at low-cost or at no cost to their students. These programs remain financially sustainable through their persistent funding efforts. While many of these ten programs have reliable funding sources, all of them continue to apply to multiple funding sources year to year and repeatedly reach out to new local, state, and federal organizations in order to build financial and non-financial partnerships. The success of these programs is not only dependent upon securing financial resources, but also upon the in-kind support of their communities in the form of space and supplies. Many of these programs have developed mutually beneficial relationships with institutions in their communities. Project Jericho, for example, uses the arts to reach out to youth in the Clark County Juvenile Detention Center. Project Jericho receives court-ordered referrals for youth to participate in its program and this participation appears to reduce rates of recidivism among youth. Partnerships such as this may assist programs in

securing additional resources. Now that there are multiple resources for defining quality in afterschool arts programs (Catterall, 1999; YouthARTS, 1995; Fiske, 1999; Seidel, 2009), we should continue to assess quality as it varies within each program in order to pursue excellence and effectiveness in afterschool arts programs (Granger, 2008).

In this study there was a minor gap found between the NAHYP Award criteria and program components, but it is imperative that the implications of the arts program criteria the government is reinforcing are known. The eligibility and selection criteria of the NAHYP Awards decidedly represent the stance that participation in the arts can lead to positive artistic and non-artistic outcomes for youth. The eligibility and selection criteria should be an accurate and specific representation of the afterschool arts programs that are being awarded each year, so that applicants are held to the highest standards. The selection criteria should continue to be shared with applicants so that they can strive for these standards.

It is not clear what ramifications the NAHYP Award criteria may have upon program or child development, but it may be that the NAHYP Awards committee should be more discerning to ensure that programs are being awarded for their genuine merit. This selection process is limited in its ability to determine the true eligibility and stature of program applicants. Site visits with award applicants would allow the NAHYP Awards committee to confirm the validity and reliability of information provided in nomination applications. This additional effort by the NAHYP Awards would communicate to programs that they are being awarded and valued for their exemplary arts programming, and not

just for their promotional writing skills. If the NAHYP Awards committee could reconsider how to use the criteria to encourage more particular areas of youth development, such as interpersonal development, the standards of arts programming could be improved for the betterment of students, teachers, families, and communities.

Appendices

Appendix A
IRB Exemption Approval

OFFICE OF THE VICE PROVOST

Social, Behavioral, and Educational Research
Institutional Review Board

FWA00002063
Re: IRB Study # 1004006
Title: The Tufts Afterschool Arts Programs Study
PI: Elizabeth Mullins
Faculty Advisor: Kathleen Camara
IRB Review Date: 4/8/2010

April 9, 2010

Dear Elizabeth,

Your *Application for Exempt Status* for the above referenced study has been reviewed. This study qualifies as exempt from review under the following federal guidelines:

Exempt Category 2 as defined in 45 CFR 46.101 (b). For complete details please visit the United States Department of Health and Human Services Office (DHHS) for Human Research Protections (OHRP) website at:

<http://www.hhs.gov/ohrp/humansubjects/guidance/45cfr46.htm#46.101>

Please know that this exemption does not relieve the investigator of any responsibilities relating to the research subjects; equal care must still be taken to ensure that subjects experience no harm to themselves or to their legitimate interests.

Furthermore research should be conducted in accordance with the ethical principles, (i) Respect for Persons, (ii) Beneficence, and (iii) Justice as outlined in the Belmont Report.

Any changes to the protocol or study materials that might affect the exempt status must be referred to the Office of the IRB for guidance. Depending on the changes, you may be required to apply for either expedited or full review.

If you have any questions, please contact the Office of the IRB at (617) 627-3417.

Sincerely,

A handwritten signature in black ink that reads "PP Yvonne Wakeford".

Yvonne Wakeford, Ph.D.
IRB Administrator

Appendix B
Program Recruitment Letter

Dear _____,

I am a graduate student in the Child Development Department at Tufts University and I am conducting research on exemplary arts programs across the U.S. in order to develop a model of excellence for burgeoning afterschool arts programs. I am identifying these programs through the *Coming Up Taller* Awards website and your program peaked my interest as one that seems to match the standards set by these awards.

I am interested in learning more about the background of your program and what components make up your program at present. I have compiled a profile of your program based on the information from your website, but I have a few more questions I would like to ask you. Would you be willing to answer some of these questions either over the phone or through email? Any answers you give will remain anonymous and your name will not be used at all in the report unless permission is given to do so.

I will be telephoning you in a few days to talk to you about the project and to invite your participation. It is my hope that you will choose to participate in this study so that the information we gather about your program can be used to benefit future afterschool arts programs and help them achieve the same success that you have found. If you are interested in providing further information about your program, or if you have any questions, feel free to contact me through email at Elizabeth.Mullins@tufts.edu or by phone (847) 927-5550.

