



RESEARCH REPORT

Arts Infusion Initiative, 2010–15: Evaluation Report

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EVALUATOR



FUNDER



THE CHICAGO COMMUNITY TRUST
AND AFFILIATES

EVALUATION MANAGER



ABOUT THE EVALUATOR

The nonprofit Urban Institute is dedicated to elevating the debate on social and economic policy. For nearly five decades, Urban's scholars have conducted research and offered evidence-based solutions that improve lives and strengthen communities across a rapidly urbanizing world. Their objective research helps expand opportunities for all, reduce hardship among the most vulnerable, and strengthen the effectiveness of the public sector. The Urban Institute conducted this evaluation of the Arts Infusion Initiative. Authors of this report are Yahner, J., Hussemann, J., Ross, C., Gurvis, A., Paddock, E., Vasquez-Noriega, C., and Yu, L.; their biographies can be found on the last page.

ABOUT THE FUNDER

The Chicago Community Trust is a community foundation dedicated to improving its region through strategic grant making, civic engagement and inspiring philanthropy. As businesses, local governments, and organizations strive to solve pressing challenges, the Trust brings these key actors together to spur necessary collaboration. Through its Arts and Culture program the Trust supports the unparalleled opportunities arts offer to engage residents and bring the community together. It is committed to enhancing access for adults, students, artists and audiences who are underserved and underrepresented, while working with colleagues to identify and fill gaps. The Chicago Community Trust conceived of, spearheaded through an emergent model approach, and funded the Arts Infusion Initiative and its evaluation.

ABOUT THE EVALUATION MANAGER

The National Guild for Community Arts Education supports and advances access to lifelong learning opportunities in the arts. Working collaboratively with a broad range of practitioners and stakeholders within and beyond the arts and education sectors, the National Guild builds the capacity of community arts education providers to 1) deliver quality programs that are sustainable and equitable; 2) secure greater financial support; and 3) contribute to systemic change to ensure all people have access to arts education. They do this by providing professional development and information resources, ongoing networking opportunities, and leadership development for current and future arts education leaders. They also work to increase awareness and support for community arts education and investment in the field by developing strategic partnerships and leveraging the assets of current and emerging leaders in the field. The National Guild managed the evaluation contract and provided oversight and consultation throughout the process.

Contents

| | |
|--|-----------|
| Acknowledgments | v |
| Foreword by Margie Johnson Reese | 1 |
| Chapter 1. Introduction | 3 |
| Chapter 2. Importance of the Arts Infusion Initiative | 6 |
| Understanding the Problems At-Risk Youth Face | 6 |
| Serving At-Risk Teens | 12 |
| Restorative Justice Approaches | 14 |
| Positive Youth Development through the Arts | 15 |
| Chapter 3. Components of the Arts Infusion Initiative | 19 |
| The Arts Infusion Initiative: An Emergent Strategy | 20 |
| Social and Emotional Learning Goals | 22 |
| Arts Infusion Programs | 28 |
| Arts Infusion Special Events and Performances | 40 |
| Knowledge Sharing Sessions | 42 |
| Assessment Consultations | 44 |
| Chapter 4. Evaluation Methods | 45 |
| Research Questions | 45 |
| Analytic Approach | 46 |
| Consent and Institutional Review Board Procedures | 50 |
| Limitations | 52 |
| Chapter 5. Key Findings | 55 |
| Key Finding 1 | 55 |
| Key Finding 2 | 65 |
| Key Finding 3 | 70 |
| Key Finding 4 | 74 |
| Key Finding 5 | 78 |
| Key Finding 6 | 81 |
| Key Finding 7 | 85 |
| Chapter 6. Recommendations for Promising Practices | 87 |
| Program Content | 87 |
| System Fitness | 88 |
| Connecting and Engaging Youth | 90 |

| | |
|---|------------|
| References | 92 |
| Appendix A. Interview Protocols | 101 |
| Appendix B. Focus Group Protocols | 107 |
| Appendix C. Stakeholder Survey | 111 |
| Appendix D. Matching of Program Rubrics to Social and Emotional Learning Goals | 126 |
| About the Authors | 132 |

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Foreword by Margie Johnson Reese

No matter how many times daring climbers try to ascend to the top of Mt. Kilimanjaro in eastern Africa, the challenge will always require courage, tenacity and navigational skills. For many of America's youth, ascending to the top academically and socially requires those same attributes.

I have had the privilege of working with and for young people for more than 40 years. With each new decade, I am both inspired and challenged by their optimism and unfiltered honesty. Their journey to the top—to success as they define success—is clearly a marathon of hurdles that they fight daily to rise above. Those who trip and fall land in the middle of our legal systems to be confined, adjudicated, or released back into environments where they are condemned as “delinquent.” Suddenly, the dynamics of courage, tenacity and navigation must be redirected away from mountain climbing and mobilized toward the simple act of survival.



The **Arts Infusion Initiative** has so much to offer as a model for structuring a dynamic intervention for young people in the Chicago area who are forced to make decisions that land them in the center of the juvenile courts system. The structure, training and collaboration with the Cook County detention facility and public options schools yield experiential learning for the young people involved, but also present important learning for replication.

Although each grantee brought unique programming designed for the specific participants, there were common knowledge-building components that are worth noting. Collectively, the Arts Infusion Initiative represents an active, responsive and adaptive strategy that might be summarized around four essential elements evident in its work:

1. Opportunities for expression that lead to participant **self-authorship**—which contributes to students' development of a positive, better-defined sense of identity;
2. An **understanding of the social context of literacy**, and the distinction between literacy as skills-building and literacy as narrative and identity-building;
3. Artists' role in fleshing out each participant's **artistic identity** through creative practice and outputs as a contributor to identity and personal development; and
4. Finally, the concept of **intersectionality**—how multiple and shifting identities affect student development, particularly in an era where students face contemporary social justice issues that make it even more difficult to find safe spaces.

At first glance, collaborations between the juvenile justice system and an arts-led intervention might seem to be an odd fit. However, the Arts Infusion Initiative shines a light on the importance of being mindful of young people's representation of their identities, not just their struggles connected to their involvement with the justice system.

That daunting mountain is not getting any easier to tackle for young people. Where they go next, the decisions they make and the paths they take will require unlimited amounts of courage, tenacity and navigation to view the world from the top down.

Margie Johnson Reese has a 30-year portfolio as an arts advocate and arts management professional, and she is a long-time board member of Americans for the Arts. She received a BA from Washington State University and an MFA in theater from Trinity University. She has held advisory positions internationally, in West Africa and Austria, and throughout the United States. Margie served a six-year tenure as director of the Office of Cultural Affairs for the City of Dallas and a 12-year tenure as general manager for the City of Los Angeles Department of Cultural Affairs. There she developed Music LA!, which provides quality music instruction to youth throughout the city. Margie recently served as vice president for programs at **Big Thought**, a Dallas-based non-profit providing creative educational programs recognized by two US presidential administrations. She often serves as the keynote speaker at arts conferences around the globe and is an adjunct professor at the University of North Texas and at Goucher College in their graduate schools of arts administration.

Chapter 1. Introduction

In 2010, an ambitious model for social change emerged in Chicago that aimed to connect detained youth and those at risk for incarceration (“at-risk youth”¹) to rigorous and engaging arts instruction, infused with social and emotional learning goals. Dubbed the Arts Infusion Initiative, the Chicago Community Trust (“the Trust”) spearheaded and funded this five year, \$2.5 million demonstration while earning cooperation from the local detention facility, public school system, community policing office, and community arts program leaders to integrate arts programming into youths’ school and after school environments. Since its launch, the Arts Infusion Initiative² has served more than 2,000 youth at an average annual cost of \$700 per teen, linking them to high performing arts instruction associated with significant increases in social and emotional learning.

This report marks the first large-scale evaluation of the Arts Infusion Initiative which was designed to: (1) assess the degree to which the project, as an emergent model for social change, was achieving its intended purposes and (2) generate actionable information for promoting effective Arts Infusion practices while redirecting those that have been less effective. To accomplish these objectives, from April to August 2015, the Urban Institute (“Urban”), in consultation with the National Guild for Community Arts Education (“the National Guild”), conducted a multi-method evaluation that drew on the following sources:

1. Five years of Arts Infusion documentation, including arts programs’ teaching unit plans for infusing social and emotional skills instruction, proposals and final reports, assessments of youths’ social and emotional progress, and knowledge sharing activities, attendance, and participant feedback;
2. Quantitative analysis of the initiative’s 2014–15 social and emotional youth assessment data (n=320);
3. More than six dozen (n=73) interviews and focus groups with Arts Infusion instructors, program directors, youth participants, and community stakeholders;

¹ The term “at-risk youth” in this report refers to youths’ vulnerability to negative life outcomes (e.g., incarceration, school dropout) given their current residence in either a detention facility or in a socioeconomically disadvantaged community in which they may have been exposed to compounding risk factors, such as an unstable home life, gang activity, drugs, or violence. The term is used interchangeably with the phrase “youth living in at-risk environments.”

² Visit <http://www.artsinfusioninitiative.org/> for a blog of current and past Arts Infusion events.

4. An online survey assessing stakeholders' (n=45) perceptions of the initiative, conducted by Urban during the evaluation period; and
5. Observations of more than a dozen Arts Infusion classes, events, and performances, as well as artwork (music, poetry, dance, theatre, and visual art) produced by teen and young adult participants.

Together, these data enabled Urban's researchers to investigate key questions about the initiative's evolution and impact.

This report presents the evaluation's key findings and recommendations. It consists of six chapters. Following the first chapter's introduction, chapter 2 describes the importance of efforts such as the Arts Infusion Initiative as (1) an emergent model³ for social change, based on the principles of restorative justice and creative youth development and (2) as a means to help improve outcomes for detained youth and youth nationwide who live in at-risk, socioeconomically deprived environments affected by gangs, drugs, and violence.

Chapter 3 defines the core components of the Arts Infusion Initiative as they evolved, including the arts activities and objectives of the 14 most recent participating programs and efforts by the Trust to link Arts Infusion practitioners to research guidance by convening knowledge sharing sessions and by funding consultations with an arts assessment expert. Chapter 4 details the evaluation methods, research questions, and limitations, while chapter 5 explains the seven key evaluation findings (summarized following this paragraph), along with supportive evidence and examples. Finally, chapter 6 identifies several promising practice recommendations for the next phase of the Arts Infusion Initiative.

Seven key findings that emerged from the Arts Infusion Initiative evaluation:

1. Arts Infusion youth participants showed statistically significant and substantial improvements in social and emotional learning skills, as measured by conflict resolution, future orientation, critical response, and career readiness.
2. Arts Infusion teaching artists with strong artistic knowledge and classroom management skills were effective at engaging and inspiring youth.

³ Emergent strategies are deliberate but flexible approaches to achieving social change by learning what works in practice (Kania, Kramer, and Russell 2014). (See Chapter 3's section "The Arts Infusion Initiative: An Emergent Strategy" for a complete discussion.)

3. The Arts Infusion Initiative helped foster co-creations and collaborations between program directors, public schools, community policing, and the detention facility.
4. Arts Infusion knowledge sharing sessions and assessment consultations evolved to effectively provide professional development opportunities and increase the assessment capabilities of program directors and teaching artists.
5. Arts Infusion programs succeeded in exposing at-risk youth to new skills and technologies, providing confidence building experiences that opened their minds to a positive future.
6. Arts Infusion programs experienced challenges connecting to and engaging youth after their release from detention.
7. Arts Infusion programs served nearly 750 at-risk youth in 2014-15 at an average cost of \$700 per teen; JTDC based programs cost \$600 per teen, and community based programs cost \$750 per teen.

Chapter 2. Importance of the Arts Infusion Initiative

Following a year of research and engagement by experts in the fields of arts instruction, juvenile justice, restorative justice, and positive youth development, the Chicago Community Trust launched the Arts Infusion Initiative in 2010 as a five-year demonstration model focused on teens in detention and youth in nearby, socioeconomically disadvantaged communities. The initiative's primary goal was to connect these “at-risk youth⁴” to high performing arts learning programs designed to improve their social and emotional learning.

As defined by the Trust, high performing programs were those characterized by: (1) rigorous and well-conceived teaching unit plans; (2) engaging teaching artists and activities; (3) consistent contact hours with students; (4) sequential progression of skills instruction and opportunities; (5) effective documentation of student progress in social and emotional learning; and (6) a culture of professional development for staff. The selected Arts Infusion programs covered a wide range of arts genres, including music, theatre, literary arts, dance, and visual arts.

This chapter explains the backdrop against which the different components and grantee activities of the Arts Infusion Initiative were put forth as an emerging strategy for social change. Specifically, this chapter underscores the marginalization and violence so many urban youth face daily, the challenges involved in serving at-risk youth populations, and the ways in which restorative justice and positive youth development efforts—embodied by the Arts Infusion Initiative—can contribute to improved social outcomes regardless of the environments in which youth grow up.

Understanding the Problems At-Risk Youth Face

The emergence of the Arts Infusion Initiative comes at a critical juncture in our nation's search for viable, alternative pathways for youth whose life circumstances severely limit their opportunities for educational and economic development and advancement, increasing their

⁴ See previous definition in footnote 1.

risk of incarceration. Nationwide, about four in ten children live in low-income⁵ families while two in ten live in poverty, with poverty rates among black and Hispanic youth nearly triple that among whites (Jiang, Ekono, and Skinner 2015; Wight, Chau, and Aratani 2010). Many of these same youth, 25 million in total, reside in single parent households historically associated with lower levels of parental monitoring and involvement (Kids Count Data Center 2013; McLanahan 2001). Further, the resource deprived neighborhoods in which poor youth often reside are frequently affected by gang and drug activity and by exposure to violence in the home, school, and community (Finkelhor et al. 2009).

This exposure to violence reverberates, generating fear at the community level such that even youth who have not been directly exposed are aware of incidents in their community or among their larger group of peers. These violence experiences can cause serious mental and emotional health problems, including anxiety, depression, anger, dissociation, and posttraumatic stress (Buka et al. 2001; Schwab-Stone et al. 1999; Singer et al. 1995). Even the perception of violence, poverty and disorder in the neighborhood can pose a significant challenge to youth, by which the negative characteristics of their neighborhood become attributed to them.

Collectively, this socioeconomic marginalization and exposure to violence has placed many youth at risk for developing a host of behavioral problems, including poor school achievement and dropout, substance use, and delinquency (Amato 2005; Carlson and Corcoran 2004). These negative outcomes can be exacerbated for black, Hispanic, and LGBTQ youth who experience race and gender based discrimination.

Growing Up in the South and West Sides of Chicago

The youth targeted for Arts Infusion services lived primarily in the neighborhoods of south and west side Chicago—specifically, Lawndale/Little Village, Back of the Yards, and South Shore—as well as in the Cook County detention center, which is located east of Lawndale.⁶

⁵ Low-income is defined as household income that is twice the federal poverty threshold.

⁶ The neighborhoods chosen were among those targeted by the federal government's 2008 Comprehensive Anti-Gang Initiative (CAGI; McGarrell et al., 2012), developed to combat gang violence by bringing together law enforcement, criminal justice agencies, city leadership, social service providers, community groups and schools to suppress and prevent gang violence.

Lawndale is on the west side of Chicago. It is typically divided into north and south segments and often encompasses the neighboring community of Little Village. North Lawndale is home to a poor and predominantly black community, whereas South Lawndale comprises mostly working-class Hispanic families. Back of the Yards, named for its location southwest of the old Union Stock Yard and Transit Co. (“the Yards”), is centrally located and has a majority of Hispanic residents, but also has a large black population (Barrett 2005). South Shore is located along Lake Michigan on the south side of the city and is composed of mostly black residents (Best 2005).

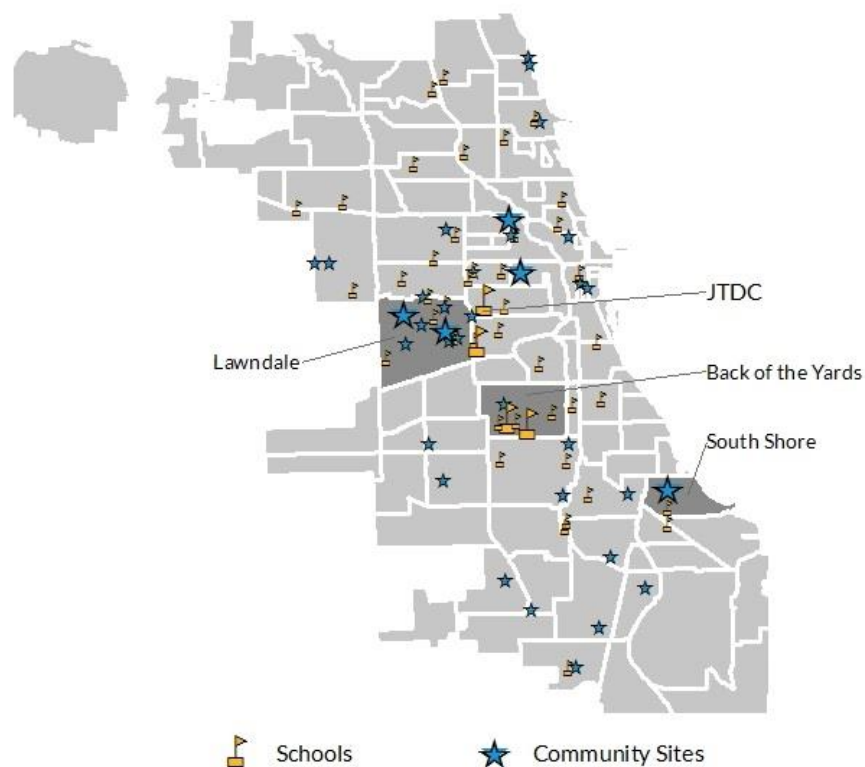
See figure 1 for a map of the neighborhoods in which Arts Infusion programming took place; larger icons represent primary program locations, while smaller icons show ancillary places.

The neighborhoods served by Arts Infusion programs each have their own distinct communities and histories, yet they all reflect disturbing national trends that disproportionately affect communities of color, such as high unemployment, a high crime rate, segregation, social disenfranchisement, and poverty (Coates 2014; Moser 2014; Sampson and Wilson 1995). The community disinvestment that began decades ago has facilitated high crime and unemployment rates and persistent poverty, which has transmitted from generation to generation (Farmer 2011; Freemark 2010; Bogira 2011).

More recently, changes in the landscape of public housing have also affected neighborhood dynamics and the lives of youth. In the 1990s, mid- and high-rise public housing complexes concentrated in the south and west sides of Chicago came to be viewed as the epicenter of the city’s problems, and public officials moved to demolish the buildings over the course of several years. The decision to tear down those properties was accompanied by a promise to improve the lives of residents, cut crime, and provide housing vouchers into mixed-income communities (Newman 2015; Eads and Salinas 2014; Crump 2002). However, the production of low-income housing for displaced residents has not been sufficient to meet the demand, and many of the same problems—such as gang activity and crime—that characterized the original high-rise buildings dispersed into surrounding neighborhoods (Zelalem et al. 2006; Popkin et al. 2012). Furthermore, the destination neighborhoods for public housing residents often were poor themselves, contrary to initial intent (Oakley and Burchfield 2009). Lawndale, Back of the Yards, and South Shore were among the affected communities.

FIGURE 1

Map of Arts Infusion Initiative Program Locations



Source: Program addresses were provided by Arts Infusion grantees to the Chicago Community Trust.

Notes: Large icons represent the primary school and community locations of Arts Infusion programming, including the Nancy B. Jefferson Alternative School at JTDC where multiple programs were in operation. Smaller icons represent additional locations at which at least some Arts Infusion youth were served.

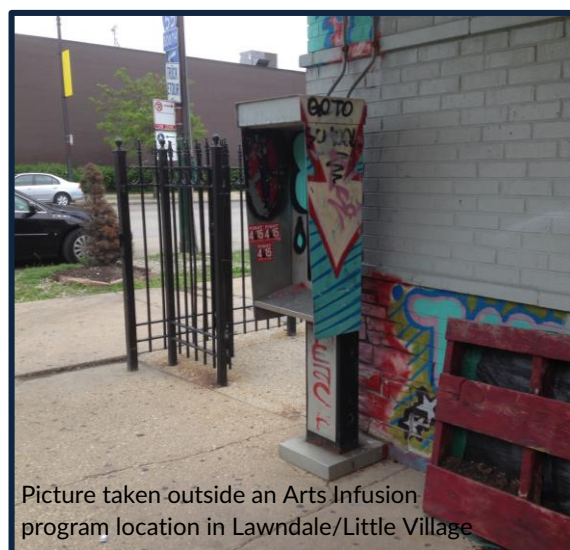
Many of the difficulties these neighborhoods experienced were exacerbated beginning in 2009, when the national recession led to the foreclosure of several large businesses. In South Shore particularly, the financial crisis led to the 2010 collapse of ShoreBank, a community development focused bank that had been a significant presence in Chicago's South Side for decades before its collapse (Greising 2010; Yerak 2010; Hopkins 2010). The area has been slow to recover from resulting job losses since that time (Associated Press 2014), a trend shared across much of the city and state (Parilla et al. 2014; Lucci 2015).

The recession also had direct and indirect effects on neighborhood stability and housing, as housing values fell across the city and sales prices fell even more steeply (Chicago Rehab Network 2011). The housing crash was felt particularly acutely in Chicago's south and west sides: for example, by the end of 2010, one in six properties in Back of the Yards was vacant as residents abandoned their homes after falling victim to predatory lending for home equity loans (Gallun and Maidenberg 2013; Rugh and Massey 2010). The growing number of abandoned buildings in those Chicago neighborhoods further weakened their property value and contributed to social disorder (Wallace and Schalliol 2015; Chicago Rehab Network 2011). Years later, continually depressed housing values and declining populations in many neighborhoods have prevented banks and owners from investing significant resources into renovating or selling properties in those areas (Gallun and Maidenberg 2013; Gross 2012).

BOX 1

Poem by Arts Infusion Youth Describing Violence in South and West Side Chicago

Violence Is When People Start Dying
mothers, brothers, sisters crying
when out in the ghetto bullets flying
when kids giving up without even trying
at home you can't sleep
people starving can't eat
when homies get into it they calling it beef
hear gunshots at night now people can't sleep
violence is when we can't get along
when people is stealing and breaking in homes
nowhere else to go
little kids roam
when teenagers die 'cause they fighting over phones
I wish it could stop and get all reunited
I can't even think without thinking about violence
growing up is tough
so we all need peace and a moment of silence
—Male youth in JTDC, published in *Free Write Jail Arts Anthology* (2014) vol. 6, *Big Dreams I'm Chasing*



Picture taken outside an Arts Infusion program location in Lawndale/Little Village

Juvenile Delinquency, Arrest, and Detention

Many of the negative outcomes associated with socioeconomic marginalization are emphasized among youth who become involved in the juvenile or adult criminal justice system. Although rates of juvenile arrest and detention have declined in the past decade, in 2012, over 1.3 million youth were arrested by law enforcement; of these, almost seven in ten (68%) were referred to juvenile court, one in ten (8%) to adult criminal court, and two in ten released without referral (Puzzanchera 2014). During 2013 over 54,000 youth spent time in a detention facility, which translates to a rate of nearly 200 youth in residential placement per 100,000 youth of corresponding ages in the general population (Sickmund et al. 2015; Child Trends 2013).

However, these numbers tell a vastly different story when broken down by race, ethnicity, and gender, as young men of color are affected at much greater rates. Non-Hispanic black male youth were five times more likely to be in residential placement than their non-Hispanic white counterparts (891 compared to 180 per 100,000), while Hispanic male youth were twice as likely (354 compared to 180 per 100,000; Child Trends 2013). In Chicago, the patterns are similar. In 2012, the Chicago Police Department reported over 22,000 juvenile arrests, with black youth arrested at a rate eight times that for whites and Hispanic youth arrested twice as often as whites (Cook et al. 2013).

THE COOK COUNTY JUVENILE TEMPORARY DETENTION CENTER

Similar to national patterns, the Cook County Juvenile Temporary Detention Center (JTDC)—the largest juvenile detention facility in the country—admitted nearly 4,500 youth in 2012, 84 percent of whom were black, 11 percent Hispanic, and 3 percent white. In comparison, the Cook County general youth population is 30 percent black, 35 percent Hispanic, and 63 percent white (Kaba 2014).

JTDC has undergone substantial transformation over the past decade.⁷ Designed to improve the care and lives of residents and to enhance safety and accountability at the facility, JTDC transitional administrator Earl Dunlap instituted major staffing changes as well as mandatory staff training on adolescent health, mental health, and suicide prevention. The

⁷ A number of reforms were implemented in the wake of a 1999 ACLU lawsuit and 2005-06 investigations by the Federal Bureau of Investigation and the Illinois Attorney General into problematic living conditions, reports of abuse, and allegations of corrupt accounting.

2015 appointment of Leonard Dixon as director of JTDC is intended to preserve and extend these reforms through new leadership.

Philosophically, JTDC has shifted toward greater infusion of positive youth development principles, including cognitive-behavioral modification approaches such as the “Token Economy,” which focuses on positive reinforcement of behavioral change. Several changes have also been implemented to enhance employee accountability and safety, including the installation of cameras, a stronger supervision plan, Rapid Response Teams, employee tracking, and improved grievance and appeals processes for residents. JTDC has also worked to expand health, mental health and educational services for youth and to improve the interactions between parents, residents, and facility staff (Office of the Transitional Administrator 2013; Dannenberg 2007; Ciokajlo and Casillas 2005; Bayliss 2015; Rodriquez 2015).

Serving At-Risk Teens

Youth on the west and south side of Chicago have the same potential for artistic, intellectual, and technological talent as those living in the city’s wealthier north side; they simply lack the resources and social-emotional support to excel that youth in more advantaged neighborhoods often have. In fact, a recent report by the Pew Research Center quells the hypothesis that technology and Internet usage varies dramatically across racial and socioeconomic status lines. Although adolescents in lower-socioeconomic households are somewhat less likely than their higher-socioeconomic counterparts to use the Internet, they are equally if not more likely to use their cell phones as a primary point of technological access (Pew Research Center 2015; see also Wells and Mitchell 2008).

Youth growing up amidst a backdrop of socioeconomic disadvantage, however, can face even greater challenges progressing through developmental stages, such as the transition to adulthood, than their more privileged peers (Steinberg and Lerner 2004). Teens’ transition to adulthood is a critical time in which the consequences of failure to meet social norms and standards become much greater, as youth move away from the support of their families (or the state) and acquire adult status under the law (Collins 2001; Osgood, Foster and Courtney 2010). Research consistently indicates that failure to effectively transition to adulthood, as marked by educational achievement and steady, profitable employment sufficient for financial independence, is associated with negative short- and long-term outcomes for youth that

persist into adulthood (e.g., poor physical health, mental health issues, criminal justice involvement, social stigma; Lee and Mortimer 2009; Freudenberg and Ruglis 2007; Paul and Moser 2009).

