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FOR JUVENILE OFFENDERS IN DETENTION AND CORRECTIONS A GUIDE TO PROMISING PRACTICES

By Grady Hillman

WITH SURVEY AND REPORT
BY SUSAN WARNER
EDITED BY JANET SHUTE
DESIGNED BY MARK McCulloch







This guide to promising practices in arts-in-juvenile justice programming owes much to many people. The information it contains reflects the expertise and generous spirits of professionals from both the corrections and arts worlds.

Pivotal to the grants program "Arts Programs for Juvenile Offenders in Detention and Corrections" were Eric Stansbury, Program Manager with the Office of Juvenile Justice and Delinquency Prevention, and Lee Kessler, Director of Federal Partnerships, and Molly Gaston)Johnson, Intergovernmental Specialist, both with the National Endowment for the Arts.

It is hoped that this publication will provide testimony to the hard work and inspirational efforts of all the staff and artists who participated and still work in the Pilot and Enhancement projects of the Initiative. People who made significant contributions to their programs and are not mentioned in the text include Laverne Harrison and Patty Cherry in Gainesville; Susan Hill in California; and Beverly Roach, Jack Rosati, Turi Gilbert, and Pat Fulton in Rochester. Pat died unexpectedly just before the publication of this Guide, and it is dedicated to her memory.

SCAN (Southwest Correctional Arts Network), under the direction of Dianne Logan, provided necessary support for the Technical Assistance Program.

Many people in the field served as both sounding boards and teachers on the themes in this handbook. Some of them made valuable presentations at the institutes, and they are recognized in that section of this Guide. Others who helped include Gaye Drennon with VSA Arts Florida and Sherry Haller at the Justice Education Center. Special recognition goes to Mary Sipper at the Arts Endowment who provided extensive notes to the first draft.

Photographs unless otherwise credited were provided by the programs depicted.

Cover photograph: Painting, Roosevelt Alternative School, West Palm Beach.

The National Endowment for the Arts provides national recognition and support to significant projects of artistic excellence, thus preserving and enhancing our nation's diverse cultural heritage. The Endowment was created by Congress and established in 1965 as an independent agency of the federal government. Since then, it has awarded more than 113,000 grants to arts organizations and artists in all fifty states and the six U.S. jurisdictions. This public investment in the nation's cultural life has resulted in both new and classic works of art reaching every corner of America.

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The opinions, findings, and conclusions or recommendations expressed in this publication are those of the authors and do not necessarily reflect the views of the Department of Justice or the National Endowment for the Arts.



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PROJECT DESCRIPTION

The U.S. Department of Justice, through the Office of Juvenile Justice and Delinquency Prevention (OJJDP) and the National Endowment for the Arts began a dialogue in 1997 around the topic of arts programming specifically for young offenders in detention settings. Both agencies had become aware of the significant number of arts programs being generated by local or state constituent institutions for the purpose of diminishing delinquent behavior by youth. The collaboration between OJJDP and the Arts Endowment culminated in a new two-year initiative titled Arts Programs for Juvenile Offenders in Detention and Corrections, which was announced in the summer of 1998. The goal was to implement and enhance arts-based programming for offenders in juvenile detention and corrections facilities - programming that could be used as a model for other regions and that could provide "promising practice" lessons for arts initiatives nationwide. Specifically, the Request for Proposals (RFP) stated:

Goal

To implement arts-based programming for juvenile offenders in juvenile detention and corrections facilities.

Objectives

- To provide juvenile offenders in detention and corrections facilities with arts programming to enhance the youths' cognitive, linguistic, social, and civic development.
- To provide, promote, and coordinate collaborative arts programs in the community for juveniles coming out of correctional programs, so they can continue their arts experience.



Mask making, Roosevelt Alternative School, West Palm Beach

PROJECT STRATEGY

OJJDP and the Arts Endowment selected and funded six programs in five states: California, Florida, New York, Texas and Washington. Two year funding was designated for:

Three Pilot Demonstration Projects "to develop and implement a new arts-based program for adjudicated youth utilizing direct technical assistance provided through this national initiative."

Three Enhancement Sites Projects "to demonstrate practices that have achieved sustainable programs, and to serve as case studies for the development of technical assistance materials to support program development in new sites. Grants to the Enhancement Sites Project will enable these existing programs to strengthen their infrastructure through staff training and improved program design and/or expansion of current activities.

Technical Assistance and Training "for the purpose of ensuring focused, professional technical support for program development and implementation, including program design, artist selection and training, and interaction between arts organizations and the juvenile justice system. The technical assistance materials that will be developed through this national initiative will provide a blueprint for communities throughout the Nation that seek to undertake similar programs." This Guide is a result of that intention.

Three of the six funded programs worked with juvenile offenders in maximum security correctional facilities; three with juveniles in detention and/or community-based aftercare programs. This handbook reports on the lessons that have been learned by these programs – lessons that are important for both the arts and the corrections worlds.

PROJECT PHILOSOPHY: MASTER ARTIST INSTRUCTION

The premise of this project was that arts instruction be provided by professional artists. This project was grounded in the belief that juvenile offenders could best be challenged and inspired by master artists who could not only train them in hands-on arts skills, but also introduce them to career opportunities in the art world. All three pilot program sites, for example, previously had arts education programs, but none of them had a practicing artist working with youth. Paid professional artists were contracted to set up "residen-



Dance class, Florida Institute for Girls, West Palm Beach

cies" in detention and correctional programs, thus enhancing opportunities for multiple learning styles, the development of critical thinking skills, linguistic ability, and social interaction. These residencies were to be an established and stable part of the facility's programs, no matter whether the program served short- or long-term clients.

NEED FOR CONTINUITY AND NETWORK OF PROGRAMMING

Need for continuity

Throughout this initiative, OJJDP and the Arts Endowment continually stressed not only the importance of exposure to and participation in arts programming, but also the importance of *continuity* in arts opportunities for high risk young people. The RFP stated: "There should be sufficient community linkages available to the project to facilitate community expansion and ensure continued arts programming for youth reintegrating into the community from juvenile justice facilities." The design of the Initiative required that each site provide for and describe "how participating youth will be integrated into arts programming in the community following their release from the facility." This push for continuity helped shape the design of some programs.

Arts to help resocialize adjudicated youth into the community

Ideally, the mission of an arts-in-juvenile justice program should not simply be to provide skills based arts instruction to youth who are incarcerated or court-involved, but also to open the world of the arts to these youth by identifying or providing cultural resources in transitional settings so that the arts can become a consistent and constructive part of their lives. For some youth, an arts workshop can provide a safe haven. For others, it might provide the motivation to

stay in school, participate in an arts program after release or attend college. To that end, while this national initiative technically funded programs for "juvenile offenders in detention and corrections," the pilot and enhancement programs spilled over into alternative education and/or community-based aftercare sites that worked to support the resocialization and community reintegration of high risk, court-involved youth.

IMPORTANCE OF ARTS-IN-JUVENILE JUSTICE PROGRAMMING

Power of arts programming

Young people who are involved in the criminal justice system are at high risk for myriad ongoing negative, dysfunctional and destructive behaviors. In most cases, they lack the skills, self-respect, motivation, role models and support systems that will help them become responsible adults. One type of intervention that has been demonstrated to work successfully to address and counter these challenges and to redirect young people away from violence – no matter whether the juvenile's court involvement includes truancy, community-based sanctions, detention or juvenile correctional institutions – is participation in arts programs. Arts programs provide significant impact for a relatively small outlay of money.

As OJJDP and the Arts Endowment acknowledged in the RFP:

"Arts-based programs for juvenile offenders are highly empowering and transforming for the participants. These programs support the premise that participation in arts programming reduces risk factors that cause youth to be more susceptible to problem behaviors and crime (e.g., social alienation, school failure, impulsivity) and enhances protective factors that reduce the impact of risk factors and enable youth to lead productive lives (e.g., by increasing communication skills, conflict management techniques, and positive peer associations)."

Previous OJJDP/Arts Endowment collaboration

This federal initiative is the second collaborative program offered by OJJDP in partnership with the Arts Endowment. The Youth ARTS Development Project, which provided funding for programs with court-involved youth in the cities of Portland, Atlanta, and San Antonio, has shown that providing youth with new skills, giving them the opportunities to use these skills, and offering them positive feedback and recognition for their hard work can potentially lead to healthier attitudes and positive behaviors:

• At all three sites data suggested improvements in attitudes toward school and reductions in delinquent behavior reported by the youths.

 At all three sites data indicated that participating youth had gained skills they were proud of and skills which could increase opportunities for success in many aspects of their lives.

This handbook helps continue to inform the public about benefits of arts programs in ways that have gone from the anecdotal to the quantitative.¹

Project evaluations

Sites in this initiative did not use a uniform evaluation methodology; however, the findings reported from the sites include the following:

- Reduced disciplinary infractions in both alternative education and correctional facilities.
- Improved attendance in alternative education settings.
- Reduced recidivism upon release from correctional facilities.

These findings are described more fully in the Project Descriptions.

