

Youth Development

Culture for Change

Art

Social Justice



Summary Report

Prepared for
The Barr Foundation

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Mendelsohn, Gittleman and Associates, LLC
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SuperBeing

A star
In the middle of space
Gazes upon its surroundings and it
shines so brightly
They study and concoct ideas as to
why it is true
But what if the star was shining because it
wanted 2?
Who said it was doing it for us
Ambition and determination defy the laws of
this world
I am that star
I refuse to b human
Because all they do is cry and moan
Destruction of the fabrication they r told and
make up
Dialectic or a dreamer
Genius or a sped
In or out
Ultimatums made for them followed by none
It all comes down to who has the
bigger gun
Saturn has the rings
Jupiter has the size
Dey both the same in my eyes
So why do they discern differently
When in reality they all want the
same prize
But they are held back by the little they know
vs the much that they think
Strength of the will is the only quality
I lack
As I am not human
A notion made to keep me alive
Keep me sane
In the world of turmoil and troubles
A rotten apple with a random worm
squirming through
Death is a casualty because they r used to it
Skill to be and do what ever they want
Not like a dwarf or a red giant
But an individual owning to their own values
and responsibilities

I watch over them like mother bird
over her eggs
wat I see disappoints me
Ppl acting with no sense
Memories of the struggle is lost
Ignorance is the plague
They are the infected
I noe not of a cure
I not since neither am I pure
But how does 1 cure themselves when they
themselves has planted it there
The world is watch over has but few ...
to live
The number I can not say
But it decreases everyday
Power is the engine that fuels this silent
havoc
It is always filled and never burns out
Enough power to level a continent
Yet as I watch I grow angry
I adopt one of their many sins
Because
They are oblivious to wat they doing
I can only last 4 so long
In my current state there is nuthin I
can do about it
Their violence.

— Victor Skitzo Anaka

August 21, 2009

Dear Colleague,

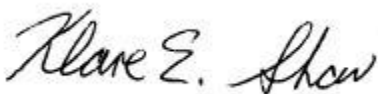
I would like to share this hot-off-the-press summary report about Culture for Change (CfC), a youth development and art activism pilot project that fosters a dynamic collaboration between Boston youth, artists, and out of school time programs.

The Barr Foundation is a Boston-based private, family foundation dedicated to improving the quality of life in the city through contributions to art, education and the environment. As part of this commitment to the young people of Boston, the foundation began the exploratory steps of the CfC project in May 2007, with the bringing together of grant recipients in two areas -- arts and out-of-school time (OST). This grantee convening consisted of training and discussion about the contributions of both areas to positive youth development. Born from those sessions were an enthusiasm, and a desire for continued intermingling, collaboration, and the sharing of skills. Building upon the energy of the May gathering, the Barr Foundation, working with staff of what was then the Medical Foundation (now Health Resources in Action), met with teaching artists, trainers, and consultants to develop the 10-week pilot that became CfC.

This report contains many of the insights and key learnings from the CfC pilot. Yet some of the most compelling moments we experienced were hard to measure or capture in writing. During several of the workshops and events, youngsters from various neighborhoods, genders, races and cultures joined together to envision MORE: more safety, more respect, more education, more creativity, more justice, more unity and more opportunity for all. They used poetry, theater, music, and visual art to make that vision real, and to express their deepest thoughts and yearnings. You will read some of their quotations in this report, but I encourage you also to watch the enclosed DVD to see more of their art work, and to hear about their feelings in their own words.

This summary is an attempt to document a work in progress; it is not a typical evaluation. It was originally intended to be an analytic tool for Barr staff, CfC trainers, and a few others. However, over time, the richness of the videotaped material, our very cool blog (<http://cfc.barrexternal.org>), the authenticity of the thoughts from the participants, the art products from the teens, and the enthusiasm of the OST programs convinced me that we were on to something. I am certain that it is worth the risk of sharing this examination of program design and implementation more broadly. I know that there are others also exploring the intersection of art and activism with youth, those who could learn from CfC, and probably many more who could teach us. So your comments and critiques are welcome as we try to reflect and improve. In the weeks of working with an extraordinary group of trainers, staff, artists, and young people we have tested the appropriateness of this model and occasionally tested the limits of the participants. But it is all good -- and we trust that learning more about CfC will bring you some insight and will share some joy.

With warm wishes,



Klare E. Shaw

Arts & Culture, The Barr Foundation

P.S.: A special thank you to CfC consultant Christine Lamas Weinberg and Evaluator Julia Gittleman who both poured heart and soul into this project.

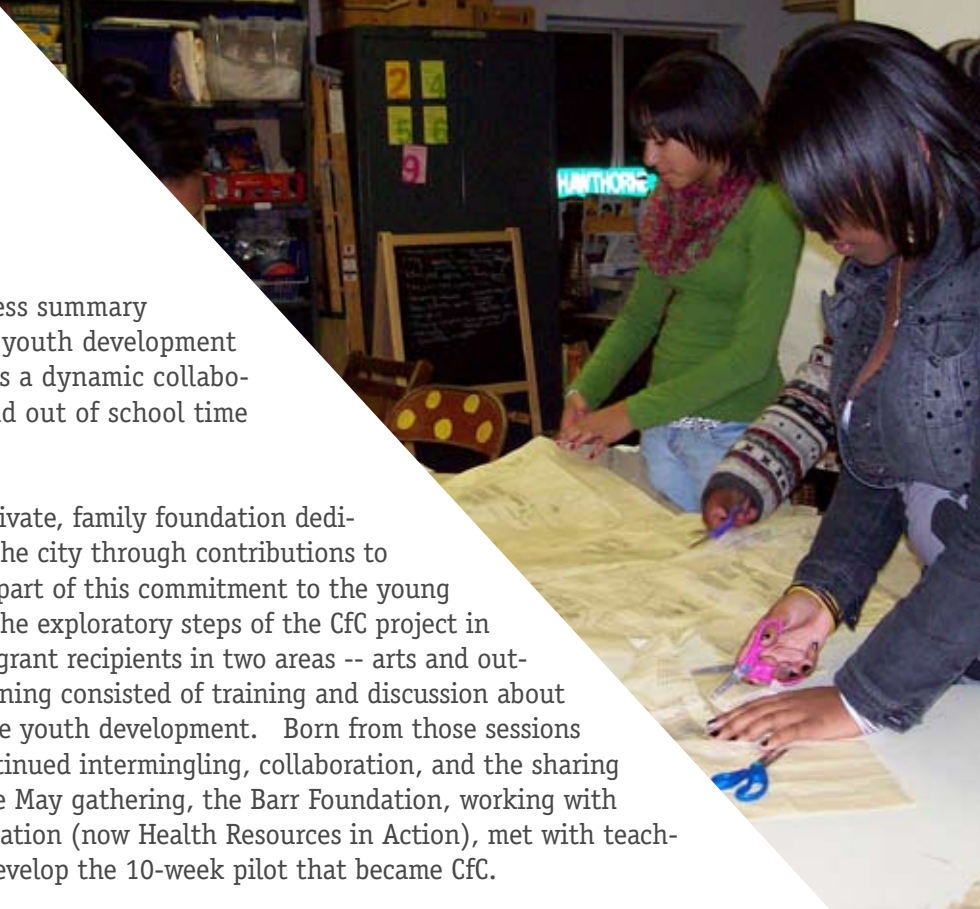


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I. Culture for Change (CfC) Project Background and Pilot Description