Given these challenges that at-risk youth face, programs have increasingly recognized that efforts designed to assist more privileged young people in the transition to adulthood may be ineffective with at-risk youth, because those programs often fail to address the full spectrum of barriers some young people face (Thornton et al. 2000). Programs working with at-risk youth must often address multiple challenges through a more holistic, wraparound or multidimensional approach (Montgomery 2014; Thornton et al. 2000; Weissberg, Kumpfer and Seligman 2003). Common components of successful programs include mentorship and the cultivation of positive role models, self-esteem building, general education and literacy, improved communication skills and prosocial behavior, peaceful conflict resolution, substance abuse and mental health treatment, and whole family focused therapy (DuBois et al. 2002; King et al. 2002; Farrington et al. 2003; Payton et al. 2000; Roth and Brooks-Gunn 2003; Kumpfer and Alvarado 2003; Iwasaki 2014). Many of these efforts reflect a strengths based approach to achieving positive youth development by increasing factors that promote youth resiliency, as discussed shortly and as adopted by the Arts Infusion Initiative programs.

Regardless of the approach, programs that seek to engage at-risk youth often face a set of unique challenges. Community based programs may have difficulty reaching the youth who are in greatest need, either because contacting those youth is difficult or because they may be particularly distrustful and unwilling to participate (Jarrett, Sullivan, and Watkins 2005). For youth who have previous experience in the juvenile justice system, that distrust may be particularly acute if they perceive program operators to have a connection with law enforcement or other authority figures by whom they have felt unfairly treated or victimized (Marshall and Haight 2014; Bernburg 2009; Nihart et al. 2005).

Another issue that many initiatives face is a cultural disconnect between program staff members and youth participants which, in some instances, may detrimentally reinforce or trigger memories of past experiences of discrimination (Spencer 2007). This cultural disconnect can negatively affect the formation of meaningful mentorships between program staff and youth. Notably, many Arts Infusion teaching artists shared the same cultural background or socioeconomic experiences as the youth participants.

For youth who enter programs, maintaining their commitment can also be a challenge, with many programs facing high rates of attrition and disengagement (Weisman and Gottfredson 2001). Recent evidence, however, points to the successful use of social media such as Facebook and twitter for increasing youths' exposure to service programs while also giving them a voice and choices that promote engagement (Family and Youth Services Bureau 2014; Institute for Youth, Education, and Families 2012). As discussed later, the Arts Infusion Initiative recently developed a website that presents consolidated information about school reenrollment, records expunging, and arts programs in youths' communities that would be easily translatable to social media forums (see www.getdrive.org).

Perhaps the most difficult issue programs serving at-risk youth face is addressing those external problems affecting participants' lives that are outside of the program's control—issues such as neighborhood violence, domestic abuse or neglect, parental absence, and the responsibilities of teen parenthood. Understanding these limitations, many programs for at-risk youth seek to build upon participants' resilience in face of those circumstances (Resnick 2000). Research consistently demonstrates that youth resilience is positively associated with improved social and emotional skills development, particular with regard to self-regulatory behaviors (Zolkoski and Bullock 2012; Buckner, Mezzacappa, and Beardslee 2003).

Restorative Justice Approaches

Before discussing the benefits of strengths based, positive youth development approaches to serving at-risk youth, it is important to understand another conceptual approach that framed development of the Arts Infusion Initiative—that of restorative justice. The term “restorative justice” is commonly used to encompass a range of programs and practices that leverage the power of community to address a person's wrongdoing and repair harm that has been done. Building from practices traditionally used by aboriginal cultures in Australia and New Zealand, as well as First Nation and Native American tribes, programs about restorative justice view the individual as part of a community to whom he or she is accountable, creating a culture within which problem-solving and healing can take place (Zehr and Gohar 2003). In practice, restorative justice often uses “peace circles” or “peace conferences” after someone commits a harmful act to include the offender in the healing process and address the harm done to a victim.

Restorative justice, although not a new concept, has gained increased significance in recent years as an alternative to punitive approaches toward youth delinquency and misbehavior which have proven ineffective, costly, and damaging to affected young people (Braithewaite 2002). Whereas the criminal legal system in the United States emphasizes retributive justice, or punishment that is proportional to fit the crime, a restorative justice approach seeks to understand the harm done to the victim to create consensus around a plan for repairing that harm.

Furthermore, restorative justice theory maintains that an offense affects not only the victim, but the entire community. Accordingly, restorative justice approaches aim to make the offender accountable to the community as a whole and, most importantly, to reintegrate someone who has done harm back into the community through a process of reparation. Evidence suggests that restorative justice approaches to resolving incidents leave offenders and victims with a greater sense of fairness, which reduces fear and anxiety for the victim and prevents the offender from exposure to the harm associated with a formal justice system response (Latimer, Dowden and Muise 2005; Rodriguez 2007).

Restorative justice practices frame the context within which many of the Arts Infusion Initiative's programs were implemented. The goals of restorative culture overlap with those of strengths based youth development efforts, discussed next, in their emphasis on personal transformation, self-expression, and social responsibility.

Positive Youth Development through the Arts

Although many challenges that at-risk youth face are systemic and cannot be changed by a single program, approaches that emphasize the development and reinforcement of protective factors for teens can decrease the odds of justice involvement and empower youth to redirect thinking and behavior even after detention (Lerner et al. 2005; Wolf and Wolf 2012). These protective factors can be conveyed through the hands of teachers, mentors, and parents who provide attention, affection, and encouragement, and they include social and emotional learning experiences within the reach of youth themselves (Halpern, Heckman, and Larson 2013; Montgomery 2014). Enhancing this likelihood that young people are exposed to positive relationships with adults and peers and develop the social and emotional skills

necessary to contribute to broader society is a primary goal of positive youth development approaches such as the Arts Infusion Initiative.

Drawing on these lessons and on research regarding the best practices for working with at-risk youth, a variety of program models have emerged and demonstrated success in helping improve youths' educational outcomes, reduce recidivism, and deliver other positive effects. These programs often share specific traits that are characteristic of positive youth development approaches, including strengths based activities that incorporate youth perspectives and frame their experiences as assets rather than detriments. Along the same line, creative youth development programs—described in the next section—focus on building youths' life skills and personal and social assets through hands-on creative work in the arts, humanities, and sciences.

Creative Youth Development

Creative youth development is a newly⁸ coined term for a longstanding yet dynamic area of community arts education that merges the principles of positive youth development with hands-on arts education; as summarized in Montgomery (in press:2):

Creative youth development is an intentional, holistic practice that combines hands-on art making and skill building in the arts, humanities and sciences with development of life skills to support young people in participating successfully in adolescence and adulthood.

Although elements of creative youth development have been around for over 100 years—in the form of holistically focused arts education and after school programming—the field's most recent evolution occurred during the late 1980s and 1990s. During that time, a surge of youth-focused, independent arts programs arose with many program creators influenced by the philosophical teachings of social activists such as Paulo Freire (Montgomery in press; see also Giroux 2010). These programs emphasized encouraging youth to develop their own voice in arts education and to build their strengths through a process of self-reflection and social responsibility. In this way, creative youth development approaches encouraged young people to create their own works of art while also applying creative skills to real world problems.

⁸ The term was first used in March 2014 at a creative youth development summit convened by the Massachusetts Cultural Council in partnership with the National Guild for Community Arts Education and the President's Committee on the Arts and the Humanities; see <http://creativeyouthsummit.org/>.

Research has shown that holistically focused, socially conscious arts education can improve teens' development of life skills, self-image, and social commitment (Hirzy 2011; Montgomery, Rogouin, and Persaud 2013). According to Holmgren, Daily, and Heinen (2015), effective creative youth development programs are said to encompass six core characteristics, including:

1. A focus on youth assets;
2. Provision of safe and healthy youth spaces;
3. Development of positive relationships with adult mentors and peers;
4. Attention to youth voice in leading their own development;
5. High expectations for growth and learning; and
6. A holistic, inclusive approach involving families, schools, and communities in youths' progress and growth.

Creative youth development, therefore, incorporates strengths based principles into arts education, infusing the arts with social and emotional learning goals and locating it within a social justice framework (Montgomery 2014). In this way, it is increasingly relevant to juvenile justice efforts as the field moves away from retributive approaches toward a more rehabilitative framework, in which strengths based approaches hold significant potential for helping youth avoid delinquent and other destructive behaviors. The Arts Infusion Initiative embodies these core elements of creative youth development.

Research has demonstrated the promise of creative youth development approaches in correctional and community based settings, particularly when arts programs are paired with cultural competency, mentoring,⁹ and conflict resolution training (Brunson, Conte, and Masar 2002; McLaughlin 2000; DeCarlo and Hockman 2003). Catterall, Dumais, and Hampden-Thompson (2012) examined four large national datasets and found that at-risk youth with high levels of arts engagement had more positive outcomes in several areas—including school performance and levels of civic engagement—than did peers with less arts engagement. In a

⁹ Positive mentoring relationships with adults can help youth who have had negative or poor experiences with parents or caregivers improve in cognitive development, safety, and social-emotional stability (Matz 2014). Most research suggests that mentoring programs can have a positive influence on youth, reducing the likelihood of drug and alcohol use, violence, and school truancy (Hurd, Zimmerman, and Reischl 2011; Matz 2014; Grossman and Garry, 1997)—effects that may be greater for structured, longer-lasting programs such as the Arts Infusion efforts.

separate study, Silbert and Welch (2001) calculated that strong arts programming could be a cost-effective way to reduce youth delinquency and recidivism. Hurd, Zimmerman, and Reischl (2011) found that even non-structured relationships, such as those between teaching artists and art students, could have positive effects on youths' attitudes toward violence.

A growing body of research also suggests that creativity is connected to important cognitive, emotional, and neural processes (Baas, Nijstad and Dreu 2015; Arts Education Partnership 2004). Studies of existing arts programs have demonstrated effects on problem-solving ability (Wright et al. 2006), social and emotional well-being (Arts and Education Partnership 2004; Linesch 1988), academic achievement (Catterall, Dumais, and Hampden-Thompson 2012; Goerge et al. 2007), and the development of positive individual identity (Ferrer-Wreder et al. 2002). Several smaller studies of arts-based programs for court-involved youth also demonstrate potential benefits, ranging from reduced negative behaviors and more effective emotional communication (Center for Youth and Communities 2009; DeCarlo and Hockman 2003) to reduced recidivism (Ezell and Levy 2003).

Most recently, an ensemble-based music program conducted by Carnegie Hall's Weill Music Institute at two detention facilities in New York showed positive impacts on youths' externalizing behaviors, as reported by staff, and social-emotional well-being, as reported by youth (Wolf and Holochwost 2015). This study showed that even a two-week long, intensive music program was associated with significant pre-post increases in detained youths' sense of achievement, self-esteem, and self-confidence. Notably, the average length of Arts Infusion programming was 20 weeks per year.

As Wolf and Wolf (2012:9) argue, the process of rehabilitation after justice involvement "is one of re-learning—how to relate to others, to make informed choices, and to use [one's] talents to work toward a safe and productive future. These are absolutely acts of will but they are also acts of imagination—the high-wire of trading in what you've always done for what you could be doing." Arts education within a creative youth development framework allows youth to reimagine, rearticulate, and resituate themselves in a new personal narrative. Encouraged to take healthy risks within the boundaries of a creative environment, young people in creative youth development programs—such as those embodied in the Arts Infusion Initiative—can form prosocial relationships with peers and adults and discover healthy ways of self-expression.

Chapter 3. Components of the Arts Infusion Initiative

The Arts Infusion Initiative launched in 2010 as a five-year demonstration model focused on exposing, inspiring, and connecting detained youth and those living in at-risk environments to high performing arts learning programs infused with social and emotional skills instruction. This chapter describes the evolution of the initiative as an emergent strategy for social change and details its core components as of 2014-15, including:

1. Creative youth development efforts from all genres of art—music, dance, literary arts, visual arts, and theatre—provided by 14 Arts Infusion programs, with six primarily serving detained youth in JTDC¹⁰ and eight primarily serving at-risk youth in the communities of Lawndale, Back of the Yards, and South Shore;
2. Special events, programs, and performances for youth in JTDC and the surrounding communities funded by the Trust and organized by Arts Infusion stakeholders;
3. Professional development, knowledge sharing sessions for Arts Infusion teaching artists coordinated by Loyola University; and
4. Assessment consultations for Arts Infusion teaching artists and program directors provided by an experienced arts assessment consultant.

Overseeing these core activities was the initiative's director at the Chicago Community Trust, Suzanne Connor, as well as members of the Arts Infusion Steering Committee, created specifically to help guide the initiative's evolution through a collaborative process. The steering committee members met regularly and included representatives from JTDC, the Nancy B. Jefferson Alternative School based in JTDC, the Chicago Public School Office of Education Options, the Chicago Police Department's Alternative Policing Strategy program, Loyola University's College of Fine and Performing Arts, an independent arts assessment consultant, and varying membership by program directors and teaching artists from the 14 Arts Infusion programs.

¹⁰ The Arts Infusion programs that took place in JTDC did so as part of in school or after school efforts associated with the Nancy B. Jefferson Alternative School based in the detention facility, which serves all detained youth. Operations during school hours are necessarily guided by state educational guidelines regarding instructional minutes and Illinois State Board of Education certification.

Over the course of five years, more than 2,000 teens participated in one or more of the Arts Infusion Initiative's programs; however, many of the incarcerated students received exposure-level instruction (fewer than three sessions) because they were released or transferred. This evaluation includes assessment of all available information over the past five years but focuses primarily on the participants with more intensive engagement during the most recent, 2014-15 school year.

The specific arts education programs that comprised the Arts Infusion Initiative varied across the five years of the demonstration but evolved to consist of only those programs whose efforts satisfied the Trust's requirements for high performance (as stated previously, these included rigorous and well-conceived teaching unit plans and effective documentation of youths' social and emotional learning progress).¹¹ Before naming these 14 programs, the next sections discuss the initiative's overall emergent approach to philanthropic change and the specific social and emotional learning goals on which it came to focus.

The Arts Infusion Initiative: An Emergent Strategy

Incorporating lessons drawn from successful arts programs and programs for at-risk youth, the Arts Infusion Initiative embraced and reflects an "emergent model" of philanthropy (Kania, Kramer, and Russell 2014). Like conventional strategic philanthropy, the emergent model values thoughtful, rigorous means to approaching social problems. Yet, whereas conventional strategic philanthropy is based on a chronological, cause-and-effect chain of actions with presumably predictable outcomes, the emergent model instead acknowledges that complex social problems derive from a variety of factors and, therefore, cannot be fully controlled.

As described in Kania, Kramer, and Russell (2014),

[Emergent strategy] gives rise to constantly evolving solutions that are uniquely suited to the time, place, and participants involved. It helps funders to be more relevant and effective by adapting their activities to ever-changing circumstances and engaging others as partners without the illusion of control.

The emergent model of philanthropy "better fits the realities of creating social change in a complex world" (Kania, Kramer, and Russell 2014). It acknowledges that as the many partners

¹¹ In past years, funding for certain programs was discontinued when they failed to meet the initiative's objectives.

of an initiative—such as members of the Arts Infusion Steering Committee—carry out their work, the demonstration’s practices may need to change in response to changing realities and circumstances. For example, the frequency, length, and nature of Arts Infusion professional development sessions evolved from the first to most recent years of the initiative, as partners realized the value of having fewer but longer sessions with practice-focused exchanges of information. In this way, the initiative began with an intentional strategy—that of bringing artists together to disseminate information—but evolved in response to the realities of what was most useful to the participating artists at this point in time.

Emergent strategies encompass three core principles, as follows:

1. All partners including funders must play a role in co-creating and collaborating on social change, meaning that effective change will depend on strong and trustful relationship dynamics;
2. Funders can and should emphasize successful practices of the initiative—positive attractors—and deemphasize ineffective practices—negative attractors; and
3. The focus of all efforts should be on improving overall system fitness, rather than on a particular partner or grantee—because only through such a holistic approach can real social change be possible and sustainable (Kania, Kramer, and Russell 2014).

“No funder has the resources to compel all other participants to follow its preferred strategy. That is why strategy must be co-created and co-evolve among multiple organizations.”¹² In designing elements of the Arts Infusion Initiative, the Trust engaged openly and actively with other agencies and organizations focused on improving youths’ lives. In fact, the very first effort of the initiative involved co-creation of a music lab for detained youth, as a purposeful partnership between the Trust, the Chicago Alternative Policing Strategy program, and the Cook County detention facility. Subsequent efforts have also been shaped—in some manner or form—by collaborations among organizations serving on the initiative’s steering committee.

Funders must be able to sense and leverage the people, ideas, and events that serve as positive attractors of an emergent strategy while removing those that do not.¹³ As mentioned above, the Trust has been keen to ensure that grantee arts programs abide by its core

¹² Kania, Kramer, and Russell (2014).

¹³ Ibid.

requirements for high performance, and those who have been unable to do so or who have not served the targeted at-risk youth have had their funding discontinued. By contrast, the Trust has also capitalized on opportunities to improve the Arts Infusion Initiative's social and emotional goals each year in response to the voices of teaching artists and youth—as discussed in the next section; and when a key facilitator of these assessments emerged, the Trust was quick to fund that individual to provide helpful assessment consultations with all grantees.

Improving system fitness means “strengthening the systems and relationships that can generate solutions, rather than on constructing the solutions themselves.”¹⁴ The Arts Infusion Initiative focused on building relationships between and encouraging collaborations among the key youth-serving organizations encompassed by its mission. Almost every effort involved a pairing of organizations in some capacity or another—whether it was the detention facility's alternative school and an arts literacy program working together to meet youths' needs, or the Trust staff and the director of the Chicago public options schools collaborating on an academy for arts-engaged youth. These relationships between funders, partners, stakeholders, practitioners, and youth are often critical to determining the success and sustainability of creative youth development efforts like the Arts Infusion Initiative.

In these ways, emergent approaches such as the Arts Infusion Initiative are well situated to address complex social problems that involve a multifaceted set of ever-changing social, cultural, political, and economic factors, because they allow the flexibility to evolve in response to unpredictable factors, such as formation of the initiative's learning objectives—as discussed next.

Social and Emotional Learning Goals

Since its launch in 2010, the Arts Infusion Initiative has evolved to include four social and emotional learning goals, each of which has ties to theory developed by the Collaborative for Academic, Social, and Emotional Learning on the core competencies essential for youths' learning and growth. Those competencies have been translated into actionable goals for the Arts Infusion programs that evolved to better align with participating youths' needs on the basis of insights that emerged—primarily during knowledge sharing discussions. As of 2014-

¹⁴ Ibid.

15, the initiative's social and emotional learning goals include conflict resolution, future orientation, critical response, and career readiness.

Conflict Resolution

Conflict resolution was the first goal identified by the initiative, and it was the only goal included in the initial 2010 Arts Infusion training session. Driven to the forefront by wider public concern over the prevalence of youth violence, conflict resolution training seeks to teach youth participants how to resolve issues peacefully using verbal skills and to embrace conflict as a learning opportunity. Several Arts Infusion providers taught conflict resolution as a stand-alone activity, using peace circles that incorporated principles of restorative justice or event-specific curriculum to help youth work through issues to which they felt emotionally connected, such as the protests in Ferguson, Missouri. In other programs, elements of conflict resolution are integrated in less direct ways—for example, by encouraging participants to work through conflicts and to engage with others' perspectives in the context of theater performance.

There were people that I didn't get along with, and now I do because of [Arts Infusion]. We talk more, so there's less fighting. ~Arts Infusion JTDC youth participant (2015)

Conflict resolution has been identified as an important goal for implementation in educational systems as a way to create a safe learning environment and to prevent young people from entering a path of unnecessary, harmful disagreements and consequential disciplinary outcomes (Breunlin et al. 2002; Johnson and Johnson 1996). The implications of learning to resolve differences peacefully are particularly great for youth involved in the justice system. Several studies have found that youth involved in the juvenile justice system are significantly more likely to have psychiatric disorders—including major depression, ADHD, PTSD, and conduct disorder—than are their peers in the community (Fazel, Doll and Långström 2008; Abram et al. 2004; Karnik et al. 2009). Furthermore, detention may exacerbate the symptoms in youth who have preexisting mental health conditions, and it may also lead to the

diagnosis of new conditions for youth who did not previously demonstrate symptoms (Holman and Ziedenberg 2006; Forrest et al. 2000).

Without intervention or care after release, youth come out of the system with more vulnerabilities than they had before. Simultaneously, they are the subject of greater and more negative scrutiny by law enforcement, teachers and other authorities (Rios 2006), so that minor incidents that may go unnoticed in another youth, such as a physical altercation with peers, could lead to strict consequences (Cottle, Lee and Heilbrun 2001). **Conflict resolution is thus essential not only for positive participation in society but also as a strategy for success in remaining out of the justice system.** A growing body of research finds that conflict resolution instruction has been successful in reducing rates of recidivism and school disciplinary sanctions (Bradshaw, Roseborough and Umbreit 2006; Sloane 2002), as well as in improving academic outcomes (Stevahn et al. 2002).

Notably, in June 2010, the Arts Infusion knowledge sharing provider offered an opportunity for teaching artists to participate in a 2.5 day training—with Mark Steiner and the Harlem Justice Center—where they learned about the concept of conflict resolution and specific strategies for teaching conflict resolution skills to at-risk youth. Exit surveys were administered at the end of each day to gauge the level of participants' understanding of the day's material; a total of 24 Arts Infusion teaching artists and program directors completed the survey on day one, 17 on day two, and 21 on day three—indicating a high level of attendance at the multiday sessions.

Future Orientation

Future orientation, the second social and emotional learning goal of the Arts Infusion Initiative seeks to instill in youth greater mindfulness of the future and the ability to develop longer-term goals, emphasizing responsible decision making and contemplation of the potential consequences or negative ramifications of their actions. In the context of the arts, this area also encourages participants to complete artistic products in an intentional and collaborative way.

Future orientation was developed as a goal during the second year of the initiative, thus drawing on program leaders' increasing recognition that youth were unwilling to invest effort, emotions or resources into longer-term endeavors. In part, that resistance is simply related to

age (Steinberg et al. 2009; Wilson and Daly 2006); however, program staff members also noted that many youth drew evidence for the sentiment from personal experiences in which such investment resulted in disappointment or loss.

They're going to make your future brighter by coming here. If I don't want to come here, my future would probably be messed up. ~Arts Infusion community youth participant

Intuitively, planning for the future is a critical part of the transition from adolescence to independent adulthood. Regardless of whether a young person chooses to pursue a job or further educational opportunities, the processes involved in achieving those ends involve some advance planning and delayed returns. The ability to plan for the future has also been correlated with increased resiliency against negative, stress-affected outcomes (Wyman 2003).

The inclusion of future orientation as a focus of the Arts Infusion programming at JTDC won immediate and sustained support by multiple staff members, as it aligns closely with the new training being implemented there and was a visible manifestation of the importance of addressing the issue. For at-risk youth and for youth involved in the juvenile justice system, the development of future-oriented decision making is a critical piece in encouraging greater school completion (Brown and Jones 2004) and preventing recidivism (Burraston, Cherrington and Bahr 2012; Clinkinbeard and Zohra 2012; Howell and Lipsey 2012) for a population that is at higher risk for not completing high school and for continued involvement with the justice system (Kirk and Sampson 2013; Petitclerc et al. 2013; Skorikov and Vondracek 2007). Furthermore, positive orientation toward the future has been linked to stronger occupational development, which can mediate the effect of socioeconomic status—particularly in combination with educational attainment (Schoon and Parsons 2002).

Arts Infusion providers implemented elements of future orientation into their programs in a variety of ways, including direct mentoring, exposing youth to a broader world perspective through books and theater, and encouraging responsible stewardship of musical instruments over an extended period of time. Many programs also intentionally allow youth to lead and execute final performances, exhibitions, and creation of literary or media products as a way to

provide opportunities for those youth to feel agency and affirmation from their achievements which feeds into future orientation.

Critical Response

Critical response was introduced as a concept to the Arts Infusion Initiative stakeholders in the initiative's first year, based on the Liz Lerman method,¹⁵ and was added as a definitive goal in the third year based on input from teaching artists. In critical response focused efforts, youth learn to offer and accept constructive critique through interaction with and analysis of artistic works. By encouraging such exchange, the program seeks to strengthen participants' social awareness and relationship skills, as well as the obvious ability to receive and benefit from constructive criticism.

Although teaching artists initially viewed this goal as somewhat abstract, introduction of the Lerman method by trained artistic directors and Loyola University faculty members—during the initiative's knowledge sharing sessions—provided instructors with a more digestible framework for presenting artistic critique in a productive and positive way. More so than other social and emotional learning goals, critical response goals tend to be incorporated into Arts Infusion programs as an integral part of the process through which participants exchange feedback on artwork and discuss the work of professional artists.

[Critical response also] provides building blocks toward conflict resolution, which often comes into play in a more immediate and stressful setting. Practicing critical response in a nurturing environment reinforces verbal communication and open-mindedness and makes it more likely that these skills will be accessed when a conflict arises, rather than the fight-or-flight instinct. ~ Suzanne Connor, Chicago Community Trust (2015)

At this time, very little research exists about the effects of teaching critical response. However, studies of programs that teach similar skills have proven promising. An evaluation of

¹⁵ See <http://www.lizlerman.com/crpLL.html>.

several Reasoning and Rehabilitation programs that focused on social skills, critical thinking, social perspective-taking, and other areas have demonstrated effectiveness at reducing recidivism among participants (Joy Tong and Farrington 2006). Another evaluation, that of the Second Step program, which emphasizes aggression deterrence and social-emotional skill building in schools, found a significant decrease in physically aggressive behavior and an increase in friendly interactions and positive in-class behavior among program completers relative to the control group (Frey, Hirschstein and Guzzo 2000). Perhaps more tangibly for program participants, critical response is also a central part of a professional arts career.

Career Readiness

Career readiness is the final social and emotional learning goal of the Arts Infusion Initiative, and it is the only goal that was developed wholly out of the expressed needs of youth participants. Throughout the three communities in which Arts Infusion is implemented, the youth expressed concern about finding a job and supporting themselves in the future and the desire to leverage their artistic interest and skills as a means of earning a living.

Through the career readiness focus of the initiative, youth build skills and attitudes that are transferrable to the workplace, and they gain exposure to careers in the arts and art-related roles. This goal also seeks to build participants' confidence and self-esteem by encouraging them to connect the skills and work they have built through the program to the possibility of a successful career. That element is critical given the positive effects that confidence has on youth outcomes, including academic performance (Tavani and Losh 2003).