If you have any other questions or if you would like to speak to my faculty advisor at Tufts University, you may contact Dr. Kathleen Camara at 617-627-3355 or through e-mail at Kathleen.Camara@tufts.edu.

Thank you for your time and I look forward to hearing from you!

Sincerely,

Elizabeth Mullins

Graduate Research Assistant
YouthBEAT Research on Music and Youth Development
Tufts University
Medford, MA 02155

Appendix C

Coming Up Taller Recruitment Letter

Dear (National Endowment for the Arts Chair),

I am a graduate student in the Child Development Department at Tufts University and I am conducting research on exemplary arts programs across the U.S. in order to develop a model of excellence for burgeoning afterschool arts programs. I am identifying these programs through the *Coming Up Taller* Awards website, paying particular attention to the eligibility requirements and selection criteria that are delineated in the *Coming Up Taller* Awards nomination application.

I am interested in learning more about your selection process and how decisions are made among all of the nominations you receive. For example, I would like to learn more about how the criteria have been selected and how they are used to identify exemplary programs. Would you be willing to answer some of these questions either over the phone or through email? Any answers you give will remain anonymous and your name will not be used at all in the report unless permission is given to me to do so.

I will be telephoning you in a few days to talk to you about the project and to invite your participation. It is my hope that you will choose to participate in this study so that the information we gather about the *Coming Up Taller* Awards can be used to benefit future afterschool arts programs and help them achieve the same success that the programs you have awarded have found. If you are interested in providing further information about the *Coming Up Taller* Awards, or if you have any questions, feel free to contact me through email at Elizabeth.Mullins@tufts.edu or by cell phone (847) 927-5550.

If you have any other questions or if you would like to speak to my faculty advisor at Tufts University, you may contact Dr. Kathleen Camara at 617-627-3355 or through e-mail at Kathleen.Camara@tufts.edu.

Thank you for your time and I look forward to hearing from you!

Sincerely,

Elizabeth Mullins

Graduate Research Assistant
YouthBEAT Research on Music and Youth Development
Tufts University
Medford, MA 02155

Appendix D
Consent Form

The Tufts Afterschool Arts Programs Study
 Tufts University-Medford, MA
Consent Form

TITLE OF RESEARCH: **The Tufts Afterschool Arts Programs Study**

PROJECT DIRECTOR: Elizabeth Mullins, B.M., B.S.
 Eliot-Pearson Department of Child Development
 Tufts University, Medford, MA 02155
 (617) 627-2392 or (847) 927-5550
 E-mail: elizabeth.mullins@tufts.edu

Kathleen A. Camara, Ph.D.
 Associate Professor
 Eliot-Pearson Department of Child Development
 Tufts University, Medford, MA 02155
 (617) 627-2392 or (978) 314-2985
 E-mail: kathleen.camara@tufts.edu

You are being asked to take part in a research study. Your participation is voluntary and you can choose whether or not to participate. Before you make a decision, you will need to know the purposes of the study and what you will be asked to do if you decide to participate. Please read through this form. Please ask us to explain anything you do not understand. If you decide to participate, please sign the form. A copy will be given to you.

Purpose of the Study

The research is being conducted by a graduate student researcher at Tufts University under the supervision of Professor Kathleen Camara at Tufts University. The purposes of the project are to: delineate the components of exemplary afterschool arts programs; identify program strengths and directions for growth; and gain a greater understanding of the *Coming Up Taller* Awards criteria and selection process. We are asking your help with this by allowing us to gather information about your experiences with your afterschool arts programs and the *Coming Up Taller* Awards.

Participant Information

You are being asked to help with this research because your program has been identified as exemplary by the *Coming Up Taller* Awards. You will be one of approximately 20 participants in this study.

Study Procedures

You are being asked to participate in a phone interview for the study that will last approximately one hour. If you prefer, the interview is also available as a written questionnaire that can be submitted through mail or e-mail. The interview will focus on your background and experiences in your afterschool arts program and/or your experiences with the *Coming Up Taller* Awards. The interviews will be audio recorded so that we can remember everything that is discussed.

Risks and Benefits

We believe that there are no known risks and no costs associated with your participation in this research. The information you provide will be very helpful to those developing afterschool arts programs and will hopefully help them make their own programs more effective in their outreach to young people. This research will also add to the growing body of knowledge on the role of arts programs in promoting positive child and youth development.

Participation and Withdrawal

- Participation in this research project is voluntary. You may choose to join the study or choose not to join the study with no negative consequences.
- You can stop participation at any time during the study with no negative consequences. If you decide to withdraw, please contact Elizabeth Mullins at (847) 927-5550 or Dr. Kathleen Camara at (617) 627-2392 and you will be withdrawn from the study.
- You do not have to answer any questions that you do not feel comfortable answering.

Privacy and Confidentiality

We will make every effort to keep all the information you tell us during the study strictly confidential, as required by law. The Institutional Review Board (IRB) at Tufts University is responsible for protecting the rights and welfare of research volunteers such as you. The Tufts University IRB has reviewed and approved the use of all procedures and methods used in the study.