The CfC project paired artists and youth workers with specialized trainers to design residencies in different artistic disciplines. The goals of the residencies were:

- *To help youth find their own voice and become empowered and engaged in their communities by helping them to express creatively with age appropriate activities;*
- *To help out-of-school-time (OST) organizations enhance, improve, and reinforce their programming by bringing residencies to their sites;*
- *To inform participating OST sites about residencies and what to look for when inviting artists for future residencies; and*
- *To help artists and youth workers improve their teaching skills by learning from peers and trainers new techniques to engage children and teens.*

The CfC project was based on bringing together individual OST practitioners such as youth workers, artists, and staff – jointly training them in youth development, social justice and artistic expression with the belief that youth will find new means of empowerment through creative processes and collaborative activities during out-of-school time. The project was built upon the idea that for youth, the arts promote engagement, offering educational opportunities that in turn set the stage for social change and development of youth voice / self-expression and networking.

CfC consisted of a 10-week residency at an existing OST site that included an artist, a youth worker, and an employee who was a dedicated OST staff member. The project included 3 days of intensive trainings at the program's onset, additional trainings and meetings midway through the program, and the ongoing use of a web-based blog to encourage network building, communication and sharing of experiences among the 10 program sites.

The residencies ran from September 10, 2008 – November 21, 2008. 145 youth ages 11-21 participated in the pilot, 121 as primary participants and an additional 24 middle-school participants in secondary groups working within 2 of the 10 projects.

As part of the pilot project, an evaluation was implemented to focus primarily on process measures related to the design of the initiative, with the hopes of assessing how the project would be implemented most successfully to accomplish its stated objectives. In addition, the evaluation sought to better understand the short-term impacts of the pilot program on the participating staff, youth and organizations.

II. Evaluation Plan and Methodology

The goal of the evaluation was two-fold: 1. To assess the design of the CfC pilot in order to determine the best model for the program going forward; and 2. To determine if the following research questions related to short-term outcomes occurred as a result of the CfC pilot.

- 1. Did artists and youth workers improve their teaching and mentoring skills by learning new techniques from peers and trainers to engage children and teens?** We sought to better understand if improved teaching/mentoring skills occurred as a result of trainings, team interactions, regularly meeting times among project staff and regular, ongoing communication among team members.
- 2. Did participating artists transfer creativity into a workable community?** Artists were asked to assess whether they were able to effectively work with youth to create art, as demonstrated by the youths' artistic skills and created products that showed them to be artists and community change agents.
- 3. Did OST sites enhance, improve and reinforce their programming by bringing these residences to their sites?** The program staff assessed whether the quality of their OST or organizational programming improved as a result of offering on-site artistic and social changes programming that had not existed previously.
- 4. Did OST sites enable children and teens to find their own voices and become empowered and engaged in their communities?** Project staff were asked to observe whether youth demonstrated increased confidence to express themselves through artistic expressions.
- 5. Did OST sites enable children and teens to express themselves creatively with age appropriate activities?** For example, did participants gain new skills and experience in art-making? During this creative process, did the students demonstrate improved problem-solving skills and greater confidence in their artistic ability? Staff were asked to evaluate how positive was the interaction and collaboration between artists and youth workers when planning and delivering activities for youth.
- 6. Did youth experience in-depth and varied artistic opportunities?** Were the artistic opportunities to the youth consistent over the 10 week time period? Was more than one type of art-making opportunity available?
- 7. Did youth create art that allowed for the development of authentic individual expression that reflects upon real issues in the city, country, and world?** Staff were asked to document how the youth chose to interpret and express their ideas related to the specific topic and artistic discipline offered in their project.
- 8. Did all involved partners utilize their skills and collaborative opportunities to promote social justice concepts?** For example, did staff observe both youth and project staff working together to identify and focus on the social justice issue selected, and then finding a way in which the issue could be expressed through art? Were the project activities appropriate for the age-group they were serving?

“One reason why the program was so successful was that the youth were part of the entire process.”

In addition, the project was interested in learning if the following long-term outcomes occurred for the participating youth:

- Intensified student motivation towards learning and interaction
- Better attendance in school due to engagement
- Improved multicultural understanding, interpersonal and social skills
- More higher-order thinking skills, creativity and problem-solving ability
- Greater community participation and support.

By gathering data that focused on answering the research questions, the evaluation began to assess if the CfC model will lead to these long-term outcomes for youth.

In order to inform the evaluation, data was gathered using several methods:

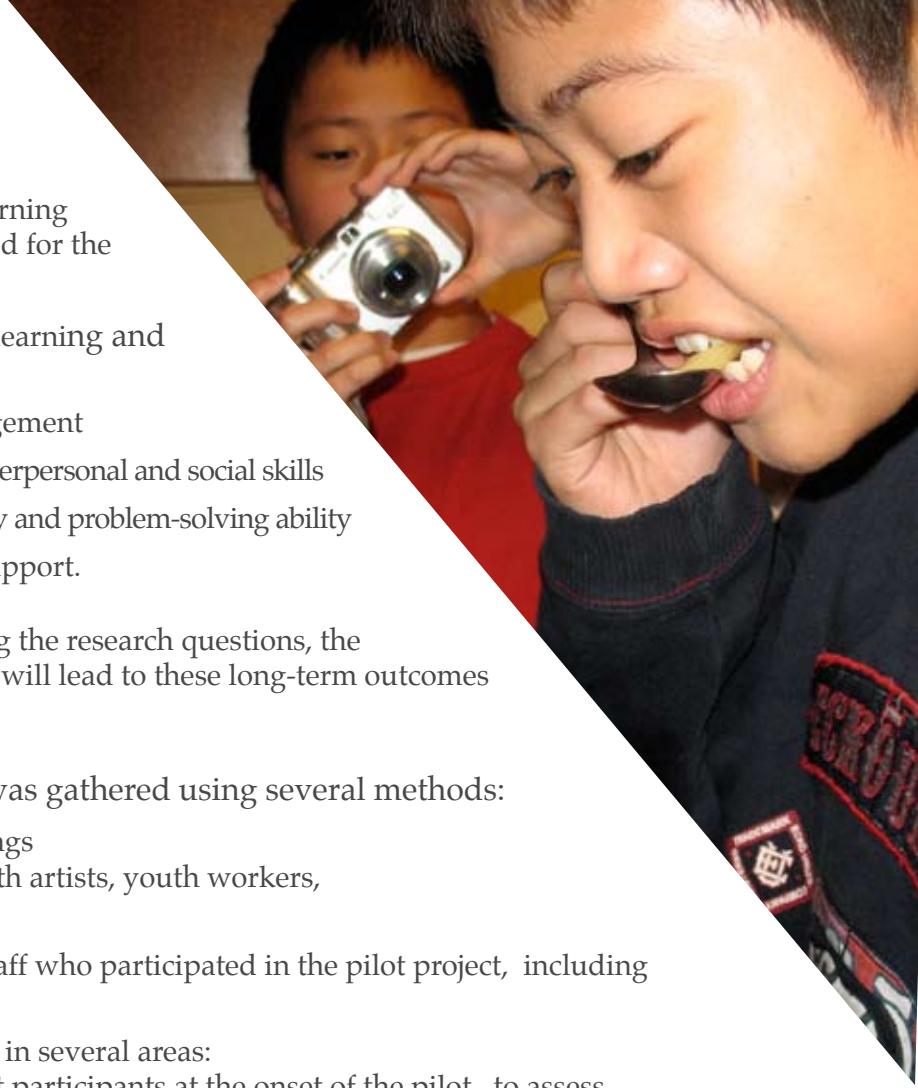
1. Observation of CfC trainings and meetings
2. Implementation of four focus groups with artists, youth workers, and OST representatives
3. Individual interviews with additional staff who participated in the pilot project, including training and project management staff.
4. Surveys were developed to capture data in several areas:
 - A pre-test gathered data from project participants at the onset of the pilot, to assess their attitudes regarding how social justice, network building and art can impact youth in out-of-school programs.
 - A survey following the completion of the initial 3-day training at the beginning of the project, to determine how participants felt the trainings supported them in starting their CfC projects, and to determine what types of additional trainings they needed going forward.