In an effort to make this component of the Arts Infusion program accessible to detained youth, the initiative hosts an annual Creative Career Day at JTDC. This event exposes the youth to a variety of job opportunities in the arts, arts-supporting roles, and work in creative industries. It also incorporates career readiness instruction for participants on topics such as creating a bio, audition tape or portfolio, understanding a contract, and building a brand.

Several programs also discussed more ongoing efforts to instill career readiness skills and knowledge—for example, (1) by emphasizing the business side of art in the course of regular art classes; (2) by developing a distinct career and skill building curriculum; and (3) by providing opportunities for public performance at events, at festivals, and on television.

Although the effect of career readiness training on youth is not very well-researched, studies of adult job training programs have provided an ample body of best practice literature and evidence for reducing recidivism (Seiter and Kadela 2003). More directly related to youth, a study examining the effects of career academies for high school students found that the programs reduced participants' likelihood of dropping out while increasing their course-taking and on-time graduation rates (Kemple and Snipes 2000). In addition, those programs have shown effectiveness in improving a youths' job skills (Loughead, Liu, and Middleton 1995). Notably, a significant outgrowth of the Arts Infusion Initiative is the recent decision by the Chicago Public School Office of Education Options to co-create a new Digital Arts Career Academy—as discussed later—in conjunction with funding from the Trust.

Arts Infusion Programs

Simultaneous to the evolution of its social and emotional learning objectives, the Arts Infusion Initiative attracted and retained varied Chicago arts and community organizations during its five year demonstration. The most recently involved 14 organizations are listed in table 1 and reflect the most evolved model of Arts Infusion programming that the Steering Committee envisioned.

Twelve of the 2014-15 Arts Infusion programs were funded specifically by Arts Infusion grants; one was funded by another type of grant¹⁶; and one participated on a *pro bono* basis¹⁷ given its long-standing relationship with the Trust and its desire to support Arts Infusion goals. The table provides a list of all participating organizations' names, the communities in which they operated, ages of youth they served, their core Arts Infusion activities and art forms, their websites, and links to the arts assessment reports for each (almost all of which were conducted in 2014-15 by the Arts Infusion assessment consultant).

As mentioned earlier, the Arts Infusion Initiative placed a significant emphasis on investing in arts organizations that were willing and equipped to work in JTDC or were able to provide services to the targeted at-risk youth in the neighborhoods of Lawndale/Little Village, Back of the Yards, and South Shore. At the launch of the initiative, only Free Write Jail Arts and Literacy was operating at JTDC, teaching literary arts primarily. In the first year, the initiative

¹⁶ Street-Level Youth Media, funded by the Trust's Smart Growth grant; see <http://www.cct.org/2015/06/five-years-on-small-arts-nonprofits-are-sustaining-their-smart-growth/>.

¹⁷ Old Town School of Folk Music.

decided to add programs to address all genres of art (theatre, music, dance, and visual arts) to see which resonated with the JTDC youth. The programs selected included Storycatchers Theatre, which had prior experience working with detained youth; Northwestern University's Bienen School of Music, which was able to provide programming instruction for the new digital music lab co-created at JTDC at the outset of the initiative¹⁸; an African dance program, which shifted to Kuumba Lynx foot-working in the second year when youth expressed a desire to learn foot-working dance forms instead; and arts instruction provided by the Chicago Public Art Group (e.g., murals, mosaics, sculptures), which had to be discontinued after one semester due to restrictions on artistic utensils.

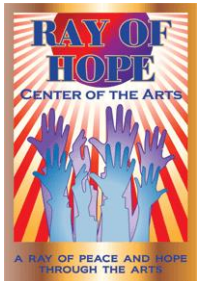
As it did in JTDC, the Trust sought out a range of high performing arts programs in the targeted Chicago communities, across all arts genres, looking at how well the applicant would be able to meet the core requirement of social and emotional learning skills instruction. The grantees who remained in the emergent initiative as of the 2014-15 school year had been part of the demonstration for an average of four of the previous five years. In addition to the four programs discussed above (e.g., Free Write, Storycatchers, Northwestern, Kuumba Lynx), ten other Arts Infusion programs participated in 2014-15, including Better Boys Foundation, Cerqua Rivera Dance Theatre, Free Spirit Media, Latinos Progresando—Teatro Americano, Literature for All of Us, Old Town School of Folk Music, Peace and Education Coalition (in partnership with Precious Blood Ministry of Reconciliation), ABJ-Ray of Hope Center of the Arts, Street-Level Youth Media, and Young Chicago Authors.



As shown previously in figure 1, the geographic scope of Arts Infusion programming reached school and community sites throughout Chicago, even though the primary Arts Infusion services were provided in the targeted locations (see larger icons in figure 1). Of note, as many as seven additional arts and community based organizations participated to varying degrees during the five years of the initiative, but as the Arts Infusion model evolved, the Trust's funding of these grantees was discontinued because they were unable to meet one or more of the initiative's core objectives (e.g., targeting at-risk/justice-involved youth, providing social and emotional learning-infused instruction, operating in JTDC or in one of the targeted communities). In this way, the Arts Infusion model emerged to represent the programs that the Steering Committee most consistently defined as high performing.


¹⁸ Funding for the digital music lab at JTDC was provided by the Trust in collaboration with the Chicago community policing department using Comprehensive Anti-Gang Initiative funds from the US Attorney's Office.


TABLE 1.



Arts Infusion Initiative Programs (2015)



| Arts Infusion Program | Communities/ Ages Served | Description and Activities | Website and Assessment |
|---|---|---|---|
| ABJ - Ray of Hope Center of the Arts Est. 2002  | Communities South Shore Ages Served Teens, Young adults | <p>Overview: The Ray of Hope Center of the Arts provides youth-focused arts programming, including performing, visual, and media arts, along with youth development programming, such as career counseling and violence prevention.</p> <p>Art Forms: Graphic design, literary arts, media arts, performing arts, product development, visual arts</p> <p>Arts Infusion Program: Through use of its Digital Music and Media Lab, Ray of Hope Center of the Arts created its Hip Hop Hello Musical Greeting Card Arts'preneur Program that sells interactive greeting cards. Participating youth use their artistic skills to create the greeting cards, which includes writing their own literary content and selecting musical content for the cards. They also participate in the business component of selling the cards, such as business plan writing, development, and implementation.</p> | <p>Website http://www.rayofhopearts.org</p> <p>Assessment (2015) http://www.artsassessment.org/easel/uploads/ray%20of%20hope%20arts%20infusion%20assessment%20report%202024-15.pdf</p> |




| Arts Infusion Program | Communities/ Ages Served | Description and Activities | Website and Assessment |
|--|--|---|---|
| Better Boys Foundation Est. 1961  | Communities North Lawndale and JTDC for special events Ages Served Elementary school age, Teens | <p>Overview: BBF Family Services, formerly known as the Better Boys Foundation, is a multifaceted social service provider with a focus in youth and family social, emotional, academic, and career development. BBF is currently expanding its capacity into wrap-around services for North Lawndale residents of all ages. BBF was founded in 1961 as an afterschool boxing club for boys. Although the club thrived as a recreational and social center for the neighborhood, the arrest of three participants prompted BBF to reprioritize its focus to cover youth development in all areas, instead of just physical. BBF's founder, was often quoted saying, "sports are a lure, not a cure" for the youth that it served.</p> <p>Art Forms: Dance, filmmaking, literary arts, music creation, music production, visual arts, textile arts</p> <p>Arts Infusion Program: Students participate in a variety of arts "apprenticeships" called labs: ArtLAB, BeatLAB, FilmLAB, KnitLAB, LitLAB, and TapLAB. Each lab involves a mix of workshop instruction, field trips, visits from industry professionals, and a final project. To participate, youth interview for a particular apprenticeship. At the end of each summer, fall/winter, and spring session, students have the option of continuing in the same LAB, starting a new LAB, or participating in a more intensive LAB based on interest and skill.</p> | <p>Website http://www.betterboys.org/</p> <p>Assessment (2015) http://www.artsassessment.org/easel/uploads/Better%20Boys%20Foundation%20June%202015%20Assessment%20Report.pdf</p> |
| Cerqua Rivera Dance Theatre Est. 1996  | Communities North Lawndale and South Lawndale (Little Village) Ages Served Teens | <p>Overview: The Cerqua Rivera Dance Theatre creates comprehensive, contemporary productions that feature the fusion of dance and music performance and visual arts while exploring socio-political themes.</p> <p>Art Forms: Dance, music creation, music performance, visual art</p> <p>Arts Infusion Program: Students at the Little Village High School and the Rudy Lozano Leadership Academy learned various genres of dance and dance fundamentals through participation in the High School Youth Ensemble. Students also attended performing arts productions in Chicago and participated in various career development activities. Performance genres not only focused on different dance types, but also the use of dance, drumming, and theatre in the furthering of social justice. Cerqua Rivera's Arts Infusion programming evolved to include storywriting and theatre performances when the organization moved its classes to the Rudy Lozano Leadership Academy.</p> | <p>Website http://www.cerquarivera.org/</p> <p>Assessment (2015) http://www.artsassessment.org/easel/uploads/Cerqua%20Rivera%20Dance%20Theatre%20June%202015%20Assessment%20Report.pdf</p> |


| Arts Infusion Program | Communities/ Ages Served | Description and Activities | Website and Assessment |
|---|--|--|--|
| <p>Chicago Lights - Free Write Jail Arts & Literacy Program Est. 2000</p>  <p>Free Write Jail Arts</p> | <p>Communities JTDC</p> <p>Ages Served Teens</p> | <p>Overview: Free Write Jail Arts and Literacy has led creative writing and visual arts workshops, events, and publishing activities for youth who attend the Nancy B. Jefferson Alternative School within the Cook County Juvenile Temporary Detention Center, with the overall goal of engaging youth in self-expression and education, and reducing recidivism. The Free Writes program exists under the umbrella of Chicago Lights, the community service arm of the Fourth Presbyterian Church.</p> <p>Art Forms: Creative writing, digital media, visual arts</p> <p>Arts Infusion Program: Youth detained in JTDC write and study literary arts within creative writing workshops. Additionally, youth participate in the Louder Than a Bomb poetry festival, publish their work within student anthologies, and display their work at annual gallery shows. Free Write also provides instruction in digital animation and music production.</p> | <p>Website http://www.freewritejailarts.org/ https://www.chicagolights.org/</p> <p>Assessment (2015) http://www.artsassessment.org/easel/uploads/Free%20Write%20Jail%20Arts%20and%20Literacy%20Program%20Arts%20Infusion%20Assessment%202014%20%E2%80%93%202015%20Report.pdf</p> |


| Arts Infusion Program | Communities/ Ages Served | Description and Activities | Website and Assessment |
|--|---|--|---|
| Free Spirit Media Est. 2001  | Communities North Lawndale Ages Served Teens, Young adults | <p>Overview: Free Spirit Media provides opportunities for youth to engage with, analyze, and produce media content and other forms of media arts, with the overall goal of contributing to civic-minded, career-oriented youth development. Free Spirit Media first started as a program for high school students to learn sports broadcasting. The program evolved to documentary production a year later, and ultimately led to the implementation of media production courses and journalism programs in several Chicago schools.</p> <p>Art Forms: Digital media, journalism</p> <p>Arts Infusion Program: Youth create photo projects that reflect upon their personal and community identities while debunking external stereotypes and perceptions, produce documentaries exploring their personal narratives to achieve personal development, and learn a variety of technology and art skills through the use of FSM's media and technology lab. Participants who develop a significant interest in FSM's media work can pursue more advanced programming and obtain additional forms of professional and career development. FSM's Arts Infusion programming included journalism instruction at Lawndale/Little Village High School for two years until relocation to North Lawndale College Prep, where FSM teaches an after school program that introduces participants to writing, filming, and editing news stories around a topic of their choosing.</p> | <p>Website https://www.freespiritmedia.org/</p> <p>Assessment (2015) http://www.artsassessment.org/easel/view_units.php?id=223&page=tab5</p> |



| Arts Infusion Program | Communities/ Ages Served | Description and Activities | Website and Assessment |
|--|--|---|---|
| Kuumba Lynx Est. 1996  | Communities JTDC Ages Served Elementary school age, Teens, Young adults | <p>Overview: Kuumba Lynx is an arts education organization that utilizes hip-hop art forms to further youth development, creative expression, and dialogue. The program consists of performances, workshops, cultural events, and various art forms, implemented guided by Chicago artists, activists, and educators.</p> <p>Art Forms: Dance</p> <p>Arts Infusion Program: Kuumba Lynx's Footworking dance program engages male youth ages 12-17 in and out of JTDC. Participants perform regularly and are also exposed to other elements of HipHop, such as poetry, with a social justice theme.</p> | <p>Website http://www.kuumbalynx.org/</p> <p>Assessment http://www.artsassessment.org/easel/uploads/KUUMBA%20LYNX%20FOOTWORK%20ASSESSMENT%202014%20-%202015%20final.pdf</p> |
| Latinos Progresando-Teatro Americano Est. 1998  | Communities North Lawndale, South Lawndale, and JTDC (special events) Ages Served Teens, Young adults | <p>Overview: Latinos Progresando is a Latino-led community organization that provides immigration legal services, performing arts education, and community development efforts. All of its efforts contribute to their overall goal of supporting Chicago's Latino community, furthering social justice, and developing local culture, arts, and education.</p> <p>Art Forms: Creative writing, theatre</p> <p>Arts Infusion Program: Youth and young adults who participate in Teatro Americano, the arts education and outreach program at Latinos Progresando, write, produce, and perform their own original plays during after school and summer arts sessions. Students write plays based on the stories and experiences of their families and community members, and share these complex narratives not only within their community but with the greater Chicago community.</p> | <p>Website http://latinospro.org/arts-and-culture/</p> <p>Assessment (2015) http://www.artsassessment.org/easel/uploads/Latinos%20Progresando%20-%20Teatro%20Americano%202014%20-2015%20Assessment%20Report.pdf</p> |

| Arts Infusion Program | Communities/ Ages Served | Description and Activities | Website and Assessment |
|--|--|---|---|
| Literature for All of Us Est. 1996  | Communities Back of the Yards Ages Served Teens, Young adults | <p>Overview: Literature for All of Us brings book group discussions, writing workshops, and literacy programming to youth and teen parents. Through reading, understanding, and analyzing books and other writing, participants develop modes of self-expression, self-esteem, and social justice awareness. The organization also provides training and resources for other programs wishing to replicate similar book groups in other communities. Literature for All of Us started as a reading group for teen mothers and girls, and has since expanded to reach youth of all genders in alternative schools and after school programs.</p> <p>Art Forms: Literary arts, creative writing</p> <p>Arts Infusion Program: Youth attending the Second Chance Alternative High School participate in Books Alive!, a literature and poetry writing program that helps students with social-emotional development and improving literacy skills.</p> | <p>Website http://www.literaturforallofus.org/</p> <p>Assessment (2015) http://www.artsassessment.org/easel/uploads/Assessment%20Report%20for%20Literature%20for%20All%20of%20Us%20Arts%20Infusion%20Initiative%20Programming%202014-15.pdf</p> |
| Northwestern Bienen School of Music Est. 1895  | Communities JTDC Ages Served Teens | <p>Overview: The Bienen School of Music houses Northwestern University's premier music education institution. Students, faculty, and staff interact with a range of music communication, composition, performance, education, and research activities. The Bienen School of Music began as the Northwestern Conservatory of Music. Over a century, the School progressed through several Deans, grew to include many additional musical forms for instruction, and incorporated new methods to disseminate its musical arts for enjoyment and enrichment outside the Northwestern University community.</p> <p>Art Forms: Music composition, music performance, music production</p> <p>Arts Infusion Program: JTDC residents participate in a weekly digital music composition program over ten week sessions. Youth learn music skills while utilizing technology to compose original music and write original lyrics. Youth also analyze music lyrics, learn various genres of music, and interpret and evaluate musical content. Some youth also participate in an additional Saturday program, called AMPED, to hone their skills. The AMPED program is facilitated by Northwestern University's Center for Civic Engagement.</p> | <p>Website http://www.music.northwestern.edu/</p> <p>Assessment (2015) http://www.artsassessment.org/easel/view_units.php?id=224&page=tab5</p> |

| Arts Infusion Program | Communities/ Ages Served | Description and Activities | Website and Assessment |
|--|--|---|---|
| Old Town School of Folk Music Est. 1957  | Communities JTDC Ages Served Elementary school age, Teens, Young adults, Adults | <p>Overview: Old Town School of Folk Music enrolls over 6,600 students of all ages every week in a variety of music, dance, and art classes and workshops, and provides weekly music concerts and an annual music festival. Its goals are to provide music opportunities and instruction for people of all ages and backgrounds. Old Town School of Folk Music initially provided weekly guitar and banjo classes, folk dancing, and concerts, and grew to include private instrument instruction. In order to recover from an enrollment and financial decline in the 1970s, Old Town School of Folk Music increased its fundraising and expanded its programming to other forms of music.</p> <p>Art Forms: Blues guitar, dance, music composition and performance, visual art</p> <p>Arts Infusion Program: Old Town School (with no financial support from the Trust) asked to join the Arts Infusion Initiative and provides weekly introductory blues guitar lessons and music listening to youth at JTDC, as well as periodic performances.</p> | <p>Website https://www.oldtownschool.org/</p> <p>Assessment (2015) N/A—pro bono participant, not a grantee</p> |
| Peace and Education Coalition – Precious Blood Ministry of Reconciliation Est. 1997   | Communities Back of the Yards, JTDC Ages Served Teens, Young adults | <p>Overview: The Peace and Education Coalition is an alliance of local Back of the Yards community activists and stakeholders who work together to serve children trapped in a cycle of poverty and violence through providing educational, familial, mentorship, and social activities and services.</p> <p>Art Forms: Music production, textile arts, theatre, visual art, film</p> <p>Arts Infusion Program: Youth who participate in the PEC Precious Blood Ministries program are exposed to a diverse arts program that ranges from mural creation, theatre production, digital music and film production, and t-shirt silk screening.</p> | <p>Websites http://www.peaceducation.org/ http://www.pbmr.org/</p> <p>Assessment (2015) http://artsassessment.sicreative.com/evaluation/view_units.php?id=216&page=tab5</p> |

| Arts Infusion Program | Communities/ Ages Served | Description and Activities | Website and Assessment |
|--|---|--|---|
| Storycatchers Theatre Est. 1984  | Communities JTDC Ages Served Teens, Young adults | <p><u>Overview:</u> Storycatchers Theatre enables youth in under-resourced neighborhoods and in detention centers to tell their personal stories through the creation of original theatre productions. Through multi-week programs, youth write, workshop, rehearse, and perform their own musical plays; develop mentorship, peer, and familial relations; and achieve personal development, career, and educational goals. Storycatchers Theatre started as a troupe of professional actors who performed original musicals based on the stories of Chicago youth, and later expanded into a youth-focused, youth-produced program within the Cook County Juvenile Temporary Detention Center.</p> <p><u>Art Forms:</u> Creative writing, performing arts, theatre</p> <p><u>Arts Infusion Program:</u> Youth who are placed in Cook County Juvenile Temporary Detention Center participate in "Temporary LockDown," a program within JTDC that allows youth to create their own autobiographical performances through musical theatre and perform for family, supporters, and staff.</p> | <p>Website http://www.storycatcherstheatre.org/</p> <p>Assessment (2015) http://www.artsassessment.org/easel/uploads/3)%20storycatchers%202014-15%20assessment%20report.pdf</p> |

| Arts Infusion Program | Communities/ Ages Served | Description and Activities | Website and Assessment |
|---|--|---|---|
| Street-Level Youth Media Est. 1993  | Communities Back of the Yards, North Lawndale Ages Served Teens, Young adults | <p>Overview: Street-Level Youth Media provides opportunities for youth to learn how to create media arts using technology, for the overall purpose of self-expression, communication, and social change. Youth can be involved in arts programming through on-site studios and workshops, or through in- and afterschool programming at various Chicago schools. Street-Level Youth Media also provides opportunities for professional and career development for youth. SLYM started as a video installation project that allowed youth to document their own lives and the experiences of their communities. The initial success of this project led to more community based art projects, which ultimately led to the establishment of SLYM as a media and technology arts training organization for youth.</p> <p>Art Forms: Digital media, filmmaking, graphic design, journalism, music production, radio, television, visual art</p> <p>Arts Infusion Program: Youth participate in 8 to 10 week media production workshops on a variety of mediums, including: music, video production, photography, journalism, and multimedia arts. Workshops may also focus on social issue and policy advocacy and skills and career building. Elementary and high school students can also participate in classroom or afterschool and weekend media programs. Street-Level is a popular referral program for older participants from other Arts Infusion programs who want more advanced opportunities and peers. It has recently launched a young adult career-oriented offering.</p> | <p>Website http://www.street-level.org/</p> <p>Assessment (2015) N/A—funded under the Trust’s Smart Growth program</p> |

| Arts Infusion Program | Communities/ Ages Served | Description and Activities | Website and Assessment |
|---|---|---|--|
| <p>Young Chicago Authors Est. 1991</p>   | <p>Communities North Lawndale, JTDC, South Shore</p> <p>Ages Served Teens, Young adults</p> | <p>Overview: Young Chicago Authors offers a variety of poetry, spoken word, rapping, journalism, and other creative and literary arts programming to Chicago youth. Among its programs is Louder Than A Bomb: a month-long youth poetry festival originally founded by YCA in 2001. The program's goals are to create youth who are civically engaged and culturally literate, provide opportunities for youth to tell their stories, empower youths' educational development, and create opportunities for professional growth. Robert Boone, the founder of YCA, started the organization in 1991 in order to fill a lack of serious creative writing opportunities for Chicago youth. The program started with free writing workshops on the weekends, and later expanded into local schools and the annual Louder Than A Bomb poetry festival.</p> <p>Art Forms: Creative writing, journalism, literary arts, theatre</p> <p>Arts Infusion Program: Students at the Nancy B. Jefferson Alternative High School within JTDC, South Shore High School (formerly), and the Rudy Lozano Leadership Academy participate in a series of YCA poetry, spoken word, and rap workshops. Students ultimately participate in the renowned Louder Than A Bomb Festival as well as a student showcase at the end of the year. Audio recordings from youth in JTDC are also exhibited at the Louder Than A Bomb Festival, and the center itself holds its own Louder Than A Bomb student showcase annually.</p> | <p>Website http://www.youngchicagoauthors.org/</p> <p>Assessment http://www.artsassessment.org/easel/view_units.php?id=225&page=tab5</p> |

Interestingly, the population-specific criterion of the Arts Infusion Initiative altered several grantees' target populations. During the five years of Arts Infusion, many of the grantees moved from serving exclusively high school age students to serving young adults. Some stated that the Arts Infusion Initiative was the first funding program that would support post-high school age participants. This benefit was especially important because Arts Infusion participants were least likely to have somewhere else to go after high school. Currently, ABJ-Ray of Hope Center of the Arts, Free Spirit Media, Kuumba Lynx, Peace and Education Coalition, Storycatchers Theater, Street-Level Youth Media, and Young Chicago Authors have all launched young adult offerings.

Arts Infusion Special Events and Performances

In addition to the ongoing activities of the Arts Infusion programs, the initiative included special events and performances throughout the year, such as the following:

- **Creative Career Day.** Co-created as an all-volunteer event by the Trust in cooperation with JTDC, this event marked one day each August during which multiple community programs and professional organizations would present—in 30-minute videos, classes, or programs—to the JTDC youth, providing information about careers in the arts. Creative Career Day included a focus on careers in performing arts, back-of-the-house roles, and creative industries, and helped engage JTDC teens in practical tips related to career readiness, such as writing their own “bio”, creating an audition tape and so forth.
- **Passport to the Arts.** Organized and held annually at Loyola University using Arts Infusion funding, the Passport to the Arts events provided an exposition of arts workshops for community youth—brought by bus to the university—to experience Arts Infusion programming on a college campus. During the 2014-15 Passport to the Arts, the Loyola organizers announced to the youth a new opportunity to obtain an associate's degree at their recently opened Arupe College, targeting underserved low-income youth.
- **On the Table.** Not specifically part of the Arts Infusion Initiative, the Trust's annual “On the Table” events involved a series of dinner-table conversations held across the city among key constituents to identify pressing needs that help inform and prioritize its forthcoming efforts. The On the Table at JTDC events allow Arts Infusion youth a

chance to “break bread” with supporters who listen to their voices and help address their needs through future actions. In response to the 2014 On the Table at JTDC event, for example, youth were subsequently provided several creative outlets for expressing their feelings about negative encounters they had experienced with law enforcement.

- **Louder Than A Bomb at JTDC.** Each year, Young Chicago Authors organizes a nationally recognized poetry slam called Louder Than A Bomb. As part of the Arts Infusion Initiative, the organization received funding to co-create a version of the slam annually at JTDC. Young Chicago Authors worked in partnership with Free Write Jail Arts and with assistance from many JTDC staff (some of whom served as the youths’ coaches) to organize this special performance attended by youths’ families and supporters and audio-recorded so that it could be played to the broader community during the regional slam. (Click [here](#) to read about more this event and listen to youths’ performances.)
- **Hyde Park Arts.** This organization provided special events twice yearly of visual arts education and hands-on art-making for JTDC residents. Workshops were led by artists from the communities in which JTDC residents reside. Programming was offered to residents regardless of offense status as juvenile or as automatic-transfer.¹⁹
- **Red Clay Dance Company.** This Afro-Contemporary dance organization conducted dance workshops and performances twice yearly at JTDC. They provided instruction to JTDC residents through movement, dance and improvisation, and present performances for all residents and staff.
- **Mural Project.** Led by community based artists and with Arts Infusion funding from the Trust, JTDC residents began the process of planning, creating and implementing a large mural housed in the yard of the JTDC. The mural involved hands-on painting done in collaboration with JTDC staff. All residents in participating JTDC centers were invited to apply to participate in the mural’s painting.
- **Special book groups held at JTDC by Literature for All of Us.** These book groups at JTDC focused on providing literature experiences to teen mothers and fathers. Part of

¹⁹ “Automatic-transfer” youth at JTDC are those detained for serious offenses that automatically mandate a transfer to be heard in adult criminal court rather than juvenile court.

the special event funds for these book groups paid for children's books to be kept in the JTDC visitation room so that parents may read to their children during visitation.