- Any documents you sign where you can be identified by name, and all interview audio recordings, and video recordings of classes and ensembles will be kept in locked files in the project director's office at Tufts University.
- Written transcriptions of interviews will not include any names. The information you provide will be stored using your program name and kept separate from the documents you sign. These documents will be kept confidential and used for study purposes only.
- Findings of the study will be reported in a general way so as to not identify you, unless you have provided specific written permission to be quoted and identified. Any use of direct quotes will need your prior review and written consent before they are included in any internal or external documents or reports.
- The only instance in which we would be required to break confidentiality would be if we saw any evidence of harm or danger to a child, in which case we are required to report this. For example, if you tell us of any activity that suggests that a child is being abused or physically harmed, we are required to report this information to the appropriate authority in your state, in accordance with your state laws.

Rights and Welfare

If you have questions about your rights and welfare as a volunteer in the research study, please contact Yvonne Wakeford, the IRB Administrator at (617) 627-3417, Elizabeth Mullins at (847) 927-5550, and/or Dr. Kathleen Camara at (617) 627-2392.

Request for More Information

You may ask questions about the study at any time. Please e-mail Elizabeth Mullins at elizabeth.mullins@tufts.edu or Dr. Kathleen Camara at kathleen.camara@tufts.edu or telephone (617) 627-2392 with any questions or concerns about the study.

We thank you for your consideration of participation.

**CONSENT TO PARTICIPATE in the Tufts Afterschool Arts Programs
Study**

When you sign this document, you are agreeing to take part in this research study. Please ask any questions about anything you do not understand. A copy of the consent document will be given to you after we have received your signed form.

- I agree to participate in the Tufts Afterschool Arts Programs Study.
- I also give my consent for the following:
Please place your initials next to each item.

___ audio recording of my interview

- Confidentiality and use of quotes: Please check one of the following options:

___ I agree to participate in the study and would like my participation kept confidential.

___ I agree to participate in the project and grant permission to the investigator to use my name and quotes from my interview in written or oral reports. I understand that I will be given the opportunity to review and approve any quotations cited with my name before they appear in any written or oral reports.

Signature of Participant

Date

Associated Arts Program

Position

Appendix E

*Program Questionnaire/Interview***The Tufts Afterschool Arts Programs Study Interview/Questionnaire**

IF CONDUCTED AS AN INTERVIEW: “Hello and thank you for agreeing to participate in this interview. My name is Beth Mullins and I am a graduate student with the Department of Child Development at Tufts University. I am working under the supervision of Dr. Kathleen Camara on a study about exemplary afterschool arts programs. First I would like to gather some background information about your program, and then we will discuss the history and development of your program, the components that make up your program, and finally your involvement with the Coming Up Taller Awards.”

Background Information

Program Name:

Program Location:

Cultural Disciplines: (select all that apply)

Archaeology__ Crafts__ Dance__ Design__
 Folk & Traditional Arts__ History__ Humanities__ Literature__ Media
 Arts__ Music__ Musical Theater__ Opera__ Photography__ Reading and
 Discussion__ Theater__ Visual Arts__ Other (please
 describe)_____

Organizational Description: (select all that apply)

Arts Center__ Arts Council/Agency__ College or University__ Community
 Service Organization__ Government__ Historical Society__ Humanities
 Council__ Library__ Media Organization__ Museum__ Performance
 Facility or Group__ School__ School of the Arts__ Other (please
 describe)_____

Student and Staff Program Characteristics

Number of Staff:

Staff Demographics:

Educational Background of Staff:

Professional Training of Staff:

Annual Number of Participants:

Age Range of Participants:

Participant Demographics:

Methods of Recruiting Participants: (select all that apply)

Flyers__ Information Sessions__ Auditions__ Interviews__ Mailing List__

Schools__ Website__ Other (please

describe)_____

Program History

1. How did your program originate?
2. What was the purpose of starting this program?
3. In what ways has your program grown since its inception?

Program Activities

1. What activities do students participate in when they come to the program?
 - a. What would a typical afternoon schedule be like for a participant in your program? What would they do?
2. On average, how many hours is each of your participants at the program each week?
3. Do students have the opportunity to act as leaders or mentors? In what ways?
4. In what ways are activities student-directed?
5. Do youth have opportunities to talk about what they are doing and thinking to others? In what ways?
6. How are students' work or achievements recognized?
7. How are youth encouraged to try out new skills or attempt higher levels of performance?
8. Which of the following domains do you believe your program enhances in its students?
 - Cognitive
 - Physical
 - Social
 - Emotional
 - Spiritual
 - Civic
 - Vocational

In what ways? _____

9. What expectations does the program have of its students? How does the program communicate these expectations to its students?