III. Evaluation Findings

KEY SUCCESS FACTORS

In assessing the data gathered from the baseline survey, artists, youth workers and OST representatives came to the project with a strong sense of the potential power of art as a means of expression and empowerment. They felt that social justice themes could resonate strongly with youth. They also had positive associations related to the power networks can provide in supporting programs to stimulate new thinking and connectivity, to help them identify new ideas and support their growth, and to connect people to potential resources.

Data from the training survey showed positive feedback on the value of the training topics, the quality of the trainers and the desire for more training related to art and social justice themes. Participants reported ways in which they were able to immediately incorporate learnings from the trainings into their programs and opportunities for future usage as well.



In data gathered from the focus groups and interviews, the following key success factors were identified:

1. The CfC pilot project was well designed and included a number of key program elements that were critical to the overall effort. These included:
 - Providing creative flexibility for program sites in selecting the content of their projects, including selecting their art medium:
 - A clear timetable for program execution
 - Multiple trainings that encouraged networking
 - Youth development as a fundamental aspect of the model
 - Incorporating three integrated components (art, youth development, social justice) in the overall model
 - The universal social justice theme supported the network building among the participating sites.
2. The youth were engaged, focused, enthusiastic and connected to the art. This type of project was a new experience for many of the participating youth and they became invested in and felt ownership towards the project. Project staff reported participating youth felt proud at being selected for the project and as a result, they were open-minded to trying something new. Finally, many of the youth reported feeling safe while at the project site, which was significant, as violent activities were occurring frequently in their neighborhoods during the time the CfC pilot activities were offered.
3. The inclusion of an artist who possessed strong youth communication and management skills was key to project success. The artists provided a unique set of skills, along with enthusiasm and energy, which helped the youth feel successful in the projects.
4. Organizations felt participation in the pilot was beneficial in a number of ways, including adding new programmatic offerings to their service delivery models, expanding opportunities to recruit new youth to their programs and maximizing community-building opportunities with participating youth and parents.

CHALLENGES AND LIMITATIONS TO THE DESIGN

Artists, youth workers and OST staff reported several challenges they experienced during the CfC pilot project.

1. Project Design Issues

Artists and program staff reported that at times it was difficult for youth to connect to the social justice themes. Given their developmental stage, the youth were self-centered and therefore challenged to think beyond their own identity, to focus on issues broader than their immediate surroundings. The social justice issues they could most easily connect to were those that focused on issues related to their community and their personal experiences such as violence and healthy body images.

Another design challenge was the need to find a balance between implementing a structured program that can lead to a successful outcome, while simultaneously allowing for enough flexibility and freedom for the project participants

“Having youth development as the core of the program was important, the art project wouldn’t have worked without this focus.”

to encourage creativity. Program staff spoke of the difficulty in finding this balance and at times, needing to sacrifice flexibility in order to move the project forward.

Finally, programs reported the challenge of supporting their youth to feel comfortable while at the same time encouraging them to think in new and different ways. This was difficult for many youth who were not accustomed to approaching social justice in terms of artistic expression.

2. Logistical Issues

Scheduling presented significant challenges for a number of programs. It was difficult to find times that worked for many of the participating youth. The 10-week timeline was insufficient to accomplish the outcomes sought by many programs and as a result, most programs chose to operate beyond the 10-week timeframe. In addition, hiring staff and dealing with the difficulties related to staff turnover presented operational challenges.

Successful programs required significant oversight, particularly when an artist was new to an organization, and in some cases, the available oversight was limited. It was widely reported that the participating artists would benefit from more training and support in the area of youth development approaches. Programs reported they needed additional time for planning that was not built into the program model. Finally, focus group and interview respondents raised questions about the impact of the 3-day training that occurred at the beginning of the pilot. While the long-term value of the trainings seemed clear to participants, the short-term value of helping them to operate quality programs did not seem as apparent to a number of participants.

3. Community-Building Issues

While significant time was allocated for CfC artists, youth workers and OST staff to attend trainings, a widely heard concern was the lack of time designated for community building among the participating programs and staff. While the group spent many hours together, insufficient time was spent getting to know and learning from one another. In addition, there was little time set aside for the youth to meet with one another (the exception was the culminating event in November). Project staff felt there was a missed opportunity for the 10 organizations to learn from one another and to increase community building across neighborhoods and racial/ethnic groups.

RECOMMENDATIONS FROM PARTICIPANTS FOR IMPROVEMENT OF THE CFC MODEL

Participating artists and OST staff unanimously stated they would choose to participate in the CfC project again, if given the opportunity. In addition, they provided recommendations for how the project could be changed such that its likelihood of success would be increased.

1. Length of the Project

Participants suggested a revised project schedule that would improve model effectiveness:

- Re-structure the program so it is operated from September through June and divide it into 2 semesters
- Set aside September for planning time and youth recruitment



- Run first cycle of activities from October to December (12 weeks)
- In January review project efforts to date and make improvements in service delivery model
- Run second cycle of activities from February to April (12 weeks)
- Hold culminating event in May
- Have project wrap-up and evaluation in June.

Overall, participants felt it was critical to connect the art discipline with the established timeline. Given the diversity of art forms, expectations need to be realistic in terms of how to measure success. For instance, two projects selected instrumental music as their art form. For many of these youth, this was their first exposure and experience learning to play a musical instrument. Any ability to play even a few notes well was considered a successful outcome.

In addition, programs recommended that they have flexibility in their timeline, since some groups would like to run yearlong programs while others preferred 3-month cycles twice per year. The suggestion was to trust organizations to decide which schedule was best for them.