Lesson learned

The programs funded and highlighted in this handbook are each discrete and unique in locus, design, personnel, and cultural resources. Because the programs are so varied, this is not a "how-to" manual for replication of any one of the six funded programs. Rather it is in effort to share lessons learned from the experiences of the six sites and to address areas of concern that appear common to all arts-in-juvenile justice programs.

The primary lesson learned is that there is no one successful program or type of program. Different models work within different environments, and one of the goals of this handbook is to give the practitioner enough materials to be an advocate in his or her community. No program starts in a vacuum. All benefit from planning, training, evaluation, and establishing local networks of support and expertise. And all need broad-based support from their institutions — to provide a strong foundation, to ensure programmatic success, and to work towards program development and continuity.







Student photography, Roosevelt Alternative School, West Palm Beach.

LESSONS LEARNED

Enhancement Projects	Type of Facility	Collaborative Partners	Type of Program
Experimental Gallery Tacoma, Washington	Correctional Six maximum security state correctional facilities for incarcerated youth and one detention center	Corrections Department of Human Services Pierce County Detention Center	Variety of media in correctional settings including theater, film/video, photography
		Arts Seattle Children's Museum Museum of Glass: International Museum of Contemporary Art	
Fred C. Nelles Facility Whittier, California	Correctional Maximum security facility for incarcerated youth	Corrections California Youth Authority Arts ArtsReach — UCLA Extension	Variety of media in correctional setting, including dance, music, visual art, and creative writing
Bronx WritersCorps New York City, New York	Detention and Aftercare Detention center, plus parolee aftercare setting	Corrections Horizons Detention Center New York Department of Juvenile Justice Arts Bronx Council on the Arts	Creative writing programs in correctional settings, especially poetry
Pilot Projects		District on the first	
Texas Youth Commission Gainesville, Texas	Correctional Maximum security correctional facility for young serious offenders	Corrections Gainesville State School Arts Texas Commission on the Arts	Arts within an educational setting, including visual arts, theater, creative writing, music and photography
Monroe County Children's Center Rochester, New York	Detention and Aftercare Detention center, plus work with county court, probation and parole programs	Corrections Monroe County Children's Center Office of Children and Family Services Department of Corrections Monroe County Teen Court Monroe County Juvenile Probation Department	Arts within correctional settings, including visual arts, ceramics/ sculpture, woodworking, creative writing and photography
		Arts Rochester Arts Reach	
West Palm Beach School District West Palm Beach, Florida	Detention and Aftercare Four short term and long term residential facilities for adjudicated youth, and alternative school that focuses	Corrections Palm Beach Halfway House Palm Beach Youth Center Florida Institute for Girls Palm Beach Detention Center	Variety of arts, both performing and visual within educational settings and in corrections

on prevention, intervention and

aftercare

Arts

Roosevelt Alternative School



ENHANCEMENT PROJECTS

The Initiative funded three programs with a proven track record as enhancement sites. The purpose was to support these programs, then to learn from them.

Experimental Gallery

Seattle/Tacoma, Washington Maximum security and detention

Program summary

Experimental Gallery, an outreach program of the Museum of Glass: International Center for Contemporary Art, under the direction of Susan Warner, has been providing curriculum-based arts instruction to incarcerated youth in six maximum security state correctional facilities for over seven years in collaboration with the Washington State Department of Human Services (DHS). Having won a *Coming Up Taller* award from the President's Committee on the Arts and Humanities in 1998, it is a nationally recognized and highly regarded arts-in-juvenile justice program.

Susan Warner conceived Experimental Gallery as a program of the Washington State Historical Society. Three years after its inauguration she moved the program to the Seattle

Children's Museum where it resided until its move to the Museum of Glass in 2001. The move to the new site has afforded Warner the opportunity to integrate the arts programs for juvenile offenders into the mission of the Museum that is scheduled to open in July

The workshops emphasize experiential learning to facilitate the residents' search for solutions to real issues while developing academic and vocational skills.

of 2002. In recognition of its successful programs, Experimental Gallery has received a significant grant from the Governor's office to include youth from the Pierce County Detention Center in Tacoma in the design and construction of an art installation which will also produce electricity for the new museum facility.

Goals of enhancement program

Experimental Gallery has implemented programs in a variety of arts media, and has drawn from its museum based experience to present student work to the public creatively through publications, recordings, and exhibitions. With enhancement funding from OJJDP and the Arts Endowment, Experimental Gallery has: a) expanded its arts programming in the DHS sites (e.g., a student production of *Julius Caesar* at the Green Hill facility); b) implemented a visual arts program in the King County Detention Center; c) leveraged a multi-media project from a lawyer's group in Seattle for youth in detention to produce a film/video about an agreed upon issue of social concern; and d) linked its correctional programs with an Experimental Gallery visual arts and photography project in the Seattle Children's Hospital.

Primary lessons learned/accomplishments

Warner attributes the success and longevity of Experimental Gallery to the use of very high quality artists, extended residencies that can develop student talent, and producing excellent products in the form of books, CDs, and videos that effectively sell the program to the public and funders.

Prior to receiving an enhancement grant from the Arts Endowment and OJJDP, Experimental Gallery collaborated with researchers from the University of Washington on a three-year longitudinal evaluation of its pro-





Production of Julius Caesar, Green Hill Training School, Experimental Gallery

Photos by Steve Davis

grams. The resulting document was *A Changed World* by Dr. Mark Ezell. This independent evaluation concluded that students in the program achieve their learning goals, improve their incident rate of misbehavior by 75%, and are 50% less likely to reoffend.

The workshops emphasize experiential learning to facilitate the residents' search for solutions to real issues while developing academic and vocational skills. They also demonstrate to students the significance of their own experiences and voices, and provide an environment in which they experience success.

- Dr. Mark Ezell, University of Washington

Fred C. Nelles Facility

Whittier, California Maximum security

Program summary

Fred C. Nelles, a maximum security facility for incarcerated youth, enjoys a relationship with its collaborative partner ArtsReach – UCLA Extension which has generated arts programs for the adult correctional system for over 20 years. The Whittier program draws from a large pool of highly qualified artists in the Los Angeles area. The artists are recognized professionals with experience in conducting residencies for high risk youth. Artist Susan Hill, a principal in the OJJDP project, is Director of ArtsReach and has extensive experience in arts-in-corrections programming and evaluation, having generated the milestone Brewster Report, the first documentation of reduced recidivism for adult offenders involved in arts programs. The CYA program was reviewed as one of nine best practice model nationally for providing arts programs to high risk youth in the RAND report, The Arts and Public Safety Impact Study: An Examination of Best Practices. (see McArthur)



Goals of enhancement program

The enhancement grant to the California Youth Authority supports an arts program in the Fred C. Nelles facility of Whittier. "The exchange of ideas and experiences from the artists will challenge the youthful offenders' beliefs, force them to address their fears, and help them to recognize qualities in themselves and in others." This project offers intensive semester long programs in dance, music, visual art, and creative writing, all organized around a curriculum with the theme of multiculturalism. Given that the California Youth Authority hosts a population which is ethnically diverse, the intent of this project is not only to provide high quality skillsbased arts instruction but also to encourage tolerance for others through teaching international art forms. These programs are directed by an Artist Facilitator Shelly Wood, who is employed in a permanent non-grant funded position with the California Youth Authority. She supervises programs at Fred C. Nelles and three other CYA facilities in Southern California. A Northern California Artist Facilitator handles four arts programs at units in the northern half of the state.

Primary lessons learned/accomplishments

The curriculum is thematic, well organized and always culminates in an event – either performance or publication. The residencies are of sufficient length to build skills, and all students participate in all four residency strands. The artists meet regularly to coordinate their curricula and students transition smoothly from one program to another. Almost all youth in the Fred C. Nelles facility participate in the arts program, and the arts have become a mainstay of its treatment program. The California Arts Council has recently provided significant funding to support and enhance on-going arts programs throughout California Youth Authority correctional facilities.



The CYA arts program has been in place for ten years and owes its stability in part to its attempt at replicating the highly successful adult model. Outside artists are contracted to conduct residencies by artist facilitators who fill state jobs in the CYA budget. Grants and support from the California Arts Council supplement the program, but this program's institutionalization in the juvenile justice system contributes greatly to its sustainability.

Bronx WritersCorps

New York City, New York Detention and aftercare

Program summary

Originally an AmeriCorps funded program, the Bronx WritersCorps, under the direction of Laurie Palmieri, became an independent organization like its sister programs in Washington DC. and San Francisco several years ago. Currently, it provides creative writing residencies through the financial support and direction of the Bronx Council on the Arts. The Bronx WritersCorps maintains a solid roster of accomplished New York City writers providing professional mentorship to youth in the program. Participants are taken through the process of conception to ultimate publication of their creative writing and/or performance in "poetry slams." In poetry slams, youth perform alongside community poets. Every year, these young authors participate in a Celebrity Slam, judged by New York City film and TV stars, recording artists, and stage performers.

Goals of enhancement program

Through its enhancement grant from OJJDP and the Arts Endowment, the Bronx WritersCorps parolees in partnership with the New York Department of Juvenile Justice proposed to provide complete creative writing programs, conception to publication, for youth in the new Horizons Detention Center and in an after-care setting for juvenile. The WritersCorps also houses a permanent facility in the Bronx where youth referred from the detention center and parole program can come off the street to attend workshops, read, or write. These programs would be complementary to the many WritersCorps programs in Bronx housing developments, shelters, schools, and after-school projects.