10. What characteristics does the program value in its students?

Program Development

1. What are the goals of your program?

2. Does your program have a mission statement or statement of purpose? What is it?

3. Does the program engage in regular assessments of its successes and needs? Are student or staff evaluations conducted?

4. What training or orientation do your staff participate in?

5. Are there structured opportunities for students to give feedback about the program? If yes, how is this done?

6. What areas of your program are currently under development?

7. Where are students now that have graduated from your program?

Community Outreach

1. Does the program engage in any community outreach? In what ways?

2. In what ways are participants' families involved with the program?

3. How does your program respond to students' cultural, racial, financial, or educational backgrounds?

4. How does the program communicate with students, families, and the community?

5. Does your program offer any free or discounted services to your participants or community?

6. What support does your program receive from the community?

Coming Up Taller Awards

1. How did your program first hear about the Coming Up Taller Awards?

2. How many times did your program apply?
3. Were any changes made to your program in order to meet the Coming Up Taller Award criteria? If so, were these changes advantageous to your program?
4. What attributes of your program made you think you were an eligible or desirable candidate for the award?
5. Has your program received any other awards? If yes, what are they?

“We have reached the end of the interview and I want to thank you for your participation in this research study. We appreciate your time and valuable input. If you think of anything else that you would like to share with us, please feel free to contact me at (847) 927-5550, or through email at Elizabeth.Mullins@tufts.edu. Thanks again.”

Appendix F
Coming Up Taller Questionnaire/Interview

The Tufts Afterschool Arts Programs Study Interview/Questionnaire

CUT Representative Questions

IF CONDUCTED AS AN INTERVIEW: “Hello and thank you for agreeing to participate in this interview. My name is Elizabeth Mullins and I am a graduate student with the Department of Child Development at Tufts University. I am working under the supervision of Dr. Kathleen Camara on a study about exemplary afterschool arts programs. As a representative for a governmental initiative that awards these programs, your input is extremely valuable to us. First I would like to learn more about your role as a Coming Up Taller Awards committee member, and then we will discuss the selection process of the CUT Awards and what you believe to be the impact of the awards.”

CUT Committee Background

1. What is your role as the director for the Coming Up Taller Program?
2. How are members appointed to the Coming Up Taller Awards Committee?
3. What kind of background do the committee members and/or the other Coming Up Taller staff have?

CUT Selection Criteria

4. In what ways have the Coming Up Taller Awards changed or grown since 1998?
5. How were the selection criteria developed? (Did it derive from the CUT Report?)
6. What is the process in which applications are received, reviewed, and selected for the award?
7. How many programs apply each year?
8. Do the majority of your applicants fulfill all of the criteria?

If so, how do you make selections among them?

9. Are there any other criteria that come into play that are not listed on the application? If yes, what are they?
10. Are some criteria weighted more heavily than others?
11. Why do you think it is a requirement for applicant programs to strive for non-artistic goals in addition to their artistic ones?
12. What qualities typically differentiate winning programs from semifinalist programs?
13. Do programs that are selected have to have a history of successful funding?

Impact of the CUT Awards

14. Do you see growth or changes in programs that apply more than once?
15. Do you believe that programs add components to their programming in order to meet your criteria?
16. Are programs monitored at all after winning a Coming Up Taller award?
17. What impact do you believe the Coming Up Taller Awards are having upon afterschool arts programs?
18. Are there any other comments or ideas that you'd like to share about the Coming Up Taller Awards that you think might be useful information for me in describing the program and its achievements?

“We have reached the end of the interview and I want to thank you for your participation in this research study. We appreciate your time and valuable input. If you think of anything else that you would like to share with us, please feel free to contact me at (847) 927-5550, or through email at Elizabeth.Mullins@tufts.edu. Thanks again.”

Appendix G

Document Summary Form:**Title of the program:**

- Arts Corps

Program Website:

- <http://www.artscorps.org>

Program Size and Location:

- 2325 students
- Seattle, WA

Types of Arts Training:

- “We offer a diverse array of art forms in our classes, including performing arts, dance, poetry, music, digital media and the visual arts. Our offerings include culturally relevant and popular forms such as break dancing, African drumming, hip-hop production, cartooning and multi-media. Our offerings also represent the varied artistic and cultural backgrounds of our teaching artists.”

Program Philosophy and Goals:

- “Arts Corps provides and inspires arts education programs that develop creative habits of mind to help young people realize their full potential.”
- “Under this vision, access to our programs is a priority. Arts Corps places professional teaching artists at program partner sites throughout King County where youth are naturally present: schools, community centers and other youth-serving organizations. We bring powerful arts learning experiences to young people at program partner sites that represent the most need.”
- “We believe in “emergent curriculum” - a curriculum that grows out of an interaction between students’ interests and questions, the expertise of the teaching artist as well as the art form being studied.”
- “We hope to inspire our students through serious engagements with art and art-making and expose them to new perspectives and ideas. Teaching artists structure lesson plans such that students consistently practice important creative habits of mind such as imagining possibilities, thinking critically, persistence & discipline, courage & risk-taking and reflection.”
- “At the heart of Arts Corps’ teaching philosophy lies the belief that all children deserve the opportunity to engage in this journey of learning in a real, sustained and relevant way.”

