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PROGRAM PLANNING AND EVALUATION **Using Logic Models in Arts Programs for At-Risk Youth**

by Steve Hulet

Self-Portrait Poem

*I am a seventeen year old young man
I wonder where my life will be in twenty years from now
I hear that the future is not very bright
I see that there are many of opportunities out there
I want a lot of things
I pretend that I have no feelings
I feel sometimes that I am not going far
I touch the people that I care for
I worry about myself
I cry very little
I am a seventeen year old young man
I understand that a lot of things are not right
I say very little
I dream of being rich
I try to do my best
I hope I live a happy life
I love my family and lady friend
I hate expressing my feelings
I know I will be alright
I think I'm done
I am a seventeen year old young man*

by Jason, age 17, Youth
Arts Public Art, Regional
Arts and Culture Council,
Portland, Oregon

More and more, arts organizations are providing programs for youth at risk, those at risk of delinquency, school failure, drug use, teenage pregnancy and other problems facing young people today. Many of these arts organizations, however, find that with these new programs, they face new challenges: communicating the goals of the program to outside agencies, training artists to work with this special population and documenting the program's effectiveness. The YouthARTS Development Project is a three-year research effort testing a variety of methods for arts organizations to develop and manage arts programs for youth at risk. One of the early findings of this project is that a tool called the "logic model" has proven useful in planning programs, forming collaborations with outside agencies, aiding in artist training and facilitating evaluation of program outcomes.

This edition of Monographs describes logic models and how they are used for program development and evaluation. Step-by-step exercises are included to assist the reader in creating such logic models for the development and evaluation of their own projects. Examples and graphic illustrations of logic models being used in the YouthARTS Development Project are provided to illustrate the use of the logic model. Findings from the YouthARTS Project are discussed, including common elements of successful arts programs for youth at risk, artists training, evaluation and risk and protective factors.

OVERVIEW

Research conducted by Americans for the Arts in 1997 indicates an increase in the number of local arts agencies nationally providing arts programs for youth at risk.¹ These programs are designed to meet the needs of this special population by providing opportunities to learn constructive new skills that will improve their interest in learning, raise self-esteem and reduce feelings of alienation.

For many arts organizations, this represents a change from the “traditional” mission of providing access to art, and therefore, poses new challenges. For example, arts organizations may not have experience recruiting at-risk youth to participate in their programs; they may be unprepared to manage programs designed to produce positive changes in the attitudes and behaviors of their participants; or some organizations will need to develop special training for artists to prepare them to lead such arts activities. Inability to meet these challenges can stand in the way of delivering effective arts programming to youth in need.

The YouthARTS Development Project was designed to fill arts organizations’ need for more information about how to design and implement arts programs for youth at risk of delinquency, school failure and drug use.² One of the early findings of the YouthARTS Development Project is the usefulness of logic models as a tool for designing, managing and evaluating arts-based programs intended to produce positive social outcomes for youth. While logic models may be new to many in the arts field, they are widely used by other fields, such as social service agencies that focus on substance-abuse treatment and delinquency prevention. Staff members of these programs are trained to use logic models to map program activities and outcomes, organize program management and conduct program evaluation.

Arts organizations that offer programs serving at-risk youth face several distinct challenges. Whether the organization is new to these types of programs or has significant experience providing services to youth, it

must have the ability to communicate how the arts program will work to achieve its goals (particularly those valued by potential partners such as juvenile courts, educators, child welfare and law enforcement agencies).

Frequently, arts organizations are required by their social service and law enforcement partners to develop benchmarks for the reduction of negative behavior, identify desired outcomes and state intended impacts so that the performance of the program can be monitored and improved. Furthermore, organizations are increasingly being asked to evaluate the performance of their programs by funders. The logic model is capable of helping programs achieve all of these requirements.

THE LOGIC MODEL: A USEFUL PLANNING TOOL

A logic model is a graphic representation that clearly identifies and charts the relationships between a program’s conditions (needs), activities, outcomes and impacts. The logic model is a planning tool that lays out how and why a program works. The model helps program developers and staff organize and present how the program will affect participants, what kinds of outcomes are expected and why. It also identifies a series of testable mechanisms through which change occurs, and includes succinct, logical concepts or statements that link problems, activities and outcomes.

The logic model is effective because it helps program planners articulate the desired outcomes of the program clearly and succinctly in an outcomes-oriented design. Standard program plans are means-oriented, providing information about how the program will work, what services will be provided, who will staff the program, where it will occur. An outcomes-oriented approach requires planners to state clearly what effect the program should achieve. That is, why the program design will work. Carefully planning program activities is just as important in an outcomes-oriented approach, but by identifying the desired outcomes first, activities can be efficiently focused on achieving the ultimate goals of the program.

This special edition of *MONOGRAPHS* is a product of the YouthARTS Development Project, a three-year study of the development and evaluation of arts programs designed for at-risk youth by the Fulton County Arts Council (Atlanta, Ga.), City of San Antonio Department of Arts and Cultural Affairs (San Antonio, Texas), and the Regional Arts and Culture Council (Portland, Oreg.). Americans for the Arts’ Institute for Community Development and the Arts is a proud partner in this national landmark study.

HOW LOGIC MODELS CAN HELP ARTS ORGANIZATIONS MEET THE CHALLENGES OF SERVING AT-RISK YOUTH

Challenge	Solution
To improve programs for clients	Use a logic model to measure program performance and to set up an evaluation of key outcomes (e.g., improved school attendance or reduced drug use)
To form partnerships with new agencies that may be unaware of the arts programs' ability to achieve meaningful outcomes with at-risk youth	Use a logic model to communicate how and why the program will work, what role each agency partner will play, and what impact can be expected
To obtain funding from non-traditional sources including child welfare and public safety agencies	Use a logic model to support the development of effective proposals by illustrating how arts activities lead to outcomes valued by the funding source
To manage programs where the desired outcomes are measured not only in terms of art produced, but also in changes in youth behaviors and attitudes	Use a logic model among program designers, administrators, and staff to ensure that everyone shares a common understanding of program goals and how to achieve them

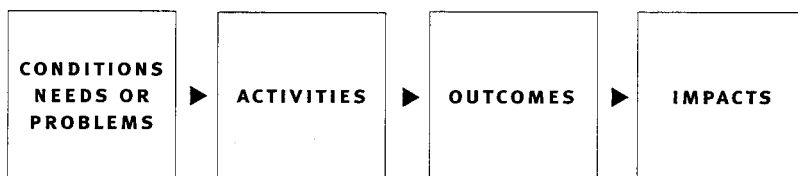


Me in Mirror with Trees by Lisa, age 15. Youth Arts Public Art, Regional Arts and Culture Council, Portland, Oregon.

The following sections describe what a logic model is and how the logic model can help develop, manage, refine and evaluate an arts program for youth at risk. This is followed by a series of exercises to help you construct a logic models for your own arts program.

ORGANIZING A PLAN

To achieve any goal efficiently you need a logical plan. The logic model is an effective (yet surprisingly simple) planning tool. The first step in developing a logic model is to describe the many small components that are involved in the program and begin to sort them into the structure below. This will help map out the steps a program must take to achieve its desired outcomes by breaking it down into easily understood units. Here are the four basic segments of a logic model plan:



YouthARTS Development Project were impressed by the flexibility of the logic model. It proved to be extremely useful at all three of the demonstration sites due to its ability to not only develop program plans, but to refine and evaluate programs as well. While the logic model was used in programs for youth at risk, it can be used with any type of arts program, community plan, community program, educational

PLANNING DESIRED OUTCOMES FOR AT-RISK YOUTH

Arts programs can impact the behavior of youth by addressing specific factors in their lives. When youth are exposed to certain risk factors (drugs, family problems, poor economic conditions), they are more likely to participate in negative behavior.

Additionally, there is evidence that certain protective factors (positive role models, consistent standards of behavior) buffer youth from becoming involved in risky behavior.