Primary lessons learned/accomplishments

The WritersCorps has successfully implemented its enhancement program, and interaction with artists, mentors and the community have had a positive effect on many participants. In the second year of the OJJDP/Arts Endowment enhancement project, a youth was referred to the post-detention after-care program of the Bronx WritersCorps. Working

closely with lead artist Andre Hamilton, this young man made great strides both as a writer and in his ability to positively cooperate with and sometimes lead others. He was selected to represent the Bronx at a nationwide Celebrity Slam in Washington DC where he had the opportunity to "slam" against such poets as Nikki Giovanni. The juvenile justice staff who work with this young man state that his life has been transformed for the better by the Bronx WritersCorps. His accomplishments serve as evidence that providing continuity of services between corrections and the community is an effective strategy for youth development.

The arts-in-juvenile justice program of the Bronx WritersCorps is integrated into a total community service model of community-based creative writing residency programs working with high risk youth affording a variety of opportunities for court-involved youth to continue their arts experience.

PILOT PROJECTS

Texas Youth Commission Gainesville State School

Gainesville, Texas Maximum security

Program summary

The Gainesville State School is a large maximum security correctional facility for young serious offenders in the Texas Youth Commission system aged 14-21. The average age of detainees is 16, and the facility houses 340 male students. The arts program operates out of the facility's school, primarily a competency-based high school diploma program with GED and vocational training components. The school is "normal" in that it provides certified teachers in all curricular areas including arts and foreign language.

Goals of pilot program

Prior to program inception, every youth in the Gainesville facility was provided a Student Application form. This form determined if the student was interested in attending an art class and, if so, what medium of art was preferred. Based on this survey, the school created three strands of art programming — studio instruction/visual arts, theater/creative writing, and music. In the visual arts strand the students worked sculpture, painting and photography. In theatre/creative writing, students concentrated on writing and producing short pieces around delinquency and gang involvement in addition to other topics that were relevant to them. The music strand provided instrumental classes and opportunities for performance. Students receive elective high school credits in

these areas if their performance is satisfactory and meets the state's skill requirements. The instructors are all professional artists, but they have worked with the school Principal, Anne Lovett, to assure that the areas covered and skill levels achieved will meet the academic essential element requirements of the State of Texas.

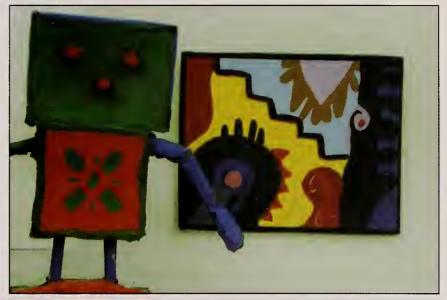
Primary lessons learned/accomplishments

The arts program is primarily a correctional intervention and after-care model . Juvenile offenders come from the entire state of Texas, so there is no natural community linkage between the facility and home communities. To make the arts part of the resocialization process for Gainesville students, dialogues were initiated with the Texas Commission on the Arts, resulting in the creation of a referral process to community-based arts programs for youth leaving the facility. The referral process also includes identifying arts programs at community colleges for the home-bound youth.

All students in the program were given the opportunity to perform or have their works exhibited on several occasions – graduations and visiting state and national assemblies. Work was also displayed in Washington DC where the Gainesville arts program received an award by the Juvenile Justice Centennial for innovation in juvenile justice settings. Select students were allowed to leave the facility to participate in a state-wide Texas Youth Commission talent show and to be present for their own exhibition of art and photography in a Dallas gallery.



Painting, Roosevelt Alternative School, West Palm Beach



Painting and sculpture, Roosevelt Alternative School, West Palm Beach

The arts program was recognized nationally by a national Juvenile Justice Committee honoring model programs for the 100th anniversary of the creation of the juvenile court in the United States.

Gainesville faced two major obstacles in developing its program. The first problem arose from the rural nature of the school. It was difficult to find high quality artists who lived in the area or who were willing to commute from the Dallas Metroplex on a daily basis. An obstacle to sustaining the program beyond the grant period was the fact that the program was designed to provide elective credits and most of the incarcerated youth were either pursuing GEDs or already had high school diplomas, so there was no institutional investment in maintaining the program. These problems are being resolved in cooperation with the Texas Commission on the Arts which has a large roster of community artists and provides grant funding for youth programs that need not have an educational basis.

Monroe County Children's Center P.A.I.N.T.S. Program

Rochester, New York Prevention, detention and aftercare

Program summary

The P.A.I.N.T.S. (Provide Arts Instruction for Neglected and Troubled Students) program is a collaboration between the Monroe County Children's Center and Rochester Arts Reach, an arts residency outreach provider for individual artists, arts organizations, and major arts institutions in the Rochester area. The program is directed by Larry Naylor from Arts Reach. The Monroe County Children's Center houses upwards of 45 youth ages 10-16 at any one time who are being detained at the facility while awaiting adjudication or permanent placement by the courts. Youth may reside at the facility for as little as one week or as long as six months.



Painting, Roosevelt Alternative School, West Palm Beach

Goals of pilot program

The primary goal of the P.A.I.N.T.S. program was to "provide positive arts experiences through frequent direct contact with local professional artists who emphasize excellence, establish clear expectations, and reward progress as an opportunity to succeed." The OJJDP/Arts Endowment project enables Arts Reach to bring in an array of programs for shortand long-term clients. Short-term, 2 to 6 hour workshops

are available to all youth at the facility. Long-term residents, who stay an average of 156 days at the facility, are offered intensive skills based arts instruction in ceramics/sculpture, woodworking, creative writing and photography residencies. These residencies are con-

ducted by community artists who also provide workshops in community residencies. This allows artists to become mentors for youth leaving detention, thus helping young people make successful transitions back into their home communities.

The Monroe County Children's Center also offers visual arts instruction as part of its school's core curriculum. This academic program has integrated the workshops and residencies into its curricular and extra-curricular program through the efforts of art teacher Beverly Roach.

Primary lessons learned/accomplishments

P.A.I.N.T.S. has developed an array of multi-disciplinary arts programs for the county probation department, a neighborhood revitalization organization (The Northeast Area Development Corporation has received a building to be used as a community arts center for court-involved youth), a neighboring state correctional facility, a teen drug court, and state parole programs serving juveniles returning to the community after incarceration. The mission of these collaborations is to create a total Rochester/Monroe County prevention, intervention, and after-care program for youth involved in the juvenile justice system, and a referral system that is in place for students to move from one arts program to another as part of their successful transition.

Preliminary evaluation data documented by outside evaluators examined 18 indicators of success and confirmed that the P.A.I.N.T.S. program "contributes to participants' motivation to strive for a positive future, improves students' behavioral skills needed to succeed in attaining their aspirations, and inspires students' desires to be constructive and to seek out lifelong learning opportunities that will sustain their success through difficult times."

The P.A.I.N.T.S. program was a featured presenter at a statewide gathering of the New York Juvenile Detention Association conference.

Arts Reach and the Monroe County Children's Center made a concerted effort to bring in area juvenile justice collaborators, and they were enthusiastically received. However, services were stretched thin and in some instances, workshops were overloaded with youth threatening the efficacy of the program. On-going communication between the artists and the partners resolved the difficulty. Partners agreed to help secure new funding for the programs by writing grants and

> supported the efforts of P.A.I.N.T.S. to secure state funding at the legislative level.

If children are to grow and

punishment as an enforcer.

make meaningful change there

must be more than the fear of

To the casual observer the P.A.I.N.T.S. program may appear as just another attempt to help maintain a youth while

in a locked facility. But truly the depth of this program is far reaching. If children are to grow and make meaningful change there must be more than the fear of punishment as an enforcer. The change must come from within as they embrace our system of morality and justice.



Painting, Roosevelt Alternative School, West Palm Beach

The opportunity to participate in a myriad of new, fresh activities opens the door to a totally new world for many of our kids. The artist becomes a mentor and conduit for change. The ability to continue these relationships and programs after discharge from detention sustains these gains.

- Jack Rosati, Director, Monroe County Children's Center

The P.A.I.N.T.S. Program sponsored by Arts Reach has been a wonderful addition to Industry's School programming this year. It has allowed residents outlets in creativity where they can express themselves in healthy, pro-social, positive ways.

Through this program, residents have been able to learn practical applications for academic skills and concepts such as measurement and spatial relationships, African history, culture, myths, and element of poetry. They have gained confidence in their own abilities, and have shown support for one another as they work to complete their projects and showcase their efforts. Social interaction skills, which they have gained while working with the artists, have been as valuable as those they were able to practice with each other. Most importantly, they have begun to think about more positive alternatives for using their free time.

– Thomas Coultry, Director, Industry School

It [P.A.I.N.T.S. Program] has allowed residents outlets in creativity where they can express themselves in healthy, pro-social, positive ways.