- Special events and performances at JTDC by local artists held during Latino Heritage Month, Black History Month, and Women's History Month
- End-of-program performances for family and supporters at JTDC by Northwestern University Bienen School of Music, Storycatchers Theatre, Free Write Jail Arts anthology and gallery show, Old Town School of Folk Music, and Young Chicago Authors
- End of program performances in the community by Latinos Progresando, Better Boys Foundation, Free Spirit Media, Literature for All of Us, Kuumba Lynx, Peace and Education Coalition/Precious Blood, and Street-Level Youth Media (open mic nights)
- Other community based special events

Knowledge Sharing Sessions

In its effort to foster a network of teaching artists across different media to support creative youth development, the Arts Infusion Initiative developed knowledge sharing sessions to provide space for teaching artists, grantees, and community organizations to come together to share and learn from each other's experiences. Originally held for just two hours on a monthly basis and shifted at teaching artists' request to four hours on a quarterly basis, knowledge sharing sessions involved interactive lectures, open forum discussions, and small group breakout sessions.

As shown in table 2, the sessions covered a variety of topics related to art pedagogy, instructional planning, youth trauma, restorative justice, and social-emotional learning. Several knowledge sharing sessions focused on student assessments, grantee best practices goals, and relationship building to facilitate asset-building and resource-sharing (see table 2). Knowledge sharing session leaders varied to include professors at Loyola University, independent arts consultants, experienced educators, licensed therapists, clinical psychologists, at-risk youth service providers, social and emotional education trainers, and directors of community organizations (e.g., Harlem Justice Center, DNAWorks, The Good Life Organization, Dickerson Global Advisors, Project NIA, Congo Square Theatre).

TABLE 2

Knowledge Sharing Session Topics

| Topics | 2010- 2011 | 2011- 2012 | 2012- 2013 | 2013- 2014 | 2014- 2015 |
|---|---------------|---------------|---------------|---------------|---------------|
| Arts Infusion grantees' knowledge sharing with each other regarding program activities and best practices | √√√√ √ | √√√ | √√√√ √√ | √ | √√ |
| Arts Infusion new teaching artist orientations | | | √ | | √ |
| Arts Infusion renewal grant applications | √√√ | √√ | | | |
| Arts Infusion start-up successes and challenges | √ | | | | |
| Arts Infusion site logistics | √ | | | | |
| Assessments of youth participants' social and emotional learning | √√ | √ | | √√ | √ |
| Building collaborations, relationships, and purposeful partnerships with schools, detention facility staff, fellow teaching artists, and outside organizations to help youth-driven efforts, asset-building, and resource-sharing | √ | √ | | | √√ |
| Career readiness and arts-related careers for youth | | | | √ | |
| Classroom management techniques to build relationships | | √ | | √√ | |
| "Common core" school curriculum standards in fine arts | | √√ | | | |
| Communication skills building | | | | √√ | |
| Conflict resolution techniques, including behavior modeling, intentionality, reducing aggression, and encouraging empathy | √√ | | √√ | √√√ | |
| Creative Career Day at JTDC (formerly Arts Showcase) | √√ | √ | | | |
| Creative art making, artistic inspiration, expression, etc. | √√ | | | | |
| Creative youth development for hard-to-reach youth, intentional arts pedagogy, youth self-expression and leadership, etc. | | √√ | √ | | |
| Critical response techniques, including Liz Lerman method | | | √ | √ | |
| Entrepreneurships in the arts, including curriculum development, strategic planning, education outreach, and grant writing | | | √ | √ | |
| Feedback from teaching artists on knowledge sharing sessions | √√ | | | √√ | |
| Leadership in the arts and in youth services | | √ | | | |
| LGBTQ youth issues and mentorship | | √ | | | |
| Loyola University Department of Fine and Performing Arts | √ | | | | |
| Recruitment, engagement, and retention of youth participants | √√ | | √ | √ | √ |
| Restorative justice and transformative culture in the classroom and in the arts | | | √ | | |
| Social and emotional learning objectives | | √√ | | | |
| Teaching unit and lesson planning; curriculum building | √√√ | | | √√ | |
| Trauma counseling and understanding youth trauma | √ | | √ | | √ |

Source: Loyola University; Arts Infusion Initiative blog (<http://www.artsinfusioninitiative.org/>).

Notes: Each checkmark (√) corresponds to one 2-4 hour session; some sessions covered multiple topics.

In addition to the Arts Infusion teaching artists, members of the community also attended knowledge sharing sessions to (1) engage in discussions on issues relevant to at-risk youth, including abuse and trauma related experiences; (2) offer referral information to support services available to the youth; and (3) make instructional resources available to teaching artists who can facilitate creative expression. Most importantly, knowledge sharing sessions assisted teaching artists in connecting with artists and art resources in communities throughout the city, thereby building a stronger foundation for the arts education they provided.

Assessment Consultations

In the early years of the Arts Infusion Initiative, grantees were given freedom to choose their own rubrics for measuring youths' social-emotional progress annually. Several grantees attempted to develop their own, while others opted to use highly complicated rubrics required by funders such as After School Matters. Recognizing grantees' struggles to adequately conduct appropriate youth assessments, the Arts Infusion knowledge sharing sessions focused on helping artists identify and define appropriate rubrics. Yet, many continued to struggle with assessments except for one grantee, Free Write Jail Arts and Literacy, who had acquired the assistance of a charismatic arts assessment consultant and founder of the Chicago Arts Partnerships in Education, Arnold Aprill.

Noting the strengths of the collaborative relationship between Free Write and the arts assessment consultant, the Trust opted to fund—in 2013-14 and more fully in 2014-15—individualized consultations with Mr. Aprill for all grantees who requested it; and all but one did. Therefore, by 2014-15, the arts assessment consultant helped nearly all grantees develop artistically meaningful and social-emotionally relevant rubrics.

The arts assessment consultant also helped Arts Infusion grantees by developing an online Google Docs system for conducting pre- and post-participation youth assessments, which simplified the process of data collection and enabled him to analyze their assessment data annually. He created summary assessment reports and charts that documented youths' social and emotional developmental improvements for each grantee. (Copies of these assessments, along with program descriptions and unit plans, are available at www.artsassessment.org/case-studies.) The value and evolution of each of these core Arts Infusion components are discussed more thoroughly in the key findings chapter 5.

Chapter 4. Evaluation Methods

In April 2015, the Urban Institute was commissioned by the National Guild for Community Arts Education, with funding from the Chicago Community Trust, to conduct the first large-scale evaluation of the Arts Infusion Initiative. The primary objectives of this evaluation, which forms the basis of this report were: (1) to assess the degree to which the Arts Infusion Initiative, as an emergent model for social change, was achieving its intended purposes and (2) to generate actionable information to promote effective Arts Infusion practices while redirecting those that were less effective.

The multi-method evaluation focused on addressing five research questions while using integrated qualitative and quantitative analytic approaches. A description of those approaches follows. Also described in this chapter are the development of social and emotional learning scales, the consent procedures and protections provided by Urban’s researchers to engage the participation of Arts Infusion youth and stakeholders, and the evaluation’s limitations.

Research Questions

1. To what extent were the design and implementation of the Arts Infusion Initiative programs effective in achieving their fundamental social and emotional learning goals? Did Arts Infusion youth participants improve in the areas of conflict resolution, future orientation, critical response, and career readiness?
2. Which factors facilitated implementation of the most effective Arts Infusion programs and practices, and which practices appeared less effective? For example, to what extent were factors such as teaching artists’ pedagogical styles conducive to the development of positive mentoring relationships with youth participants?
3. To what extent and in what ways were the professional development knowledge sharing sessions and arts assessment consultations helpful to Arts Infusion grantees in achieving their intended social and emotional learning goals?
4. Which Arts Infusion program components, co-creations, and collaborations offer lessons that can contribute to the knowledge base about positive and creative youth

development? Which Arts Infusion goals, processes, and outcomes should be used in planning for future grant-making efforts?

5. What was the average per participant cost of Arts Infusion programming?

Analytic Approach

Urban's multi-method analytic approach included both qualitative and quantitative evaluation components, as described in the sections that follow.

Qualitative Data Collection and Analysis

The qualitative (words-focused) components of Urban's evaluation helped researchers gain a more in-depth understanding of the Arts Infusion programs and components and youths' experiences. In addition to conducting an extensive document review of the initiative's five year history, Urban's researchers visited 13 JTDC and community based Arts Infusion programs (and spoke with the fourteenth by phone), observed classes in progress or special performances by more than half of them, participated in Loyola University's annual Passports to the Arts Expo, and conducted 73 interviews and focus groups with Arts Infusion stakeholders and youth participants in both JTDC and the community.

DOCUMENT REVIEW

Urban's researchers reviewed documents provided by the Trust covering more than five years of Arts Infusion conceptualization and implementation, including: (1) literature on creative/positive youth development, restorative justice, and the benefits of arts education programs for improving youth outcomes; (2) proposals and teaching unit plans from each Arts Infusion grantees describing their program activities and ways in which they would infuse and assess youths' social and emotional learning; (3) grantee's final reports submitted annually describing the degree to which learning objectives were met and challenges encountered along the way; (4) grantees' assessment reports compiled by the arts assessment consultant (see <http://www.artsassessment.org/case-studies>); (5) information about Arts Infusion knowledge sharing sessions topics, attendance records, and participant feedback surveys; and

(6) youth surveys collected by JTDC and Trust staff regarding Creative Career Day and other special Arts Infusion performances.

INTERVIEWS AND PROGRAM/EVENT OBSERVATIONS

Urban's researchers conducted more than six dozen (n=73) interviews with male and female Arts Infusion stakeholders and youth participants using semi-structured interview protocols (see Appendix A). Across all interviews, Urban's researchers spoke with staff members from all fourteen Arts Infusion programs in the 2014-15 year and observed classroom instructions or special performances for over half of them. Interviews with stakeholders lasted 30-45 minutes on average and included teaching artists, program directors, and administrative staff, as well as individuals from the JTDC, Chicago Alternative Policing Program, Chicago Public Schools Office of Education Options, Loyola University, and the Chicago Community Trust. Interviews with youth were typically less than 15 minutes and included youth in JTDC and in the Chicago communities of Lawndale, South Shore, and Back of the Yards. Interviews were conducted in-person with most stakeholders and all youth, whereas telephone interviews were used to reach stakeholders who did not operate on-site Arts Infusion programs. Interviews with adult staff and teaching artists were not compensated or incentivized in any way. Youth in the community received \$25 in cash for participating in an interview or focus group.

FOCUS GROUPS

Urban conducted three focus groups with youth, including Arts Infusion program participants in JTDC and in the community, and non-participants in JTDC. See appendix B for focus group protocols. The first focus group was conducted with five youth participants at the Peace and Education Coalition (Precious Blood Ministries) and facilitated by four Urban's researchers using standard focus group methodology. The focus group lasted approximately 25 minutes, and each participant received \$25 in cash. A focus group was not conducted with community based non-participants because of the arbitrary nature of selecting a small group of community based youth, and the uncertain reliability or utility of information that would arise from such a small, arbitrarily selected group.

Two focus groups were conducted in JTDC with both participants and non-participants in Arts Infusion programming. Although Urban initially intended to interview participants separately from non-participants, ultimately both focus groups were mixed because of detention-specific logistical issues related to the mobility and grouping of youth in the facility. Thirteen youth participated in the first focus group, including 12 participants (3 of whom were

female; the rest were male) and one male non-participant. The session was facilitated by two of Urban's researchers. In the second focus group, two researchers facilitated discussions with 15 male youth, including 10 participants and 5 non-participants.

Because of difficulties encouraging youth to speak during the first JTDC focus group, Urban used a more dynamic methodology the second time, assigning participants to smaller subgroups to encourage participation and to reduce potential barriers that may prevent engagement in larger groups (e.g. intimidation, awkwardness, collective action failure in which no one is willing to start the conversation). As a result, the level of engagement was considerably stronger in the second group. Although youth in detention were barred from receiving cash for participation, the JTDC staff were able to coordinate the focus groups so that they occurred during snack time and the youth were able to receive snacks.

Quantitative Data Collection and Analysis

The quantitative (numbers-focused) components of Urban's evaluation included the design, distribution, and analysis of an online stakeholder survey, analysis of Arts Infusion grantees' 2014-15 youth assessment data, a simple cost analysis, and some additional analyses, which are described in the sections below.

ONLINE STAKEHOLDER SURVEY

An online survey designed to capture the perceptions of Arts Infusion stakeholders regarding the relevance and successfulness of the initiative's various components was distributed to teaching artists; program directors; three "alumni" of Arts Infusion programs (now teaching artists); the Chicago Community Trust initiative founder; and detention facility, school, and policing staff members. The survey included approximately 50 questions, covering topics such as previous experience in arts and teaching; perceptions of the initiative's ability to expose, inspire, connect, and retain youth; anecdotal examples of the initiative's success; appropriateness and achievement of social and emotional learning goals; perceptions of professional development and knowledge sharing activities; sustainability of initiative's efforts; pedagogical beliefs; and demographics. A copy of the survey appears in appendix C.

A total of 45 of the 61 invited stakeholders completed the survey, for a 75% response rate. At least one artist or director from all 14 Arts Infusion programs completed the survey,

including two Arts Infusion alumni participants, and there was at least one survey completer from each of the other stakeholder organizations (e.g., detention, school, policing staff).

The survey was distributed using the secure online survey software program, Qualtrics (www.qualtrics.com), and nongovernmental respondents were offered the chance to win one of three randomly awarded \$100 Amazon giftcards as incentive for survey completion, while the Arts Infusion alumni participants were offered a \$25 giftcard, and governmental respondents were not able to be offered compensation.

YOUTH ASSESSMENT DATA

In consultation with the arts assessment consultant, Urban's researchers merged and analyzed grantees' youth assessment data from the most recent 2014-15 programming year. A total of 320 pre- and post-participation assessments were included. Twenty-five youth were served by two programs and assessed twice. All assessments were made by teaching artists except for 28 youth who self-assessed their career readiness skills. The average time between pre-post was 11 weeks; the average pretest date was December 2014 and posttest was March 2015. Paired samples t-tests were used to assess youths' improvements across the initiative's four social and emotional learning objectives—conflict resolution, future orientation, critical response, and career readiness. Excluded from the analyses were another 98 pre- or post- (but not both) assessments done on additional Arts Infusion participants 2014-15, because independent samples t-tests including those data yielded virtually identical results. (See appendix D for the matching of specific rubrics to the Arts Infusion Initiative's social and emotional learning goals.)

COST ANALYSIS

Urban's researchers conducted a simple cost analysis using information in the Arts Infusion grantees' 2014-15 proposals, final reports, and assessment data regarding the amount of Arts Infusion grant money received in 2014-15 and the number of Arts Infusion youth served during that time. This information was used to calculate an average cost per Arts Infusion youth served in 2014-15, which was contextualized by also calculating the average number of contact weeks per youth during that time. Excluded from the cost analysis were general program start-up costs and initial equipment investments, as well as non-monetary costs and benefits of serving justice-involved youth and youth at at-risk for justice involvement.

ADDITIONAL ANALYSES

Urban's researchers also conducted analyses of the Arts Infusion knowledge sharing session attendance records and participant feedback surveys. In addition, researchers reviewed youths' feedback regarding participation in Creative Career Day and other special Arts Infusion events.

Consent and Institutional Review Board Procedures

Urban's researchers participated in six, on-site data collection visits to Chicago during May and June 2015, during which time they observed Arts Infusion programs, conducted youth focus groups, and interviewed stakeholders and youth at program locations. To inform and protect the rights of youth participants in particular, informed consent was obtained from all respondents prior to data collection, and relied on consent protocols approved by Urban's Institutional Review Board in May 2015. Importantly, there was no particularly sensitive information asked of youth during the interviews or focus groups; rather, Urban's questions centered around arts programming experiences and perceptions.

The informed consent forms assured stakeholders and youth that their participation was voluntary and confidential. For these reasons, youths' full names were not recorded nor were they requested by researchers. Youth were informed that their decision to participate or not participate in the research, as well as any information that might be shared, would not affect their detention requirements (positively or negatively) nor would they be shared with arts program instructors or staff at JTDC beyond those who necessarily overheard responses because they were in the room during focus group discussions.

Recruitment for the focus groups and interviews relied on the assistance of grantees, JTDC staff, and participating programs who distributed information about the date, time, and content of the focus groups and interviews. Data was collected from youth over the age of 18 in the community; data was collected from youth under the age of 18 in JTDC with consent from the facility, given that information was obtained anonymously and no sensitive questions were asked (interview protocols were provided in advance to facility leadership). Youth who participated in community focus groups or interviews were provided \$25 in cash to thank them for their participation. Due to JTDC regulations, we were unable to offer cash incentives to detained youth who participated in focus groups or interviews; however, for the focus

groups, JTDC staff were able to coordinate timing with youths' daily distribution of afternoon snacks. Stakeholder and youth interviews lasted anywhere from 15 to 60 minutes; focus groups lasted an average of 1 to 1.5 hours.

In addition to on-site data collection, Urban's researchers also conducted phone interviews with stakeholders who did not operate on-site arts programs and fielded an online stakeholder survey. Similar to on-site data collection, participants were recruited with assistance from grantees. Respondents to the phone interviews were informed that their participation was voluntary and their responses would be kept confidential. Respondents to the online survey were recruited by email using addresses provided by the Trust and Loyola, as well as those obtained by Urban's researchers during the course of site-visit communications. All data collected on and off-site is stored in a secure network drive to which only Urban's researchers who have signed a pledge of confidentiality have access.

Operationalizing Social and Emotional Learning Goals

To better understand the degree to which social and emotional learning-focused activities affected the participant youth, the arts assessment consultant provided individualized assistance to some programs in 2013-14 and to nearly all programs in 2014-15 that enabled them to develop meaningful rubrics aligned with their own program goals as well as the larger social and emotional learning objectives of the initiative. Using the rubrics adopted in 2014-15, which represent the most evolved forms of each program's measures, Urban's researchers merged assessment data across programs by matching rubrics to one of the four specific social and emotional learning goals (see appendix D). Once matched, the rubric scores were averaged to produce a single pre- and post-assessment score for each goal per Arts Infusion youth participant, using the same 4-point rating system developed by the assessment consultant, as follows: 1=beginning, 2=developing, 3=accomplished, and 4=exemplary.²⁰ The merged pre- and post-participation youth assessments were conducted by eleven Arts Infusion grantee programs at approximately 11 weeks apart, during December 2014 and March 2015 on average.

Similarly, Urban's researchers used questionnaire responses on the Arts Infusion Stakeholder Survey to create Likert-type scales to define and measure each social and

²⁰ Some programs conducted assessments using slightly differing scales (e.g., 0 to 3, 1 to 7) that Urban's researchers adjusted to a 1 to 4 scale before merging data across programs.

emotional goal. The items in these scales were adopted from (1) items listed in the Trust's requests for Arts Infusion proposals, (2) information that emerged from Arts Infusion knowledge sharing discussions, and (3) the core social and emotional competencies identified by the Collaborative for Academic, Social, and Emotional Learning. The resulting scales were validated using factor analysis and internal consistency reliability analysis. Scale scores were computed as the average across all items included in the scale, with scores ranging from 1=strongly disagree to 4=strongly agree (see figure 2 for a list of the items constituting each social and emotional learning goal and scale's definition).

These core datasets—youth assessments and stakeholder survey results—were used to assess the successfulness of the Arts Infusion Initiative at achieving its core social and emotional learning objectives. Results from the stakeholder survey were used to show overall perceptions of success across the four social and emotional learning goals, whereas youth assessments were used to show actual improvements in youths' social and emotional learning.

Limitations

As described previously, the Arts Infusion Initiative was constructed as an emergent model for social change (see, e.g., Kania, Kramer, and Russell 2014), meaning that the initiative evolved naturally as it refined its core objectives and methods for achieving those objectives. As the demonstration entered its fifth year (2014-15) the program components and practices represented its most refined prototype; for that reason, the Trust funded this evaluation commissioned by the National Guild to help identify which Arts Infusion Initiative processes and outcomes appeared the most promising, in terms of serving detained and at-risk youth, and which appeared to be less effective according to the perceptions of Arts Infusion youth, participants, and stakeholders, and based on the national experience of Urban's evaluation team.

Because this evaluation approach differs from that of a traditional research experiment—it was designed as a programmatic assessment of an emerging model's current progress—it is subject to the same limitations as any non-experimental research design. First, although the youth assessment data collected by Arts Infusion teaching artists provides pre- and post-information on youths' social and emotional learning progress, there was no comparable information about youth who did not participate in the Arts Infusion programs. Thus, it is not

FIGURE 2

Definitions of Social and Emotional Learning Goals of the Arts Infusion Initiative



Source: Definitions were compiled from characteristics listed on the Trust's requests for Arts Infusion proposals, information that emerged from Arts Infusion knowledge sharing discussions, and the core social and emotional competencies identified by the Collaborative for Academic Social and Emotional Learning.

possible to determine whether youth would have progressed similarly in absence of the Arts Infusion programming; however, the size of pre-post improvements are substantial, implying some type of mechanism at play.

Second, the selection of youth participants into Arts Infusion programs and for assessment purposes was not random, meaning that analyses of youth assessment data and stakeholder observations could favor youth who are more motivated to complete such programs or to improve socially and emotionally. However, two factors counter this likelihood: (a) the qualitative observations by Arts Infusion teaching staff that accompanied many youth assessments reflected behaviors that might be expected of youth struggling to grow and adjust to new and positive structures and opportunities in their lives (i.e., the data do not reflect glowing “exemplary” performances by youth but the more realistic developmental progress that one might expect); and (b) participation into Arts Infusion programming in JTDC was often subject to factors beyond the youths’ control, such as the length of time for which youth were detained and the availability and willingness of JTDC staff to accompany youth to Arts Infusion programming.

Third, there are limitations to the type of data collected in that information on the re-adjudication, recidivism, and academic achievements of Arts Infusion youth participants and comparison non-participants was not tracked or available for evaluation. Further, the youth assessment data—while ultimately matched to the initiative’s social and emotional goals—was not standardized across Arts Infusion programs. Lastly, given privacy restrictions and protections provided to youth involved in the justice system, there was no means by which Arts Infusion stakeholders or Urban’s researchers could track youth released from the detention facility into the community to gauge their follow-up experiences and arts participation.

Despite these limitations, the findings from this evaluation have value in informing the next evolution of the Arts Infusion Initiative and similar programming efforts by highlighting the lessons learned and emerging promise of potentially effective strategies for helping at-risk youth.

Chapter 5. Key Findings

Seven key findings can be drawn from this evaluation of the Arts Infusion Initiative; these findings are described in the sections below, along with supportive evidence and examples.

Key Finding 1

Arts Infusion youth participants showed statistically significant and substantial improvements in social and emotional learning skills, as measured by conflict resolution, future orientation, critical response, and career readiness.

Supportive Evidence

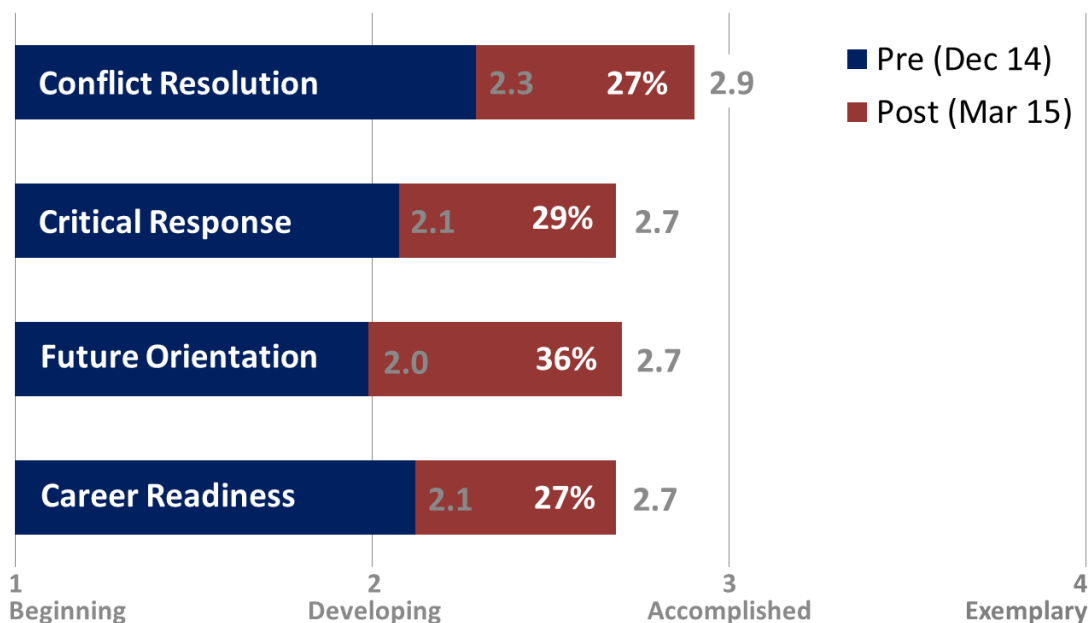
As shown in figure 3, the pre-post assessments (n=320) of Arts Infusion youth participants in the 2014-15 school year showed statistically significant ($p<.001$) and substantial improvement across all social and emotional learning goals measured, including conflict resolution, future orientation, critical response, and career readiness.

Most youth were initially assessed at a “developing” level when beginning Arts Infusion programming and were at near “accomplished” upon completion. Although the research design precludes causal attributions for these improvements, the differences are sizable. The percentages of improvement ranged from 27 percent for conflict resolution and career readiness to 29 percent for critical response and 36 percent for future orientation. More specifically, youths’ assessment scores increased from an average of 2.3 to 2.9 for conflict resolution, 2.1 to 2.7 for critical response, 2.0 to 2.7 for future orientation, and 2.1 to 2.7 for career readiness.

To investigate whether these improvements were evident within categories defined by youths’ gender, program setting, and artistic genre, comparisons of pre-post assessment

FIGURE 3

Improvements in Arts Infusion Youths' Social and Emotional Learning Skills (N=320)



Source: Paired samples t-tests run on 320 pre- and post-participation assessments of youth served by 11 Arts Infusion organizations in 2014-15.

Notes: All improvements were statistically significant at $p < .001$.

scores were conducted within each category. The results of these comparisons, as displayed in table 3, illustrate that statistically significant ($p < .001$ ²¹) improvements were evident for both male and female youth, for JTDC and community program settings, and for music, literary arts, visual arts, dance, and theatre genres.

As shown in table 3, male and female youth, respectively, improved by 27 and 26 percent for conflict resolution, 31 and 28 percent for critical response, 38 and 33 percent for future orientation, and 29 and 24 percent for career readiness. Similarly, JTDC youth (95% of whom were male) and community youth, respectively, improved by 30 and 26 percent for conflict resolution, 23 and 30 percent for critical response, 28 and 37 percent for future orientation,

²¹ With one exception: improvement in future orientation for literary arts programs was significant at $p < .05$.