2. Operational Changes

In addition to a longer program timeline, project staff reported that more time should be spent each week working with the youth, as well as planning with other staff. Another suggestion from staff was to pair organizations to work together, meeting once per month, to partner together and share experiences and learn from one another. An alternative suggestion was to cluster groups (perhaps by community) so groups would get to know each other better. This would also encourage youth exchange among programs and provide more opportunities to connect youth with one another and to increase community building.

3. Staff Roles and Responsibilities

A key variable to the successful implementation for the CfC pilot program was the role of the artist. Data from the focus groups and interviews showed it was important to build in adequate time for artists to observe the program and meet with the other program staff prior to project implementation, in order to improve the readiness and related impact of the artists. This was particularly important for artists who were working with OST programs for the first time. This up-front time investment would help to ensure a smoother start to the program and enable the artist to have a clear sense of the needs and capability of the participating youth.

Consistent with this recommendation, participants also felt that holding regular meetings among all team members would significantly improve the effectiveness and success of the programs. Some of the pilot sites held weekly or bi-weekly meetings for staff members but some did not and in those cases, there were challenges to maximizing effective interactions with the youth and with implementing the artistic activities.

“Having a great artist was what made a difference, he really connected with the teens and he knew how to move them forward.”

4. Budget

Project management staff suggested that program budgets should be required to set a minimum hourly rate for both artists and contracted youth workers. Project staff also recommended additional resources be allocated to allow programs to cover art production costs such as costumes and other materials, as well as food and overhead costs. Finally, feedback from programs supported the use of stipends for participating youth.

5. Trainings

The general feedback on the trainings was positive and the topics were thought provoking and valuable. Recommendations were to maintain the high quality of the trainings. Too often youth worker trainings are not high quality, it was reported, and these trainings were exceptional.

Additionally, the training schedule should be changed from having three consecutive days. Trainings should be expanded to include tools to be used in the projects, include additional time for networking, and provide information related to the grant/project planning. Finally, it was recommended that trainings should be organized to allow youth to participate.

SURPRISES

Participants in the focus groups and interviews were asked what, if anything, surprised them, looking back at their experience in the CfC pilot project. Responses included the following:

- The overall high retention of youth to complete the 10-week project.
- The art capabilities of the youth. While there were challenges, the youth did well with difficult and technical art forms such as welding.
- Despite differences in race/ethnicity, there were no issues between the youth and the specific artists
- The diversity of the different projects that were part of CfC.
- The significant amount of work and time the groups spent getting ready for the culminating performance.
- The use of technology (the blog) as a way of increasing connections. *(For more information on the project blog, go to <http://CfC.barreexternal.org/>)*


IV. Implications and Recommendations for Next Steps

In reflecting on the overall goal of the pilot, data from the focus groups and interviews showed that youth in the CfC program found new means of empowerment through creative processes and collaborative activities during OST. Youth became more aware of their personal power and how they were part of a larger community. The power of art and producing something that could be shared with the larger community had a strong impact on the youth, which highlights the significance of public art as an effective component of social justice efforts.

The data also supported the project's success at meeting its short-term objectives as listed below.

1. As a result of participating in the CfC pilot, artists and youth workers improved their teaching and mentoring skills by learning new techniques to engage children and teens, primarily from partner artists and trainers. This occurred as a result of the process and the synergy created through the collaboration among the artists, youth workers and OST staff. In addition, artists and youth workers believed that they would have benefited from spending more time together, planning, sharing practices and refining their work.
2. As a result of participating in the CfC pilot, most participating artists were successfully trained and able to transfer creativity into a workable community. This was not accomplished by 100% of the artists but it does appear to be true for the majority.
3. As a result of participating in the CfC pilot, OST sites enhanced, improved and reinforced their programming by bringing these residences to their sites. Despite the diversity of the types, sizes and locations of the OST program sites, every participating program site felt its program improved and benefited from having the CfC pilot program. Programs with fewer resources yielded fewer benefits. However, even in those cases, it is clear that the programs improved at least temporarily, from participating in the pilot.
4. As a result of participating in the CfC pilot, OST sites enabled participating youth to find their own voices, become empowered and engaged in their communities, express themselves creatively with age appropriate activities, and experience in-depth and varied artistic opportunities. The unquestionable success of the CfC pilot was the positive artistic experience for the youth. While some of the projects were not able to implement in-depth artistic opportunities, all felt that the youth experienced art and artistic expression in ways that engaged, empowered and challenged them to think in new and creative ways.
5. As a result of participating in the CfC pilot, youth created art that allowed for the development of authentic individual expression that reflects upon real issues in the city, country, and world. This objective was accomplished more successfully in some sites than in others. For example, the two sites that used instrumental music as their art form were not able to connect the youth's individual expressions as directly to the social justice issue as those that were making collages, painting murals or writing poetry. However, the musical instrument experience was found to be positive for the participating youth despite it not reflecting issues related to their community or city. In addition, the short timeline prevented programs from developing more ambitious projects, limiting the opportunity for depth that some of the projects sought.

"The teens saw they were creating a community through the arts and real friendships developed among the group."

- 
- A woman with blonde hair, wearing a dark top, is smiling and looking towards the left. She is positioned in the lower right foreground. Behind her is a bulletin board covered with various children's drawings and papers. The drawings include simple line art of figures, some with red hair, and other abstract sketches. The background is slightly out of focus, emphasizing the woman and the art project.
6. As a result of participating in the CfC pilot, involved partners utilized their skills and collaborative opportunities to promote social justice concepts. It was clear to staff participants that this was a priority of the project for the Barr Foundation and as a result, the organizations and staff made sure this was incorporated effectively into their projects. Several organizations felt that the community-building work they accomplished became an effective vehicle for promoting the social justice concepts within their projects. Using social justice themes as the “hook” to connect with youth and then using art as something new and different was an effective way to connect the social justice and art aspects of the project.

The Culture for Change pilot provided an effective opportunity for community-based OST programs to explore the connection between art and social justice and allowed youth to own and connect to the project. Recommendations for next steps moving forward include the following:

1. Increase the emphasis of the project to include greater priority for social network building and community building. Refocus efforts to increase the opportunity for programs to network with one another. There was a missed opportunity for networking among programs that participated in the pilot, which was largely due to the limited timeline. Through increased networking, programs can make connections across their organizations, across neighborhoods and across groups of youth, who would otherwise have limited exposure with one another. This networking and community-building could be powerful and potentially have an impact on city and community dynamics.
2. Assess how best to use the time designated for trainings. While the overall feedback was positive towards the trainings in the pilot program, issues were raised about how to best use this time to support participants in implementing effective programs. Adding trainings that focus more on program operations issues and tools, as well as offering trainings in techniques and curriculum, will enable staff with less experience in running programs to increase their likelihood for success.
3. Re-invest and prioritize the role of the artist. One of the most important features of the CfC program was the opportunity for OST programs to add an artist to their staff teams. The artist role was critical for the programs in making the connection between the social justice issue and the artistic product. Finding, training and supporting artists to effectively partner with OST staff is a key area for ongoing program investment and one that will most likely lead to successful projects.
4. Lengthen project timeline to increase its impact. Lengthening the timeline to allow programs to work with youth for two, 12-week long sessions will enable projects to develop more in-depth relationships with youth and will allow the youth to spend more time developing their artistic projects. The overwhelming majority of the programs that participated in the pilot project thought a longer program timeline would be enormously beneficial to successful project implementation.
5. Continue to include a diversity of community-based programs in the program selection process. Having an array of organizations involved, small and large, with and without a previous art focus, and from many different neighborhoods within Boston, provided a unique opportunity for organizations and staff to learn about and from one another. While not enough time was

spent networking and community building during the pilot phase, future efforts should include more opportunities for this diverse assortment of organizations to be exposed to each other and potentially increase interactions across racial, ethnic and neighborhood lines.