Student Exhibition, Roosevelt Alternative School, West Palm Beach

West Palm Beach Alternative Arts Center

West Palm Beach, Florida Prevention, detention and aftercare

Program summary

In the West Palm Beach project, the original core site was the Alternative Arts Center (AAC), a school for disciplinary referrals with a fully integrated arts curriculum, run by the West Palm Beach School District. One year into the program, the Roosevelt Alternative School, a much larger school which accepts disciplinary referrals from the courts absorbed the AAC. Services were expanded to the general Roosevelt population, and contract artists also provided arts residencies in four short- and long-term residential facilities for adjudicated youth: a county detention center (Palm Beach Regional Detention Center); a halfway house (Palm Beach Halfway House); a long-term residential facility (Palm Beach Youth Center); and a state facility for girls (the Florida Institute for Girls). Two of the facilities were privatized and new partnerships were created at each site.

Each juvenile correctional facility, with the exception of the Florida Institute for Girls, has a West Palm Beach School District alternative school on-site which serves as a locus of project coordination; detention center staff are equal partners in decision-making and project management. Lois Biddix, Assistant Principal at Roosevelt, coordinates the program with Project Director and lead artist Dee Mac. Together they are able to refer students from one correctional arts program to another and eventually into the Roosevelt

School. Several students have progressed in the program to a level of arts expertise which has gained them acceptance into the regular arts magnet schools of West Palm Beach School District.

Goals of pilot program

The West Palm Beach pilot project has developed as a focused prevention, intervention and after-care arts-in-juvenile justice program. The primary site is the Roosevelt Alternative School, a middle school/high school for school and court-referred disciplinary students from the West Palm Beach School District. Almost of the students in this program have passed through the juvenile court system. At Roosevelt, the arts are provided as an incentive program for positive behavior. Roosevelt is also a transitional setting for youth leaving correc-

tional facilities, and this site has used a full arts array to help transition youth back into the mainstream setting. The arts program's goals are to provide creative activities and reduce delinquent behavior, increase student attendance and academic achievement, and to serve as an effective resocialization for youth leaving correctional settings and alternative education venues.

Primary lessons learned/accomplishments

Artists in the program are contracted through the regular artist-in-education program of the host school district. Those selected to participate in the arts-in-juvenile justice program receive special training and assistance in curriculum development. Evaluation results have demonstrated that students in

This program gave our kids selfesteem and an awareness of opportunities they would never have recognized without it. the Roosevelt program have significantly improved attendance in school and greatly reduced disciplin-

ary infractions. The West Palm Beach program was presented as a model program at the International Network of Performing & Visual Arts Schools Conference in October 2000 and provided assistance to the Miami Dade Arts Council in the development of similar community-based arts programs for high risk youth.

The primary obstacle faced by the Alternative Arts Program was a total restructuring of the host alternative education program in West Palm Beach. Institutional change on

The arts program helped to set our girls free from the constraints placed on them by the lives they have led, the crimes they committed, and the consequences they are now dealing with.

almost every administrative level required the program to engage in in-house advocacy, educating new administrators and principals about the goals of the program. The partners and Technical Assistance program aided this process, and the program was allowed to grow and fulfill its goals.

One student has moved on from us to the High School for the Arts. When he visited the school for the first time, it was like going to a candy store. This program gave our kids self-esteem and an awareness of opportunities they would never have recognized without it.

 Pat Thomas, Superintendent of the West Palm Beach Halfway House

The arts program helped to set our girls free from the constraints placed on them by the lives they have led, the crimes they committed, and the consequences they are now dealing with. They learned to think and express themselves by setting words or dance to the music within themselves.

Jacque Layne, Executive Director,
 Florida Institute for Girls



Band workshop, Gainesville State School



Drumming class, Monroe County Children's Center, Rochester



- A. Collaboration Building
- B. Strategic Planning
- C. Program Design
- D. Artist Selection and Training
- E. Residency Implementation
- F. Community Linkages
- G. Evaluation, Advocacy and Sustainability

It is hoped that this handbook can help new projects learn about promising model programs – to derive benefit from their experiences and to utilize them as a source of resource materials. To that end, "Promising Practices" are highlighted in italics throughout the handbook.

A. Collaboration Building

An equitable partnership between an arts organization and a juvenile justice organization will enhance program coordination and stability.

One of the precepts of the "Arts Programs for Juvenile Offenders in Detention and Corrections" Initiative is that every program funded – whether an enhancement site or a pilot site – involve a collaboration between at least one correctional or juvenile justice partner and one arts partner. Why? It is imperative that the corrections partner and arts partner both feel fully invested in the success of the program and informed about its implementation. This assures that the implementation of the program is fluid and that cooperation between artists and correctional staff is supported at the highest levels. As a reflection of the importance of this commitment, each site was asked to bring a representative from both communities to the original training institute in Washington DC.

Leadership positions in the collaboration must include people who are strong in the corrections and social services networks as well as people who are strong in the arts.

Collaboration is critical, regardless of whether the prospective correctional partners are state correctional authorities, municipal or county detention facilities, or community-based or school-based programs for high risk young people and youth on probation or parole. Most correctional facilities have well defined hierarchies of authority that will need to be respected. Correctional administrators, in turn, will look for an equivalent chain of command on the arts side, wanting to know who is in charge and what administrative and managerial structures are in place. It is critical to have top down support for any arts program so that both security staff and artists feel secure in knowing the boundaries of their programs.

Correctional partners

Anyone endeavoring to create an arts program for court-involved young people will discover that juvenile justice systems vary widely in their organization from state to state and county to county, as do probation and parole services. Effective and timely communication among justice agencies can not be assumed in most states. Indeed, creating partnerships among these entities while building a comprehensive arts program network can be the most daunting task that arts-in-juvenile justice programs face. For programs to be successful and stable, several juvenile justice players need to be involved and invested in the planning of arts programs. Among them:

• State: When creating a state-wide collaboration, an administrator from the state juvenile justice authority should be included in early discussions.







Photogaphy class, Monroe County Children's Center, Rochester

- County: It is good to get a juvenile court judge or staff members from his or her office involved early; also the chief of the probation department should be included if detention facilities fall under the domain of the probation department and a director of juvenile parole services.
- Municipal: Family court judges and officers of the municipal police authority such as gang taskforce officers from the police department ought to be invited to participate.
- Site staff: In addition to generating support from the "top brass," good collaboration building should include members of site staff juvenile corrections officers, detention supervisors, counselors, or teachers so that potential roadblocks to program implementation can be identified early and avoided or resolved. These are the grassroots people who will be most actively involved in arts residency planning and implementation once they are assured of support from the top.

Arts partners

On the arts side, potential partners should be institutions or organizations already actively engaged in community-based arts programming. Preferably, they should have experience



Cartooning class, Monroe County Children's Center, Rochester

working with high risk youth and have a roster of professional artists who have conducted community residencies in schools, after-school programs, housing authorities, community centers, shelters

or faith-based organizations. It is preferable that these institutions have a tax-exempt status so that they can access a full array of funding opportunities for juvenile justice arts programs.

Potential partners might be local arts agencies, museums, community-based arts schools, state arts agencies, or university and college arts outreach programs. Discipline-based arts organizations can be good partners, but it is likely that once a specific arts program is up and running (e.g., a theater program), there will be momentum from staff and youth to expand to other art forms. In this case, an umbrella arts organization that can coordinate and be the potential fiscal

agent for a multi-arts array may be required. This would be an agency that could sub-contract with discipline-based arts agencies or individual artists as program components are added.

In developing the arts collaboration, administrators from the arts organization, interested board members, and potential artists should be included in early collaboration building. This is the core partnership. Obviously, more partners will be added as programs expand.

Client involvement

It can be very useful to bring members of the community being served – adjudicated youth – into the collaboration process. The Gainesville facility surveyed youth incarcerated there for their preferences in the types of residencies they would like to see, and a youth representative was included in the interviewing process and given equal say with other members of the hiring committee in the selection of artists and the Project Director. Thus, youth were invested in the program design and artist staffing.

B. Strategic Planning

Partnerships must be based on common objectives that are to be worked out at the beginning of the planning process.

After corrections and arts partners have determined they want a program, strategic planning typically begins in earnest when a funding opportunity is discovered. Sometimes the funding opportunity comes first and causes one partner to look for another, the collaboration coming as a result of grant guidelines. The most critical element of early planning is finding quality artists and the money to hire them. If the artists have already been identified, then some of these issues will be resolved in discussion with them and the partners. If the artists have not been identified, then the length, times, purposes, and disciplines taught in arts residencies should be defined before any interview process begins.

Successful programs must have clearly defined identities.

In designing an arts program for a correctional setting, there are some decisions that need to be made.² There are several issues that need to be confronted in deciding how to approach program design. Questions to be addressed include:

Integration into school curriculum

Will the program be integrated into the school curriculum? (*E.g.*, West Palm Beach uses a fully integrated curriculum tying arts instruction into every core subject area. Gainesville provides high school elective credits for its four strands of arts programming.)

Extra-curricular design



Ceramics class, Monroe County Children's Center, Rochester

Will the program be extra-curricular, which then defines the times available for programming in the correctional setting as nonschool hours?

Voluntary or required

Will the program

be voluntary or involuntary? (Large long-term facilities can and should have voluntary programs, but detention centers often times cannot. If the workshops take place in the day room of a detention center pod, every youth in that pod will be involved, like it or not, because of staffing issues.)