RISK FACTORS

Research by Hawkins and Catalano has proven that exposure to specific risk factors increase the likelihood that youth will develop unhealthy behaviors.³ In fact, children exposed to more than one risk factor are even more likely to develop unhealthy behaviors. The following are four domains of risk fac-

Risk and Protective Factors

tors and examples of each:

1. **Community:** availability of drugs and firearms; lack of community norms against drug use, firearms and crime; media portrayals of violence; high rates of mobility; low neighborhood attachment; extreme economic deprivation.
2. **Family:** family history of problem behavior; family management problems; family conflict; favorable parental attitudes toward problem behavior.
3. **School:** early and persistent anti-social behavior; early academic failure; lack of commitment to school.
4. **Peer group and individual constitution:** rebelliousness; influence of peers who engage in problem behavior; favorable attitude towards prob-

lem behavior; early initiation of the problem behavior; constitutional factors.

PROTECTIVE FACTORS

Protective factors are conditions that buffer young people from the negative consequences of exposure to risks by either reducing the impact of the risk or changing the way a person responds to the risk. The following is a list of these protective factors that can empower youth to cope with a negative environment.

- ★ Building a bond with a positive adult role model (including parents)
- ★ Having the opportunity for recognition and achievement
- ★ Interacting with people who have healthy beliefs and consistent standards for behavior

PROGRAM CONDITIONS (NEEDS OR PROBLEMS)

Program conditions are the needs or problems that the program is designed to address. They might include delinquency during afternoon hours or behavior management problems in the classroom. In developing programs for at-risk youth, program conditions can also include the factors that increase the risk that youth will become victims of violence or crime (e.g., high neighborhood crime rates, conflict within the family) or that they will develop unhealthy behaviors themselves (e.g., academic failure, influence of delinquent peers, alienation and rebelliousness).

PROGRAM ACTIVITY

The activity describes the program itself and the method by which it is provided. For example, the program might provide "after-school, supervised arts instruction." The central activity (or activities) will include the services that are provided to participants. A thorough description may include elements from the program curriculum (if there is one). Other important aspects of the activity are its frequency and duration, the number of participants, the skills and qualifications of the staff and the number of staff. Program resources can also play a role in defining the activity as participants experience it. Therefore, the description of the activity may include aspects of the program that facilitate participation, such as the transportation to and from the site, qualities of the facility, access to other social services providers if needed, case management or financial assistance to selected participants.

OUTCOME

An outcome is a description of what change in the participants is accomplished as a result of the activity. Many outcomes are either testable or the changes can be observed. For example, if the program provides instruction in hand-building with clay, then outcomes would include improved ability to work with clay and knowledge about building with clay. If the program provides referrals to other agencies for participants with additional needs, then outcomes would include higher rates of treatment among the participants.

Other outcomes are not as directly linked to the overt program activities. For example, providing after-school arts activities to youth who live in a neighborhood with high rates of gang activity will have the outcomes of reducing the number of youth without supervision during after-school hours and reducing their chances of becoming victims of crime. Still other outcomes are more internal to participants, such as improved self-esteem and reduced alienation.

Because there are so many types of outcomes, they are often divided into two categories

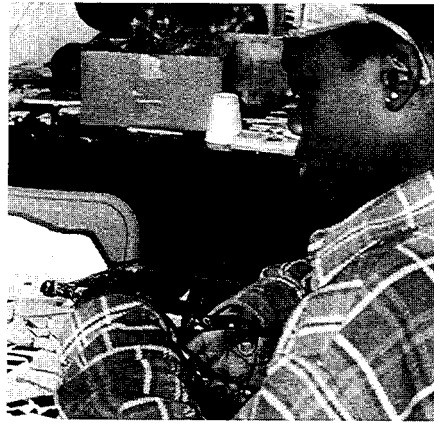
1. Direct outcomes: the changes that can be expected as the direct result of what is provided by the program (also called immediate outcomes).
2. Intermediate outcomes: the secondary changes that can occur as a result of the direct outcomes.

IMPACT

The impact is a statement of the desired long-term effect of the program. That is, where the program is ultimately going. It should clearly relate to the initial conditions that the program is designed to address. For example, a program that is developed in response to high rates of school drop-out should have an impact statement that includes the long-range goals of improved attendance, improved academic performance, and reduced truancy. This is because each of these goals clearly reduces the risk of drop-out. Program planners must make certain that impacts reflect the activities and outcomes that precede them in the model.

LINKING THE STEPS OF A PROGRAM

The logic model converts the program planning process into a series of small steps, each with a brief description, and then examines the links between each step. Each step should include a plausible explanation for why its statements or concepts lead to the next step. These linkages (what researchers call “theories of change”⁴) reveal how change occurs within a program. The example on the next page shows how the logic model is used to reveal the underlying “theory of change” behind curing a headache.



An apprentice artist uses a tile nipper to break tile for his mosaic mirror. Fulton County Arts Council's Art-at-Work program, Atlanta, Georgia.

ART-AT-WORK: FULTON COUNTY ARTS COUNCIL

Atlanta, Georgia

Art-at-Work is a partnership between the Fulton County Arts Council and the Fulton County Juvenile Court. It is designed to prevent youth who have been identified as truant by the court from committing further acts of delinquency and becoming more deeply involved in the juvenile justice system. (Research demonstrates that truancy is one of the main predictors of juvenile delinquency.)

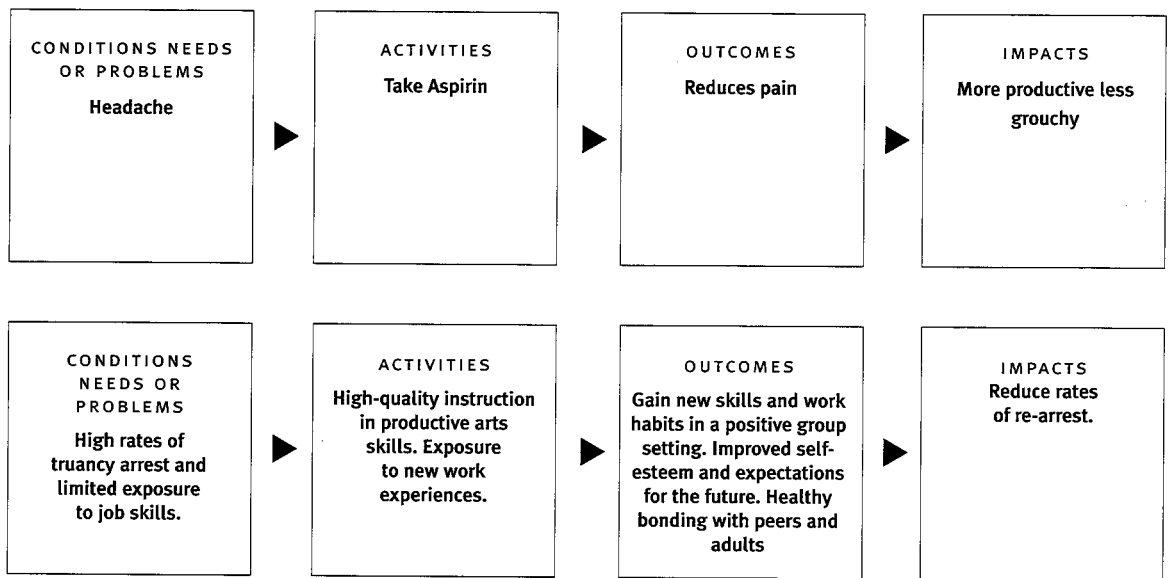
Based on the successful model developed in 1995, this version of Art-at-Work provides youth with sequential art instruction in various arts disciplines; teaches the business and entrepreneurial

aspects of the arts; provides youth with the necessary job skills to become productive members of the workforce and to contribute to the economy; and provides them with a sense of accomplishment, thus increasing their self-esteem. These elements combine to provide early intervention in order to prevent juvenile delinquency.

Students who participate in the program are trained by professional artists in drawing, painting, sculpture, silk-screening, printmaking, photography and the creation of artists' chairs from recycled furniture, as well as other products directly related to their area of study. The students are paid \$5 an hour.

They exhibit and sell their work locally and are involved in all aspects of production and marketing; the students work in conjunction with the gallery/exhibition space to assist in the actual assembly of their exhibit.