TABLE 3

Improvements in Arts Infusion Youths' Social and Emotional Learning Skills, by Youths' Gender, Program Setting, and Artistic Genre

| | Assessment | Conflict Resolution | Critical Response | Future Orientation | Career Readiness |
|------------------------|-------------------|---------------------|-------------------|--------------------|------------------|
| Youths' Gender | | | | | |
| <i>Males</i> | <i>Pre</i> | 2.33 | 2.15 | 2.05 | 2.18 |
| | <i>Post</i> | 2.96 | 2.81 | 2.82 | 2.82 |
| | <i>Change (%)</i> | 0.63 (27%) | 0.66 (31%) | 0.78 (38%) | 0.64 (29%) |
| <i>Females</i> | <i>Pre</i> | 2.26 | 2.01 | 1.93 | 2.06 |
| | <i>Post</i> | 2.85 | 2.58 | 2.58 | 2.54 |
| | <i>Change (%)</i> | 0.59 (26%) | 0.57 (28%) | 0.65 (33%) | 0.49 (24%) |
| Program Setting | | | | | |
| <i>JTDC</i> | <i>Pre</i> | 2.29 | 2.35 | 2.23 | 2.42 |
| | <i>Post</i> | 2.98 | 2.88 | 2.86 | 3.01 |
| | <i>Change (%)</i> | 0.69 (30%) | 0.53 (23%) | 0.63 (28%) | 0.59 (24%) |
| <i>Community</i> | <i>Pre</i> | 2.29 | 2.04 | 1.94 | 2.03 |
| | <i>Post</i> | 2.89 | 2.66 | 2.67 | 2.58 |
| | <i>Change (%)</i> | 0.60 (26%) | 0.62 (30%) | 0.73 (37%) | 0.55 (27%) |
| Artistic Genre | | | | | |
| <i>Music</i> | <i>Pre</i> | 2.37 | 2.03 | 2.06 | 2.30 |
| | <i>Post</i> | 3.11 | 2.70 | 3.06 | 2.84 |
| | <i>Change (%)</i> | 0.74 (31%) | 0.67 (34%) | 1.00 (49%) | 0.54 (24%) |
| <i>Literary Arts</i> | <i>Pre</i> | 2.15 | 2.04 | 2.25 | 2.14 |
| | <i>Post</i> | 2.64 | 2.40 | 2.88 | 2.51 |
| | <i>Change (%)</i> | 0.49 (23%) | 0.36 (17%) | 0.63 (28%) | 0.37 (17%) |
| <i>Visual Arts</i> | <i>Pre</i> | 2.71 | 2.58 | 2.56 | 2.54 |
| | <i>Post</i> | 3.33 | 3.24 | 3.22 | 3.32 |
| | <i>Change (%)</i> | 0.63 (23%) | 0.66 (26%) | 0.67 (26%) | 0.77 (30%) |
| <i>Dance</i> | <i>Pre</i> | 2.27 | 1.94 | 1.65 | 1.86 |
| | <i>Post</i> | 2.94 | 2.72 | 2.43 | 2.59 |
| | <i>Change (%)</i> | 0.68 (30%) | 0.77 (40%) | 0.78 (47%) | 0.73 (39%) |
| <i>Theatre</i> | <i>Pre</i> | 2.22 | 1.97 | 1.91 | 1.95 |
| | <i>Post</i> | 2.87 | 2.73 | 2.51 | 2.58 |
| | <i>Change (%)</i> | 0.64 (29%) | 0.76 (39%) | 0.60 (32%) | 0.63 (32%) |

Source: Paired samples t-tests run on: 166 males, 154 females, 81 JTDC, 239 community, 55 music, 112 literary arts, 36 visual arts, 54 dance, and 63 theatre.

Notes: All improvements are statistically significant at $p < .001$ except future orientation improvement for literary arts programs which is significant at $p < .05$.

and 24 and 27 percent for career readiness. Finally, improvements for the different artistic genres ranged from 17 percent in both critical response and career readiness for literary arts programs to 49 percent in future orientation for music programs; other increases are shown in the table.

The program wants you to achieve goals. They set goals for you and help you achieve them. One of my friends who's older just graduated from college a few days ago. If you need anything, if they can do it, they'll do it. ~Arts Infusion community youth participant (2015)

IMPROVEMENTS BY NUMBER OF ARTS PROGRAM SESSIONS ATTENDED

Arts Infusion stakeholders expected that youth who attended three or more sessions of a program (i.e., received more than “exposure-level” arts education) would be more likely to demonstrate social and emotional progress than those who attended fewer than three sessions. To address this question, Urban’s researchers compared the pre-post differences for arts-engaged youth (3+ sessions) to those with fewer than three sessions. Of note, only 62 percent (n=199) of the 320 youth pre-post assessments had information on the number of sessions attended; of those, almost all youth (n=184) participated in three or more. Despite this limited variation, the analyses showed that arts-engaged youth demonstrated significantly ($p<.05$) greater pre-post improvement across three of the four social and emotional learning objectives—conflict resolution, critical response, and career readiness—compared to those with only exposure-level participation. More specifically, the percentages of improvements for arts-engaged youth as compared to exposure-level youth were 30 versus 3 percent for conflict resolution, 31 versus 3 percent for critical response, and 32 versus (-7) percent for career readiness.²²

STAKEHOLDER SURVEY RESULTS

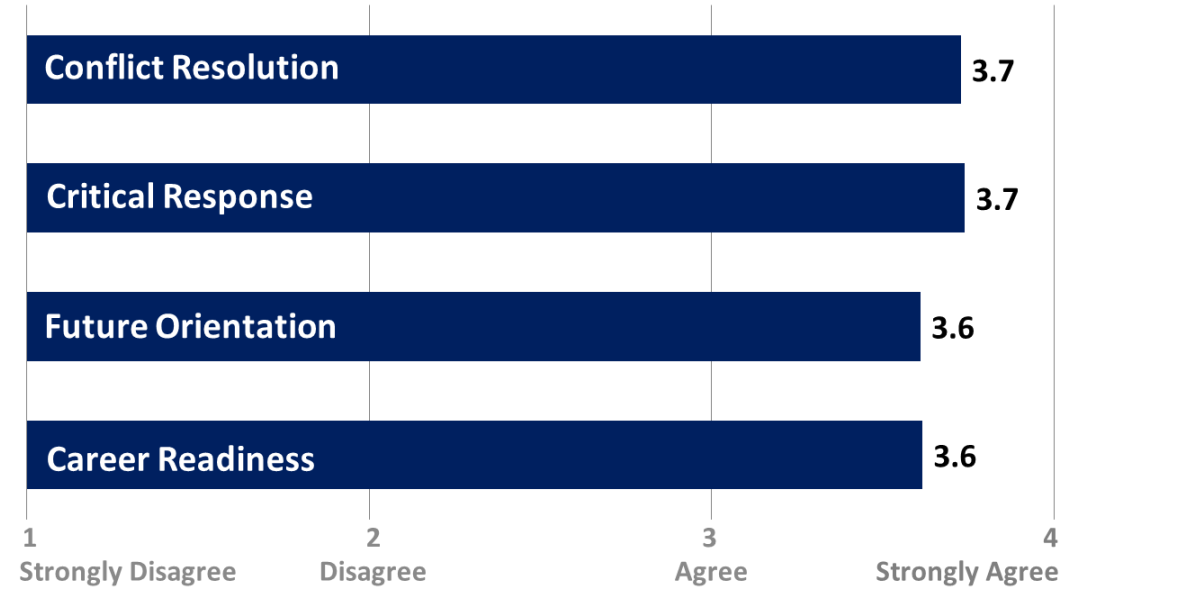
Other evidence of the improvements in youths’ social and emotional learning associated with Arts Infusion program participation comes from Urban’s online survey of 45 stakeholders.

²² Comparisons for the fourth goal, future orientation, were not possible because none of the 15 exposure-level participants had been assessed for it.

Each stakeholder agreed—and most strongly agreed—that the social and emotional learning goals specified by the initiative were appropriate (see figure 4) and that the Arts Infusion Initiative had successfully helped high-risk youth improve accordingly (see figure 5). All scores were for scales ranging from 1=strongly disagree to 4=strongly agree, as described in the methods chapter 4.

Stakeholder’s level of agreement that the Arts Infusion’s social and emotional goals were relevant and appropriate included scores of 3.7 out of 4 for both the conflict resolution and critical response scales, and 3.6 for the future orientation and career readiness scales (figure 4). Further, stakeholders indicated agreement of 3.3 to 3.4 that the Arts Infusion Initiative had successfully helped at-risk youth develop their social and emotional learning skills (figure 5).

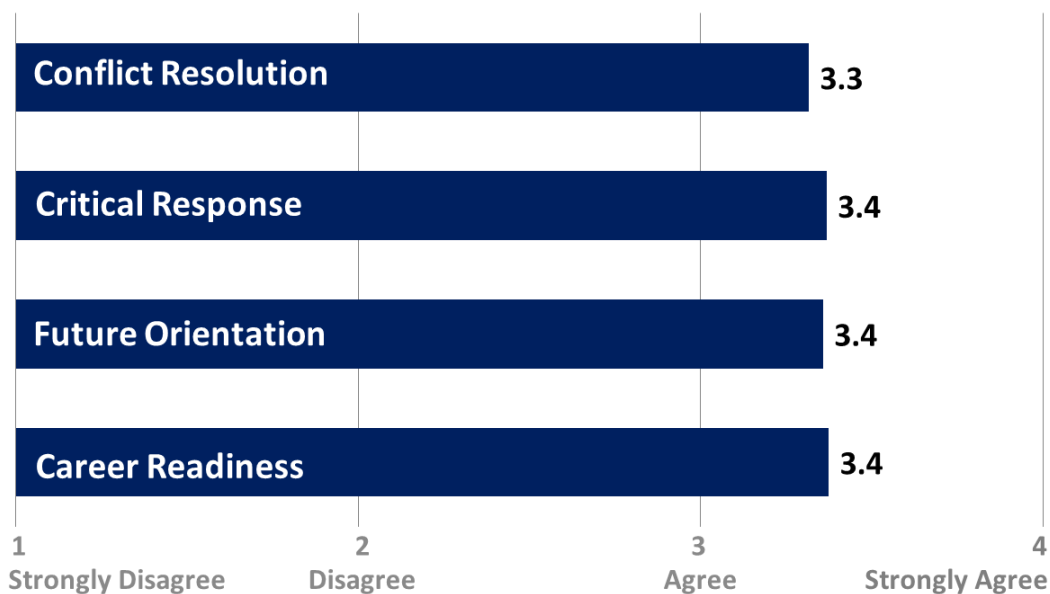
FIGURE 4
Extent of Agreement among Stakeholders that It Is Appropriate and Relevant for Arts Programs to Help At-Risk Youth Develop Social and Emotional Skills (N=45)



Source: Arts Infusion Stakeholder Survey by Urban Institute.
Notes: Each social and emotional learning goal represents a scale comprised of 3- to 4-items as shown in figure 2. Scales’ Cronbach reliabilities were an acceptable 0.7 and above, as follows: conflict resolution ($\alpha=.882$), critical response ($\alpha=.730$), future orientation ($\alpha=.771$), and career readiness ($\alpha=.701$).

FIGURE 5

Extent of Agreement among Stakeholders that the Arts Infusion Initiative Successfully Helped At-Risk Youth Develop Social and Emotional Skills (N=45)



Source: Arts Infusion Stakeholder Survey by Urban Institute.

Notes: Each social and emotional learning goal represents a scale comprised of 3- to 4-items as shown in figure 2. Scales' Cronbach reliabilities were an acceptable 0.7 and above, as follows: conflict resolution ($\alpha=.882$), critical response ($\alpha=.730$), future orientation ($\alpha=.771$), and career readiness ($\alpha=.701$).

INTERVIEWS, FOCUS GROUPS, AND OBSERVATIONS

In Urban's researchers' interviews with youth and stakeholders, several Arts Infusion program directors and teaching artists stated that the initiative's social and emotional goals—particularly those of conflict resolution (alternatively called restorative justice by some), future orientation, and critical response—aligned well with their own programming goals and pedagogy. One JTDC teaching artist indicated that it was easy to incorporate the initiative's goals because they "are already a part of what we do." The fact that the initiative's social-emotional goals developed in response to the voices of Arts Infusion teaching artists helped solidify the objectives' meaning to them. Teaching artists were already focused on helping youth develop credible artistic skills to expand their resources for healthy self-expression, and they were already trying to foster prosocial environments—or "safe spaces"—in which youth felt free to express and discuss differing perspectives on art. Further, they were already providing models

and methods for thinking about the world and the future in ways that were broader than one's immediate life circumstances. In these ways, the Arts Infusion Initiative helped clarify and reinforce the social and emotional goals on which the participating programs were already trying to guide youths' development.

The detention facility staff members with whom Urban's researchers spoke cited several ways in which the Arts Infusion programs helped youth adopt healthy forms of conflict resolution, in particular. First, detention staff believed it was valuable for detained youth to participate in the safe-space learning environments offered by the Arts Infusion programs, because they allowed youth to engage with each other and with teaching artists in relaxed, non-threatening discussions. The seminar-style environments of most arts programs differed from the more rigid, lecture-style classroom structures youth experienced daily, and the detention staff recognized the art space structure as one key reason why youth were consistently eager to attend.

Second, because attending the Arts Infusion programs was so desirable to youth, access to them served as a means for helping staff implement the facility's Token Economy system of cognitive-behavioral management. Youth understood that to participate in arts programs they needed to refrain from engaging in physical confrontations with other youth and staff; and these efforts of self-regulation were rewarded with participation in arts programs whose lessons further reinforced the development of alternate methods for dealing with anger and frustration.

Third, the detention staff from JTDC's housing centers whose youth regularly participated in the Arts Infusion programs reported that youth in their centers had generally happier and healthier attitudes when back in their living quarters, compared to youth in centers that did not regularly participate.²³ The staff members of participating centers described times in which their youth—when back in the dormitory pods— would collaborate spontaneously on spoken word and dance performances and would record poetry or music lyrics in their private journals, whenever they were given the chance—all of which helped serve as team-building and bonding experiences that reduced the likelihood of conflict in the housing pods.

²³ When a program's availability is announced to JTDC housing centers, the management of each center decides whether or not they have the staff available to accompany participating youth and whether they have enough youth whose behavior qualifies for participation. Some centers routinely participate in programs, while others do not. Once a center opts to participate, youth are selected for participation based on demonstrated good behavior—typically, 7 to 14 days without conflict.

If I were to get out, I'd like to be able to do something. I would like to write a book. [This Arts Infusion program] helps me not to be ashamed of what I've done. It makes me feel hopeful.

~Arts Infusion JTDC youth participant (2015)

Another social and emotional goal that resonated universally with JTDC staff, youth participants, teaching artists, and program directors was that of future orientation. Almost all of the Arts Infusion programs have some type of culminating performance, published product, or gallery-style presentation of youths' artwork. The audiences for these performances include youths' families, peers, and other supporters in the community, and they are viewed with great anticipation and pride by the Arts Infusion youth participants. For detained youth in particular, the culminating performances offers an opportunity for them to share—sometimes for the first time—a positive side of their identity with the most important family in their lives. Community based youth, similarly, want to impress family, friends, and others in the neighborhood. Several Arts Infusion teaching artists stated that these end-of-program performances are helpful in encouraging youth to engage in team-building activities—many youth work in pairs to co-produce music or films—and by focusing youth on positive products that enhance their core academic and career-oriented skills. Through these efforts, youth understand what it feels like to plan progressive actions to help them achieve future-oriented goals.

Some examples of the types of Arts Infusion end-of-program performances to which youth looked forward include Northwestern University's semiannual "Listening Party" for the families of detained youth, who enjoy pizza while listening to the music their sons have produced; Literature for All of Us' poetry bashes, one of which was held in 2015 at the prestigious Poetry Foundation in Chicago; Storycatchers' full-scale theatrical drama productions; and Young Chicago Authors' nationally renowned Louder Than A Bomb performances (a version of which is held at JTDC annually). In addition, Latinos Progresando's Teatro Americano offers its predominantly Hispanic youth participants the opportunity to perform in a stage production each year, to travel to Mexico for a cultural exchange of artistry, and to apply for a small college scholarship.

Several literary and visual arts programs (e.g., Free Write Jail Arts, Better Boys Foundation) publish anthologies of youths' poetry and artwork, which serve as palpable examples of their ability to produce—and be recognized for—positive pieces of art. Some organizations also hold

annual gallery shows in which youths' written poetry and artwork are displayed to the general public. Youth at the Precious Blood Ministry of Reconciliation went a step further and proactively conceived, planned, and opened their own, community based art gallery—called “Art on 51st Street”—in a previously abandoned building. Youth worked hard to clean and prepare the building to display their artwork, and their accomplishment helped instill pride in themselves and also a stronger sense of community camaraderie. In the future, the music of detained youth involved in Northwestern University’s Arts Infusion music program will be played at the Art on 51st Street gallery.

I am not going to encourage anyone to be a musician, but I am going to encourage methodical thinking and behavior that will help with future plans. ~Arts Infusion JTDC teaching artist (2015)

Although some teaching artists placed less importance on the most recently added social-emotional goal of the initiative—career readiness—which the Trust added in response to the request of Arts Infusion youth, others interpreted the objective in less specific terms. One JTDC based teaching artist, for example, stated that he would not be encouraging youth to become actual musicians, but would instead be emphasizing “methodical thinking and behavior that will help with future plans.” Another teaching artist from a community based Arts Infusion program stated that it was more about “the experience of connected learning” than about any particular career. Regardless, many of the artistic skills that youth were taught through the Arts Infusion programs—in keeping with the tenets of creative youth development—were either specifically relevant to future artistic careers (e.g., digital media production) or were helpful in improving youths’ general written and oral communication competencies.

It is also notable that as each new social-emotional goal of the Arts Infusion Initiative emerged through a process of co-creation, the Trust’s annual requests for Arts Infusion proposals specified that grantees show how their arts lessons would infuse each objective. This approach aligns with that of an emergent model philosophy, whereby each strategic improvement is deliberately incorporated into the initiative as it develops to sustain the system’s fitness. Urban researchers’ reviews of the Arts Infusion grantees’ proposals and unit

plans revealed highly conceptualized lessons that were structured directly in response to the core social and emotional learning goals, as well as to each organization's own artistic goals. (Examples of the grantees' unit plans can be found online at www.artsassessment.org/case-studies.)

BOX 2

Example of Success: Arts Infusion Youth Participant “Antonio” (pseudonym)

Arts Infusion youth participant, Antonio, received arts education as part of both the Free Write Jail Arts and Literacy program and Young Chicago Authors (YCA) while detained in JTDC. Upon his release, Antonio sought out the YCA teaching artist with whom he had bonded during detention, so that he could continue his poetry pursuits and participate in the annual Louder Than A Bomb poetry festival. The YCA teaching artist went out of his way to support and fund Antonio's participation in the event, including providing transportation to and from the performance so that he would not have to walk across gang lines. The same teaching artist continues to support Antonio's engagement in high school poetry club and as a YCA youth leader today.

*A brilliant mind taught nothing but lies,
Being told nobody really cares
He screams,
But like the wind,
Nobody hears his cries.
Anybody there?!*

Excerpt from poem by Antonio in Free Write Jail Arts Anthology (2014), vol. 6, *Big Dreams I'm Chasing*

Key Finding 2

Arts Infusion teaching artists with strong artistic knowledge and classroom management skills were effective at engaging and inspiring youth.

Supportive Evidence

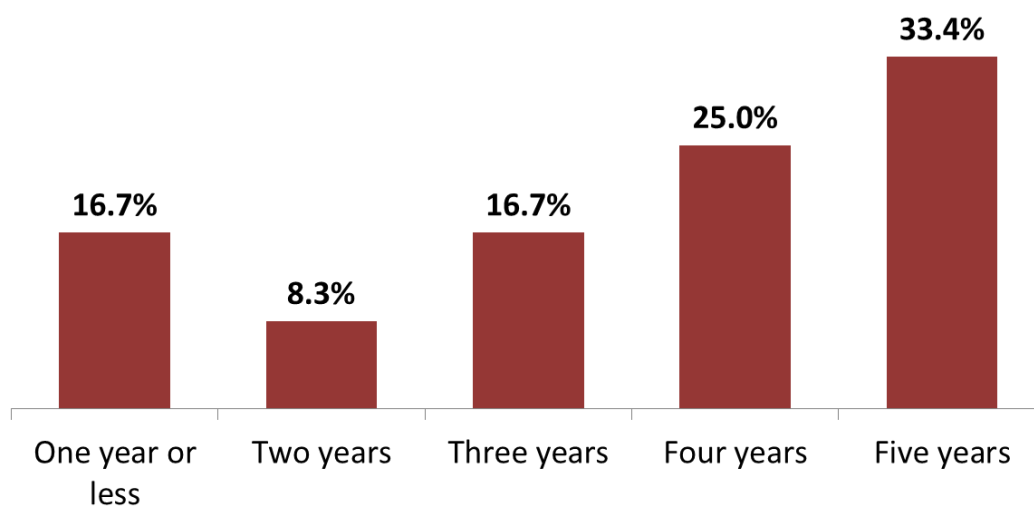
Arts education is not solely about the content being delivered but also about *who* delivers it and *how*. Many of the Arts Infusion teaching artists were highly skilled, credentialed, and accomplished in their artistic fields, with years of experience in arts education and in working with at-risk youth. Of the 25 teaching artists who completed the Stakeholder Survey, more than half (52%) had been providing arts education for over 10 years, while another 12 percent had taught for six to ten years. Nearly half (46%) had a graduate degree such as a masters in fine arts, while another 36 percent had graduated from college. Further, nearly two thirds (64%) said they had been helping justice-involved or at-risk youth—either directly or indirectly—for more than five years; and 36 percent had been doing so more than 10 years.

In figure 6, the level of retention among Arts Infusion teaching artists across the five years of the initiative is shown. Three quarters of the teaching artists responding to the stakeholder survey had been involved in the initiative for three (17%), four (25%), or five (33%) years. Interviews with stakeholders revealed that teaching artist retention was particularly strong at organizations such as ABJ-Ray of Hope Center of the Arts and Free Write Jail Arts and Literacy, while other organizations experienced more frequent turnover.

Retaining high quality teaching artists is critical: youth need consistency and familiarity in their relationships with adults to form bonds and develop mentorships (Jekielek et al. 2002). Teaching artists' commitment also increases the return on investment to funders who support their professional development and knowledge acquisition activities; their familiarity with program goals and the relationships they establish with agencies and program staff can only be developed through consistent engagement in knowledge sharing sessions and collaborations such as those fostered by the Arts Infusion Initiative.

FIGURE 6

Teaching Artist Retention in the Arts Infusion Initiative (N=25)



Source: Teaching artists' responses to the Arts Infusion Stakeholder Survey by Urban.

Despite relatively small salary requests, these artists showed strong commitment to their work exposing, inspiring and engaging youth in creative development efforts. One community based Arts Infusion teaching artist described a desire to “allow youth to try on other shoes, be someone else, express others’ views, and open oneself to other perspectives through the characters that are assumed”; in this way, the artist helped youth “practice critical response and conflict resolution through storylines and character roles and experiences.” Another artist said they wanted to “let young people to be themselves and own the program,” a philosophy aligned with creative youth development’s focus on encouraging youths’ voice and leadership in their own social-emotional development.

Teaching artists sought to incorporate varied pedagogical approaches into their work, yet a common philosophy was the importance of arts education for developing youths’ capacity to define their own aesthetic preference and articulate their own experience, rather than repeat classically-held views or the views of their instructors (Engdahl 2012). Almost universally, Arts Infusion educators emphasized teaching technical proficiency in art methods, as well as the use of art as a medium for self-expression and personal and social liberation. In line with Liz

Lerman's methods for teaching critical response, one community based Arts Infusion teaching artist adopted a rule that all comments from youth about others' performances would be directed to her first; everyone could hear them, but she interpreted and responded first to encourage healthy critical response techniques.

Teaching artists also expressed the importance of “art modeling,” or teaching art in such a way that youth see it as a living medium, rather than a historical artifact. Because many Arts Infusion teaching artists shared a similar racial/ethnic or cultural background with students, grew up in Chicago, or were embedded in Arts Infusion neighborhoods, they were able to engage in art modeling by demonstrating the existence and value of art creation by people from diverse racial and ethnic backgrounds, locations, and socioeconomic status—in other words, art created by people with similar racial backgrounds and experiences to the students.²⁴ Notably, youth interviewed for this evaluation said they wanted to learn from teachers who looked “like [themselves],” suggesting that the cultural competency of arts educators was important to youth.

The staff were very cool from the beginning. They didn't make me feel like an outsider. ~Arts Infusion JTDC youth participant (2015)

Research has demonstrated a link between cultural similarities and the ability to establish positive mentoring relationships (Brunson, Conte, and Masar 2002). Similarities between teaching artists and youth help promote mentoring relationships based on a common interest in an art form. In this way, Arts Infusion programs were able to overcome the challenges that other mentoring programs have faced when advancing to scale (i.e., the difficulty of arbitrarily matching teens with adults and expecting the relationship to work). One teaching artist who grew up in Chicago's public housing said the Arts Infusion Initiative's funding for his artwork “gave him an opportunity to feed the community through knowledge.” Several other teaching

²⁴ Other manifestations of the art modeling approach included an emphasis on community based art spaces rather than cultural institutions far away from where youth live. The creation and sustainment of community based art spaces showcased and legitimized youths' artwork while improving the economic and social value of residential neighborhoods (Markusen and Gadwa 2010).

artists were alumni of the Arts Infusion program or had prior experiences of justice involvement and could relate to many youth participants exact experiences.

Conversely, stakeholders interviewed at JTDC and in the community countered that teaching artists' ability to relate to youth transcended racial and ethnic appearances. Several reported that they had seen phenomenal instruction by Arts Infusion artists of all colors. Rather, they placed greater emphasis on qualities of respect and communication method by Arts Infusion teaching artists than on cultural identity. One JTDC staff member stated that Arts Infusion programs "have allowed the youth to work with others from various backgrounds [that] share similar interest as themselves and that for the youth is very encouraging, powerful, and life changing because they get to see other races, sexes in a different light and it helps to change their negative thinking about others from different cultures/backgrounds." Similarly, one Arts Infusion youth participant shared that, "Growing up I always thought people of different descent from me was totally opposite from the people of my descent. But after working with Arts Infusion, I realized that we all have the same problems and we are closer than we may think."