• Project tone

Will the program lend itself to entrepreneurial skills, such as ceramics and photography, or will it be more expressive in nature, such as dance or theater?

End product

Will the end product be thematic – such as producing art about domestic violence or substance abuse – or will it be open-ended, with a focus on exploring talent and increasing skill levels?

C. Program Design

Professional artists should be hired to provide quality skills-based arts instruction.

At the heart of all successful arts-in-juvenile justice programs is the given that professional artists will provide quality and challenging skills-based arts instruction. This is a master artist/apprentice model that will emphasize hands-on learning. This in no way precludes a role for certified art teachers or art therapists, but the primary outcome of arts programs should be for the youth to make art at a level that informs them about the practices of the professional arts community. The standards for production must be high. These residencies are not just for arts education, but are designed to give participants opportunities to use their skills for personal expression and to provide the option of an entry to the professional art world.

The curriculum must fit the facility.

The site where the program will be delivered may have much to do with the design of the residency. Detention centers have a highly transient population which may not allow for in-depth performance-based residencies or complex visual arts programs such as printmaking. Long term residential facilities offer greater opportunity for in-depth instructional processes.

Long-term facilities

An artist working in a state correctional facility might be serving youth who are staying in that facility for an average of two years. In this case, a twelve-week residency might be a drop in the bucket in terms of exploring the interest and artistic potential of the youth. Different approaches have been taken to address this type of facility.

- The Fred C. Nelles Facility in Whittier resolves the problem by rotating youth from one arts residency to another African dance to Native American dance to creative writing to visual art.
- Gainesville uses four strands of arts programming and students can move from a five-month residency in photography to visual art to music to creative writing/theater arts, in any order. Gainesville artists may retain two students from each group to continue the same strand as peer tutors and to continue to develop their high level of skill in that discipline.

Short-term facilities

Some sites, like municipal and community detention centers, have highly transient populations. Youth may not stay long. An artist might expect to see a third of the students

turn over each week, so it becomes a challenge to initiate new youth and continue to develop the skills of those who stay. There is some argument over whether or not such programs can be helpful in reducing the risk



Sculpture class, Monroe County Children's Center, Rochester

factors which contribute to delinquent behavior among participants. However, it is clear from the sites in this initiative that distinct benefits are derived. Anecdotal information from staff affirm that these programs reduce stress and anxiety among detainees who are awaiting court hearings and adjudication. The tension of unfamiliar surroundings, peers, and staff is diffused by structured activities which can be both individually expressive yet framed within a cooperative

workshop environment. Another consideration is that even if a youth attends only one two-hour session, that exposure might have opened up interests and talents that had not been recognized before. This youth can then be referred to community-based arts programs upon leaving the facility.

• The Monroe County Children Center, which has both long-term and short-term residents, has integrated an arts interest questionnaire into the intake process for all youth entering detention. This questionnaire, along with artist recommendations, follows the youth into the community or into other correctional settings.

School-related residencies

In alternative education and long-term residential settings, there is often an opportunity to integrate the arts into the school curriculum.

- West Palm Beach teams an artist with a teacher in every subject area at the Alternative Arts Center and they collaboratively create a curriculum which will enhance student interest and learning.
- Gainesville operates semester-long residencies under the supervision of an accredited arts teacher, and students can receive elective credits toward a high school diploma in the four arts strands provided so long as the students demonstrate mastery of the educational requirements of Texas.

Program logistics

Residency design

In designing a residency, the example of a community college course is a useful guide. Most semesters last 16 weeks with approximately 3 hours per week of instruction over 2-3 days. Curriculum is designed by the teacher and s/he evaluates students on personal time. Supplies are provided by the college. A Masters Degree or its professional equivalent in experience is the standard job requirement. For these 42



Student ceramics, Monroe County Children's Center, Rochester

hours of instruction, the teacher typically receives \$1,500-\$2,500. This amounts to about \$35 to \$50 per hour of instruction not including preptime.

Cost-effective nature of residencies

Residencies can be designed in much the same fashion. For \$2,500, a correctional facility could have a twelve-week arts program which meets twice a week for two-hour sessions with sufficient funding (about \$500) for supplies. At the end of the residency, there should be a culminating event in the form of a performance, exhibit, or publication, allowing the participants to display their talents. The culminating event will also generate support for the program from the community and potential funders. If class size is comprised of approximately ten youth, a quality program can be delivered for \$250 per youth over the span of three months or longer. By juvenile justice standards, this is not a very inexpensive program.

Program implementation and communication

The artists and arts administrator should meet on a monthly basis to discuss the residencies. Artists should be encouraged to keep journals of their experiences working in the correctional classroom. While the journals are private, artists should be prepared to share an excerpt with the Project Director and other artists working in the program at their meetings. This strategy helps the Project Director stay informed about the program and also generates a camaraderie and sense of kinship and support among the artists involved in the program.

D. Artist Selection and Training³

Artist Selection

Use professional artists who are both great at their craft and effective teachers.

Artist assessment within correctional environment

Great artists do not always make great teachers, especially in correctional environments. In general, artists should be selected for the quality of their work, their instructional ability, their reliability, and their flexibility. If possible, artists should be observed with a class, preferably a young offender class, as part of the hiring process. They should be asked to provide an exposure-type workshop that involves student participation. This will help project coordinators determine if the artist can motivate and work effectively with the youth in the program. Regardless, all prospective artists should make site visits prior to entering into a contract to conduct a correctional residency. Oftentimes, the reality of the setting is off-putting or disturbing in ways that the artists did not anticipate. It is best to know how well artists can work within correctional environments before attempting to implement a residency.



Cartooning class, Monroe County Children's Center, Rochester



Knowing the audience

Artists must also know their audience and be able to design a series of exercises which can engage the newcomer while developing the skills of the veteran. This is due to the fluid student attendance that is often evident in correctional settings. The activities must be stimulating and culturally relevant for the defined population.

Artist Training

Artists need to be prepared with training and/or intensive orientation prior to working in a correctional setting by an experienced professional who has worked with arts-in-juvenile justice programs.

Orientation

Artists should go through a training/orientation process, and must visit the facilities where they will be working prior to beginning a residency. Many facilities have an orientation program for volunteers. This can be helpful to the artist in learning what the basic rules of the facility are, information about its history, mission, and programs, and general background information on the youth incarcerated there. Artists must also be educated to understand the realities of working within correctional institutions. The artists should be prepared to submit their driver's licenses and to undergo a criminal background check (even a misdemeanor conviction may preclude program participation). The program director or arts programming specialist should also alert artists to possible problem areas that appear in some form in most correctional environments: classroom management, confidentiality, security, censorship, potential adversarial relationship with staff, and accepted parameters for friendship and communication with the youth. Artists frequently have to deal with lockdowns, delays, students missing for a variety of reasons, and restrictions on what supplies can be brought in. Even experienced community artists will find themselves performing new functions, such as counting pencils before and after every class. A student strip down conducted by staff can be the outcome of a missing Number 2 Yellow.

E. Residency Implementation

Program Administration

Hiring or appointing a Project Director with dedicated responsibility for the arts-in-juvenile justice program enhances all aspects of the program.

Need for designated Project Director

It is a good practice to have a single individual as the point person and coordinator of the arts-in-juvenile justice program. This Project Director should be able to communicate readily with all partners to resolve any issues when they arise. If the program is small, someone on staff at the arts organization or correctional facility can dedicate time to serve in the role of Project Director, but this has to be dedicated time and not an addition to an already full workload. Coordinating an arts program in the juvenile justice system can seem simple in the beginning, but almost from its inception, there will be pressure to expand the program from the students, the correctional staff, artists, and the community. Benefits of the program are immediately obvious: students rapidly display their creative abilities instead of destructive behaviors. Staff will soon observe student engagement in the arts and recognize the arts program as an incentive for enhanced interaction with the juvenile justice or educational program. This is good, but it also creates new demands.

If multiple residencies are in place, advocacy, documentation, evaluation and raising funds toward sustaining the project become even more important elements of the juvenile justice arts program. Along with expanding community linkages, working with the media, and coordinating exhibitions, publications, and performances, the partners need to raise sufficient funds toward paying and keeping a Project Director, and the Project Director can help with this through proposal writing and advocacy.

Qualifications for Project Director

Lead artists who have conducted residencies in a correctional facility often become Project Directors. This was the case in Rochester and West Palm Beach. Being an artist is not, however, a necessary qualification for this position. Some of the nation's top arts-in-juvenile justice programs, including Experimental Gallery and the Bronx WritersCorps, are directed by non-artists. All the arts programs in the federal initiative have Project Directors who are clearly designated as responsible for the conduct of the program.

Relationship between juvenile justice and arts staff

Staff support in correctional settings is critical. Strong relationships must be developed and maintained between juvenile justice staff and arts staff. A process for ongoing dialogue between staff and artists is important to the program.