6. Gather feedback from participating youth about their experience in the project. It is important to hear directly from the youth involved in the pilot. The timing of this evaluation did not allow for the opportunity to engage with the current group of youth, to hear their perspective on how the project impacted them and to determine what changes they might recommend. This data is important to assess, if the Barr Foundation is interested in supporting the Culture for Change project in the future.

CONCLUSION

In conclusion, the pilot implementation of the Culture for Change project was largely successful in meeting its primary goal of empowering youth through artistic expression and collaborative activities during out-of-school time hours. The pilot also supported organizations to increase artistic and social change-focused activities for their youth, and helped to develop new programming opportunities. Despite some operational and logistic challenges, most of the ten participating organizations operated successful programs. After implementing some key program design changes, the Barr Foundation should consider continued support for the CfC model, as an example of how art and social justice can be integrated into a challenging and personally rewarding program opportunity for youth.



APPENDIX A

Participating Organizations and Project Descriptions

1. Boston Asian: Youth Essential Service

www.bostonasianyees.org

CFC TEAM:

Artist: Tory Bullock

Youth worker: Susanna Cheung

OST representative: Armanda Trinh Britton

Project description: *Through poetry/ spoken word and theatre activities, youth were empowered to speak out against injustice.*

Participating teens addressed issues related to poverty, making healthy choices, pursuing dreams, and seeking justice in their own environment. The project offered teens a new way of communicating and of learning that they have a power to affect social change.

2. Boston Chinatown Neighborhood Center

www.bcnc.net

CFC TEAM:

Artist: Tri Quach

Youth worker: Victoria Yue

OST representative: Giles Li / Sophia Kim

Project description: *Youth in this program created stories about their interpretation of what food means in their lives.*

Through this exploration, the project addressed issues related to public speaking, racism and class divisions. With the guidance of the youth worker and artist, they learned critical thinking skills as well as technical video making skills. The videos they created showed the range of Asian American youth experiences and expressions, and were shared with families and the community in a celebration event.

3. Greater Boston Nazarene and Compassionate Center

www.dcncc.org

CFC TEAM:

Artists: Robert Wyckoff, Anna Florencia Gonzalez Delgado

Youth worker: David Jenkins

OST representatives: Dr. Ricardo

Telemaque & Rev. Pierre Louis Zephir

Project description: *Youth participants learned*

trumpet and saxophone, wrote spoken word poetry and rap, and used these art forms to impact the issue of youth violence in their lives.

The project built on participants' knowledge and experience of the issue by incorporating discussion activities, analysis of the causes and effects of youth violence, and research into the solutions to youth violence. Participants shared their performances with community and congregation members.

4. Bird Street Community Center

sponsored by GOTCHA

www.birdstreet.org

CFC TEAM:

Artist: Dara Cheek

Youth worker: Matt Selines

OST representative: Andrea Kaiser

Project description: *Participating youth created poetry around social issues, and developed a stained glass installation incorporating all components of the project.*

A team on youth conducted a series of focus groups in various neighborhoods addressing issues related to media, violence, poverty, education for young people, and mental health needs. These conversations served as inspiration to the creation of poetry and sculpture.

5. Maverick Landing Community Services, Inc.

CFC TEAM:

Artist: John Keys

Youth worker: Ana Santana

OST representative: Jude James

Project description: *Youth explored the meaning of home by creating drawings and writing poetry around the topic.*

The social justice issue addressed by this project was home and homelessness including topics of who gets to live where, how housing is distributed, how homes are built and maintained, environmental issues related to housing, and questions of urban density through research, exploration of different neighborhoods, speakers and presentations from housing advocates, architects, and designers. Participants had the opportunity to present their works at the East Boston Social Justice Day.



6. Hawthorne Youth and Community Center, Inc.

www.bc.edu/schools/cas/pulse/placements/hawthorne.html

CFC TEAM:

Artist: Dianne Zimbabwe

Youth worker: Allentza Michel

OST representative: Samantha Sadd

Project description: *Teens created wearable art based on an analysis of social justice issues related to the fashion industry, like sweatshop labor, human cost of producing brand name goods, and ways the media influences “what’s hot” in fashion, style, body type, and models.*

The Fashion Flair project focused on discussion, images from popular culture, and dialogue to be more aware of the underside of the fashion industry. Youth participated in field trips and planned a final celebration to share their creations with their families and community.

7. MissionSAFE

www.missionsafe.org

CFC TEAM:

Artist: Kartina Richardson/Deborah Kronenberg

Youth worker: Dwan Billingslea

OST representative: Kim Molle

Project description: *Through acting and character building, this project focused on teaching youth how various playwrights have addressed issues related to the human condition and social justice.*

Activities were designed to help youth feel comfortable in a theatre setting, to help them foster a love of the arts, and to help them gain confidence and skills in public speaking, acting, interacting with people, memorizing and analyzing a text.

8. Project HIP-HOP

www.projecthiphop.org

CFC TEAM:

Artist: Denise “Fareye” Williams

Youth worker: Martin Kelly/ Emily Ullman

OST representative: Mariama White-Hammond

Project description: *Teens used local oral histories to develop a narrative play with monologues for multiple characters on the theme of intergenerational issues in the city of Boston.*

9. Sociedad Latina

www.sociedadlatina.org

CFC TEAM:

Artist: Robert Edinger

Youth worker: Hernando Buitrago

OST representative: Nicole d’Avis

Project description: *Youth composed songs and wrote spoken word pieces around CORI reform and the wars in Iraq and Afghanistan.*

The project explored issues related to the actual legislation employing people with a CORI record and the number of minority soldiers fighting and dying in the wars. Participants received basic instrumental instruction and had an opportunity for artistic exploration, discussion of community issues, and the creation of art and music responsive to the topics explored. The works created were presented at a culminating performance for families the community.

10. St. Stephen’s Youth Programs

www.ststephensbos.org/youthprograms.html

CFC TEAM:

Artist: Will Whelan

Youth worker: Kerrie Chandler

OST representative: Liz Steinhauer

Project description: *Participating teens used the 2008 presidential campaign to write poetry, create a collage and record a video that expressed their views on social justice issues related to media influence and media control and their reactions to it.*

Teens addressed these issues through group conversations, observing and analyzing media, reading magazines and newspapers, and investigating campaign websites. The activities were recorded and edited into a short video that expressed their views on media influence.