Fifteen young people ages 14 to 16 participate in Art-at-Work. The program meets three days a week for 12-week intervals during the school year and five days a week for 8-week intervals during the summer for a two-year period. During non-instruction time, they participate in special projects such as designing and installing a mural at a local children's shelter and visiting local museums and galleries.



- ★ The **condition** is the headache, which is having a negative impact on the individual's work and mood.
- ★ The **activity** used to address the condition is to take aspirin.
- ★ The **outcome** is that pain is reduced.
- ★ The ultimate **impact** (of the reduction in pain) is that the individual becomes more productive and less grouchy.
- ★ The **theory of change** for this "headache reduction program" is that the decline in productivity and mood is caused by headache pain, therefore a pain reducer (aspirin) will result in the desired impact of increasing productivity and reducing grouchiness.

Program administrators and staff often take for granted fundamental assumptions about what makes their program successful. For example: "An art program in our city will help reduce crime." The challenge in using a logic model is to expose the assumptions and logical links behind the program so that the theory of change is clearly revealed. The logic model then serves as a framework to articulate these assumptions and make them clear to both staff and outsiders. An example will help illustrate this point.

The Art-at-Work Program, a YouthARTS Development project by the Fulton County Arts Council in Atlanta, Ga., was designed to reduce truancy (one of the most influential risk factors for school failure and delinquency) and increase expectations for future employment among youth who are under supervision of the Fulton County Juvenile Court. The program provides high-quality instruction in arts disciplines, and addresses business and entrepreneurial aspects of the arts in a positive social setting. In the diagram below, the outcomes of the program have been divided into two parts, one for immediate outcomes and one for intermediate outcomes.

To construct this logic model, artists, probation officers, court administrators and the chief juvenile court judge all met together to discuss their goals for Art-at-Work and the roles that each would play in the program. The logic model helped them to refine the activities and goals of Art-at-Work for the target population, and clarified the connection between the arts activities and the expected outcomes and impacts.

The assumption behind this program is that these highly at-risk youth have a limited vision of their future and have few opportunities to learn and master productive new skills. Consequently, they rarely experience recognition and reinforcement for their constructive efforts, for acting responsibly or for con-

tributing to the community. Art-at-Work provides these opportunities. The program raises the self-esteem of participants and develops good work habits, which in turn improves their expectations for future employment, increases their school attendance and prevents them from becoming more deeply involved with the juvenile justice system. Thus, the logic model clearly reveals the linkage between the program's activities and its outcomes and impacts. (See Appendix A for expanded logic model.)

Art-at-Work was an adaptation of an existing Fulton County Arts Council arts program for youth at risk. The logic model helped the arts council clearly convey the intentions of the program to their new agency partner—the Juvenile Court—in a way that demonstrated how the program was designed to achieve outcomes and impacts that prevent delinquency.

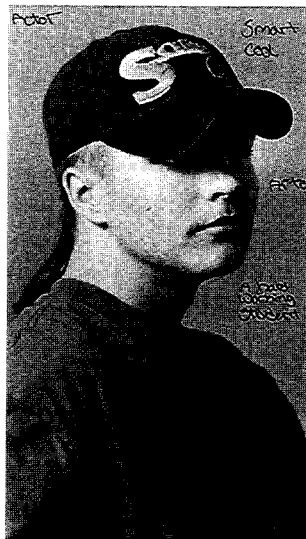
USES OF THE LOGIC MODEL

Using a logic model does not require any specialized knowledge or training, nor does the organization need to hire special consultants or personnel. The staff and administrators of the program are the ones best able to develop and use a logic model, because they have access to the necessary detailed information. This section will discuss the various ways in which the model can be used to help develop and guide a program. Again, examples from the YouthARTS Development Project are used as examples.

The logic model is an ideal tool for four purposes: program design, program management, inter-agency collaboration, and evaluation.

Program Design

- ★ Linking activities to desired outcomes
- ★ Planning activities that bring you closer to your goal
- ★ Allocating resources to provide the most critical services
- ★ Identifying even the smallest details



YOUTH ARTS PUBLIC ART: REGIONAL ARTS AND CULTURE COUNCIL

Portland, Oregon

The Regional Arts and Culture Council, in partnership with the Multnomah County Division of Juvenile Justice Services, provides an ongoing series of art classes that serve as intervention strategies for youth on probation. The program teams an artist-in-residence with juvenile justice caseworkers and program administrators. The goals of the program are to teach art skills; raise self-esteem; teach life skills such as beginning and completing a project; create opportunities for strengthened peer, mentor and family relationships; and create a quality art project for public display.

Those who participate in this after-school program are selected by their caseworkers. Each 12-week session focuses on a different art form, such as visual art, media art, theater, dance or literary art. The youth are involved in all aspects of producing an art exhibition or performance, including creating the artwork, mounting the exhibition, designing the invitation, creating the press kit, making the press contacts and hosting the opening reception. The program is funded through percent-for-art funds from the construction of the Juvenile Justice Center.

How I See Myself; How Others See Me by Christopher, age 15. Youth Arts Public Art, Regional Arts and Culture Council, Portland, Oregon.



Students participate in dance class as part of the Urban smARTS, an after-school arts program for at-risk youth in San Antonio, Texas.

URBAN smARTS: DEPARTMENT OF ARTS AND CULTURAL AFFAIRS

San Antonio, Texas

Urban smARTS is an after-school arts program designed to prevent 11- to 13-year-old children from entering the juvenile justice system. Now in its fourth year, the program provides daily arts instruction, a safe haven for the youth, comprehensive case management, daily nutrition, transportation and field trip projects.

A maximum of 60 students in six middle schools and one elementary school participate in the 16-week program, which begins in January and ends in May each year. The school liaison and caseworkers identify the participants based on their experience of certain risk factors. The curriculum is designed

and taught by a collaborative team of three professional artists at each site. Media include music, theater, dance and the visual and literary arts. Students participate in violence prevention and self-esteem building modules presented by case management staff.

The program is an ongoing partnership between the City of San Antonio Department of Arts and Cultural Affairs, Department of Community Initiatives and the San Antonio and Southwest Independent School Districts.

The process of designing a program to serve the needs of at-risk youth is often a compromise between the ideal service delivery and the reality of finite resources. Many program managers start with an effective model of an existing program, which is then adapted to meet the specific needs of youth in their neighborhood. Successfully adapting a program model to the community requires a detailed assessment of local conditions and available resources. The structure of the logic model can help guide this process.

USING THE LOGIC MODEL

TO DEVELOP A NEW PROGRAM

The manager of the Youth Arts Public Art program (the YouthARTS Development Project by the Regional Arts and Culture Council in Portland, Oreg.) used a logic model exercise to help put the finishing details on the design of a program for youth in the juvenile justice system. The program manager found that for her program, “the devil is in the details.” She discovered that during the planning stage, the team was able to identify small potential problems or previously overlooked components of the program that might have developed into serious hindrances during the implementation stages.

Small things like transportation, food and seemingly minor schedule conflicts were brought to the surface by looking at each of the micro-steps of the logic model separately. For example, everyone agreed that providing snacks would help the participants concentrate on their work instead of their hunger, but the team members had to work out the details of what foods to provide, buying the food and how to pay for it—“little things like that can create havoc in what would otherwise be a well developed program,” she says. “The food isn’t the heart of the program, but at some point it has to be dealt with.”

Youth Arts Public Art staff also used the logic model to set up the program at the different sites they were using to deliver their services. They used the logic model as the basis for detailed discussions with staff at each new site to reach agreement on how often the

program would meet, which days of the week, the background of the artist assigned to the site, what media they would be using, etc.

The program manager said that the staff used the logic model in different stages, discussing the program conditions with the court counselors who were most familiar with the target population, and saving the discussion of program activities for the artists who would be working with the participants. Using this method, the model eventually contained specific statements about program activities and outcomes, becoming an increasingly useful (and more complete) document of the program plan with the addition of each new perspective. (See Appendix A for the expanded Youth Arts Public Art logic model.)

USING THE LOGIC MODEL TO REVIEW AN EXISTING PROGRAM

Administrators of the Urban smARTS program (the YouthARTS Development Project by the City of San Antonio Department of Arts and Cultural Affairs) used a logic model to review the activities and goals of their existing program to facilitate refinements to the program plan. Staff also used the logic model to properly prepare for the collection of data for their outcome evaluation.