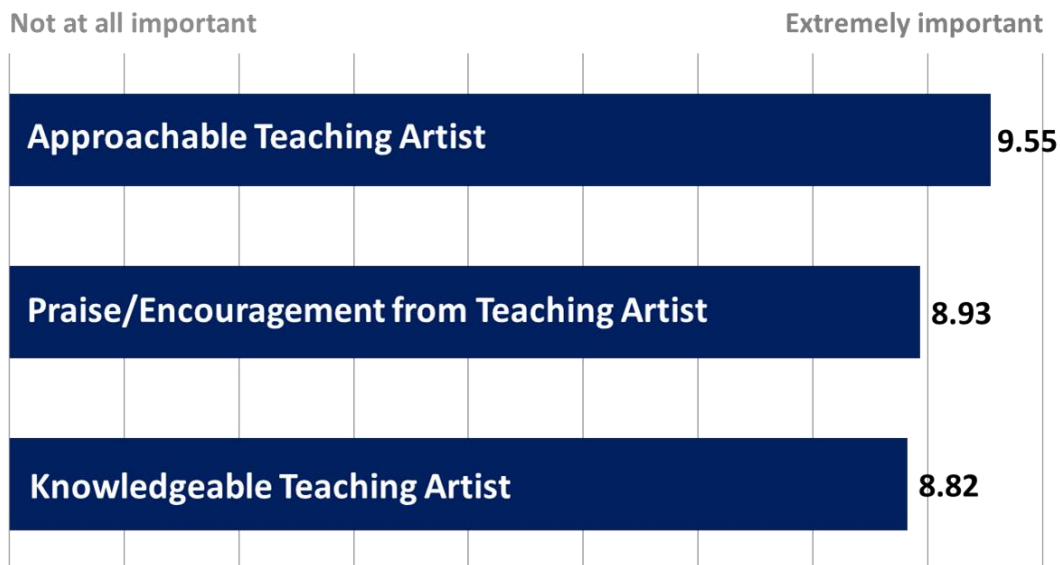
They show you that there's more to life than the neighborhood. ~Arts Infusion community youth participant (2015)

In fact, other evidence from the Stakeholder Survey (n=45) indicated that qualities of the Arts Infusion teaching artists ranked highly in inspiring youth to stay engaged. As shown in figure 7, teaching artists' approachability (9.6), praise and encouragement (8.9), and knowledge (8.8) of artistic techniques were assessed as 9 out of 10 in importance to youth engagement. These factors were the top three among others that included characteristics of the program and the environment in which it was conducted.

Urban's interviews with stakeholders revealed that teaching artists were selected based on criteria developed by each individual grantee, which varied in comprehensiveness and formality. For many grantees, selection was based largely on expertise in their particular medium (e.g. dance, theater, painting, music), yet this was often combined with philosophical

FIGURE 7

Importance of Teaching Artist Qualities to Inspiring At-Risk Youth (N=45)



Source: Arts Infusion Stakeholder Survey by Urban.

We adopt a strengths based approach to literacy because a lot of these youth have been told they are never going to amount to anything. ~Arts Infusion JTDC teaching artist (2015)

alignment or a focus on social justice. Programs also placed a premium on prior experience in teaching arts and in working specifically with teens.²⁵

In these ways, programs were able to recruit talented, motivated, and accomplished teaching artists who relied on different strengths for engaging youth. Some teaching artists felt that they had “street cred” or a greater ability to relate to youth due to shared personal

²⁵ One program who conducted Arts Infusion programming in both JTDC and the community established recruitment criteria for teaching artists that required experience in (1) artistry, (2) teaching ability, (3) commitment to knowledge sharing, (4) organizing ability, (5) community interactions, and (6) professionalism.

experience with the justice system or in a similarly disadvantaged neighborhood. Others felt that a strong and commanding presence in the studio was beneficial. In line with creative youth development approaches, many teaching artists shared a desire to correct social injustice and to reform the juvenile and adult criminal justice systems. One JTDC based teaching artist said, “We adopt a strengths based approach to literacy because a lot of these youth have been told they are never going to amount to anything.” Another expressed the belief that “[these youth] are not just their crime. Their crime doesn’t define them. We’re treating them like they’re human.”

[These youth are] not just their crime. Their crime doesn’t define them. We’re treating them like they’re human. ~Arts Infusion JTDC teaching artist (2015)

Key Finding 3

The Arts Infusion Initiative helped foster co-creations and collaborations between program directors, public schools, community policing, and the detention facility.

Supportive Evidence

As an emergent strategy for social change, the Arts Infusion Initiative brought together a diverse group of community members, organizations, and institutions to support the efforts of creative youth development. From the beginning, the Trust recognized the importance of including all voices at the table in helping guide and reshape the system for providing arts education to at-risk youth in the community. Accordingly, the initiative developed mechanisms for knowledge sharing and decision making that encouraged co-creation and collaboration among detention facility staff members, teachers and administrators at Chicago alternative options schools, and teaching artists and program directors in various Arts Infusion

organizations. In these ways, the Arts Infusion Initiative facilitated first-time introductions and connections across Chicago communities and institutions.

Perhaps most significantly the initiative helped forge a relationship between Arts Infusion stakeholders and JTDC, a historically insular institution that now incorporates arts education into its Nancy B. Jefferson Alternative School curricula in addition to holding evening and weekend sessions. JTDC also provides space for meetings of the Arts Infusion Steering Committee, which bring together approximately a dozen stakeholders from JTDC, Loyola, the Trust, the Chicago Alternative Policing Strategy program, Chicago public options schools, and varied arts and community organizations to discuss emerging Arts Infusion work, issues, and collaborations.

All of these things [the Arts Infusion Initiative does]—they all provide kids with unbelievably important opportunities for self-expression. In a place where kids aren't gravitating to [programs] being offered to them, they gravitate to this, and it's really powerful for kids who don't otherwise have the opportunities to more freely express themselves. ~Arts Infusion school administrator (2015)

By spearheading establishment of these new relationships, the Arts Infusion Initiative helped key stakeholders realize their common desire to improve outcomes for youth living in at-risk environments. Resource sharing and co-creation of new elements were natural results of this shared vision.

As discussed previously, the Trust recognized the value of Free Write Jail Arts and Literacy's relationship with JTDC and its Nancy B. Jefferson Alternative School and expanded upon this resource by seeking to incorporate other arts genres into the mix. Through this desire, the first significant example of Arts Infusion co-creation occurred when the initiative's co-founder at the Trust worked in collaboration with the other co-founder in the Chicago Alternative Policing Strategy program to open a high tech digital music lab at JTDC.

This initial co-creation of a JTDC music lab has been viewed as the founding effort of the Arts Infusion Initiative. Today, youth in Nancy B. Jefferson may opt to participate in

Northwestern University's after school Arts Infusion programming in the lab, or they may be slotted for music education during school hours that is not funded by the Arts Infusion Initiative but occurs as a direct result of it. The digital music lab was also a key point of focus on a recent visit from the regional attorney general's office to JTDC, as it provides evidence of the facility's recent efforts at transformation.

Other subsequent examples of co-creation that emerged from the Arts Infusion Initiative include events such as the annual Creative Career Day at JTDC, Passport to the Arts at Loyola, On the Table at JTDC, and JTDC's annual poetry slam version of Louder Than A Bomb, which are planned collaboratively by staff from the Trust, community arts programs, and the detention facility. These same stakeholders also joined efforts with Arts Infusion youth to extensively develop an informational flash DRIVE (and now, website: www.getdrive.org) that presents JTDC youth with an array of information about arts programming in their community.

The Arts Infusion Initiative is unique for Chicago, because even though many organizations do youth-based programming, there is no other effort [at developing] a collaborative network for helping kids and also for providers. ~Arts Infusion community policing administrator (2015)

The key mechanisms that the initiative used to encourage collaboration among participating organizations have been the formation of a steering committee and the funding of regular knowledge sharing sessions—now facilitated by Loyola University but held in art and community spaces throughout the Arts Infusion targeted communities. Many collaborative relationships emerged as an outgrowth of these efforts as organizations found themselves part of a larger network of fellow arts education providers. For example, two Arts Infusion programs working out of South Shore high school had to relocate during the school's demolition, and they worked collaboratively to identify another potential school in the home neighborhood of one program director. In addition, organizations such as Free Write Jail Arts have worked collaboratively with Young Chicago Authors to facilitate a JTDC based poetry slam in a spirit that mimics the larger Louder Than A Bomb annual competition; in 2014, teachers in the Nancy B. Jefferson school's English department also worked with their classes

to prepare for the Louder Than the Bomb presentation. As another example, one Arts Infusion student met a teaching artist from Street-Level Youth Media at a knowledge sharing event and convinced him to give him a ride to the program following the event; more than a year later, that youth is now a regular attendee at Street-Level (which is not near his residence) and has not returned to jail.

Other benefits to participating in a collaborative network are the opportunities for sharing resources. For example, several Arts Infusion teaching artists started to work for multiple programs in the network; teaching artist sharing occurred between Northwestern University and Kuumba Lynx; Storycatchers and Peace and Education Coalition; and Ray of Hope Center of the Arts and Peace and Education Coalition. Further, Arts Infusion programs were able to make youth referrals to the professional recording studio at Street-Level Youth Media for more advanced musical experiences. One youth from Precious Blood/Peace and Education Coalition was referred to Street-Level Youth Media after leaving JTDC, which was far from where he lives; however, he soon became a regular there, made new friends, and ultimately moved to the city's north side—thereby avoiding the south side peer group that had been a negative influence on him. That Arts Infusion youth has not since returned to jail.

A lot of these kids are what I would call 'forgotten kids,' and they are getting a sense of humanity from these [Arts Infusion programs]—that there are human beings out there that care for them. This has lots of positive consequences for their present and future behavior.

~Arts Infusion JTDC administrator (2015)

In addition, during an Urban researcher's visit to JTDC, a conversation took place between two Arts Infusion providers—one of whom was inquiring about the name of a third program whose artistic instruction he wanted to incorporate—that showed the type of informal knowledge sharing experience the initiative intended to encourage. Another JTDC based Arts Infusion program director indicated that there were many benefits to involvement in the Arts Infusion Initiative even without funding, including the ability to meet and connect with fellow artists and organizations.

Notably, 70 percent of respondents to the Stakeholder Survey reported that some, most, or all of the Arts Infusion youth participants received programming from two or more Arts Infusion providers; 78 percent said that some or most of the youth found out about their current Arts Infusion program through referral from another. Stakeholders also gave high ratings to the importance of referrals from other Arts Infusion program staff (7.7 out of 10), detention facility staff (7.5 out of 10), and joint programs or collaborations (7.5 out of 10) in connecting youth to Arts Infusion programming and resources in their community.

One of the most impressive emergent outcomes of the initiative, however, is the planned formation of a new Chicago options school focused on providing a Digital Arts Career Academy as an alternative career path for at-risk and court-involved youth in Chicago. The Trust has provided the Chicago Public School Office of Education Options with a significant amount of planning funds in response to the organization's letter of commitment to develop such a school. This exemplary co-creation effort came about as a direct result of the relationship of trust forged between the Chicago public schools and the Arts Infusion co-founder at the Trust, given the positive outcomes that Arts Infusion youth have exhibited in response to the initiative.

Key Finding 4

Arts Infusion knowledge sharing sessions and assessment consultations evolved to effectively provide professional development opportunities and increase assessment capabilities of program directors and teaching artists.

Supportive Evidence

Arts Infusion teaching artists, program directors, and other participants in the initiative's knowledge sharing sessions indicated that they were helpful for their own professional growth as well as that of their organizations. (For a list of the knowledge sharing session topics across all five years of the Arts Infusion Initiative, see previous table 2.) Most participants indicated

that sessions became increasingly helpful when they decreased in frequency (from bimonthly to quarterly) and increased in duration (from two to four hours). Longer sessions encouraged more in-depth and less constrained discussions of issues and allowed participants extra time to mingle and talk with other grantees. Notably, several teaching artists from organizations not funded by the Arts Infusion Initiative have continued to participate in knowledge sharing sessions because they felt as if they benefited from the content of the sessions and appreciated "being part of a community of artists who serve youth."

In the early years of the initiative, the knowledge sharing sessions (held by a predecessor to Loyola University) lacked cohesive organization, occurred too frequently, and left little time for Arts Infusion teaching artists to converse and share knowledge with one another. The emergence of the most successful knowledge sharing sessions occurred during the last three years of the initiative, under direction of a Loyola University professor with longtime experience in helping small community arts organizations. She listened to the voices of participants and restructured sessions to occur less frequently but for a more meaningful length of time, including breaks and mealtimes during which informal dialogue could develop.

During 2013-14 and 2014-15, an average of 31 individuals across the 14 programs participated in each knowledge sharing session. Other attendees included representatives from supporting agencies and organizations. Teaching artists comprised over half of the total number of participants at each session; however, teaching artist attendance varied substantially. Of the 38 teaching artists who participated in at least one of four knowledge sharing sessions held in 2014-15, 16 (42%) attended three or more sessions, 12 (32%) attended two sessions, and 10 (26%) attended one session.

Examination at the grantee level, however, showed that at least one teaching artist from each organization attended three-quarters of the knowledge sharing sessions. From interviews with program directors, it was clear that those who did attend transferred takeaways from the knowledge sharing sessions to assist teaching artists whose schedules did not permit them to regularly attend the sessions. Further, teaching artist attendance has increased from prior years.

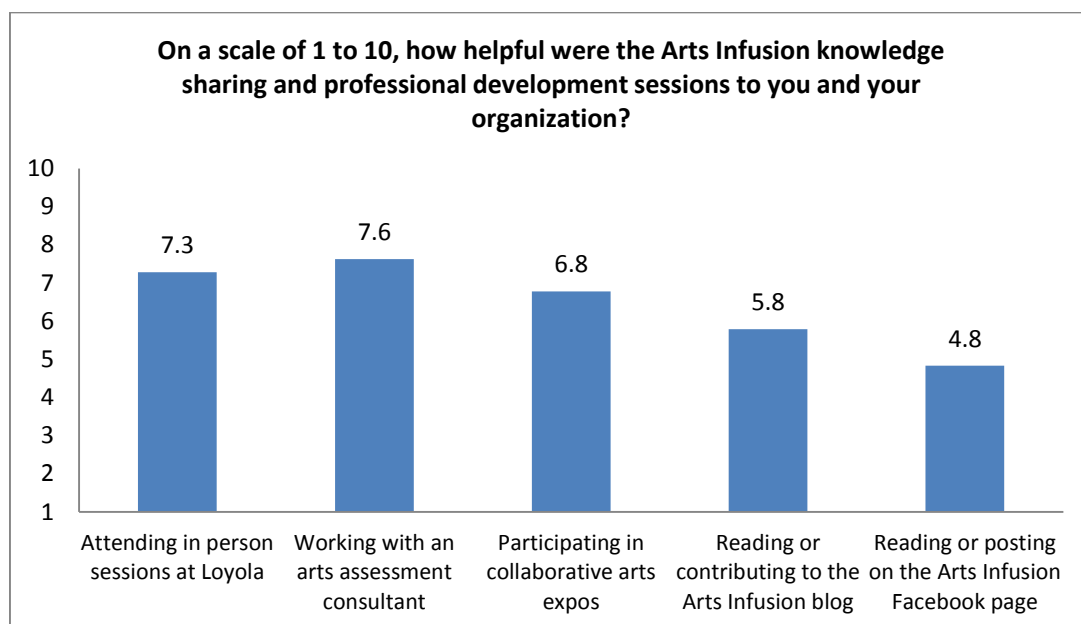
Participant feedback collected by Loyola following each session indicated that knowledge sharing sessions were helpful because they provided a space to "learn about the work others are doing in the field," "to hear stories about the act of teaching," and more generally to "chat and learn from other colleagues." Participants particularly appreciated sessions that

incorporated group activities and discussions: "I enjoyed working with groups and being creative ourselves," "The interactive nature of the meeting was great...it was nice to learn from and about each other...very meaningful and helpful," "I really like that we had time to talk about issues and solutions," "It's very inspiring to hear other artists talk."

The most highly rated knowledge sharing sessions were those pertaining to assessment and measurement of social and emotional learning goals. Participants indicated that sessions moderated by the arts assessment consultant, which focused on how to measure student success, were particularly helpful to implementing data driven goals and outcomes (see figure 8). For example, more than 90 percent of the participants at a November 2014 session entitled "Creating Meaningful Assessment," indicated that they strongly agreed the topic was of interest and value and that they were likely to pass the information on to colleagues.²⁶ Additionally, grantees found opportunities for one-on-one meetings with consultants outside

FIGURE 8

Helpfulness of Knowledge Sharing Sessions and Activities (N=45)



Source: Arts Infusion Stakeholder Survey by Urban.

²⁶ Data extracted from Loyola knowledge sharing feedback surveys.

of the regularly scheduled knowledge sharing sessions extremely useful for increasing their professional knowledge of service provision and measurement, as well as grant writing, funding, and sustainability.

Participants also indicated that they found sessions with "concrete trouble-shooting strategies," workshops on program models, and the best practices of fellow Arts Infusion providers to be helpful. Many teaching artists, in particular, reported finding sessions on trauma-informed care and recovery and mental health very helpful; 95 percent of the participants to the February 2015 session entitled "Understanding Trauma" indicated that they strongly agreed the topic was of value and interest.²⁷ Because trauma-informed care is so relevant to Arts Infusion participants, sessions incorporated training and discussions on trauma-informed service provision at least once per year. While still ranked highly, the Art Infusion blog and webpage were rated as least useful to grantees on the stakeholder survey, although it was reported that teaching artists appreciated the variation that this added to the available spaces for collaboration.

Importantly, most grantees who were interviewed indicated that they looked forward to more opportunities to meet and work with arts education providers in the future, including inside JTDC and within and across communities and arts mediums--e.g. several artists noted that they would like to co-teach sessions with grantees that focused on other forms of artistic expression. Relatedly, administration and staff of JTDC reported that they enjoyed the relationships formed between JTDC staff, grantees, and youth. JTDC staff indicated that the Arts Infusion Initiative has not only invigorated connections between youth, detention, and communities, but has also assisted in "reconnecting kids and staff" and "reinvigorating staff" to build positive rapport with youth.

As described above, the role of the arts assessment consultant evolved to effectively assist program providers and teaching artists in developing meaningful rubrics and in collecting more uniform assessment data. The consultant sat down with key representative(s) from nearly all of the twelve grantee Arts Infusion programs to help them develop rubrics that fit the needs and goals of their own program in addition to the social-emotional objectives of the initiative. In this way, the rubrics used in the most recent year of the initiative, 2014-15, represented the most comprehensive assessments of youths' progress in association with program participation. The only remaining desire by Arts Infusion program staff was that they receive

²⁷ Ibid.

some type of paid hourly planning time to help fund the time spent with the arts assessment consultant.

Key Finding 5

The Arts Infusion programs succeeded in exposing at-risk youth to new skills and technologies, providing confidence building experiences that opened their minds to a positive future.

Supportive Evidence

More than eight in 10 (82%) Arts Infusion stakeholders said the initiative helped expose “most” or “all” participating youth to high quality²⁸ arts education for the very first time. Further, stakeholders rated the high quality technological equipment provided by the Arts Infusion Initiative as a seven out of 10 in importance to inspiring Arts Infusion youth. (Qualities of the teaching artist—such as approachability and knowledge—rated highest at nine out of 10).

The new skills and ability to use and understand digital media that such equipment allowed were a source of confidence for youth. Many youth had previously encountered only negative school experiences, in some cases even being “counseled out” of school or returned to JTDC for seemingly innocuous reasons. Several youth expressed the idea that the Arts Infusion programs helped create a safe space in which they could explore their creativity and find their voice; two community youth participants indicated that the Arts Infusion program helped them “get away from issues at home” and “find [their] identity.”

Youths’ exposure to Arts Infusion programming frequently inspired a passion for art of which youth had previously been unaware, increasing their focus on the future and on possible careers in the arts. Cerqua Rivera Dance Theatre’s teaching artist described a student

²⁸ Recall that the Trust’s criteria for high performing arts learning programs included rigorous and well-conceived teaching unit plans, engaging teaching artists and activities, consistent contact hours with students, sequential progression of skills instruction and opportunities, effective documentation of student progress in social and emotional learning; and a culture of professional development for staff.

who participated in their Creative Career Day presentation at JTDC and discovered a passion for dance. Another youth attending Free Spirit Media's writing course approached the teaching artist afterward to express their desire to be a writer *because* of the course. Another detained youth who participated in Free Write Jail Arts' digital arts programming said it was the first time he had been exposed to such activities but that he now wanted to pursue a career in graphic design and digital arts. An Urban researcher's interview with one JTDC youth revealed that the Arts Infusion program helped him realize that "I can do more than I was told. If I can do this, then I can do other things... You can be more than what society thinks you are."

[This program helped me realize] I can do more than I was told. If I can do this, then I can do other things... You can be more than what society thinks you are. ~Arts Infusion JTDC youth participant (2015)

Stakeholders also noted several examples of Arts Infusion programming improving youths' academic achievements and outcomes. For example, one youth involved in the Free Write Jail Arts and Literacy program at JTDC became active in spoken word poetry, had his work recorded and presented at Young Chicago Authors' Louder Than A Bomb poetry slam (while still incarcerated), and upon release immediately enrolled in college. This youth attributed the turnaround in his life to the positive self-image he had developed through his Arts Infusion program participation. Another three students from South Shore High School remained at the school even as it faced demolition to remain a part of the poetry slam team; they then went on to successfully graduate from high school. One youth participant at Free Spirit Media more than doubled his grade point average—from 1.4 to 3.6—during his time with the program and used his participation time to complete 30 hours of community service. Subsequently, he enrolled in Free Spirit Media's advanced newsroom program. Several Arts Infusion youth participating in the community based Better Boys Foundation's literary labs said their English class grades had improved directly as a result of their writing experiences with the program. Finally, one Arts Infusion participant at Precious Blood Ministry of Reconciliation was so inspired by his exposure to theatre and media arts that he graduated from high school,

enrolled in college, and minored in arts media because of the Arts Infusion exposure he had received.

[Arts Infusion] helps motivate us and shows us good things to do [and] brings out a lot of talent that we didn't know we had. ~ Arts Infusion community youth participant (2015)

For the many Arts Infusion programs offering digital music and media arts instruction, the Arts Infusion grants enabled them to purchase—often for the first time—modern, professional-grade equipment to which many youth had never been exposed. The high-tech music lab in JTDC used by Northwestern’s Bienen School of Music staff, for example, was the first of its kind at the facility. Similarly, Better Boys Foundation was able to use Arts Infusion funding to purchase enough modern film lab equipment to serve a full 17-person class size, whereas prior labs had only one camera with which to serve all youth.

Arts Infusion youth participants appreciated the opportunities to learn new skills that having such equipment allowed, including using GarageBand software to create their own music beats, filming personally narrated biographies within one’s own neighborhood, and using computers to develop and animate digital characters. Urban’s researchers’ interviews with youth—particularly those in the detention facility—revealed an understandable preference for hands-on learning activities and arts programming that involved movement and choices as opposed to lecture-style discussions. As one Arts Infusion teaching artist described it, “These youth are learning by doing and learning by watching.”

Key Finding 6

Arts Infusion programs experienced challenges connecting to and engaging youth after their release from detention.

Supportive Evidence

For several reasons, one of the greatest challenges that Arts Infusion programs faced was connecting to and engaging with youth who left JTDC as they returned to their community. Connecting to youth refers to locating those who might benefit from Arts Infusion services and letting them know about the opportunities available to them. Engaging youth refers to facilitating connections between youth who are actively seeking arts programming and the type of programming they desire. In discussing these challenges, it is important to highlight the *successful* connections that were made between Arts Infusion youth participants and community providers to understand the reasons behind those successes and to learn from them moving forward.

Interviews with Arts Infusion youth and stakeholders revealed three key barriers to maintaining the continuum of arts programming after youth were released from the detention facility. First, many youth had little idea of how to locate or connect with arts education programs in their community. Second, most Arts Infusion grantees had no way of knowing when and where to reach youth who were recently released from JTDC, as this information was protected by privacy laws. Third, several Arts Infusion programs that did not traditionally provide services to at-risk youth had difficulty retaining Arts Infusion youth long term.

With regard to youth-driven efforts to connect with arts programming in their community after JTDC release, the youth who successfully connected to Arts Infusion programs most often did so through a personal mentoring relationship they had developed while in detention. Mentors to youth included Arts Infusion teaching artists who regularly provided programs or coordinated performances in the detention facility, highly involved youth caseworkers, and arts program directors such as the detention facility's chaplain, who also directed a community based Arts Infusion program. For example, one JTDC student was told by the Kuumba Lynx teaching artist about auditions the program held routinely in the community. When the youth

was released, he tracked down the program (which was far from his home) and became part of it; he has not since returned to jail. Several other JTDC youth reconnected with Kuumba Lynx upon release for similar reasons. Other young men who were excited to continue their positive relationship with the arts upon release from the detention center returned to become interns with Free Write Jail Arts and Literacy. Three Arts Infusion participants involved in JTDC's Storycatchers Theatre sought out and joined its newly formed community-based ensemble upon release, because of the connections to staff and inspirational arts experiences they enjoyed when participating before release.

Human connections are needed to refer people to programs on the outside.

~Arts Infusion JTDC teaching artist (2015)

Along the same line, the Arts Infusion teaching artists and program directors who were able to engage youth in the community after release had some alternative ways of finding information about their release and interest in the arts beyond that available formally, given that privacy laws restrict others from such knowledge. Several Arts Infusion program directors have longstanding ties to the detention facility and communities to which youth return; their names and faces are familiar to youth and in many cases to youths' families as well. One former Arts Infusion program director regularly attended informational parent sessions held monthly at JTDC to establish these connections (though others found these less helpful due to poor parent attendance). Another provider—mentioned above—functioned as the chaplain within the detention facility, lived in one of the targeted Arts Infusion communities, and had operated a non-profit program in the community for many years (within which he incorporated Arts Infusion programming, a digital media lab, and more).

One JTDC based Arts Infusion program, Storycatchers Theatre, developed two community based aftercare programs to which about 40 or more of its participants connected after release. The first program, Changing Voices, provides older teens and young adults with employment opportunities and jobs training. The second program, Teens Together, helps youth who are in school earn service learning hours and college credits at Columbia College. Storycatchers' program director noted that the Teens Together program manager helped forge

connections to some youth by staying in contact with their parents, which helped monitor youths' choices and facilitate their desire to stay in the program.