Summary of Key Program Components:

- After-school and out-of-school classes: “Teaching artists instruct students in specific art forms to build skills and foster creativity throughout an academic quarter. This type of setting often allows the greatest freedom for the teaching artist and students to engage in creative exploration and project-based learning.”
- In-school residencies: “Teaching artists work in partnership with a classroom teacher during school hours for a series of class sessions to facilitate the practice of creative habits into the school day, whether it is by integrating the arts into an academic subject or teaching artistic skills and concepts particular to an art form.”
- One-time workshops: “We offer workshops in a wide range of art forms and can tailor them or create them based on the needs of school classes or community programs. This type of programming often functions as an introduction for program partners to our skilled teaching artists and arts education offerings, demonstrating how arts learning can challenge and engage their students.”
- Professional development: “Arts Corps offers professional development opportunities for teaching artists and workshops for in-school teachers.”

Document Summary Form:**Title of the program:**

- CityKids Foundation

Program Website:

- <http://www.citykids.com>

Program Size and Location:

- 650 students
- New York, New York

Types of Arts Training:

- “CityKids vehicles for communicating these issues include leadership training workshops and courses, original live musical and theatrical performances, community improvement projects, community-based workshops, leadership conferences and youth-directed and facilitated dialogue sessions.”

Program Philosophy and Goals:

- “To empower urban young people, ages 13 to 19, through arts and educational programs to develop the knowledge, skills and confidence to succeed in school, the workplace and in life.”
- “Our programs are youth-driven. Youth help to design, operate and evaluate each program.”
- “Our programs are youth-relevant. Involving youth in the decision-making process allows them to identify the content that will keep them engaged in meaningful ways.”
- “Our programs are evidence-based. Designing youth-driven programs requires extensive field testing and continuous improvement to guarantee success.”
- “Our programs employ multi-dimensional perspectives of social justice, arts and culture, community organizing, social and emotional development, and workforce development, among others.”
- “Our programs are effective. Internal program evaluations demonstrate CityKids youth improve their educational outcomes, reduce behavioral issues, address emotional and family issues with help from support services...”

Summary of Key Program Components:

- **Bridgebuilder Initiative:** “After completing CityKids' 10-week leadership development training curriculum, BBI participants design, organize and implement collaborative projects that engage their peers, teachers and adult-led community groups around youth-led plans of action.”
- **CityKids in Action:** “After completing the initial training program, participants are prepared to lead workshops in schools, facilitate Coalition meetings, design, plan and carry out community improvement projects and participate in CityKids' Youth Leadership Conferences.”
- **CityKids Repertory Company:** “...is the performing arts arm of CityKids that takes ideas and issues from all of CityKids' programs and transforms them into original, youth-led, issue-based drama, music, song and dance performances.”
- **Coalition:** “For two hours every Friday evening, young people gather at CityKids to speak their minds on personal and global issues that affect them: violence, self-esteem, education, family health, the environment and, more recently, the war and ongoing threats.”
- **Support Services:** “Participants receive education, career readiness and personal counseling, referrals to appropriate mental health and social service providers, access to job and internship announcements and follow-up services.”

Document Summary Form:**Title of the Program:**

- Harmony Project

Program Website:

- <http://www.harmony-project.org>

Program Size and Location:

- 800 students
- Los Angeles, CA

Types of Arts Training:

- Instrumental music

Program Philosophy and Goals:

- “The Harmony Project is an award-winning research-based program that targets at-risk youth in underserved areas of Los Angeles. We promote positive youth development through on-going year-round music lessons and ensemble participation.”
- “Our mission is: 1) To promote the healthy growth and development of children through the study, practice and performance of music, 2) To build healthier communities by investing in the positive development of children through music, 3) To develop children as musical ambassadors of peace, hope and understanding amongst people of diverse cultures, backgrounds and beliefs.”
- “We accomplish this by: Bringing quality music instruction and ensemble playing to children who otherwise would not have access to it; complementing music education with supporting resources and opportunities; and, fostering a community of families that actively support their children’s growth and development.”