APPENDIX B

Culture for Change Team

1. PROJECT TRAINERS

Moacir Barbosa

Mo is the Assistant Director for Training and Capacity Building at Health Resources in Action (formerly the Medical Foundation) and has been the program coordinator for BEST Initiative since the program's inception in 1999. Prior to joining HRiA, he was Program Coordinator for the Fellowship Center in St. Louis, MO, Director of the Area 4 Youth Center in Cambridge, MA and Supervisor for the Moore Youth Center in Cambridge. As a practitioner, his work focused on expanding opportunities for youth and building equitable relationships between youth and institutions.

Mo has long been involved in efforts to bring about peaceful and just-full resolutions to the issues that we face locally, nationally and globally. His efforts have included work on anti-nuclear proliferation issues, apartheid, global warming, dumping (local and international), water resources, racism, sexism, homophobia, militarization, just economic development, gang violence, sustainable health promotion, youth involvement, community solutions, geo-political issues, and many more issues. His current work in the Area 4/Port neighborhood of Cambridge focuses on violence and other community issues. Mo is a member of numerous Advisory Boards and Task Forces in the community and has worked on various political campaigns at the local and national level.

Mo Barbosa holds a Bachelor of Arts degree in African and African American Studies from Washington University in St. Louis, Missouri.

Toni Blackman

Toni Blackman is the first hip-hop artist to be designated as an American Cultural Specialist and Hip-Hop Ambassador by the U.S. Department of State. She is an educator, published author, award-winning performer, and has been recognized with fellowships visiting over 15 countries including Senegal, South Africa, Taiwan, Cote d'Ivoire and Angola. Toni's extensive communication arts background includes experience in training development, design and implementation, as well as, professional public speaking and on-air experience. Toni is an Independent Hip Hop Educational Consultant.

Roberto Cremonini

Roberto Cremonini has over 15 years of experience in the field of knowledge management. In 2001, driven by a desire to apply his expertise in the social sector, he began working with nonprofits and foundations. Roberto joined the Barr Foundation as Chief Knowledge & Learning Officer in October 2003. His current interests include collaboration technologies, dashboards, and social network analysis. He began his career at the IBM T.J. Watson Research Center. Roberto received his EE, summa cum laude, and his Ph.D. in Computer Science from the University of Bologna. He holds an MBA from the MIT, Sloan School of Management. He is on the Technology Advisory Board of Cambridge College, the Communications Advisory Board of AGM and – since March 2008 – on the Board of Grantmakers for Effective Organizations (GEO).

Cassandra Siegars Goldwater

Cassandra began her work career in the nonprofit sector teaching internal and external stakeholders the workings of the standards-making process involved in creating and revising the national fire codes, editing standards'



copy and developing marketing materials for the National Fire Protection Association (NFPA). After 6 years with the organization, she became the manager of the Commonwealth of Massachusetts household hazardous waste program – administering grants, acting as the spokesperson for household hazardous waste policy in Massachusetts locally and nationally, and providing public education materials to the public.

After the birth of her son, she became a freelance editor and continued her lifelong learning in business and writing classes. She decided to pursue an MBA to further her understanding of the similarities and differences between the for-profit and not-for-profit sectors. This led to a job in a small marketing and public relations consulting firm where her role as account manager required researching business sectors and introducing start-up firms to the media. Since then she has been teaching/coaching graduate students working on word/image projects, English composition to Lesley undergraduates and Art Institute of Boston honors students, and a group of veterans who test at lower than a 9th grade language skill level. In addition, she worked with the Paper Picker Press as a resident and visiting artist – across multiple grades – using art to support literacy.

Mathew Schwarzman

Mat Schwarzman, is the Project Director of Crossroads Project. He has been a student, practitioner, instructor and writer in the field of community-based arts since 1985. He has helped establish arts education programs for teens, college students and adults across the United States. He holds a doctorate in Learning & Change in Human Systems from the California Institute of Integral Studies. Currently, he is directing Creative Forces, a youth educational theater company in New Orleans. For more information, visit www.xroadsproject.org.

H. Mark Smith

H. Mark Smith is the YouthReach Program Manager at the Massachusetts Cultural Council, where he has been since 1996. The MCC's YouthReach Initiative is a state-wide effort to bring substantive out-of-school arts programs to young people in need-young people at risk of not making the successful transition from adolescence to young adulthood. YouthReach is recognized nationally as an incubator for highly effective out-of-school programs in the arts.

A seasoned facilitator, Smith has led workshops for a host of organizations throughout Massachusetts and beyond. He has been a review panelist for the Connecticut Commission on the Arts, the Kentucky Arts Council, the Ohio Arts Council, the South Carolina Arts Commission, the Vermont Arts Council, the Afterschool for All Partnership, the Black Ministerial Alliance, and Americans for the Arts.

Smith brings to the MCC a combination of experiences in the arts, education, social service, and business. He holds an MA in directing from Emerson College and was Executive Director of the Loon and Heron Theatre, a theater for young people based in Brookline, Massachusetts, from 1986 to 1989. In his off hours, Smith is an avid journaler and some-time poet. He was ordained a Deacon in the Episcopal Church in 2006 and serves at the Episcopal Boston Chinese Ministry, where he works primarily with teens who are children of immigrants or immigrants themselves. He has lived in the Boston area for 30 years, and woven in among his professional years in the arts, he has been a classroom teacher, a social service caseworker, a textbook editor with Houghton Mifflin Company, and operations manager for an electronic art and production firm.

Doris Sommer

Doris Sommer is Ira Jewell Williams, Jr. Professor of Romance Languages and Literature, and



Director of Graduate Studies in Spanish. Her interests include: 19th-century narrative in Latin American women's literature, ethnic literature, and bilingual aesthetics. She is the author of *Bilingual Aesthetics: A New Sentimental Education* (2004), *Proceed with Caution, When Engaged by Minority Writing in the Americas* (1999), and *Foundational Fictions: The National Romances of Latin America* (1993). She is the editor of *Cultural Agency in the Americas* (2005) and *Bilingual Games: Some Literary Investigations* (2004). Professor Sommer is also Director of the Cultural Agents Initiative.

The Cultural Agents Initiative's 'Paper Picker Press (PPP)' is an instructional program for teachers in schools and after-school centers to adopt and adapt techniques that enhance higher order thinking through hands-on engagement with literature. The program offers units of instruction that invite economically disadvantaged students to explore literature as recyclable material, re-writing classic texts through creative techniques that incorporate visual and performing arts. PPP also encourages students to display their work in public performances, art exhibits, and entrepreneurial activities that involve the local community and feature dialogue between established writers and young people.

Emily Ullman

Emily Ullman is an independent consultant, teaching and directing in education and non-profit settings throughout Boston. Teaching Theater for Social Change, the Performance of Literature and Communications she works to develop strategies for widespread transformation through the arts.