Beyond the value of human connections, youth who engaged with arts programs after detention release had been inspired by the arts programming itself and the information available to them before their release. Successful connections, therefore, involved the provision of information to youth while still detained. In this regard, an extensive new effort by the initiative should prove promising: Members of the Arts Infusion Steering Committee worked in collaboration with youth participants for more than a year to develop a visually stimulating, interactive digital source of information regarding the opportunities in arts education available to youth in their communities. Called the DRIVE, this resource is now available on the Internet at www.getdrive.org, and has also been used by JTDC and mental health staff as a hub for information on school reenrollment and juvenile records expungement. Although each JTDC youth is supposed to receive a copy of the DRIVE as a flash drive upon release, it appears more likely that the effort's success will depend upon its incorporation into a youth-friendly social media platform, either through a cell phone app or creative dissemination on Facebook, Twitter, and Instagram. Relatedly, when Arts Infusion teens successfully connect with programs after release or within other communities, they usually do so in pairs and quickly spread information about their new experiences via social media.

Finally, it is notable that Arts Infusion programs had a wide range of experience in working with youth who had formerly been involved with the justice system. One community based program served a population of youth who almost universally had prior justice involvement, while another nearby community program struggled to retain the one justice-involved youth it had two years ago. Programs used a variety of mechanisms for engaging and retaining such youth, the most successful of which appear to have been stipends for arts apprenticeships and, similarly, employment in arts-focused summer jobs.

The inspirational experiences that many Arts Infusion youth had at some point during their program exposure, however, was the primary reason for their continued engagement in such programming. As mentioned above, several former participants returned to work as teaching artists or interns for the same or different Arts Infusion programs as their interest in the arts developed. Another former Arts Infusion JTDC participant created his own musical group and continued his interest in the arts independently "to take responsibility for [my] own future!" Two other examples of successful engagement are provided in boxes 3 and 4.

BOX 3

Example of Success: Arts Infusion Youth Participant “Diego” (pseudonym)

Arts Infusion youth participant, Diego, was introduced to the arts by teaching artists at the Precious Blood Ministry of Reconciliation/Peace and Education Coalition. His writing and music production flourished, and he has since helped create murals, theater productions, and multimedia programs. Through the Arts Infusion network, Diego was given the opportunity to participate in professional media programming at Street-Level Youth Media. He recorded a number of songs, using his music to give voice to the needs of other youth like himself.

BOX 4

Example of Success: Arts Infusion Youth Participant “Adam” (pseudonym)

After several incarcerations, Adam came across the ABJ-Ray of Hope Center of the Arts program in his community. Within two years, he “began to do things I’ve never done before such as perform poetry, dance, act, etc.” Through these positive, life skills building activities Adam was able to avoid future criminal involvement and even begin teaching other youth in his community about the arts activities he had learned. Adam said, “Working with the Arts Infusion is one of the programs among others that changed my life around.”

Key Finding 7

Arts Infusion programs served nearly 750 at-risk youth in 2014-15 at an average cost of \$700 per teen; JTDC based programs cost \$600 per teen, and community based programs cost \$750 per teen.

Supportive Evidence

The last finding provides straightforward cost estimation of the Arts Infusion programming that youth received during the most recent year of the initiative. Table 4 presents estimated cost information for the twelve grantee Arts Infusion programs in 2014-15. The table includes information about program setting (JTDC or the community), grant money received, number of Arts Infusion youth served, average cost per youth, and estimated weeks of service provided to each youth. Program names are omitted to preserve confidentiality.

To calculate the overall average cost of Arts Infusion per youth served in 2014-15, the total grant money was divided by the number of youth served during that time; and results were rounded for efficient presentation. For JTDC based Arts Infusion programs, the average cost per youth served was \$600 (\$211,795/351). For community based Arts Infusion programs, the average cost per youth served was \$750 (\$295,000/391). Across all Arts Infusion programs, including both JTDC and community based organizations, the average cost per youth served was \$700 (\$506,795/742). For this amount, Arts Infusion youth received an average of 20 weeks of programming.

These costs are substantially less than those for several other interventions targeting at-risk youth, in part because Arts Infusion teachers often worked many hours on a volunteer basis, even though many were highly accomplished artists and credentialed educators with over a decade of experience serving at-risk youth populations. The average Arts Infusion teaching artist received no benefits and provided instruction at a rate of \$40 per hour. Many artists found themselves volunteering time when developing and conducting youth assessments and when working on after school, special event, and end-of-program performance activities. Given the centrality of Arts Infusion teaching artists to programs' success, it is critical that future efforts adequately compensate them to increase retention.

As points of comparison, the average annual cost of juvenile incarceration is approximately \$112,000 (American Correctional Association, as cited in Executive Office, 2015), while the costs for other programs serving low-income and at-risk youth populations range from \$1,350 per year for the Big Brothers Big Sisters mentoring program (Executive Office, 2015) to \$1,100 for the Becoming a Man²⁹ (BAM) program serving at-risk male students (University of Chicago 2012) to \$1,000 per year for the Adolescent Diversion Project offered by Michigan State University—an 18-week, strengths based alternative to juvenile court processing (see <https://www.crimesolutions.gov/ProgramDetails.aspx?ID=332>).

TABLE 4.

Estimated Cost information for Arts Infusion Programs (2014-15)

| Arts Infusion Program ³⁰ | Program Setting | Grant (\$) | Youth Served | Cost Per Youth (\$) | Weeks of Service Per Youth |
|-------------------------------------|-----------------|----------------|--------------|---------------------|----------------------------|
| Program 1 | JTDC | 50,000 | 119 | 420 | 20 |
| Program 2 | JTDC | 50,000 | 100 | 500 | 10 |
| Program 3 | JTDC | 46,795 | 62 | 755 | 10 |
| Program 4 | JTDC | 25,000 | 30 | 833 | 6 |
| Program 5 | JTDC | 40,000 | 40 | 1000 | 20 |
| JTDC programs total | | 211,795 | 351 | | |
| Program 6 | Community | 40,000 | 150 | 267 | 30 |
| Program 7 | Community | 50,000 | 100 | 500 | 26 |
| Program 8 | Community | 20,000 | 32 | 625 | 25 |
| Program 9 | Community | 50,000 | 32 | 1563 | 18 |
| Program 10 | Community | 35,000 | 22 | 1591 | 16 |
| Program 11 | Community | 50,000 | 30 | 1667 | 36 |
| Program 12 | Community | 50,000 | 25 | 2000 | N/A |
| Community programs total | | 295,000 | 391 | | |
| All programs total | | 506,795 | 742 | | |

Sources: Arts Infusion grantee proposals, final reports, and assessment data for 2014-15; interviews with program directors.

²⁹ BAM is a yearlong school-based program that offers 27 weekly sessions of social-cognitive skills development that are sometimes paired with after-school sports activities.

³⁰ The two programs that participated in the Arts Infusion Initiative but were not funded specifically by Arts Infusion grants are excluded because comparable cost data was unavailable.

Chapter 6. Recommendations for Promising Practices

This final chapter builds upon the lessons learned from the Arts Infusion Initiative’s emergent model evaluation by identifying recommendations for the most promising practices stemming from it and moving forward. These recommendations might apply to the next phase of the initiative itself or to similar efforts to replicate its approach in other cities.

Program Content

Arts education programs intended to improve youths’ social and emotional development should be grounded in a rigorous set of criteria (e.g., well-conceived unit plans; engaging teaching artists; routine assessments of student progress) and—in keeping with the principles of creative youth development—should incorporate hands-on learning activities that give youth a voice and a choice of modes for self-expression (Hirzy 2011; Montgomery, Rogouin, and Persaud 2013). Youth responded most positively to arts programs of any genre that incorporated activities to engage them both physically and mentally; this was particularly true for JTDC youth whose physical movements were heavily restricted. Movement-related activities include opportunities to act out stories, standing during poetry readings and music recordings, and of course dancing and footwork.

It may also be beneficial for arts programs to develop flexibility in the structure of their lesson plans so that a sequential progression of skills instruction and opportunities can be provided to youth whose attendance is more stable, while making more limited “single-lesson” or “individual mentoring sessions” available to youth who attend only one or two sessions. Having the flexibility to accommodate ever-changing realities is a core part of emergent strategies like the Arts Infusion Initiative; and its programs understand—and have responded—to the need to adjust and respond to evolving priorities. Storycatchers Theatre, for example, recently developed a shortened version of their drama program to more broadly serve the juvenile detainees at JTDC, in response to a request by the Nancy B. Jefferson Alternative School based in JTDC.

Further, Arts Infusion youth participants clearly appreciated and looked forward to taking part in arts programs' culminating performances (e.g., poetry slams, music listening parties, theatrical performances) and opportunities to display their creative works (e.g., arts gallery presentation, literary anthology) for family, friends, and other supporters. These activities show promise for building youths' focus on the future and, simultaneously, career readiness skills. As illustrated in the case of "Anthony" (whose success story is described in box 2), a holistic approach encouraging youths' creative development may necessitate offering youth forms of safe transportation to and from events, particularly if they occur in far neighborhoods or cross gang lines. In addition, regular "cultural exchanges" of teaching artists and youth participants between Arts Infusion programs would encourage the establishment of youth connections in different communities; these exchanges would mimic, on a small-scale, the annual cultural exchanges of youth and teaching artists between *Latinos Progresando Teatro Americano* and its counterpart school in Mexico.

Arts Infusion youth may also benefit from more tangible symbols of affirmation and achievement, such as certificates of completion or achievement or even some amount of academic credit, such as that offered by the expanded learning opportunities' programs in Rhode Island (<http://mypasa.org/hub-high-school>) and the music programs described in Wolf and Holochwost (2015). These strategies provide two additional, nonmonetary approaches for encouraging youth retention in programs.

System Fitness

Several recommendations emerged for promising practices to improve the system fitness of models for social change similar to the Arts Infusion Initiative. First, teaching artists should demonstrate a cultural understanding of the vulnerabilities faced by youth they serve and be both artistically knowledgeable and approachable to youth. They should work to ensure that arts programs create a respectful "safe space" for youths' creative exploration in ways that are responsive to activities youth enjoy most—whether that includes writing poetry, listening to beats, or engaging in footwork.

To encourage the retention of high performing teaching artists, there must be greater attention paid to compensating them adequately for their artistic and teaching credentials, their continued commitment to youth service, and the extra time they are so often called upon

to give. Paid hourly planning time for teaching artists and program directors to participate in and benefit from professional development and assessment consultation experiences is a promising start. Notably, nearly 9 in 10 respondents (86%) to the Arts Infusion stakeholder survey said that funding for staff salaries was critical to their ability to continue linking at-risk youth to arts education infused with social and emotional learning.

In addition to adequate salary provisions, providing regularly scheduled time and space for arts educators and service providers to interact is clearly important to building strong relationships and collaborations between artists. According to the emergent model principles, effective change depends on the establishment of strong and trustful relationships. It is essential that teaching artists be given opportunities—as they routinely were in the Arts Infusion Initiative—to network and learn about other organizations. Through knowledge and resource sharing activities, artists and program directors can learn about each other's rubrics for conducting youth assessments and strategies for inspiring, connecting to and engaging with at-risk youth. These support networks are important to grantees and should include academics and practitioners who are able to relate to and appreciate the world and experiences of small arts organizations and service providers.

Finally, to support the system's focus on improving youths' social and emotional learning, continued professional development opportunities and assessment consultations should be provided to teaching artists, in the ways that emerged as most promising for those involved in the Arts Infusion Initiative, including the following:

- Quarterly large-group knowledge sharing with opportunities for informal breakouts and relationship building; and
- Customized small-group and/or one-on-one coaching by a professional development provider (e.g., grant writing or fundraising) and assessment consultant (e.g., rubrics development and refinement) experienced in the needs of smaller community arts programs.

These opportunities to meet with consultants and professional mentors are important, because they offer teaching artists the chance to vent concerns, ask questions, and develop their program and services without direct intervention from funders.

Connecting and Engaging Youth

Several suggestions for connecting and engaging at-risk youth in arts learning initiatives emerged as potentially promising. Given the importance of relationships in all aspects of the initiative's success—in terms of youths' relationships to teaching artists, program stakeholders' relationships to each other, and professional development providers' relationships to teaching artists—it is critical that there be a human element involved in helping youth connect to and engage with arts programming in their community.

One suggestion is the creation of a third party “arts engagement specialist” who is unconnected from the justice system but uniquely positioned to interact with both detention and arts program staff and youth—both behind detention walls and in the targeted communities. Such an individual could help provide a key linkage currently missing from the emerging Arts Infusion model. Admittedly, some programs (e.g., ABJ-Ray of Hope Center of the Arts, Precious Blood/Peace and Education) have this type of connection in place, but a role with system-wide support is needed. From studies of prisoner reentry, it is clear that such a specialist would need to establish pre-release contact with youth to understand their potential arts interests, to reintroduce themselves post-release so as to become a familiar face, and to incorporate an incentive for the initial and all future post-release meetings (e.g., something small but tangible such as a transit card). An arts engagement specialist might also assist youth in connecting to the Digital Arts Career Academy currently being planned in Chicago or a similar one that might be available in another community.

Along the same line, it might be useful to consider funding paid arts apprenticeships for which youth can apply *prior* to their release from detention. Such an opportunity would create a guaranteed source of income for youth upon release and a safe space for them as they reintegrate into their community. Also, as suggested previously, the establishment of cultural exchanges of teaching artists and youth between programs in different communities, and between those in JTDC and the community, could similarly help programs establish connections to youth (before and after release) and expose and inspire new youth to different forms of art.

Finally, given the ubiquity of youths' use of digital technology and presence on social media, it appears critical to expand recruitment and retention efforts by using the most appropriate forms of social media. Given that the targeted audiences include potential youth participants, parents, and teaching artists, Facebook or Twitter may provide the greatest

overlap among these groups (Family and Youth Services Bureau 2014). In addition, developing a cell phone app to encourage access to the comprehensive, user-friendly information provided in the DRIVE website appears to be another promising mechanism for increasing programs' connections to and engagement of at-risk youth.

Art is a tool for healing and a means for people to tell their stories, connect with each other and build community trust. ~Arts Infusion community program director

Above all else, the accomplishments and progress of the Arts Infusion Initiative these past five years—and of creative youth development approaches since the 1980s—need to be heard loud and clear by all players in the system who care about today's youth, their struggles, and their potential for success. The fields of education, juvenile justice, and family and youth services can benefit tremendously from the emergent approaches embodied in the Arts Infusion Initiative, as described in this report, and from the efforts of the many Arts Infusion stakeholders, teaching artists, and youth from 2010-15. As one participating program director so aptly said, “Art is a tool for healing and a means for youth to tell their stories, connect with each other, and build community trust,” indicating why such programs are critical to communities' strategies for intervening with at-risk youth moving forward.

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Appendix A. Interview Protocols

STAFF-STAKEHOLDER INTERVIEW QUESTIONS

Evaluation of the Chicago Arts Infusion Initiative

The Urban Institute

2100 M Street NW

Washington, DC 20037 (202) 833-7200

Background / Current Role

1. What is your background in the arts and in working with at-risk/high needs youth?
2. How did you become involved in this program and the Arts Infusion Initiative, and what is your current role? What types of activities do you teach or supervise?

Exposing Youth to Arts

3. About how many youth does this program work with annually? **Please guess at below:**
 - a. What share is exposed to arts for the first time through this program?
 - b. What share stays to engage in 3 or more arts sessions?
 - c. What share has prior involvement with the justice system?
 - d. What share stops or reduces justice-involvement because of their arts engagement?
4. How do youth most commonly find out about this program? Does the program make specific efforts to recruit youth in the community or in the detention center?

Inspiring Youth to Stay Involved

5. Which arts activities or genres do you think inspire youth the most to help them stay involved in arts or in this program? How so?

6. How important is the type of facility or arts environment and the quality of equipment or materials, with regard to inspiring youth?
7. How important are the teaching artists themselves, as role models or as artists, with regard to inspiring youth? How can effective artists be recruited and retained?
8. On average, how long are youth involved in this program? What are the most common reasons why youth stop coming?

Connecting Youth to Arts

9. How does the program help connect youth to other arts programs, services, or supports?
 - a. Which strategies are most effective: referrals, group field trips, master classes, joint programs, or something else?
 - b. Does the new DRIVE tool show promise for connecting youth?
10. Can you give an example or story about a particular youth connecting with peers from diverse backgrounds (race, class, justice/non-justice) over shared interest in arts?
11. Are you familiar with other Arts Infusion Initiative programs (see below)? Have you collaborated with any Arts Infusion programs to share or connect youth participants?

| | |
|---------------------------------------|-------------------------------|
| ABJ / Ray of Hope Center for the Arts | Literature for All of Us |
| Better Boys Foundation | Northwestern University |
| Cerqua Rivera Dance Theatre | Old Town School of Folk Music |
| Free Write Jail Arts / Chicago Lights | Peace and Ed Coalition |
| Free Spirit Media | Storycatchers Theatre |
| Kuumba Lynx | Street-Level Youth Media |
| Latinos Progresando Teatro Americano | Young Chicago Authors |

Social and Emotional Learning Goals

The Arts Infusion Initiative emphasized infusing 4 social and emotional learning objectives into arts instruction. These goals were: (A) **conflict resolution**, (B) **future orientation**, (C) **critical response**, and (D) **career readiness**.

12. Do you think these goals make sense to emphasize in the context of arts education? Are any less appropriate or relevant?

13. Which goal(s) was your program best able to infuse, and in what ways?
14. Which goal(s) have been the most challenging to incorporate, and why?
15. Did you feel comfortable or knowledgeable enough to assess youths' growth with regard to these goals? Did an evaluator help with your reports or assessments (e.g., Arnold Aprill, CAPE)?

Professional Development

16. Have you participated in any Arts Infusion knowledge sharing or professional development activities at Loyola University, or previously at Urban Gateways?
 - a. If yes, which ones and how were they helpful? How could they be improved?
 - b. If no, why not? Could something change to increase your likelihood of attending?
17. Have you participated in any other professional training(s) these past 5 years?

Community Support

18. Who are this program's strongest supporters in the community, including individuals, organizations, or programs you work closely with? How did this support develop?
19. Has your program collaborated with local schools, police, probation, or JTDC?

Sustainability

20. What key factors influence this program's sustainability over the next 5 years?
21. What factors influence your own likelihood of staying another 5 years?

Thank you for your time and your work with youth!

Can we please have your **email address** for any follow-up questions?

Also, please look for a short online survey in June. ☺

YOUTH INTERVIEW QUESTIONS

Evaluation of the Chicago Arts Infusion Initiative
The Urban Institute
2100 M Street NW
Washington, DC 20037 (202) 833-7200

Introductory Questions

1. To begin, let's find out a bit more about each other:
 - a. What would you like us to call you today (**first name only**)?
 - b. How old are you?
 - c. How long have you been involved this [PROGRAM]?

Current Program Involvement and Knowledge

2. How did you hear about this/these arts program/s? When? Who told you about it?
3. How many programs/sessions have you attended? Over what time period (since when)?
4. As you understand it, what is [the program] trying to do for you?
Probe: What are the primary artistic mediums that you've explored in this program?
5. What did/do you expect from the program?
 - a. How has the program differed from your expectations? Why do you think that is?
6. How would you describe your experiences with this program?
7. What types of things did you do with this program? (check for components)
 - Group field trips
 - Master classes

Other Arts Programs' Involvement and Knowledge

[Quick repeat of previous section to gauge youths' participation in other sessions in the community or JTDC, specifically mentioning the other grantees—see next page]

ABJ / Ray of Hope Center for the Arts Better Boys
Foundation
Cerqua Rivera Dance Theatre
Free Write Jail Arts / Chicago Lights
Free Spirit Media
Kuumba Lynx
Latinos Progresando Teatro Americano

Literature for All of Us
Northwestern University
Old Town School of Folk Music
Peace and Ed Coalition
Storycatchers Theatre
Street-Level Youth Media
Young Chicago Authors

Relationship with Teachers/Mentors

8. In this/these arts programs we just talked about, how often do you interact with arts teachers and staff, and what do you do together?

9. What do you think of the arts teachers and staff?

Probe: Do you feel connected to a particular staff or adult involved in this program (i.e. mentor)?

Social and Emotional Growth

Think back to what you were like before you started the program...

10. Do you think this program has helped you learn how to respond to feedback from others? How?

11. Do you think that this program has helped you think about and plan for your future? How?

12. Do you think that this program has helped you prepare for a job and/or will help you get a job? How?

13. Can you see yourself having a career in the arts? Has this program influenced you in that respect?

14. Do you think that this program has helped you communicate with others differently?
Probe: In a more positive way? How?

15. Do you think that the program has changed the way that you handle conflict?
Probe: In what ways?

16. Do you think that this program has helped you in school?
Probe: How?

17. How often do you interact with other youth your age in this program?

Probe: Thinking about your friends, are they mostly older, younger, or a mix of older/younger?

18. Have you made new friends because of this program?

Probe: If yes, do you hang out with these new friends outside of this program?

Probe: If yes, are these new friends different than friends that you had before this program? In what ways?

19. If you were not spending time in this program, what other activities do you think you would be engaging in?

Probe: Would those be productive/unproductive?

20. Overall, do you feel like you are making better choice after participating in this arts program?

Probe: If yes, in what ways? If not, why not?

General Questions

21. Did the location/environment of the program promote or inhibit learning?

22. Did the program provide all of the materials/equipment necessary? If not, what could have been improved?

23. Are you aware of the other programs that are part of the Arts Infusion Initiative? If so, what kinds of interactions have you had with them, their artists/teachers, or their students?

24. What is your favorite thing about the program? Least favorite?

Probe: Has the program been disappointing in any way?

25. How is your participation in this program helping you now?

26. Do you think your participation in this program will help you in the future?

Probe: How?

27. In what ways could this program be made better?

Thank you for participating today!
We appreciated the time you have spent talking with us today.

Appendix B. Focus Group Protocols

YOUTH FOCUS GROUP INVITATION SCRIPT

Evaluation of the Chicago Arts Infusion Initiative
The Urban Institute
2100 M Street NW
Washington, DC 20037 (202) 833-7200

- The Urban Institute, a nonprofit research organization in Washington, DC, is conducting an evaluation of the Arts Infusions Initiative in Chicago, IL, a study sponsored by the Chicago Community Trust.
- They would like to invite you to participate in the study.
- The purpose of the study is to determine how arts programs help youth. They want to hear about your experiences with the arts programs in JTDC—whether you participated or not.
- They are conducting two youth discussion groups—one involving up to 12 youth who participated in JTDC arts programs and the other involving up to 12 youth who did not.
- Males and females are invited to participate.
- Each group will discuss its experiences with arts programs and how arts programs are helpful to youth and might be improved in the future.
- Your participation is voluntary and appreciated, but will not affect your treatment in JTDC or your likelihood of participating in other JTDC programs.
- The Urban Institute will not collect your name or any identifying information about you. All of your responses are treated as confidential by the researchers, who also ask that you respect the confidentiality of others in the group.

**If you are interested in potentially participating,
please indicate your desire today.**

YOUTH FOCUS GROUP QUESTIONS

Evaluation of the Chicago Arts Infusion Initiative
The Urban Institute
2100 M Street NW
Washington, DC 20037 (202) 833-7200

Introductory Questions

1. To begin, let's find out a bit more about each other by going around the room and telling us each of the following:

- d. What would you like us to call you today (**first name only**)?
- e. How old are you?
- f. How long have you been involved this [PROGRAM]?

Now we'd like to talk with the group about the group's experiences with [this and other Arts Infusion Programs]. We'd like to get a sense of how similar or different the group's experiences were so if you hear someone say something that sounds similar to your experience, or you want to add something, please do.

Current Program Involvement and Knowledge

- 2. How did you hear about this/these arts program/s? When? Who told you about it?
- 3. How many programs/sessions have you attended? Over what time period (since when)?
- 4. As you understand it, what is [the program] trying to do for you?
Probe: What are the primary artistic mediums that you've explored in this program?
- 5. What did/do you expect from the program?
 - a. How has the program differed from your expectations? Why do you think that is?
- 6. How would you describe your experiences with this program?
- 7. What types of things did you do with this program? (check for components)
 - Group field trips
 - Master classes

Other Arts Programs' Involvement and Knowledge

[Quick repeat of previous section to gauge youths' participation in other sessions in the community or JTDC, specifically mentioning the other grantees—see next page]

ABJ / Ray of Hope Center for the Arts Better Boys
Foundation
Cerqua Rivera Dance Theatre
Free Write Jail Arts / Chicago Lights
Free Spirit Media
Kuumba Lynx
Latinos Progresando Teatro Americano

Literature for All of Us
Northwestern University
Old Town School of Folk Music
Peace and Ed Coalition
Storycatchers Theatre
Street-Level Youth Media
Young Chicago Authors

Relationship with Teachers/Mentors

8. In this/these arts programs we just talked about, how often do you interact with arts teachers and staff, and what do you do together?

9. What do you think of the arts teachers and staff?

Probe: Do you feel connected to a particular staff or adult involved in this program (i.e. mentor)?

Social and Emotional Growth

Think back to what you were like before you started the program...for some of you that may be 6 months, a year, or more...

10. Do you think this program has helped you learn how to respond to feedback from others? How?

11. Do you think that this program has helped you think about and plan for your future? How?

12. Do you think that this program has helped you prepare for a job and/or will help you get a job? How?

13. Can you see yourself having a career in the arts? Has this program influenced you in that respect?

14. Do you think that this program has helped you communicate with others differently?
Probe: In a more positive way? How?

15. Do you think that the program has changed the way that you handle conflict?
Probe: In what ways?

16. Do you think that this program has helped you in school?
Probe: How?

17. How often do you interact with other youth your age in this program?
Probe: Thinking about your friends, are they mostly older, younger, or a mix of older/younger?
18. Have you made new friends because of this program?
Probe: If yes, do you hang out with these new friends outside of this program?
Probe: If yes, are these new friends different than friends that you had before this program? In what ways?
19. If you were not spending time in this program, what other activities do you think you would be engaging in?
Probe: Would those be productive/unproductive?
20. Overall, do you feel like you are making better choice after participating in this arts program?
Probe: If yes, in what ways? If not, why not?

General Questions

21. Did the location/environment of the program promote or inhibit learning?
22. Did the program provide all of the materials/equipment necessary? If not, what could have been improved?
23. Are you aware of the other programs that are part of the Arts Infusion Initiative? If so, what kinds of interactions have you had with them, their artists/teachers, or their students?
24. What is your favorite thing about the program? Least favorite?
Probe: Has the program been disappointing in any way?
25. How is your participation in this program helping you now?
26. Do you think your participation in this program will help you in the future?
Probe: How?
27. In what ways could this program be made better?

Thank you for participating today!
We appreciated the time you have spent talking with us today.

Appendix C. Stakeholder Survey

This survey was distributed online using the Qualtrics survey software. Below is a Word version of the survey, with identical content but less user-friendly formatting than the online version.