Summary of Key Program Components:

- The Hollywood Program: a youth orchestral program on LA City College campus that meets on Saturdays and serves 300 students
- Expo Center (YOLA) Program: a replication site of the Hollywood Program; a youth orchestra that works with the LA Philharmonic and EXPO Center
- Beyond the Bell/Contemporary Music Program: a school-based music program in which 30 students from each of several local schools meet on Saturdays to play in various ensembles
- Glassell Park Elementary Program: a school-based youth orchestra in Northeast LA; the Eagle Rock Center for the Arts hosts their 5-week summer music camp
- Lennox/Lawndale/Wiseburn Program: a regional youth orchestra comprised of students from 3 school districts that work share resources in order to provide arts instruction during the day in their public schools
- Hip Hop Orchestra: a student ensemble that meets weekly and performs with different artists
- Jazz Band
- New Designs Music Academy: is hosted by the New Designs Charter School and is comprised of African American students who play violin, cello, and keyboard
- Charles H. Kim Elementary/Alexandria Elementary: violin instruction to 50+ students at each school
- Contemporary Flute Ensemble: study of the flute through composition, arranging, practice, and performance
- Mentorship Program: 40 student mentors work with faculty artists to teach younger students in their private lessons

Document Summary Form:**Title of the program:**

- Latino Arts Strings Program

Program Website:

- <http://www.latinoartsinc.org/Strings.htm>

Program Size and Location:

- 135 students
- Milwaukee, WI

Types of Arts Training:

- Instrumental Music

Program Philosophy and Goals:

- “The primary goal is to give children the tools they need to be successful in life. We believe that the serious study of music helps children develop intellectually, emotionally and socially in ways that few other activities can. We believe that this development provides transferrable skills that help the child become a successful adult.”

Summary of Key Program Components:

- “The Strings Program is an in-school and after-school music education program for students and alumni of Bruce-Guadalupe Community School and includes over 130 participants between the ages of four and seventeen. Students learn classical music skills while learning and incorporating Latino music and traditions.”
- “This pre-college music training program provides its students with instruments, music materials, individual lessons, small group, orchestra and mariachi ensemble lessons every week, all for a token fee of \$45 a school year. The program reaches children, ages 5-17, who may otherwise never have the opportunity to receive serious, music instruction –an expensive activity. In exchange, students and parents sign a contract to make a simple commitment – practice every day and take care of the instrument.”
- “In addition to giving several solo recitals during the year, LASP students participate in one or more of the following ensembles, one of two “Latino Youth Orchestras,” one of two Mariachi groups, and varied chamber ensembles. Under the instruction of seven instrumental teachers, students receive a solid technical foundation and classical training. However, technique development is acquired through the exploration of various forms of Latin American folk music, which we lovingly call from Bamba to Bach or from Mariachi to Mozart.”

Document Summary Form:**Title of the program:**

- Merit School of Music

Program Website:

- <http://www.meritmusic.org>

Program Size and Location:

- 7,000 students
- Chicago, IL

Types of Arts Training:

- “Merit School of Music offers a full range of music classes and private lessons for children and adults. In addition to instrumental and vocal instruction, our students have the opportunity to practice and perform in chamber music ensembles, jazz ensembles, and Latin inspired string ensembles.”

Program Philosophy and Goals:

- “Merit School of Music is a non-profit organization founded in 1979. For over 30 years we have been providing high quality music education to Chicago children of all ages and all levels of musical ability.”
- “Our goals are: 1) To help young people achieve their full musical potential, 2) To stimulate personal and educational growth through music, 3) To remove economic barriers to participation.”
- “We are devoted to giving children - especially those living in economically disadvantaged communities - the opportunity to grow through music. We provide substantial financial support through program subsidies, need-based tuition relief, low-cost instrument rental, and music supplies, so that motivated students can participate in every program regardless of their economic circumstance.”
- “Merit School of Music provides high-quality music education to students in metropolitan Chicago. Its primary goals are to help young people achieve their full musical potential, to remove economic barriers to participation, and to stimulate personal and educational growth through music.”

Summary of Key Program Components:

- “Onsite group classes and private lessons in our 40,000 sq. ft., fully equipped, state-of-the-art music facility in downtown Chicago - the Joy Faith Knapp Music Center. These classes and lessons provide a continuum of instruction for children newborn to 18 years of age; they include Early Childhood programs, Instrumental Music programs, and our renowned Alice S. Pfaelzer Tuition-free Conservatory for children of advanced musical ability.”
- “Music instruction at 71 offsite locations throughout the Chicago metropolitan area through our Bridges: Partners in Music program. These locations include public schools, private schools and community centers. At these locations, Merit School of Music faculty provide instruction in general music, band, string, choral, percussion and early childhood music.”
- “Entry to the Alice S. Pfaelzer Tuition-free Conservatory is by audition. In return for a student’s hard work and dedication, we provide the Conservatory experience tuition-free... Conservatory students receive instruction from Chicago’s finest music instructors through large ensembles, instrumental technique classes, music theory classes and a variety of elective classes, including chamber music, composition and piano for future music majors. At noon every week, the entire student body comes together for *Live from Gottlieb*, which features performances by world-class professional artists and ours renowned faculty.”