Most recently she co-developed the Paper Picker Press Creative Literacy Program with Cultural Agents Initiative at Harvard University, and coordinated summer arts programming at Project Hip Hop. She also teaches at Wentworth

Institute of Technology and Emerson College. Before moving back to Boston, Emily Graduated from Eastern Michigan University (EMU) with her Masters in Communications/Performance Studies, and went on to teach full time at EMU while directing Collaborative Performance Institutes for teenagers in Detroit..

Laurie Jo Wallace

At Health Resources in Action (formerly the Medical Foundation), Ms. Wallace has spent the last 20 years promoting healthy communities in Boston. In her role as the Director of Training and Capacity Building, she has special expertise in the areas of youth development, as a provider of training and support to numerous programs, coalitions, and youth serving agencies in the Boston region, Massachusetts and nationally. She is also the Director of the national BEST Initiative in Boston, a professional development program of support and training for youth workers focusing on the youth development approach. She has contributed to and written youth development and peer leadership curricula and facilitated strategic planning and organizational development initiatives for a variety of youth and other community groups. She particularly has expertise in peer leadership program development, youth/adult collaboration, conflict resolution and alcohol, tobacco and other drug prevention.

Presently she is coordinating large contracts with such clients as the Massachusetts SADD chapter and the province of Ontario, Canada. She serves on the Massachusetts Peer Helpers Association Board of Directors, as a board member of Mission Safe, a youth agency, and as a parent board member of the Epiphany Middle School, both in Boston. She has also presented at a variety of national conferences, including The American Public Health Association Conference, the National Network for Youth Conference and the National Peer Helpers' Association Conference.



Her career in youth development and public health promotion follows a 10-year career teaching high school English, French and organizing student activities.

2. PROJECT STAFF

Julia Gittleman, Ph.D., CfC Evaluator

Julia is the Principal at Mendelsohn, Gittleman & Associates. After beginning her career as a direct service provider, Julia spent more than a decade planning, designing and managing programs. Before forming Mendelsohn, Gittleman & Associates with Tom Mendelsohn, Julia spent eleven years at Crittenton Hastings House, where she held a number of positions, most recently as the Chief Program Officer / Vice President of Programs.

Over the past few years, Julia has focused primarily on program design and evaluation, best practice and policy research, staff management and multi-agency collaborations. Her clients have included The Boston Foundation, The Barr Foundation, Boston's After School for All Partnership (now Boston After School & Beyond), Boston Children's Chorus, YouthBuild Boston, Boston Children's Museum, International Institute, The Hyams Foundation, The Medical Foundation, (now HRiA) City of Boston's Office of Cultural Affairs, Project Bread, Child Care Resource Center, Inc., West End House Boys & Girls Club, MissionSAFE, Tufts University, New England Literacy Resource Center, the Nellie Mae Education Foundation, SABES, and Parents United for Childcare (now BostNet). Julia has a doctorate in social policy from the Heller School at Brandeis University. Her research has concentrated on welfare, substance abuse and family policy.

Lana Jackson, CfC Pilot Co-Manager/ Advisor

Lana Jackson-an artist, arts administrator, and teaching artist is a builder of community social capital. She holds a Bachelor of Fine Arts

degree from Massachusetts College of Art and a Masters of Fine Arts degree from the Maryland Institute College of Art in Baltimore. A recipient of numerous awards including the Camille Hanks Cosby Fellowship award, attended the prestigious Skowhegan School of Painting in Maine where she studied with Anish Kapoor, Jessica Stockholder and painter Jacob Lawrence prior to his death in 2000.

Lana as a teaching artist, has taught middle and high school in Boston Public Schools as well as a public art Foundations course three years for MassArt. She wrote the Fine Arts Department curriculum for Boston Latin School's 2005 accreditation and has sat on many art/ culture boards statewide including Art All-State for Worcester's Art Museum, Boston Globe Scholastic Art Award committee and Boston Plan for Excellence.

Formerly Grants Manager and Director of Boston's Cultural Council for the Mayor's Office of Cultural Affairs, Lana recently held the position of Arts & Culture Coordinator for Boston After School & Beyond, a public/ private partnership with the city of Boston. In that capacity she connected people to resources, across six very distinct worlds, under the umbrella of the Arts & Culture Initiative. Some of Lana's network capacity-building projects included the development of a standardized out-of-school time Curriculum Guide, the Arts/ Sports Provider's Annual Showcase, Providers Arts Resource Center at ExCL Recycle Center and support for expansion of Hyde Park Arts Initiative network. Returning to her "teaching and artmaking" roots, Lana is founder and CEO of the newly launched agency, PUSH CART ART-teaching artists providing quality art programming for senior communities throughout Massachusetts.

Christine Lamas Weinberg, CfC Pilot Co-Manager

Christine Lamas Weinberg is an independent consultant in Philanthropy and Projects in the Arts. She has over a decade of experience



working with non-profit organizations and corporations, and has spent the last five years working on strategic grantmaking, research, and project management and evaluation for major Foundations in Boston.

Prior to becoming an independent consultant, Christine worked with New England Foundation for the Arts and Philanthropic Advisors, LLC., where she managed a portfolio of projects in arts education, cultural diversity, public art, and international affairs. As part of her job, she has also participated in numerous proposal review panels in the New England region, and has co-moderated convenings and meetings with grantees. In the summer of 2003, Christine worked with Barr Foundation on a research project about out-of-school-time opportunities for Boston youth that helped advance the Foundation's strategy in the areas of arts and culture.

Before moving to Boston, Christine worked in marketing and special events for Arthur Andersen and Mobil Oil Corporation in Peru. Besides serving as a liaison between the clients and the company, her responsibilities included creating and implementing marketing strategies, organizing events, and promoting corporate responsibility. Christine holds a B.S. in Communications and Journalism from the University of Lima and a M.S. in Arts Administration from Boston University.

3. PROJECT PARTNERS

- **The BEST Initiative at Health Resources in Action** (*formerly The Medical Foundation*)
- **The Cultural Agents Initiative at Harvard University**
- **The Massachusetts Cultural Council**
- **AMPLIFYME** (*formerly Project: Think Different*)

On His Way Home Shania Stephens

You see him glide along the smooth pavement as if his Nikes had rollerblades. He is almost home, but it seems to take him longer today.

His body is weak but his soul is whole. The sun shines over the horizon giving his wooly hair a shade of gold.

As he comes closer to his street, he keeps turning back, afraid that death is his shadow. Maybe he should have listened to his aunts and uncles when they warned and told him.

But it was to late, much to late for him to alter the past. So he rushes home a little too fast.

Everything around him is slower than before. But he is the only thing accelerating more and more.

The ticks on his watch all of a sudden stops. He gives it a shake to make it work again b/c this happens a lot.

He continues his journey home. Knowing that its only a few minutes away now.

Suddenly, someone abruptly taps him on the shoulder. He reacts quickly and runs away.

He lost focus and forget which way he was going, as the gunman followed him and continued his wrong doing.

You see him glide along pavement, but this time he has his hand over his bleeding heart.

The gunman rushes quickly away. As the boy lays hurt, thinking of tomorrow, his 15 birthday.