Urban smARTS administrators have continually refined their activities and program management to provide better services to their participants. The program manager of Urban smARTS says that learning about the logic model for the first time helped reinforce her feeling that their project was on the right track to effectively preventing juvenile delinquency, and that the program's activities correlated with the objectives. "It was a profound reinforcement of what we had been doing because the logic model addressed outcomes that were obviously there but that we had not been able to communicate to others." (See Appendix A for the expanded Urban smARTS logic model.)

The principles of the logic model can also be applied to the design of other programs offered by the

arts organization. The executive director of the Fulton County Arts Council, whose organization runs the Art-at-Work Program, says that when she was first exposed to the logic model at the beginning of the YouthARTS Project, she only used it in relation to that project, to help plan its evaluation. "Now we use the model to think through, develop and set goals for other programs we initiate and execute at the arts council."

Program Management and Staff Training

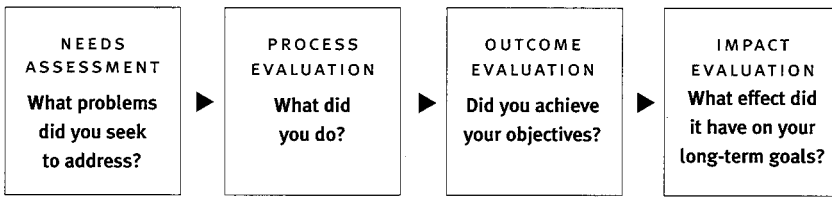
- ★ Setting expectations for staff
- ★ Training artists
- ★ Facilitating communication between staff

Encouraging consistent and clear communication about expectations from administrators, supervisors, and staff from the outset makes management of the program more effective. The logic model can help provide the framework for healthy communication and give staff an opportunity to help develop or refine the program. It ensures that everyone shares a common belief about the goals and potential difficulties of the project.

The Youth Arts Public Art staff learned about their expectations at the beginning of the program through participation in a group logic-model exercise. Says the program manager, "The artists know up front what to aim the program toward; everyone knows where it is supposed to be going." The roles and responsibilities of each person are clearly defined and staff are given the opportunity to comment on, or modify, their role to better match their abilities. "It takes a few hours at the beginning, but saves so much time later on. I see the logic model as a time-saving device."

Inter-Agency Collaboration

- ★ Coordinating the roles of partner agencies
- ★ Setting expectations between partner agencies
- ★ Learning the language and terminology of program partners

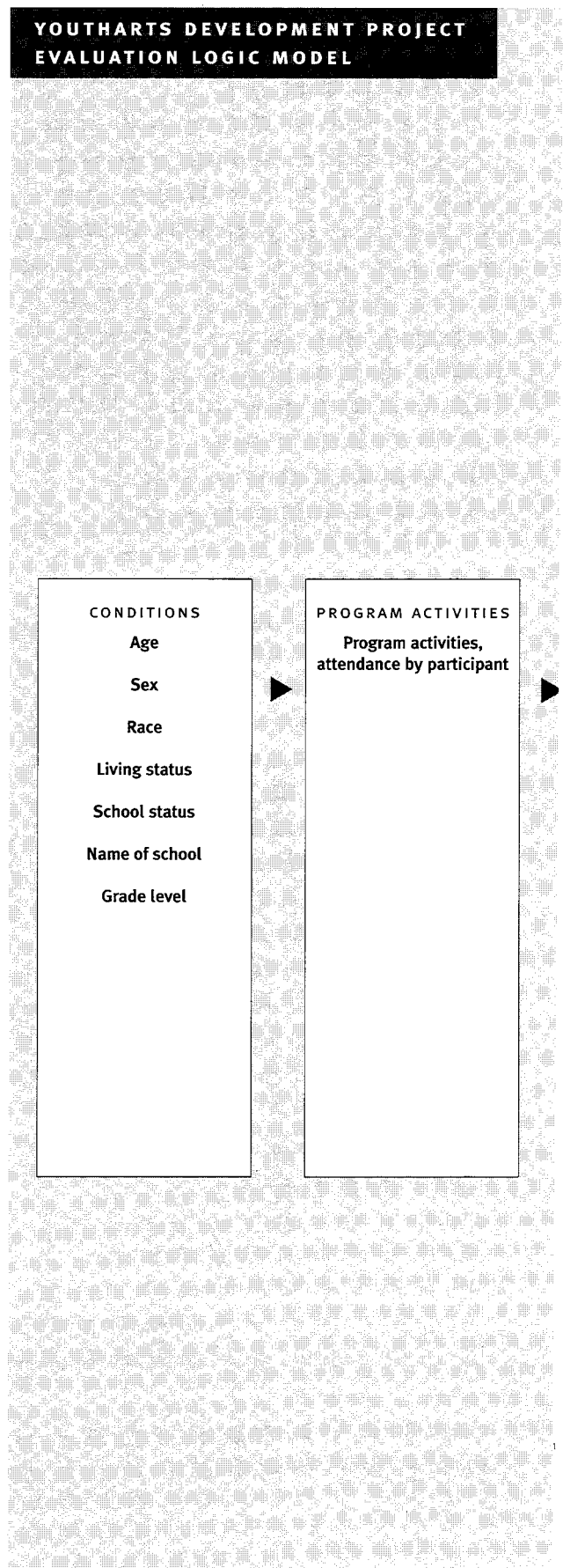


Teaming with public or private agencies that have expertise in working with at-risk youth can help make an arts program more effective and increase its credibility in the community. The process of forming new collaborative partnerships, however, can create its own barriers to successful implementation. Arts organizations and social service providers each have different traditions of method, language and ways of approaching clients. In collaboration it is very important to learn each other's language and not to take for granted that your partners understand your terminology.

Both the Art-at-Work and Youth Arts Public Art programs have formed collaborations with the local juvenile justice authority to provide arts experiences for teenagers who have been referred to the court. This was the first time that either arts organization had worked with the courts. The program manager of the Portland site used logic models in separate sessions with court counselors (who provided referrals, case management and occasional supervision during the program) and with the artists selected to work with the participants. She then reviewed the court counselor's logic model with the artists.

The logic model showed the artists why the counselors made the choices they did about seemingly small details, such as the choice of an arts space and the schedule of activities. Later, the counselors and the artists reviewed the model again, this time together with the goal of filling out the content of the program. By talking cooperatively about their concerns, each came to a better understanding of their mutual needs.

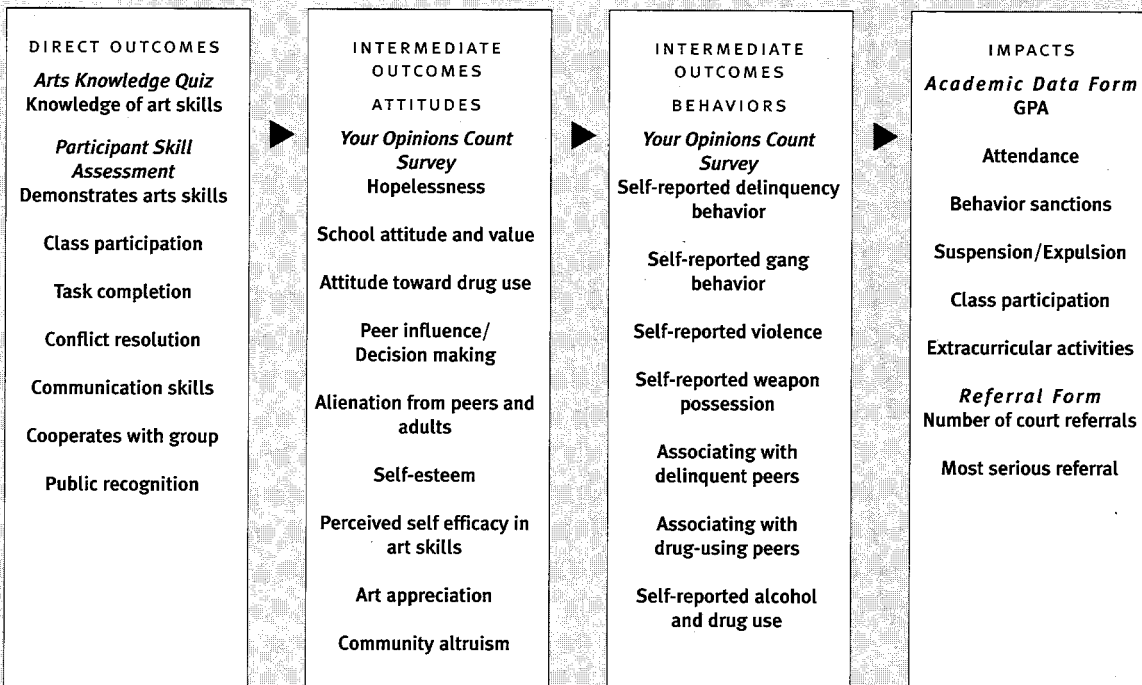
In addition, the logic model exercises taught the staff of Youth Arts Public Art to recognize the boundaries between the roles of the court counselors and the roles of the artists. By reviewing the program plan, artists saw that they would be spending a significant amount of time in one-on-one activities with the youth, and would sometimes be challenged by the