Document Summary Form:**Title of the program:**

- Project Jericho

Program Website:

- <http://www.project-jericho.com>

Program Size and Location:

- 1,622 students
- Springfield, OH

Types of Arts Training:

- Dance, Music, Visual Arts & Poetry

Program Philosophy and Goals:

- “To Strengthen Youth and Families by building strong social and communication skills, increasing self-esteem, and creating connections to the community.”
- “To Strengthen the Arts Experience by increasing participation in and understanding of the arts, providing additional performance and exhibit opportunities, and positively affecting local arts organizations through artist and audience development.”
- “To Strengthen the Community by providing opportunities for youth and families to connect with and give back to the community, positively affecting student performance in school, and positively helping families to stay together or reunite.”
- Goals for Inside the Walls, Outside the Box: 1) “Keep incarcerated youth actively engaged in programming to foster positive social interaction and cooperation, and 2) Connect them with activities and resources after their release to help alter their patterns of behavior thus reducing the rate of recidivism.”

Summary of Key Program Components:

- **Family Programming:** “Project Jericho works closely with our partner, Job and Family Services of Clark County to provide programming for families that focuses on ‘The Seven Habits of Highly Effective Families.’”
- **Inside the Walls, Outside the Box:** “Incarcerated youth take part in individual workshops or short cycle modules...A key component of the program connects clients with arts activities offered within the schools and community after they leave Detention.”
- **After School Arts Program (ASAP):** “Project Jericho has teamed up with the Springfield City Schools to offer semester-long after school arts programming...Students are challenged by professional arts educators to design and bring to life a project...that will directly benefit their school or community.”
- **Bucket Band:** “Participants...learn drum-line style rhythms which they perform on unexpected instruments: five-gallon buckets and rubber storage bins.”
- **Hip Hop Dance Troupe (Exodus):** “Exodus is a professional youth dance troupe that practices on a weekly basis to perform in shows and competitions. They practice Hip Hop/Break, and other dance skills which combine the youth’s talent...”
- **Winter and Summer Arts Camp:** “Every year Project Jericho holds a *Winter Arts Camp for Families* and a *Summer Arts Camp for Youth* which includes five full-day workshops, with lunch included, and a spectacular performance at the end of the week.”
- **Poetry Slams:** “Every few months Project Jericho’s youth come together for a set of workshops where they piece together slam poetry and creativity...”

Document Summary Form:**Title of the program:**

- Project STEP

Program Website:

- <http://www.projectstep.org>

Program Size and Location:

- 35 students
- Boston, MA

Types of Arts Training:

- Orchestral Music

Program Philosophy and Goals:

- “Project STEP recognizes that certain racial and ethnic minorities are vastly underrepresented in classical music. Our mission is to address this imbalance by identifying musically talented children from underrepresented Boston communities and providing participants in our programs with comprehensive music and string instrument instruction. We set the highest standards for our students, provide mentoring and performance opportunities, and create a network of support for our students, their families, and their communities.”
- “We believe that the classical music profession should reflect racial and ethnic diversity.”
- “We believe that children, if identified at an early age and immersed in long-term, rigorous music instruction, can flourish as professional classical musicians and as individuals, regardless of their ultimate career choice.”
- “We believe that our students can reach their full potential when held to high standards and provided with the support and active engagement of teachers, mentors, family members, and alumni.”
- “We believe that music can change lives and that the disciplined study of classical music enhances educational opportunities and opens doors for our students and their communities.”

Summary of Key Program Components:

- “Weekly private instruction on stringed instruments”
- “Use of a good, properly sized instrument”
- “Weekly class instruction in music theory and solfege”
- “For advanced students, piano lessons may substitute for theory classes”
- “Two master classes each season taught by established artists”
- “Chamber music coaching”
- “Student recitals”
- “Orchestral music coaching”
- “Opportunity to attend numerous performances each year by established artists and ensembles”
- “Summer music study”
- “Parent Council with monthly meetings”
- “Continuing guidance into the conservatory / university level and beyond”
- “Low-interest loans available for the purchase of musical instruments after graduation”
- “Students who enroll in FOCUS are 5 years old and in Kindergarten at school. The program provides high-quality beginning music instruction combined with demonstrations of many types of music and instruments.”

Document Summary Form:**Title of the program:**

- Sitar Arts Center

Program Website:

- <http://www.sitarartscenter.org>

Program Size and Location:

- 700 students
- Washington, D.C.

Types of Arts Training:

- Dance, Drama, Digital Arts, Music, Visual Arts & Writing

Program Philosophy and Goals:

- “Sitar Arts Center brings its diverse community together to give underserved children and youth the opportunity to explore and study the visual and performing arts in an afterschool safe haven. The Center partners with local volunteer artists and arts organizations to provide comprehensive arts education, nurturing relationships and high expectations that enable young people to better know and express themselves as they discover and develop their artistic gifts.”