Arts Infusion Initiative Evaluation Survey

We invite you to take a 20-minute survey about the Chicago Community Trust's Arts Infusion Initiative. This initiative has been linking justice-involved and at-risk Chicago youth to arts programs infused with social and emotional learning skills instruction for the past 5 years - since 2010. We want to hear about your experiences with and perceptions of the Arts Infusion Initiative's successes and challenges. Your participation is voluntary and your answers are confidential. Everyone's responses will be combined and reported anonymously in groups. This survey will close in 2 weeks—on Wednesday July 1st. We are grateful if you can participate before that date.

This survey is being conducted by the Urban Institute under contract to the National Guild for Community Arts Education and with funding from the Chicago Community Trust. Please contact Jennifer Yahner at XXXXX@urban.org or (XXX)XXX-XXXX with any questions.

Do you agree to take this survey? You can refuse any questions.

- ☐ Yes
- ☐ No

Experience

What best describes your role in the Arts Infusion Initiative? Please check all that apply.

- ☐ Teaching Artist (e.g., literature, music, theatre, dance, media)
- ☐ Program Director
- ☐ Criminal Justice Professional
- ☐ School Administrator
- ☐ Funder
- ☐ Other (specify below) _____

How long have you been helping justice-involved or at-risk youth, either directly or indirectly?

- ☐ Less than a year
- ☐ 1 to 5 years
- ☐ 6 to 10 years
- ☐ More than 10 years

How many years of experience do you have providing arts education?

- ☐ Not applicable--I have not provided arts education
- ☐ Less than a year
- ☐ 1 to 5 years
- ☐ 6 to 10 years
- ☐ More than 10 years

What types of arts education does your program provide as part of the Arts Infusion Initiative?

Please check all that apply.

- ☐ Not applicable--My organization does not provide arts education
- ☐ Literature (e.g., poetry, creative writing)
- ☐ Music
- ☐ Dance
- ☐ Theatre
- ☐ Media Arts (e.g., photography, cinematography)
- ☐ Visual Arts (e.g., drawing, painting, sculpting)
- ☐ Other (specify below) _____

Which of the following Arts Infusion Initiative programs are you most familiar with? Please check all that apply.

- ☐ ABJ Community Services / Ray of Hope Center for the Arts
- ☐ Better Boys Foundation
- ☐ Cerqua Rivera Dance Theatre
- ☐ Free Spirit Media
- ☐ Free Write Jail Arts / Chicago Lights
- ☐ Kuumba Lynx
- ☐ Latinos Progresando Teatro Americano
- ☐ Literature for All of Us
- ☐ Northwestern University Bienen School of Music
- ☐ Old Town School of Folk Music
- ☐ Peace and Education Coalition / Precious Blood Ministry of Reconciliation
- ☐ Storycatchers Theater
- ☐ Street-Level Youth Media
- ☐ Young Chicago Authors
- ☐ NONE OF THE ABOVE

Exposing and Inspiring Youth

Using your best guess, approximately how many Arts Infusion youth participants...

| | None | Some | Most | All |
|---|-----------------------|-----------------------|-----------------------|-----------------------|
| Are exposed to quality arts education for the very first time as a result of the initiative | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Have prior or current justice involvement | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Participate in 2 or more different Arts Infusion programs | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Participate in 3 or more sessions of the same Arts Infusion program | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Participate voluntarily in the Arts Infusion Initiative | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

Approximately how many Arts Infusion youth participants found out about their current arts program in the following way?

| | None | Some | Most | All |
|--|-----------------------|-----------------------|-----------------------|-----------------------|
| A targeted recruitment effort by the program | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Another arts program's referral | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Contact with community service provider | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| School or detention center staff | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Talking to peers | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| The newly developed DRIVE tool | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

What arts activities/genres seem to inspire at-risk youth the most to become or stay involved in Arts Infusion programs? [TEXT]

How important are the following qualities of Arts Infusion Initiative programs to inspiring at-risk youth to stay engaged?

Provide rating on scale of 1=not at all important to 10=extremely important

- _____ Knowledgeable teaching artists
- _____ Approachable teaching artists
- _____ High quality equipment/technology
- _____ Program is part of school curricula
- _____ Small/intimate instructional setting
- _____ Praise/encouragement from teaching artists
- _____ Praise/encouragement from other adults (e.g., family, caseworker)
- _____ Program involves big performance/production
- _____ Other (specify below)

What do you believe are the most common reasons why youth stop attending Arts Infusion programs?

Please check all that apply.

- ☐ Graduate or leave school
- ☐ Transfer out of detention center
- ☐ Lack of interest in arts activities
- ☐ Negative peer influences
- ☐ Criminal activity or arrest
- ☐ Removed from program for problem behavior
- ☐ Program ended/was no longer offered
- ☐ Other (specify below) _____

Connecting Youth to Arts

How important are the following activities for connecting Arts Infusion youth to arts programs and resources in their community?

Provide rating on scale of 1=not at all important to 10=extremely important

- _____ Referrals from arts program staff
- _____ Referrals from detention center or school staff
- _____ DRIVE tool developed for detained youth
- _____ Group field trips
- _____ Master classes
- _____ Joint programs or collaborations
- _____ Knowledge sharing events (e.g., Creative Career Day, Passport to the Arts Expo)
- _____ Other (specify below)

Examples of Success

Please provide as many examples as you can. We may include these anonymously in the report.

Example(s) of an Arts Infusion participant improving academically or career-wise in response to arts program participation? [TEXT]

Example(s) of an Arts Infusion participant reducing criminal involvement or problem behavior in response to participation? [TEXT]

Example(s) of an Arts Infusion participant bonding with someone of a different racial/ethnic background over shared interest in the arts? [TEXT]

Example(s) of an Arts Infusion participant connecting to arts in the community upon release from the detention center? [TEXT]

Social and Emotional Learning Goals

To what extent do you agree it is **appropriate and relevant** for arts programs to help at-risk youth develop the following skills?

| | Strongly Disagree | Disagree | Agree | Strongly Agree |
|--|-----------------------|-----------------------|-----------------------|-----------------------|
| Communicating clearly, listening actively, and cooperating with others | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Completing artistic products in an intentional and collaborative way | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Considering others' well-being in evaluating the consequences of one's actions | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Developing a sense of confidence and optimism | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Developing skills and attitudes transferrable to the workplace | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Gaining exposure to careers in the arts and arts-related roles | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Interacting with and analyzing artistic works | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Learning to offer and accept constructive critique | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

| | Strongly Disagree | Disagree | Agree | Strongly Agree |
|--|-----------------------|-----------------------|-----------------------|-----------------------|
| Making constructive and responsible choices about behavior | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Planning and preparing for longer-term goals | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Regulating emotions and behaviors in diverse situations | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Resolving issues peacefully | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Using verbal skills to embrace conflict as an opportunity to learn | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Understanding perspectives of diverse individuals | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

To what extent do you agree the Arts Infusion Initiative programs have **successfully helped** at-risk youth develop the following skills?

| | Strongly Disagree | Disagree | Agree | Strongly Agree |
|--|-----------------------|-----------------------|-----------------------|-----------------------|
| Communicating clearly, listening actively, and cooperating with others | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Completing artistic products in an intentional and collaborative way | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Considering others' well-being in evaluating the consequences of one's actions | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Developing a sense of confidence and optimism | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Developing skills and attitudes transferrable to the workplace | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Gaining exposure to careers in the arts and arts-related roles | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Interacting with and analyzing artistic works | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Learning to offer and accept constructive critique | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

| | Strongly Disagree | Disagree | Agree | Strongly Agree |
|--|-----------------------|-----------------------|-----------------------|-----------------------|
| Making constructive and responsible choices about behavior | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Planning and preparing for longer-term goals | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Regulating emotions and behaviors in diverse situations | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Resolving issues peacefully | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Using verbal skills to embrace conflict as an opportunity to learn | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Understanding perspectives of diverse individuals | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

How frequently do Arts Infusion educators talk to youth participants about the social and emotional learning goals of the program?

- ☐ Never
- ☐ Sometimes
- ☐ Most of the time
- ☐ Always

Have the Arts Infusion programs helped develop or identify real artistic talent in at-risk youth?

- ☐ Yes (please explain below) _____
- ☐ No

Professional Development

How long have you personally been involved in the Arts Infusion Initiative?

- ☐ Less than a year
- ☐ 1 year
- ☐ 2 years
- ☐ 3 years
- ☐ 4 years
- ☐ 5 years
- ☐ More than 5 years

From 2010 to 2015, how many Arts Infusion professional development or knowledge sharing sessions did you participate in (include those by Loyola University and Urban Gateways)?

- ☐ None
- ☐ 1 to 4
- ☐ 5 to 9
- ☐ 10 to 14
- ☐ 15 to 19
- ☐ 20 or more

On average, how helpful have the following Arts Infusion Initiative professional development and knowledge sharing activities been to you and your organization?

Provide rating on scale of 1=not at all helpful to 10=extremely helpful

- _____ Attending in-person sessions at Loyola University
- _____ Participating in collaborative arts expos
- _____ Reading or contributing to the Arts Infusion blog
- _____ Reading or posting on the Arts Infusion Facebook page
- _____ Working with an arts assessment consultant
- _____ Other (specify below)

Which type(s) of Arts Infusion professional development / knowledge sharing sessions have you found most useful and why? [TEXT]

In what way(s) have the Arts Infusion professional development / knowledge sharing sessions been unhelpful and how could this be improved? [TEXT]

Sustainability

How likely is it that your organization will continue linking justice-involved and at-risk youth to arts education infused with social and emotional learning skills over the next 5 years?

- ☐ Very Likely
- ☐ Likely
- ☐ Unlikely
- ☐ Very Unlikely

What are the most important factors affecting your organization's sustainability of this Arts Infusion Initiative goal (i.e., linking at-risk youth to arts education infused with social/emotional learning)? Please check all that apply.

- ☐ Collaboration with community service providers
- ☐ Funding for staff salaries
- ☐ Funding for equipment/supplies/rent
- ☐ Detention facility/staff cooperation
- ☐ School system/staff cooperation
- ☐ Teaching artist availability
- ☐ Other (specify below) _____

Beliefs and Demographics

What is your personal approach to teaching youth or your pedagogical style? [TEXT]

To what extent do you believe in restorative justice or peace circles as a means for resolving conflicts among youth and among adults? [TEXT]

What is your gender?

- ☐ Male
- ☐ Female
- ☐ Other (specify below) _____

What is your age group?

- ☐ 18 to 24
- ☐ 25 to 29
- ☐ 30 to 39
- ☐ 40 to 49
- ☐ 50 to 59
- ☐ 60 and older

What is your race or ethnicity? Please check all that apply.

- ☐ White
- ☐ Black or African American
- ☐ Hispanic or Latino
- ☐ Asian
- ☐ American Indian or Alaska Native
- ☐ Hawaiian or Pacific Islander
- ☐ Other (specify below) _____

What is your highest education?

- ☐ Elementary or middle school
- ☐ Some high school, did not graduate
- ☐ High school diploma or GED
- ☐ Some college, did not graduate
- ☐ College graduate (Associate's, Bachelor's)
- ☐ Graduate or professional degree (Master's, PhD)

Appendix D. Matching of Program Rubrics to Social and Emotional Learning Goals

This table is a compilation of assessment rubrics from the 12 funded Arts Infusion grantees, most of which were developed in consultation with Arts Infusion assessment consultant, Arnie Aprill during the 2014-15 school year. The table shows how Urban's researchers matched each program's individual rubric to one of the Arts Infusion Initiative's larger social and emotional learning goals.

| Arts Infusion Program Name | Arts Infusion Program's Assessment Rubric | Arts Infusion Program's Rubric Label | Matched Social and Emotional Learning Goal |
|----------------------------|--|--------------------------------------|--|
| ABJ/Ray of Hope | 1) I have the skills in my discipline to serve as a peer instructor | Career Readiness | Career Readiness |
| ABJ/Ray of Hope | 2) Designing and using surveys for greeting card customers | Career Readiness | Career Readiness |
| ABJ/Ray of Hope | 3) I can adequately work the equipment in my focus area | Career Readiness | Career Readiness |
| ABJ/Ray of Hope | 4) Analyzing market research data to build a product | Career Readiness | Career Readiness |
| ABJ/Ray of Hope | 5) Presenting market data and new product to an audience | Career Readiness | Career Readiness |
| ABJ/Ray of Hope | 6) Understanding the basic types of business ownership | Career Readiness | Career Readiness |
| ABJ/Ray of Hope | 7) Understanding the basic types of intellectual property | Career Readiness | Career Readiness |
| ABJ/Ray of Hope | 8) My skills have improved in my arts discipline | Career Readiness | Career Readiness |
| ABJ/Ray of Hope | 1) I help come up with peaceful solutions when my team disagrees | Conflict Resolution | Conflict Resolution |
| ABJ/Ray of Hope | 2) As a result of this program I am more aware of what it means to share ideas and collaborate | Conflict Resolution | Conflict Resolution |
| ABJ/Ray of Hope | 3) My ability to work on a team has improved through the program | Conflict Resolution | Conflict Resolution |
| ABJ/Ray of Hope | 1) I can take criticism and use it to learn and grow | Critical Response | Critical Response |
| ABJ/Ray of Hope | 1) As a result of work in my area of discipline I am more confident and can complete tasks as assigned | Future Orientation | Future Orientation |
| ABJ/Ray of Hope | 2) I feel my teammates respect me as an individual and as an artist | Future Orientation | Future Orientation |
| ABJ/Ray of Hope | 3) I feel my instructor respects me as an individual and as an artist | Future Orientation | Future Orientation |
| Better Boys | 1) I am fully present during sessions and do my "homework" | Career Readiness | Career Readiness |

| Arts Infusion Program Name | Arts Infusion Program's Assessment Rubric | Arts Infusion Program's Rubric Label | Matched Social and Emotional Learning Goal |
|----------------------------|--|--|--|
| Better Boys | 2) I pursue historical knowledge of my art form on my own as part of the fabric of my identity | Career Readiness | Career Readiness |
| Better Boys | 3) My new skills are applied in varied, nuanced and original ways. | Career Readiness | Career Readiness |
| Better Boys | 1) Listening, disagreeing respectfully, self-calming, facilitating compromise | Conflict Resolution | Conflict Resolution |
| Better Boys | 1) I can balance original choices I make with feedback from instructors and peers | Critical Response | Critical Response |
| Better Boys | 2) I am able to give and receive both positive and negative feedback | Critical Response | Critical Response |
| Better Boys | 3) The ability to see both the strengths and weakness of any piece of work | Critical Response | Critical Response |
| Better Boys | 1) I am attentive to deadlines, and budget my time to meet them | Future Orientation | Future Orientation |
| Cerqua Rivera | 1) The student is consistently focused, concentrated and committed in classes ENTHUSIASTIC, ON-FIRE, BRINGING IN THEIR OWN PROJECTS | Career Readiness - Participation | Career Readiness |
| Cerqua Rivera | 2) ENJOYING THE SOARING FEELING OF TAKING A GOOD RISK | Art Making - Risk Taking | Career Readiness |
| Cerqua Rivera | 1) RELAXED BUT ENERGIZED, KNOWING THAT YOU HAVE SOMETHING TO GIVE THAT WILL BE RECEIVED, INTERESTED IN WHAT OTHERS CONTRIBUTE | Conflict Resolution - Belonging | Conflict Resolution |
| Cerqua Rivera | 1) Critical response: I revised [my creative work in response to feedback] | Critical Response | Critical Response |
| Cerqua Rivera | 1) REVISES OWN BIOGRAPHICAL | Art Making - Writing and Performing Personal Stories | Future Orientation |
| Free Spirit Media | 1) Writes clear scripts to effectively tell desired story | Pre-Production Script | Career Readiness |
| Free Spirit Media | 10) Creates a style and consistent tone when posting on social media sites that are reflective of crews' media making. | Social Media Audience Generation | Career Readiness |
| Free Spirit Media | 11) Generates memes that are responses to media stereotypes. | Social Media New Media Literacy | Career Readiness |
| Free Spirit Media | 12) Effectively shares their snapshots and successfully tweet out their process documentation to encourage audience response before finished products are published. | Social Media Process Storytelling | Career Readiness |
| Free Spirit Media | 13) Uses advanced [camera] features such as aspect ratio and frame rate | Production Camera Operation | Career Readiness |
| Free Spirit Media | 14) Selects and uses appropriate mic, consistently captures good audio | Production Audio | Career Readiness |
| Free Spirit Media | 15) Consistently captures well-composed and varied footage | Production Camera Composition | Career Readiness |
| Free Spirit Media | 2) Effectively articulates composition, movement, and editorial vision in storyboard creation | Pre-Production Storyboard | Career Readiness |
| Free Spirit Media | 3) Names, logs and captures individual clips, keeps files organized | Post-Production Capturing/Digitizing | Career Readiness |

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| Free Spirit Media | 4) Creates seamless complete timelines and exports, manages media storage | Post-Production Editing | Career Readiness |
| Free Spirit Media | 5) Creates specialized audio compositions in soundtrack pro to enhance projects | Post-Production Audio/Sound Design | Career Readiness |
| Free Spirit Media | 6) Uses graphics tools like, Motion, After Effects, or advanced FCP settings to enhance quality of project | Post-Production Graphics | Career Readiness |
| Free Spirit Media | 7) Among organizations and key stakeholders working toward, focused on, connected to, or with power over issues associated with production content/message/intended impact | Distribution | Career Readiness |
| Free Spirit Media | 8) Writes and edits a completely objective news story | Broadcast Journalism Objectivity | Career Readiness |
| Free Spirit Media | 9) Completes a news story on deadline with proper framing, creative stand up, engaging voiceover and appropriate energy | Broadcast Journalism Professionalism | Career Readiness |
| Free Spirit Media | 1) Elicits interesting responses from variety of interview subjects, seeks out and captures unique and complimentary b-roll | Production Interviewing/B-roll | Critical Response |
| Free Spirit Media | 1) Identifies and utilizes additional expertise/access [resource gathering/planning] | Pre-Production Resource Gathering/Planning | Future Orientation |
| Free Spirit Media | 2) Develops original, artistically creative, researched ideas | Pre-Production Idea Development | Future Orientation |
| Free Spirit Media | 3) Creates clear and unique messages for a target audience with an intended impact | Pre-Production Message | Future Orientation |
| Free Write | 1) Revising, editing, and making final artistic choices | Art Making | Career Readiness |
| Free Write | 2) Student can use animation skills to advance their narrative | Artistic Skills | Career Readiness |
| Free Write | 3) Recognition of the multiplicity of one's own voice, enacting their ability to communicate to peers, authorities, families, and other audiences, representing their thoughts and feelings in rich, complex and varied ways | Voice and Recognition | Career Readiness |
| Free Write | 1) Students demonstrate that they can actively hold each other accountable for the community agreements around listening, and demonstrate leadership in the workshop conversation when there are conflicts [develop self-awareness and self-management skills to achieve school and life success] | Self-management | Conflict Resolution |
| Free Write | 1) Builds strong narrative based on critical feedback | Critical Response | Critical Response |
| Free Write | 2) Deciding to try activities and/or forms that are outside the student's comfort level | social and emotional learning Decision-Making | Critical Response |
| Free Write | 3) Student can place their own artistic choices within the context of the work of different social movements | Understanding of Social Movements Represented through Art | Critical Response |

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| Free Write | 4) Student demonstrates the ability to connect with a range of people with whom they have affinities and differences | social and emotional learning Connections Social Awareness and Interpersonal Skills Critical Response | Critical Response |
| Free Write | 1) Student prepares work for public presentation and presents work publicly, including publication in Free Write journal, completion and distribution of audio recordings, etc. | Critical Response | Future Orientation |
| Kuumba Lynx | 1) Can freestyle and battle [demonstrates exemplary art making in dance] | Art Making in Dance | Career Readiness |
| Kuumba Lynx | 2) A lot of attention to quality of movement [demonstrates exemplary in movement quality] | Movement Quality in Dance | Career Readiness |
| Kuumba Lynx | 1) Taking the time to listen to and understand others' point of view and experience | Conflict Resolution | Conflict Resolution |
| Kuumba Lynx | 2) Actively contributes to the team and encourages [teamwork; negotiates compromise] | Career Readiness | Conflict Resolution |
| Kuumba Lynx | 1) Applies positive and negative feedback to improve work | Critical Response | Critical Response |
| Kuumba Lynx | 1) Planning, patience | Future Orientation | Future Orientation |
| Latinos Progresando | 1) [Complete] internships, college and scholarship applications [demonstrate exemplary career and college readiness] | Career Readiness | Career Readiness |
| Latinos Progresando | 2) Art making that explores complex issues in non-standard ways [representing diverse community voices] | Arts Interpretation and Analysis | Career Readiness |
| Latinos Progresando | 3) Our work originating in the community is both presented back to the community, as well as to audiences outside our community in spaces outside the community | Arts Mission and Audience | Career Readiness |
| Latinos Progresando | 4) I actively invite others to come see our work, I encourage others to tell their own stories | Artistic Ownership | Career Readiness |
| Latinos Progresando | 1) Able to suggest multiple solutions [that are] responsive to collective needs | Conflict Resolution | Conflict Resolution |
| Latinos Progresando | 1) I critique the strengths and weaknesses in my own and others' work | Arts: Script Development | Critical Response |
| Latinos Progresando | 2) Able to objectively critique their own and others' work | Critical Response | Critical Response |
| Latinos Progresando | 1) Planning beyond the program | Future Orientation | Future Orientation |
| Latinos Progresando | 2) I have created my own artistic organization with others [I create ideas for performances with others] | Arts: Creating Ideas for Performances | Future Orientation |
| Literature for All of Us | 1) Participant demonstrates high level of analysis including of subtext and the author's/characters' choices | Arts: Literary Analysis and Interpretation | Career Readiness |
| Literature for All of Us | 2) Artsmaking: Writing | Arts Making: Writing | Career Readiness |
| Literature for All of Us | 1) Participant respectfully compares and contrasts his/her own personal opinion or experience with one in a text or of another participant | Conflict Resolution: Personal Connections | Conflict Resolution |

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| Literature for All of Us | 1) Participant explains different thinking and can articulate why his/her own, as well as other points of view make sense | Critical Response: Perspective Taking | Critical Response |
| Northwestern Bienen School of Music | 1) SELF-RATING: Creativity self-efficacy | Creativity | Career Readiness |
| Northwestern Bienen School of Music | 2) SELF-RATING Musicality self-efficacy | Musicality | Career Readiness |
| Northwestern Bienen School of Music | 3) SELF-RATING Musical talent self-efficacy | Musical talent | Career Readiness |
| Northwestern Bienen School of Music | 4) SELF-RATING Computer skills self-efficacy | Computer skills | Career Readiness |
| Northwestern Bienen School of Music | 5) SELF-RATING Garageband skills self-efficacy | Garageband skills | Career Readiness |
| Precious Blood | 1) Fully present during sessions, does "homework" | SEL: Persistence | Career Readiness |
| Precious Blood | 2) Taking action to experience real world work opportunities | Future Orientation - Career Preparedness | Career Readiness |
| Precious Blood | 1) Listening, disagreeing respectfully, self-calming, facilitating compromise | Conflict Resolution | Conflict Resolution |
| Precious Blood | 1) The ability to see both the strengths and weakness of any piece of work | Critical Response | Critical Response |
| Precious Blood | 2) Nuanced ability to analyze musical strategies in their own and in others' music | Arts: Digital Music Technical Skills | Critical Response |
| Precious Blood | 3) Intriguing original compositions plus respect and interest in the work and styles of others | Arts: Ability to Make Nuanced Musical Decisions | Critical Response |
| Precious Blood | 4) Motivating each other [exemplary participation] | Career Readiness - Participation | Critical Response |
| Storycatchers | 1) Can develop multiple points of view [exemplary storytelling] | Artistic: Storytelling | Career Readiness |
| Storycatchers | 2) Empowered seeker of positive challenges | SEL: Positive Risk-taking | Career Readiness |
| Storycatchers | 1) Sharing, receiving, and modulating thought and feeling: Showing thought and feeling. It is okay for me to express and to be a witness to joy, fear, anger, sadness, etc., and modulate how I express those thoughts and feelings | Artistic: Expressiveness | Conflict Resolution |
| Storycatchers | 2) I am a problem solver: Extending leadership behavior beyond the program, problem identification, problem solving | SEL: Developing Initiative and Leadership | Conflict Resolution |
| Storycatchers | 3) We can deal: Helping each other overcome shame, recover from trauma [exemplary resilience--overcoming shame; developing strategies for regulating emotions] | SEL Resilience - Overcoming Shame, Recovering from Trauma | Conflict Resolution |

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| Storycatchers | 4) Empowered: I speak up for hope and for just treatment of myself and of others. | SEL: Seeks Hope and Justice | Conflict Resolution |
| Storycatchers | 1) Listens to and reacts to and with others on stage | Artistic: Acting/performing | Critical Response |
| Storycatchers | 2) I see both strengths and weaknesses: Objectively analyzes both the strengths and weaknesses of their own and others' work | Critical Response | Critical Response |
| Storycatchers | 1) Makes original plans and follows through, provides leadership in supporting the development of commitment in others | SEL: Developing Commitment and Follow-Through | Future Orientation |
| Storycatchers | 2) We work together for our future: Accepting that we make mistakes, taking responsibility for choices that will influence us all | Future Orientation | Future Orientation |
| Young Chicago Authors | 1) Writing: Rudy Lozano student uses a variety of forms and literary devices to express authentic content --or-- Nancy B Jefferson student turns notes or lists into a piece of creative writing. | Writing | Career Readiness |
| Young Chicago Authors | 2) Reading: Rudy Lozano student engages the text through active reading, makes connections between the content of the text and their own personal interests and/or experience, and understands how the author's aesthetic choices support the content of the text. ---or--- Nancy B Jefferson student engages the text by participating in conversation about the piece [critical analysis]. | Reading; Critical Analysis | Career Readiness |
| Young Chicago Authors | 3) Performance: Student uses a variety of performance tools that support their own authentic content in the context of a public performance (eye contact, volume, tone of voice) | Performance | Career Readiness |
| Young Chicago Authors | 4) Authentic Voice: Student incorporates their story and/or lived experiences into their work, and chooses specific stylistic choices to express their authentic voice through writing and performance. | Authentic Voice | Career Readiness |
| Young Chicago Authors | 1) Community Building: Student participates in creating community agreements, actively attempts to respect them, and holds other students accountable to community agreements | Community Building | Conflict Resolution |
| Young Chicago Authors | 1) Student participates in a range of conversations, building on others' ideas and expressing their own clearly | Listening Speaking | Critical Response |

About the Authors

Jennifer Yahner, MA, is a Senior Research Associate at the Urban Institute and Co-Principal Investigator of the Arts Infusion Initiative's evaluation. She has over a decade of experience researching criminal justice issues, with a focus on improving the experiences of vulnerable populations.

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