By providing a road map for evaluation, the logic model can also change the way that program administrators portray their program results to outside funders and other agencies. For the YouthARTS Project, the logic model encouraged all three program managers to focus on outcomes that had a proven link to preventing juvenile delinquency, and bring those to the forefront. For example, group arts instruction results in many achievements: art is produced, youth are exposed to new experiences, their appreciation of art increases. Some of these achievements, however, have a proven link to reducing risks of delinquency and school failure. For example, participants might replace a negative peer group with a positive one, they may improve their com-

mitment toward school and they may feel less alienated and rebellious by participating in a constructive activity with other peers.

“It made a big difference in how we reported what we accomplished,” says the program manager of Urban smARTS. “The introduction of the logic model to the Urban smARTS program adds an invaluable tool for establishing measurable outcomes. These outcomes have always been important elements in the design and implementation of Urban smARTS. However, the logic model has provided greater clarity to the program’s evaluation component and, ultimately, will help reinforce its credibility and validity.”





Photography and poetry opening at Multnomah County Juvenile Justice Complex with program participants, artists, court counselors, and county officials. Youth Arts Public Art. Regional Arts and Culture Council, Portland, Oregon.

needs of the youth to fill a “social service” role. For example, a participant might tell the artist about personal issue, such as parental neglect. While it is important that the artist care about the participant, the social service agency made it clear that in certain instances a counselor should respond to the situation.

By developing the program plan together, both the artists and counselors came to understand and respect the boundaries of their responsibilities. This, in turn, has facilitated a very successful and effective partnership between the organizations.

Evaluation

- ★ Demonstrating your program’s impact
- ★ Determining what information you need to collect
- ★ Measuring and direct and intermediate outcomes

The logic model provides a framework for evaluating the success of every step in the program. If evaluation data show that each step of the model occurred as was envisioned, then the assessment will support the program’s current approach.

In this role, the logic model poses a series of questions about the small steps that make-up the program. Sample questions include: Was the program activity carried out? Did the participants receive the direct outcomes? Did they demonstrate changes in attitudes and

behaviors as expected by the intermediate outcomes? Is there a measurable difference for program participants at each step along the way? To answer these questions, the right kind of data must be collected.

The logic model points the way to the data needed to conduct an evaluation. In order to measure the effect of the program, an evaluator needs to identify the program components and convert them into a testable question. For example, if one of the intermediate outcomes was “improve attitude toward learning,” then the testable question would be, “Did the attitude of participants toward learning improve?”

The illustration on the next page provides an example of this process. This model is from the evaluation plan for all three YouthARTS Project sites, listing the data collected for each step in the evaluation of the program. The illustration also refers to the five of the data collection instruments:

- ★ **Arts Knowledge Quiz:** a multiple-choice test of the material taught during the program providing a measure of the participant’s responsiveness to the program.
- ★ **Participant Skill Assessment:** gauging their perceptions of improvements in work habits, communication skills, artistic ability and social interactions.
- ★ **Your Opinion Counts Youth Survey:** multiple-choice, completed before and after the program period in order to measure changes in risk factors such as alienation, self-esteem, attitude toward drugs and violence and rebellious behavior.
- ★ **Academic Data Collection Form and Referral Form:** both used to collect information from school and juvenile court records indicating changes in the participant’s grades, attendance and contact with the courts.

These particular instruments were developed by evaluators of the YouthARTS Development Project provided by the U.S. Department of Justice’s Department of Juvenile Justice Services.

HOW TO BUILD YOUR LOGIC MODEL

The following exercises will help you think through the basic components of your own logic model, describe the small steps that make-up your program and identify the theory of change that links the steps together.

Plan to collect input from the key people who will be participating in program delivery (e.g., artists, case-workers, arts administrators). Determine if you want everyone to meet all at once or if you want to have different sessions with different groups of people. (You may recall that in Portland, the program manager used the logic model first with juvenile court counselors to discuss program conditions, referrals, food, transportation and program frequency. She then conducted a separate session with artists to discuss program activities, art form and supplies. A third session was held with the court counselors and the artists together to review the entire logic model and define the role of each group.)

1. IDENTIFY PROGRAM CONDITIONS

First, identify the conditions that the program is designed to address. Begin by answering the following questions:

Program Conditions

1. What is the target population (neighborhood, age group, etc.)?
2. What are the unhealthy behaviors or conditions that need to be changed?
3. What are the attitudes, behaviors, or neighborhood attributes that put the target population at risk of these unhealthy behaviors or conditions?
4. What skills or resources do the program clients need to reduce their risk?

2. WRITE A PROBLEM STATEMENT

Put the answers to the above questions together into a "problem statement," such as:

- ★ Target population is threatened by...
- ★ Unhealthy behaviors or conditions, because of...
- ★ Risky attitudes, behaviors, or neighborhood attributes and a lack of...
- ★ Skills/resources to reduce the risk of...

or example: "Inner-city teens in Washington, D.C. are threatened by the temptation to get involved with drugs because of high rates of neighborhood drug use and lack of adult supervision after school and a lack of constructive and interesting after school activities to reduce the risk of involvement in crime."

3. LIST PROGRAM ACTIVITIES

Program activities describe what the program does. Think about what is provided to clients during a program session. Can the activities be divided further into relevant sub-activities? Different aspects of the curriculum might represent different sub-activities. For example, a visual artist might provide instruction in design, which would be one activity, and a writer might provide instruction in poetry, which would be a separate activity with different outcomes and impacts.

Once you have identified the central activities (mentoring, instruction in new skills, etc.), list the aspects of the program that improve its implementation, such as case management, transportation or public events for participants. This is where you also list the number of times the program is held, program duration and the roles of the program staff and the agencies providing program services.

4. DETERMINE OUTCOMES OF THE PROGRAM

Begin with the direct outcomes of the program activities (e.g., did the clients actually receive what was provided and learn what was taught?). If the participants receive hands-on instruction in art production tech-

niques, then both the new knowledge and any pieces they create are direct outcomes of the program. So are any other benefits that are directly related to program participation, such as program hours spent under adult supervision or assessments and referrals to other needed services. List the number of clients that participated in the program activities and for how long.

Direct Program Outcomes

Program clients were taught...

Program clients produced...

Program clients participated in...

Outcomes also include changes in the participants that show progress toward the intended impacts of the program. These intermediate outcomes may not be directly provided to participants, but they occur as a result of participating in the program. Ask what changes you expect to see that will lead to reduced exposure to risk factors or improve the client's ability to cope with risk (protective factors). Other questions might include: Do participants learn to work more cooperatively with a group, gain new forms of expression and communication or become more motivated to learn? Intermediate outcomes can be thought of in terms of changes in participants' attitudes and behaviors.

Intermediate Outcomes

Positive Changes in Participant's Behaviors

Positive Changes in Participant's Attitudes

5. STATE IMPACT OF THE PROGRAM

The impact of the program is a simple statement of the intended long-range effect on participants or communities. The impact statement should follow from the outcomes you have listed, and should also be clearly related to the conditions that the program is designed to address. The general impact statement for the YouthARTS Project, for example, is that "the three demonstration programs will help participants improve academic performance and behavior and reduce their rates of delinquency."