Need for staff orientation

It is important for the artists to meet with correctional staff before they begin a residency. Communication with staff is critical to staff understanding, acceptance and support of the arts program. Early collaboration building is about learning faces, building trust and coming up with a common vision - common goals and objectives. Difficulties in getting artists into facilities, gathering youth for workshops, and conducting workshops without interference often arise when the staff does not understand that the artist has been contracted to provide an on-going professional service and that the program is considered to be a part of the facility's treatment agenda. Staff become much more cooperative once they realize that the artists are trained and paid, that students have been specifically selected for attendance, and that the program is being evaluated and/or has specific goals that are being measured. Therefore, staff who are directly involved in the arts program should receive a thorough orientation about the program prior to its inception.

Ongoing communication with correctional staff

Artists and staff should meet at least on a quarterly basis to talk about the program. Typically, staff have in-service or professional development times already proscribed. Artists should be given regular 10-15 minute slots to make presentations about the program at these regular meetings, so that staff are informed and have an opportunity to provide input

Need for clarification of roles

Once artists have worked in a facility for an extended period of time, staff can succumb to the assumption that the artist has supervisory credentials. Staff should always be



Wood sculpture, Industry State School, Rochester

present during workshops, and the staff is responsible for maintaining the safety of the class. Artists are not trained in passive restraint, and, while they are responsible for motivating students and basic classroom management, they should never be called upon to break up a fight or escort students to other parts of the facility. Roles and responsibilities for maintaining security by artists and staff should be clearly laid out at the beginning of the residency.

Youth participation and commitment

Participation by youth in the program ought to be voluntary unless there is a concrete logistical reason for it being involuntary. Once youth commit to the program, they should honor their commitment and see the residency through.

Referral process

As previously noted, artists working in highly transient detention centers may have to work with a shifting group of participants who did not volunteer for the workshop. However, in community-based settings such as probation and parole, or in long-term residential settings and alternative education settings, students should be referred to the program by counselors, teachers, probation officers, caseworkers or other diagnostic personnel based on observed talent or the student's expressed interest.

Classroom size

Classroom size should be appropriate for the space and the ability of the teacher to work with all students effectively. In Rochester, one photographer's workshop afforded staff a popular referral opportunity for youth, and she suddenly discovered herself with 20 youth meeting in a small probation office that could hardly accommodate 10. If possible, a set group should be identified at the beginning of the workshop and maintained for the duration of the residency.

Student commitment

Students should not be allowed to drop out once they have committed to the residency unless there is a serious problem that prevents their attendance. This should be made clear to them up front. While students should be expressive and enjoy the arts programs, it should always be clear to them and staff that these are workshops directed by professionals that are to be taken seriously, not just viewed as recreation. The culminating event at the end of the residency, whether it is a performance, exhibition or publication, will generally supply sufficient motivation for the students to take the class and their own efforts seriously.

Disciplinary procedures

Artists will be allowed to have students removed from the workshop if they do not engage in the workshop or are highly disruptive. This should be done in cooperation with staff. The staff and artist should also determine a consistent method for returning the student to class. For example, a student may come into an art class and, over the span of two workshops, not participate in any meaningful way. After having warned the student, the artist should have the option of removing the student for the next workshop. If the student returns to the class and still does not participate, then the artist should be able to permanently remove the student.

Program monitoring

Artists should be required to take written attendance in their classes. The number of students served and how many hours each student is involved in arts instruction are important measurements that can later be correlated with incident rates of misbehavior, academic achievement, recidivism, and other transformational indicators.

F. Community Linkages

Community linkages necessary for arts programming must be generated in order to enable the resocialization of incarcerated youth into the community. Youth must be tracked and arts documentation should be a part of pre-release and pre-parole planning. Arts programs in correctional facilities should identify community-based programs and create a system for making referrals for departing youth. If the facility draws youth from an entire state then state-wide community-based arts programs ought to be identified for departing youth and their parole officers.

Development of network of arts programs

Youth move from one juvenile justice setting to another – school to probation to corrections to parole to the community. In most states, there is little communication among these agencies about the young people's treatment and social service needs, and even less about their abilities and interests.



Mixed Media, Gainesville State School

Arts programs can provide a valuable link among these settings. Youth who have expressed an interest in the arts should be able to find and take advantage of similar cultural resources and classes when they return to the community. While all youth should have access to cultural resources, kids who have been in trouble sometimes not only have the greatest need for these programs, but also the greatest interest.

Strategic planning and residency implementation should address the need for making linkages to existent community-based arts programs for departing incarcerated youth, and where there are none, it should plan to create them by bringing in new partners. Dialogue among schools, probation and parole departments, and detention facilities around the issue of the availability of arts programs should be initiated by the Project Director with the assistance of the partners. Detention center youth ought to be referred to programs in public schools, in neighborhood community centers, or in alternative schools. Community linkages with faith-based outreach programs, education centers in housing developments, and parks and recreation departments should be explored.

Tracking of participants

To develop a truly effective strategic plan for serving adjudicated youth through the arts, it is important to track participants once they leave an intervention setting such as a detention center and then to identify cultural resources in the new environments, determine a method for referring youth to the programs which exist, and find new partners to create new programs in those settings if none exist. State arts agencies can be good partners in this process. Almost every state arts agency has a community arts coordinator who knows the local arts organizations throughout the state and can provide contacts. Following are kinds of outreach activities developed by the six Initiative programs.

Expansion of residencies to new settings

Typically, residencies expand to new settings when they are requested by new partners who have heard about the program. Stretching existing dollars to serve new populations should be avoided when adding new partners. Each new partner entering into the collaboration should be encouraged to

COMMUNITY OUTREACH ACTIVITIES

Enhancement Projects

Program	Community Linkages	
Experimental Gallery Seattle, Washington	Talented youth leaving the correctional facilities are referred to community-based arts programs by the Project Director in cooperation with the artists.	
Fred C. Nelles Facility Whittier, California	The Artist Facilitator position in the California Youth Authority also has responsibilities for developing restorative justice opportunities for youth leaving CYA facilities in the community through cooperation with parole agencies.	
Bronx WritersCorps New York City, New York	The Bronx WritersCorps has developed programs in New York City parole centers for youth paroled from state facilities. It is working with the Rochester program which operates an arts program at a state facility to identify youth being paroled to the Bronx. It also invites youth from the detention center to the programs it runs for community youth in its library-based center.	

Pilot Projects

Gainesville State School Gainesville, Texas	Gainesville receives its youth from all over the state of Texas. It works with the Texas Commission on the Arts to identify local arts agencies and arts programs in home communities as part of each departing youth's resocialization plan. Those students with GEDs or high school diplomas are provided with information about arts courses available at community colleges in their home communities.	
P.A.I.N.T.S. Program Rochester, New York	The Monroe County Children's Center has Rochester ArtsReach as a partner, so many of the same artists in the detention program also work in the community. Artists sit on pre-release committees and identify community programs that would be available to a young offender upon release. In Rochester, the youth can oftentimes work with the same artist with whom they have already established a relationship when they move from one setting to another. Rochester has also expanded its programming to the Teen Court, probation, and parole programs.	
West Palm Beach Alternative Arts Center West Palm Beach, Florida	West Palm Beach has developed a sophisticated system of serving youth in almost all county and state facilities in their community. Youth are transitioned into the mainstream through alternative education programs and referrals to the school district's arts magnet schools.	

raise funds for the residencies they request, or at least steer the program in the direction of a new funding resource and help in securing that funding. This will maintain quality standards in the existing residencies rather than dilute them. Correctional facilities, probation departments, parole departments and alternative learning centers welcome arts programs that bring their own money, but too often this money is "soft," the result of a grant which has a finite end.

Investment of local partners

Corrections and community partners need to be invested financially. They are the institutional recipients of the services and should be striving for annual budgetary procurements to support such programs. Once these agencies have leveraged an appropriation, it becomes easier to re-appropriate funds and stabilize the program.

G. Evaluation, Advocacy and Sustainability

Advocacy and evaluation activities that generate program recognition are critical components both to community acceptance and to the financial sustainability of juvenile justice arts programs.

Evaluation, advocacy and sustainability are important aspects of any successful arts-in-juvenile justice program. They are part of the same fabric and share common goals: a) to keep the program going financially; b) to give key information to host institutions that require a data base; and c) to educate the public about the worth and benefits of the program. Sometimes arts programs are seen as a "fringe benefit" and institutions hesitate to publicize them lest it look as though they are "soft on crime." It is critical to the survival of arts-in-juvenile justice programs that they prove their worth both by presenting the work of the offender participants and by engaging the professional worlds of art, social services, and criminal justice in a dialogue about the work that is being done.

Evaluation

Evaluation should be on-going, and both youth and artists should be surveyed about their experiences.

Evaluation provides an opportunity to explore what is successful and what needs to be changed in program design and service delivery. It affords an ongoing occasion for youth, artists and staff to give feedback about the program.⁴ While an evaluation study may have a specific "life" in that it measures a specific period of time in the program's history, the process of data collection should be ongoing and perceived as a normal part of an arts-in-juvenile justice program.