Summary of Key Program Components:

- “Classes are open to students ages six years through adult and are offered after school and on Saturdays...in creative writing, dance, drama, digital arts, music, and visual arts. Camp Sitar provides weekday classes to students during a six week summer semester.”
- The Private Music Academy: “at Sitar Arts Center offers 80 lessons per semester in various instruments including piano, violin, guitar, viola, flute, clarinet, drums, trumpet, trombone, saxophone, cello and more, with priority given to children and youth.”
- S.E.A.L. Program: “The program for Sitar’s Emerging Arts Leaders provides pre-teens and teens with an opportunity to intensely focus on the art form of their choice, gain and strengthen artistic skills and prepare for continued studies in the arts through a structured program of courses, volunteer hours, weekly field trips, advisory meetings, reflections and independent projects”
- Teen Classes: “A spectrum of classes are available for teens, including Graphic Design, Hip Hop/Jazz Dance, Mosaics, Standup Comedy & Acting Scenes, Fashion Illustration, Belly Dance, Tap II, Digital Artistry, Multimedia Writing and more. Click on the Course Schedule to see the available classes just for teens.”
- “During the summer, the Teen Intensive offers more in-depth classes on Tuesday and Wednesday afternoons for six weeks.”
- Volunteering: “Teens with three or more years experience in a specific artistic discipline can apply to be volunteer teachers or assistant teachers.”
- Early Childhood Arts: “Sitar’s Early Childhood Arts Program provides arts classes for babies and toddlers to take with their parents or caregivers. The classes advance children’s development, fosters an early appreciation of the arts, and provides an opportunities for bonding between the child and parent, as well as interaction with other parents, caregivers and children. Early Childhood Arts classes are offered at Sitar in the mornings and afternoon several days a week in sessions of eight classes.”

Document Summary Form:**Title of the program:**

- TADA! Youth Theater

Program Website:

- <http://www.tadatheater.com>

Program Size and Location:

- 65 students
- New York, NY

Types of Arts Training:

- Musical Theater

Program Philosophy and Goals:

- “TADA!’s mission is two-fold: to provide high-quality musical theater productions performed by talented kids for family audiences and to provide a safe, creative and nurturing place where kids can harness their inherent energy, build their self-assurance and realize their true potential through the unique collaborative art form that is musical theater. Through TADAs high-quality work, young people gain confidence and learn commitment, responsibility, communication and team work skills that are critical to their success both in school and in life.”

Summary of Key Program Components:

- Original Mainstage Productions: “TADA!’s original musical theater productions are commissioned by the artistic director specifically for performance by the TADA! Resident Youth Ensemble. These productions employ professional theater artists who work with a multi-ethnic cast of NYC children. Each year three productions run for approximately 35 performances. Performances are held at TADA!’s Off-Broadway theater on 28th Street, just north of the Flatiron district and south of Herald Square.”
- The TADA! Resident Youth Ensemble: “At the heart of TADA! is the Ensemble, a unique, award-winning, completely free, pre-professional theater training and youth development program for more than 65 children aged 8-18 who come from across the metro area. Membership into the Ensemble is by audition only, and members perform in mainstage productions and at special events throughout NYC. However, the program doesn't end there! Youth development activities range from transportation subsidies to small group mentoring with TADA! staff, to college preparation and tours to free snacks during rehearsals.”
- Arts Education Programs: “Each year over 35,000 kids and 300 teachers are trained in or exposed to musical theater, drama and playwriting through more than 90 In-School and After-School Programs in schools and community centers. TADA! also offers classes and week-long camps at our site, and 25-30% of all students receive need-based scholarships. “

Document Summary Form:**Title of the program:**

- Unity Performing Arts Foundation, Inc.

Program Website:

- <http://www.upaf.com/gold>

Program Size and Location:

- 98 students
- Fort Wayne, IN

Types of Arts Training:

- Choral Music, Creative Writing

Program Philosophy and Goals:

- “To unite and empower members’ artistic excellence by promoting training, discipline, professionalism, and teamwork in a positive environment that allows every person the opportunity to grow and express their natural artistic abilities as they follow and fulfill their dreams.”
- “VOU targets three areas of youth development: character, artistry and leadership development. In addition to singing, students are also exposed to activities that develop and build character through interaction with adult volunteers, youth leadership opportunities and training. Our curriculum includes peer-to-peer group activities that bolster self-confidence and provide life lessons that engender life success.”

Summary of Key Program Components:

- Voices of Unity Youth Choir: “This choir provides urban and suburban children and youth in the Fort Wayne area the opportunity to learn, study and perform mainstream soulful music that is interesting and relevant to their generation. Music styles taught include jazz, spirituals, gospel, rhythm and blues, hip-hop, pop, and country... The membership of the Voices of Unity Youth Choir is a very strong statement of diversity Approximately 2% are African; 47% are African-American; 22% are bi-racial; 20% are Caucasian; and 9% are Latino. Approximately 60% are female and 40% are male. The membership covers 18 zip codes in the community and one student traveling from the Chicago area.”
- The Power of Passion: A creative writing program.

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