Impact

"The program will improve the conditions for participants by..."

Once you have the basics, begin to examine and break down the contents of each box into smaller pieces. Users of the logic model should strive to provide as much detail as possible, separating assumptions into smaller components that are simple to grasp, yet important to the theory of change. For example, the program might provide studio arts activities under the guidance of a professional artist. Possible underlying sub-activities might be to produce quality art, enable participants to continue producing art after the end of the program, sell or display the art and to have fun.

And what is the direct outcome for each of these sub-activities? If the activity is to produce quality art, then the direct outcomes will be the art that is produced and the quality skills learned by the participant. If the activity is to sell the art then the direct outcomes would include the proceeds from the sale and the participant's experience at the art sale (pricing the pieces, selling the works, receiving public recognition for his or her art work, etc.)

As you use the logic model, it will expand and evolve to accommodate greater levels of detail and new information gained from experience. The usefulness of the model rests on its ability to help organize complicated and sometimes changing activities into a stable framework of understanding that reveals the structure behind the everyday commotion.

CONCLUSION

By using the logic model, arts organizations that serve at-risk youth will be better able to organize and communicate the goals of their programs. Using the model may also help audiences that are unfamiliar with the organization or skeptical of the role of the arts in preventing these serious problems better understand how the arts can have a profound positive impact on the lives of youth.

Ultimately, evidence from valid evaluations of these programs will help make the case for the arts at the local, state and national levels. Although some arts organizations have been running successful programs to reduce or prevent these problem behaviors for years, there is still a lack of evidence showing the effectiveness of arts-based approaches helping youth at risk. A recent review of the literature found only a few valid evaluations of arts-based programs for youth using accepted methodologies. 5 Without additional evaluation findings that show participants in youth arts programs are less likely to break the law or leave school, arts organizations will continue to have a difficult time justifying these programs to funders who are interested in more than just arts-related outcomes.

The YouthARTS Development Project is working to provide these additional evaluation findings as well as provide other programs with the tools to help improve and evaluate their own programs. Over time, with the help of the logic model approach, the YouthARTS Development Project hopes to prove what most program administrators already believe (that the arts make a profound difference in the lives of at-risk youth. To that end, the final product of this national study will be the YouthARTS Tool Kit.

The YouthARTS Tool Kit will present detailed information on artist selection; training artists; working collaboratively with caseworkers and educators; and training artists to understand the developmental stages, environmental factors, and issues of working with at-risk youth. A section on program planning and management will provide specific information about identifying participants, selecting art forms, addressing logistical questions, creating a safe haven and exhibiting the youth's work. The evaluation section of the YouthARTS tool kit will cover, in addition to the logic model, information on data collection, data analysis and how to find an evaluation consultant. The final section of the tool kit will address program costs and resources.

ABOUT THE AUTHOR

Steve Hulett is an associate at Caliber Associates in Fairfax, Va. He has been the lead analyst in evaluations of arts-based programs that are designed to promote positive social outcomes, including: the YouthARTS Development Project; the WritersCorps program, an assessment of creative writing workshops for at-risk populations for the National Endowment for the Arts and the Corporation for National Service; and Pathways to Success, an assessment of after-school demonstration programs designed to prevent delinquency for the U.S. Department of Justice's Office of Juvenile Justice and Delinquency Prevention.

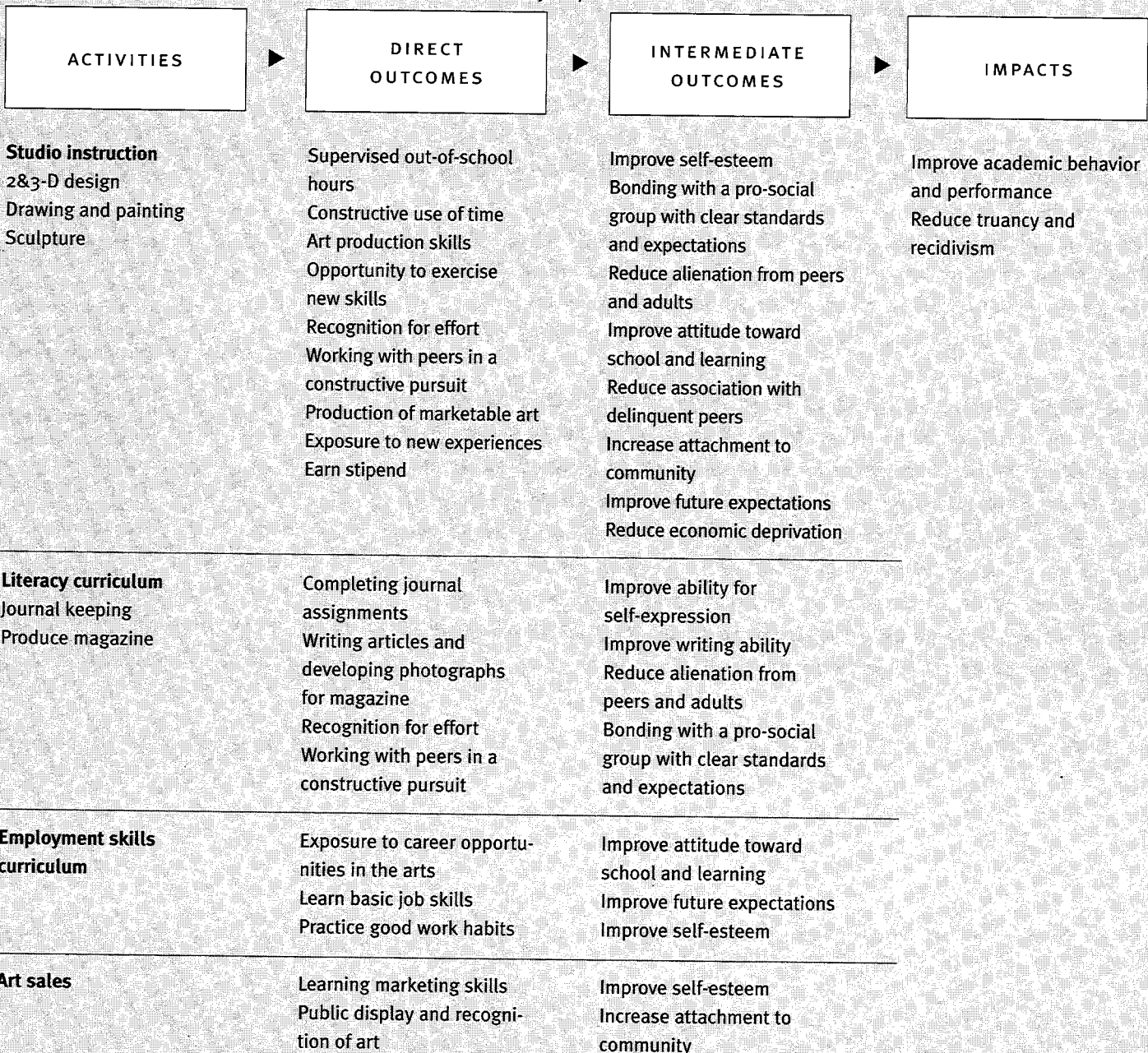
APPENDIX A

**Logic Model for Art-at-Work:
Fulton County Arts Council**

PROBLEM STATEMENT

Underserved truant youth in Fulton County age 14 to 16 lack constructive supervised activities in out-of-school hours and have limited job skills, and limited exposure to career options.

Art-at-Work will reduce truancy by providing sequential art instruction in various arts disciplines, teaching the business and entrepreneurial aspects of the arts; providing youth with the necessary job skills to become productive members of the workforce; and provide them with a sense of accomplishment, thus increasing their self-esteem. Program provides year-round services to 15 youth, three days a week, for 12-week intervals during the school year, and five days a week for 6-week intervals during the summer for a two-year period.