Evaluative process/team

Youth are entered into justice system databases once they are arrested or court-involved. The fact that the juvenile justice system records data on youthful offenders in an organized fashion affords an opportunity for evaluation that is much more difficult in traditional community settings. It is critical that a process for data collection be put into place early. This can be one of the most time-consuming administrative responsibilities and should be budgeted accordingly. An independent evaluator should be contracted to assist in the selection of instruments and the creation of a data collection process. This person or persons will be ultimately responsible for a report that interprets the data and makes statements about the outcomes of the project. Schools of social work or art education at local universities are good potential partners. Oftentimes a graduate student under the supervision of a faculty committee can be found to take an evaluation on as a thesis project.

Indicators of success

Common indicators for success are reduced recidivism, reduction in behavioral indicators for delinquency, reduction in incident rates of misbehavior, improvements in academic achievement, improvements in arts skills, and improvements in self-esteem. Staff and artists should be interviewed for their perceptions about behavioral change and institutional change. While anecdotal evidence about successes by individual youth can supplement the hard data, statistics are important.

Advocacy

Showcase youth artwork; it changes the minds of skeptics.

It is important that arts programs publicize their efforts. Well-crafted products from the residencies in the form of books, videos, or CDs are very beneficial in promoting the program.

Products

Every residency should result in a culminating event, some "product" that allows for the participants to gain a measure of recognition and applause. This recognition leads to as much self-esteem building as the "process." Presenting the work of juvenile offenders often comes under the restraints of confidentiality. However, every arts residency should have the intent of presenting the work of the artists, especially since it is not always possible to present the artists themselves. These products can take the form of anthologies of creative writing, exhibitions of visual art, performances of plays or music within facilities and sometimes outside.

Experimental Gallery, the Seattle/Tacoma-based project, is especially adept at the presentation of "product." It is a museum-based program that emphasizes presentations at a high curatorial level. Sophisticated book publications such as We're Your Future Too have contributed to national recognition for the program in the form of a Coming Up Taller award as one of the top ten arts programs for high risk youth in the nation. Experimental Gallery has also produced high quality CDs and videos of student work resulting in a high profile for the program and new sources of funding.

Presentations

Presentations at regional, national, and even international conferences also enhance the recognition factor for arts-in-juvenile justice programs and inform the field about advances in this work.

• During the first year of the Initiative, presentations were given for the Juvenile Detention Association of New York State (Rochester), the International NETWORK of Performing and Visual Arts Schools (West Palm Beach), the Western Museums Association, and the Western State Arts Educators (Seattle). Gainesville received special recognition for its arts program on the 100th anniversary of the juvenile court. All six sites presented at the Creative Solutions Institute in Fort Lauderdale. Exposure and accolades on a national level benefit the young people and the professional artists, and also help

make local partners feel more secure about their participation and support. Both arts organizations and corrections partners are members of professional societies which provide ample opportunities for presenting successful programs to their constituents.

Sustainability

At the first training institute, funding trends for arts programs for high risk youth were discussed. It was made clear that arts programs look to outcomes which demonstrate an interdependence between the goals of the arts and the needs of the community if they are to be continually funded.

Need for strong program definition and public identity

A program must have a clear identity as well as a sense of destiny. The funder must see the project undertaken, see the process at work, see youth transformed, and understand how the funder's own mission will be furthered by the project. Arts providers must believe that the programs they are supporting are valuable to the community and the population being served. Funders are looking for strong strategic plans and demonstrated competence.

Funding strategies

Programs must find corporate and foundation philanthropists who are interested in serving youth. Programs must believe in and stand behind their goals; they should not develop a new agenda to fit guidelines of the funders. The potential grantee must speak in the language of the funder, using terms that are persuasive and demonstrative of common goals.



Student photograph, Gainesville State School

Ongoing communication with funders

Funders must be constantly involved and engaged in the success of the project – in both the process and the product. Programs should acknowledge the funders' contribution, share information, and provide them with ongoing documentation and evaluative data. The program must be visible and constantly advocating for its continuation through exhibits and products. It is a common maxim of philanthropy that foundations and corporations don't give money to organizations, they give money to people. Sustainability is based on relationships.

Public visibility

All partners need to be involved and invested in order to bring the attention of these programs – and to convey their importance – to future funders. Resources for sustainability include:

National: The YouthArts Project and the Arts Programs for Young Offenders in Detention and Corrections Initiative were both demonstration projects of the Office of Juvenile Justice and Delinquency Prevention and the national Endowment for the Arts. These pilots have paved the way for any arts-in-juvenile justice program nationally to solicit OJJDP funding which is passed down to every state through block grants. The Arts Endowment also supports arts programs that provide positive alternatives for youth through its Challenge America Fast Track grants. Information about this and other Arts Endowment grant opportunities can be found on the Endowment's website: www.arts.gov Additionally, this Arts Endowment provides information about arts funding which is available from other branches of government under Cultural Funding: Federal opportunities at www.arts.gov/federal.html .

State: State arts commissions have been the most aggressive in supporting arts programs for young offenders. Their community arts grants can often be applied to such programs if they do not have an arts-in-juvenile justice program already in place. It is also important to have contacts in the Judicial, Legislative and Executive branches of state government to determine where block grants are, what they're designated for, and what bills are pending in the state legislatures. It is important to find contact persons in state government who will share time and information. Several states have successfully secured line item funding for arts-in-juvenile justice programs out of their legislatures.

County/municipal: It is helpful to be supported by a publicly visible person who is known and established in the com-



Photography lab, Gainesville State School

munity. Juvenile judges fit this role. They are experienced at raising money for their own campaigns, and the ethics code does not prohibit them from soliciting funds to improve the juvenile justice system. Community foundations and local arts organizations can also work with programs to identify potential supporters. While they may not be able to provide funding directly, they can help access those who can. Faith-based organizations, parks and recreation departments, and art museum education departments can also be sources of support.

Foundations and corporations: These can be sources of funding on the national, state, or local level, but it is critical to research their funding interests, or much time can be wasted on dead ends. They oftentimes do not fund programs on the first try, but familiarity and persistence pay off. A rejection should be seen as an opportunity to open up a dialogue for a better second attempt.

GOMMON PROBLEM AREAS

RECOMMENDED SOLUTIONS

Every arts-in-juvenile justice program is unique, but there appear to be some common problems that arise universally. These should be addressed in staff and artist training. Among them:

Censorship

Common Problem Area

Artists and correctional staff often apply a different standard for what is appropriate in language, imagery and thematic content in student artwork. For example, many correctional professionals have been trained to recognize gang imagery. Conflicts can arise over when a crescent moon is a gang image and when it is just a crescent moon.

Recommended Solution

Dialogue among artists, staff and youth are critical to resolving these issues. A typical compromise is that artists be provided a high degree of freedom within the workshop, with the understanding that the content of culminating projects will be reviewed by staff before a presentation is made to the public. Students should also be informed from the beginning that their work will be made public to be viewed by parents and family. This typically results in their reducing material that is used for shock value or to appear tough before their peers.

Security

Common Problem Area

Security is of paramount importance in correctional settings. Staff has as their number one goal the safety of the youth, the artist, and the staff themselves. While artists sometimes feel staff members are too overbearing, a reverse complaint is often registered that the staff rely too much on the artists to provide security services. The artist's role is to motivate and manage the class; the staff's role is to supervise and make sure the class and its participants are safe. Sometimes the artist has worked on the facility longer than the staff person, and there is an assumption made that the artist has supervisory capability.

Recommended Solution

Roles should be well defined between artist and staff regarding classroom management. Staff should be encouraged to work alongside the youth and provide appropriate encour-

agement. The artist should be able to control a classroom, but staff has the obligation to intervene when there is a perceived danger. These roles should be made clear in artist and staff trainings.

Establishing Professional Standards

Common Problem Area

Artists are paid professionals, and they should be held accountable to produce a challenging, skills based instructional environment. They are not volunteers there to have fun with the kids or engage in recreational activities. If the youth in a program are there voluntarily, all should be required to participate. If they are there involuntarily, the artist should strive to motivate as many youth as possible to participate, but



Student photographs, Gainesville State School

universal participation is not required. Too often, artists spend an inordinate amount of time working with youth who will not participate rather than the ones who would most benefit

Recommended Solution

The artist should first engage the motivated youth in activities, monitor their progress, and then attend to those who are not participating. The problem may be something simple, such as the youth does not understand English and a translator (typically another youth who is bilingual) is necessary. In detention settings, where involuntary participation is routine, youth should not be compelled to participate, and they can sit quietly while others work. However, they cannot participate in any other activity. In voluntary participation settings, artists should again attend to the motivated students and then address the non-participants. It should be made clear that participation is required and that they will be removed from the class if they only wish to observe and/or disrupt.

"Us vs. Them"

Common Problem Area

Most correctional facilities, by their nature, manifest somewhat of an adversarial relationship between incarcerated youth and the juvenile correctional officers. Since the artist gives far more attention to youth than staff, the artist can often be drawn into taking the side of a student or students against staff. What may seem to be a totally unnecessary action or attitude by staff when described by students is rarely the whole story.

Recommended Solution

While artists are mentors for the students, the artist is there to provide educational instruction and a professional demeanor, not serve as a mediator between youth and staff. The artist is not hired to help students with their personal problems. Counselors, teachers, and correctional staff are on site to provide that assistance. If the artist is disturbed by something that appears in student artwork, the artist should contact appropriate staff. There must be a cooperative relationship between artist and staff. Otherwise, the artist will soon be gone. This must be made clear to artists up front in their training process. Artists who undermine the program by alienating staff should meet with the Project Director to discuss the situation, and if it is not remedied be removed from that setting.