Two doves fly through the heavens & over his head while the ambulance arrives and pronounces he was dead.



APPENDIX C

Culture for Change Project Library

BOOKS AND MAGAZINES

A New Framework for Building Participation in the Arts. *Kevin F. McCarthy and Kimberly Jinnett.*

After School Programs in Boston: What Young People Think and Want. *Innovation by Design and The Center for Teen Empowerment.*

ART / VISION / VOICE, Cultural Conversations in Community. *Columbia College Chicago and Maryland Institute College of Art.*

Artists and Communities: America Creates for the Millennium. *Mid Atlantic Arts Foundation.*

Artsience, Creativity in the Post Google Generation. *David Edwards.*

Becoming Whole: The Power of the Arts in Education (and What to Do about It). *CABC: The Center for the Arts in Basic Curriculum, Inc.*

Beginner's Guide to Community-Based Arts. *Keith Knight and Mathew Schwarzman.*

Can't Stop, Won't Stop. *Jeff Chang.*

Chinese Posters: Art from the Great Proletarian Cultural Revolution. *Lincoln Cushing and Ann Tompkins.*

Cultural Agency in the Americas. *Doris Sommer, editor.*

GOING PUBLIC: A field guide to developments in art in public places. *Jeffrey L. Cruikshank and Pam Korza.*

Growing Smarter: Achieving Livable Communities, Environmental Justice, and Regional Equity. *Robert D. Bullard, editor.*

Illuminating Video: An Essential Guide to Video Art. *Doug Hall and Sally Jo Fifer.*

Installation Art in the New Millennium. *Nicolas de Oliveira, Nicola Oxley, and Michael Petry.*

Invitation to the Party, Building Bridges to the Arts, Culture and Community. *Donna Walker-Kuhne.*

Moving Towards Success: Framework for After School Programs. *Mott Foundation.*

Realizing the Impossible: Art Against Authority. *Josh Macphee and Erik Reuland, editors.*

Reporting the Arts II: News Coverage of Arts & Culture in America. *National Arts Journalism Program, Columbia University.*

Revitalizing Arts Education through Community-Wide Coordination. *Susan J. Bodilly and Catherine H. Augustine.*

Saving Ourselves, the State of AIDS in Black America 2008...and What We're Doing About It. *Gil Gerald and Kai Wright.*

Shifting Sands, Arts, Culture, and Neighborhood Change. *Partners for Livable Communities.*

Spraycan Art. *Henry Chalfant and James Prigoff.*

Teaching Intelligence through the Arts. *CABC: The Center for the Arts in Basic Curriculum, Inc.*

The Chinese Cultural Revolution, A History. *Paul Clark.*

The Design of Dissent: Socially and Politically Driven Graphics. *Milton Glaser and Mirko Ilic.*



The Graphic Imperative, International Posters for Peace, Social Justice and the Environment, 1965-2005. *Massachusetts College of Art and Philadelphia University.*

The Media: Shaping the Image of a People. *Bill Overton.*

The Starfish and the Spider. *Ori Brafman and Rod A. Beckstrom.*

Theatre of the Oppressed. *Augusto Boal.*

Total CHAOS: The Art of Aesthetics of Hip Hop. *Jeff Chang, editor.*

Whatever It Takes: How 12 Communities are Reconnecting OST Youth. *Nancy Martin and Samuel Halperin.*

MAGAZINES

Public Art Review. Fall/Winter 1996. *Forecast Public Artworks.*

Public Art Review. Fall/Winter 1997. *Forecast Public Artworks.*

Public Art Review. Spring/Summer 1998. *Forecast Public Artworks.*

Public Art Review. Fall/Winter 1998. *Forecast Public Artworks.*

RESIST. July-August 2006. *RESIST, Inc.*

RESIST. July-August 2007. *RESIST, Inc.*

RESIST. March-April 2008. *RESIST, Inc.*

RESIST. January-February 2009. *RESIST, Inc.*

RESIST. March-April 2009. *RESIST, Inc.*

RESIST. May-June 2009. *RESIST, Inc.*

ARTICLES AND RESOURCE GUIDES

Americans for the Arts MONOGRAPH. The Arts in Times of Trauma. *Naj Wikoff.*

Community Shamanism: Youth, Violence and Healing. *Myron Eshowsky.*

Prison Privatization: The Arrested Development of African Americans. *Monique W. Morris.*

Teaching Artists' Resource Directory. *Lana Jackson, editor.*

Teaching the Levees: A Curriculum for Democratic Dialogue and Civic Engagement.
Margaret Smith Crocco.

MUSIC AND VIDEOS

emPOWERment: the power to break you free. *emPOWERment records and Project: Think Different.*

Finding Our Folk. www.findingourfolk.org

Life Through Our Eyes. *Creative Forces.*

From Home to Homeless

A roof over my head,
A floor under my feet.
Who would have guessed,
That would change so suddenly?
All alone,
In the freezing cold,
I've got nothing to my name,
But my will still remains.
I shall carry on,
I shall progress.
For I have gone,
From home ...
To homeless.

— Denise Carmenatty



Artwork by Celina Liang

Anonymous

Never thought having one parent would be fun
Thought of life: Wind is at my back, face is at the sun
Life is a circle but it seems to fill gaps
Unraveling like a mummy like its under wraps
Minute by minute fragments turn into scraps
It's a victory course but I await the jogging lap
Families try to advance day by day
Like a coach observe the game play by play
The streets are hotter than the summer
Winter just cruises but surfers would call it a 'bummer'
Life is the so called reality, a place where he resides
Nothing dies faster than courage nonetheless pride
Sooner or later wants turn to each and every doctor
Because death in general is generally a shocker
Anesthesiology is the path with a base of biology
Base has foundation but it isn't decaying no need for radiology
Ask me what's real, the answer is reality
Slaps you in your face so it's a dose of mentality
Never listen to the he said she said say unless its factuality
Harder than a heart falling on a rollercoaster like gravity
Spring is the season which is forever needing
Fall is cold in the morning and hot so not appealing
Music and the power of words start the wielding
Like a football player on the terrain browsing the fielding
Current soldiers left and right are just bleeding
Teens dying from cars speeding
Incognito because there's no need for showing
High price, Family, Doctrine, no need for a poet
Can't sleep because we never stop trying
Only going to sleep once when we are close to dying
Everything I'm not makes the picture perfect
Hopefully in ten years, I got it planned out just as I expect it
Until then, another person known leaves a face not shown
flaunts this
Despite this, life is life-less the same man who writes this is
anonymous

— Jeff Grand-Pierre



Special thanks to all participating youth
for their voice, artistic expression,
and hope for a change.

<http://cfc.barreexternal.org>

“by playing the instruments,
I was able to express the natural exuberance
that I have inside of me. Sometimes I have
this energy that I don’t know how to get out,
and now I look forward to playing the
instruments because I can play
what I feel.”

— 8th grade participant





BARR FOUNDATION
*Using KNOWLEDGE, NETWORKS and FUNDING
to Build a Better Boston for All*

 **Health Resources in Action**
Advancing Public Health and Medical Research