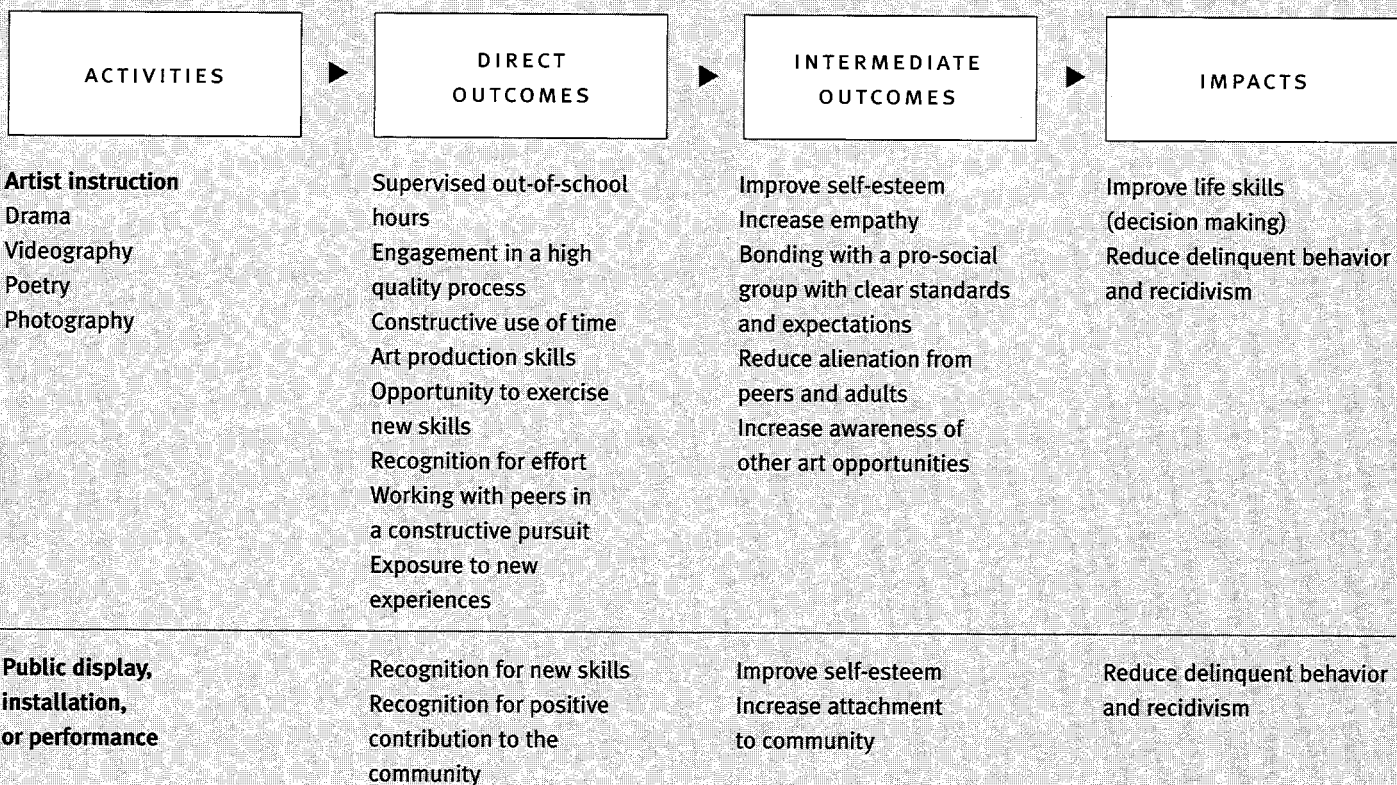
APPENDIX A (CONTINUED)

**Logic Model for Youth Arts Public Art:
Portland Regional Arts and Culture Council**

PROBLEM STATEMENT

Youth on probation under supervision of the Multnomah County Department of Juvenile Justice Services lack: interesting, constructive group activities during out-of-school hours, positive youth-adult interactions and opportunities to gain recognition and attention for positive efforts.

A professional artist will lead youth in the creation of a public art project. Program will operate three separate twelve-week sessions with groups of 15 youth, 2 days per week, in the afternoon, after school, in the spring of 1997. Each session will use a different artist teaching various media. Participants will create high quality art projects, and engage in a high quality art process, while they increase their awareness of art education and exposure to art opportunities beyond the program.



APPENDIX A (CONTINUED)

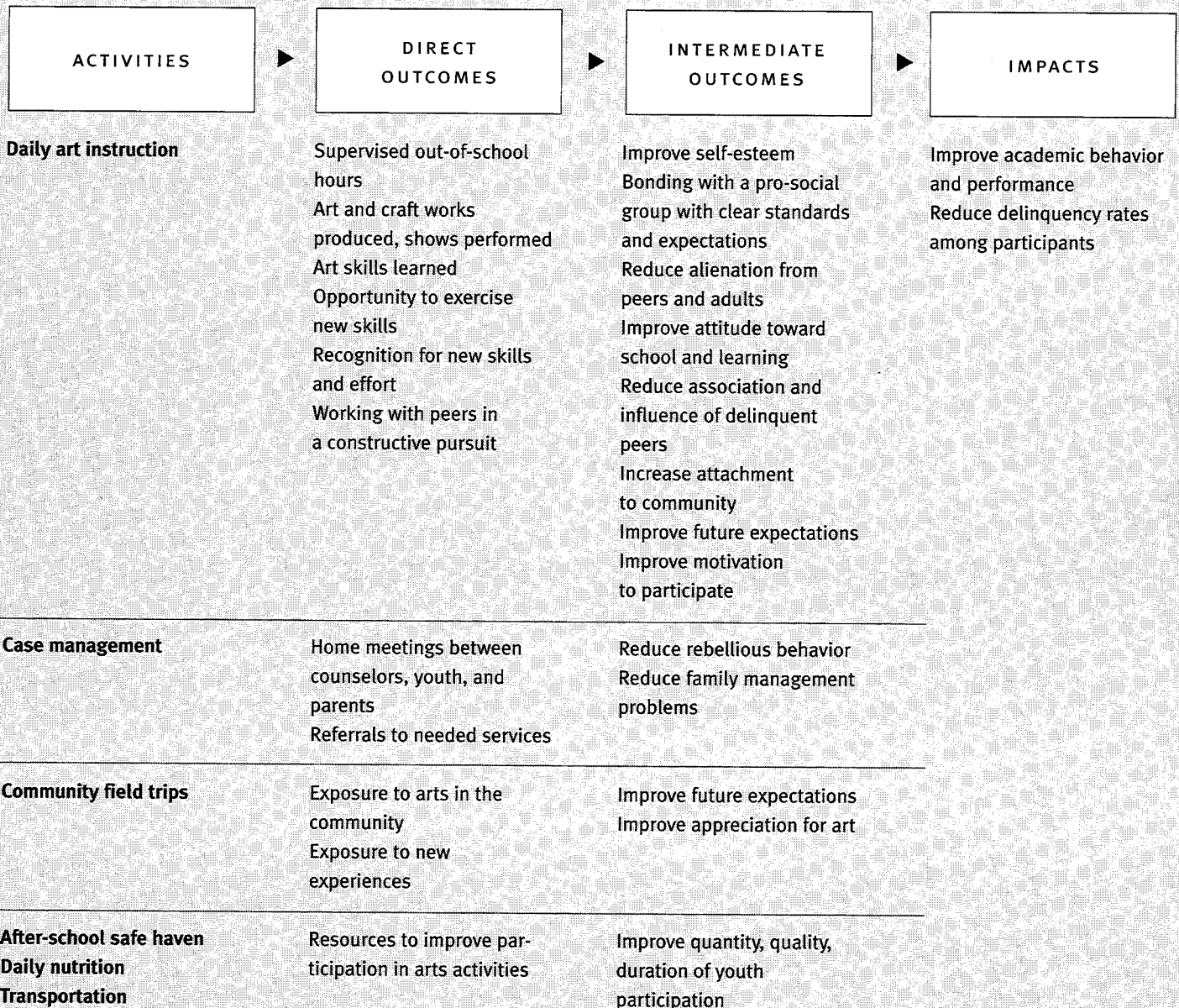
**Logic Model for Urban SmARTs: San Antonio
Department of Arts and Cultural Affairs**

PROBLEM STATEMENT

Junior High School students are at risk of delinquency, gang involvement, and dropping out of school. A large number of the youth have committed Class C misdemeanors. A large number live in public housing where there are high rates of juvenile and violent crime, high rates of teen pregnancy, and high school drop out rates. Many live with a single parent with

many parents lacking essential child raising skills/resources.

The program will provide a safe haven during after-school hours, instruction in art, music, and drama techniques, raise self-esteem through personal self-expression, provide individual case management to address home and personal issues, provide daily nutrition, provide transportation home after program activities. Program to provide services to 420 6th through 8th-graders at 7 middle schools, 3 days per week from 3 to 6 p.m., January to May 1997.



APPENDIX B**YouthARTS Development Project Goals**

The goals of YouthARTS are to:

- ★ Define the critical elements and “best practices” of arts programs developed for at-risk youth;
- ★ Design and test models for professional development/training for artists, caseworkers and educators who work with at-risk youth;
- ★ Design and test program evaluation methodologies;
- ★ Conduct a controlled field study to evaluate the impact of arts program design elements on risk and protective factors linked with adolescent problem behaviors;
- ★ Strengthen collaborative relationships among local partners (arts agencies, juvenile justice professionals, educators, social service providers) and among federal departments (NEA, Justice, Housing and Urban Development, Department of Education);
- ★ Disseminate “best practice” models broadly to local arts agencies, other arts organizations, juvenile justice agencies, educators, and social service agencies.
- ★ Leverage increased funding for at-risk youth programs from local partners, federal departments and national foundations.

PROJECT APPROACH

A project leader, on contract, is coordinating the project team, conducting field research, managing communication with partners and the field, tracking the project plan and timeline and drafting regular project updates.

The project team includes the following representatives, reflecting collaborations between the arts and juvenile justice fields at both the national and local levels:

- ★ Executive directors and youth program managers from each local arts agency;
- ★ Juvenile justice personnel from each city;
- ★ Representatives of the federal Office of Juvenile Justice and Delinquency Prevention (OJJDP);
- ★ Caliber Associates, evaluation experts under contract with OJJDP;
- ★ The director of research and information for Americans for the Arts;
- ★ The NEA federal liaison and assistant to the deputy chair for partnerships; and
- ★ Artists with extensive experience working in social service settings.

PROJECT RESULTS TO DATE

A field scan of “best practices” in arts programming for youth has established some common elements for program design, evaluation and artist training. These findings have been incorporated into the design of the YouthARTS Development Project.

The field scan involved the following:

- ★ Interviews with program directors/managers
In-depth telephone interviews were conducted with managers of youth arts programs in 15 cities. These programs were identified by Americans for the Arts (under the auspices of the National Assembly of Local Arts Agencies) during its national study of youth arts programs sponsored by the President’s Committee on the Arts and the Humanities Youth Arts/Humanities Program Survey.
- ★ Focus groups in Atlanta, Portland and San Antonio
Focus groups were held in each city, designed to explore the issues that artists and caseworkers face when working with at-risk youth.

- ★ Review of relevant studies and literature. Publications on youth arts programs, sponsored by the National Endowment for the Arts and other funders, were reviewed along with research efforts by the Project Co-Arts, Harvard Project Zero.
- ★ Review of Juvenile Justice literature/risk and protective factors. Current research on risk and protective factors, sponsored by the Office of Juvenile Justice and Delinquency, was reviewed along with research conducted as part of the 1995 Carnegie Foundation Council on Adolescent Development.

FINDING # 1: COMMON ELEMENTS OF SUCCESSFUL PROGRAMS

- ★ Successful programs recognize that art is a vehicle that can be used to engage youth in activities that will increase their self-esteem.
- ★ The delivery of the program is a collaborative effort among the artist, social service provider, teacher, agency staff and family.
- ★ Successful programs recognize and involve the communities in which the youth live.
- ★ Programs that involve the youth's family provide the opportunity for the greatest impact.
- ★ Successful programs provide a safe haven for youth.
- ★ Age appropriate curriculum is essential in developing appropriate activities.
- ★ Successful programs emphasize dynamic teaching tactics such as hands-on learning, apprentice relationship and the use of technology.
- ★ Successful programs provide youth with opportunities to succeed.
- ★ Successful programs culminate in a public performance or exhibition in an effort to build participants' self-esteem through public recognition.
- ★ Program planning is critical and needs to address the following: goals of program, site selection, population, developing relationships among team members, methods for interacting with students, curriculum design, transportation, safety, incentives, behavioral requirements, program growth, balance of art program and other program objectives, balance of process and product, student recognition of achievements, family, community and volunteer involvement.

FINDING # 2: TRAINING

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

FINDING #3: EVALUATION

- ★ It is essential to define the goals and outcomes of a project in order to be able to evaluate the project. It is absolutely necessary to be clear on what the program is doing and the intended outcome. The evaluation has to match its goals.
- ★ Process evaluations are currently the most common type of evaluation and can be used to describe a program and to provide an avenue to continually refine the program. Evaluation should not just be of the impact on youth; it should be used to improve the program.
- ★ The most frequently used evaluation measures in youth arts projects are journals, portfolios and self-reporting artist observations. Evaluation can be a part of the delivery of the program; for example, portfolios or journals can be used as evaluation tools, embedding the evaluation within the program. Other data collection instruments may be required depending on the evaluation design.

- ★ Factors other than the youth arts program that may influence program outcomes are: individual, family and community factors. The impact of multiple factors must be taken into account when measuring program effectiveness.
- ★ Program-specific factors such as staff ratios, hours of contact and duration of contact are likely to have a major impact on program outcomes.
- ★ There are few valid research studies that show the impact of arts-based programs. A control group or comparison group is necessary to show a causal relationship between the art activities and intended outcomes.

FINDING # 4: RISK AND PROTECTIVE FACTORS

- ★ Research conducted as part of the juvenile justice system's work in reducing delinquent behaviors has identified risk factors and protective factors associated with adolescent problem behaviors.
- ★ A number of these risk factors may be influenced by youth art programs: low neighborhood attachment; extreme economic and social deprivation; family conflict; lack of commitment to school; alienation and rebelliousness; and friends who engage in problem behavior.
- ★ Current youth art programs contain activities that are designed to reduce the influence of risk factors by providing opportunities to learn new skills and by recognizing a youth's efforts. This approach, according to juvenile justice literature, promotes bonding which helps youth cope with the negative influence of risks they face.
- ★ There is anecdotal information that youth arts programs are effective in engaging youth through the arts resulting in improved self-esteem, increased skills and improved school or work behavior.
- ★ To demonstrate causality between youth art programs and identified risk factors, a scientifically acceptable outcome evaluation with a control or comparison group needs to be conducted.

ENDNOTES:

1 Americans for the Arts. Building America's Communities II. Washington, DC. Americans for the Arts. 1997.

2 There is no single accepted definition of "at-risk." Program planners should specify the target population for the program in terms of the specific types of risks that the program addresses.

3 Information about the Hawkins and Catalano model is available from the following two sources. Both can be ordered free of charge from the National Juvenile Justice Clearinghouse (phone: 800.638.8736).

DRP, Inc. 1993. Communities That Care: Risk Focused Prevention Using the Social Development Strategy. Development Research and Programs, Inc.: Seattle, Washington.

OJJDP. 1996. Guide to Implementing the Comprehensive Strategy for Serious, Violent, and Chronic Juvenile Offenders. Office of Juvenile Justice and Delinquency Prevention, U.S. Department of Justice: Washington, DC. The Guide is also available on-line at <http://www.ncjrs.org/pdffiles/guide.pdf>:

4 Weiss, C. H. 1995. Nothing as Practical as Good Theory: Exploring Theory-Based Evaluation for Comprehensive Community Initiatives for Families and Children, in New Approaches to Evaluating Community Initiatives.

5 RAND Corporation. 1996. The Arts and Public Safety Impact Study. RAND: Santa Monica, California.

If you have any question about the YouthARTS Development Project, please call YouthARTS project manager, Marlene Farnum at 503.288.0578.

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