Painting, Gainesville State School

Sometimes staff will act to subvert an arts program for a variety of reasons without cause by the artist. Artists should address this situation with the Project Director, who will then address it with the appropriate correctional administrator. If the situation is not remedied and the arts instruction cannot maintain an environment of respect and professionalism, the program should begin looking for a new correctional setting.

Institutional Change

Common Problem Area

Four of the six sites in the Initiative experienced turnovers in the administration of their host organizations. Some of these changes were political, the result of elections and new political appointees. Some were the result of reorganization. Many programs nationally have faded out of existence with the departure of supportive administrators. The fact that a program is doing well and a project is satisfying its funding requirements does not protect it from being dropped by a new administrator who knows little about the program and is looking to streamline the organization.

Recommended Solution

While public advocacy was previously described as a necessary component to program sustainability, in-house advocacy can be equally important. Whenever new administrations are brought in, Project Directors should work with partners to take the initiative in educating them about the history, status and goals of the arts-in-juvenile justice program.

Invoicing and Artist Pay

Common Problem Area

A confusing problem can arise at the beginning of a new residency concerning when and how much artists are going to be paid. There is oftentimes an institutional lag between the time artist's invoice and when checks are actually cut. Artists need to be prepared for this. An artist submitting a monthly invoice might not receive a check for six weeks resulting in a two and half month period between program implementation and receipt of the first check. Obviously, this can be a source of great distress.

Recommended Solution

The amount of financial reimbursement and any other financial expectations must be clear at the outset. Artists should be provided the necessary invoice forms during artist training and should be advised in advance as to the likelihood of a time lag in pay. The Project Director should meet with the financial agent prior to receipt of the first invoice to learn the process for reimbursement and the time required, so the process can be expedited.

Confidentiality

Common Problem Area

Traditionally, artists have been unable to use the names of young offenders or photographs/videos that show their faces due to the juvenile court's concern with confidentiality. Ten years ago, cameras were almost never permitted in correctional facilities, much less in the hands of juvenile offenders. Had this handbook been published then, it would have advised that photography and video programs were out. Ten years later, four of the six sites in this initiative in four different states are allowed to provide photography residencies. It appears that there are no longer strict standards of confidentiality. This can create confusion as to what the artist can do in the form of product that is shared with the public.

Recommended Solution

Artists and staff together must define what is permitted and what is not. Most correctional facilities have a standard release form that enables the use of a student name or likeness. Some have special media release forms. Some require

the signature of a parent or guardian; others do not (especially if the youth is of a certain age defined by state standards). Confidentiality concerns regarding what the artist has planned for residency content or a culminating event need to be worked out before artists begin their workshops, and not when there is a product ready to be made available to the public.

Supplies

Common Problem Area

Most artists understand requirements of correctional facilities that they not allow student access to materials that might be used as weapons such as matte knives. However, other materials that seem innocuous enough may also be forbidden, *e.g.*, spiral notebooks (the wire can be unthreaded from the paper and then rewound into a spike), and certain felt tip markers that can be abused as inhalants. Staff may object to art books that have nudes. Something as simple as providing students with felt tips and a pad to use in their cells for drawing practice may result in a program being shut down after graffiti has appeared throughout the dorm.



Painting class, Gainesville State School



Photo collages, Gainesville State School

Recommended Solution

If supplies and artwork can be stored on the facility, then it should be secured, and access by students should be supervised by the artist and staff. All supplies should be accounted for at the end of every workshop, and everything should be secured when the artist leaves. If there is no safe storage, then the artist may have to plan on bringing everything necessary to the workshop each time he or she comes and on leaving with the same supplies and the student product. Obviously, community programs will operate under a different standard but staff may still object to materials or tools they find inappropriate. Areas of con-

cern such as these should be worked out by the artists and staff away from youth and only taken to the Project Director if a solution cannot be worked out.

Stereotypes

Common Problem Area

One of the biggest hindrances to programs in the early stages of development is the influence of stereotypes that students, artists, and staff carry about one another. "Juvenile delinquents are all violent, gangster drug addicts. Artists are flaky and unreliable. Corrections officers are negative and abusive."





Murals, Gainesville State School

Recommended Solution

Every program has to be founded on respect. Every participant must give and expect to receive respect from the others. Any program that holds true to a philosophy of respect will be successful. This attitude can be achieved through mutual training of staff and artists where relationships built on familiarity and common goals can be built. In the

workshops, staff should be encouraged to participate and make art alongside the kids. Oftentimes, the structure of the workshop itself gives staff no role to play except that of an overseer. Ultimately, the tone of a workshop falls on the shoulders of the artist, and the artist must strive to create an environment where everyone involved feels comfortable and invested.





In any arts program for juvenile offenders that involves multiple sites, bringing together corrections and arts representatives from all the sites prior to project inception for orientation and training generates focused professionalism, enhances communication, and creates opportunities for networking and mentoring.

THE TECHNICAL ASSISTANCE PROGRAM

The project RFP understood the importance of technical assistance and training to enable the work of the enhancement sites and pilot demonstration projects. Funding was included "for the purpose of ensuring focused, professional technical support for program development and implementation, including program design, artist selection and training, and interaction between arts organizations and the juvenile justice system."

The specific goals of the TA program were to: 1) create a joint training institute for all six sites; 2) provide consultant visits to the pilot sites on a quarterly basis with annual visits to the enhancement sites for planning and training purposes; and 3) to provide on-going consultant services to all six sites.

Grady Hillman received the Technical Assistance grant from OJJDP to develop a technical assistance program which would fulfill these goals. Hillman was selected to provide this service owing to his twenty years of work as both an artist working in correctional settings and his extensive experience as a consultant to arts-in-corrections programs nationwide and in Europe and South America. Hillman is the author of *Artists in the Community: Training Artists to Work in Alternative Settings*, the first publication in the YouthARTS Development Project. This document carries on that tradition and is the final product of the Technical Assistance program. It chronicles the service delivery models and "promising practices" employed by the six sites in the Initiative, and will, hopefully, serve as a networking and information instrument for other programs.

The following section describes the training institutes that were held during the course of the Initiative.

TRAINING INSTITUTE STRATEGY

Three training institutes were held during the course of this Initiative.

Training Institute I: Introduction

October 1999 Washington, DC

Purpose

The primary purpose of the first institute was to bring together at least two people from each site, one representing a correctional institution and one representing the arts partner, so that all sites might learn about the program designs and plans for service delivery of the others. Participants met with the TA (Technical Assistance) provider (Grady Hillman) and the Program Managers from OJJDP (Eric Stansbury) and the Arts Endowment (Molly Johnson) in order to gain a better grasp of the expectations and assistance that would be forthcoming from the TA program and the partner institutions. Each of the three enhancement sites gave presentations about their on-going programs for the purpose of sharing their experiences and expertise with one another, and the pilots followed with presentations describing their proposed projects.

Activities

The original training institute familiarized grantees with the technical assistance resources available to them for the conduct of their projects, worked to enhance networking and cooperation between the sites. It introduced evaluation methodologies, described a variety of national and international program designs, and began early preparation for financial sustainability with consultants from both the corrections and arts worlds. Information provided at the training institute has been integrated throughout this monograph in the relevant sections.

A sense of the scope and breadth of the training can be achieved by acknowledging some of the presenters. They included: Shay Bilchik, then Director of OJJDP, and Bill Ivey,

then Chairman of the Arts Endowment. Marianne Assiff of the Tampa-based Youth Arts Corps provided a history of the development of her successful juvenile justice program. James Thompson of the University of Manchester and the TIPP Centre (Theater in Probations and Prisons) provided information about successful program practices in the United Kingdom and Europe. Hunter Hurst III, Executive Director of the National Center for Juvenile Justice, spoke about contemporary trends in service models in the juvenile justice system along with advice about opportunities for financial sustainability. Jonathan Katz, Director of the National Assembly of State Arts Agencies, provided parallel information for the field of community arts. The RAND Corporation provided a presentation on strategies for evaluating artsin-juvenile justice programs. The TA provider gave an overview of YouthArts and described the consulting services that would be available to the sites.

Training Institute II: Sharing

June 2000 Fort Lauderdale, Florida

Participants

Representatives from all six sites, the Arts Endowment, OJJDP and the TA provider met at a statewide gathering in Florida, hosted by VSA Arts, Arts for a Complete Education/Florida Alliance of Art Educators, and the Florida Department of Juvenile Justice.

Activities

Arts programs in Juvenile Justice Centers was a specific conference strand, and each of the six Initiative programs were invited as Best Practice models to make individual presentations at the Creative Solutions Institute: Reaching Youth at Risk through the Arts. This second institute provided the sites with an opportunity to refine their advocacy strategies, to network with similar programs, and to meet together to share experiences and renew focus.

Training Institute III: Sustainability

November, 2001 Austin, Texas

Purpose

The third and final institute provided an opportunity for representatives from the six sites to discuss lessons learned during their participation in the federal initiative and hear from leaders in the field regarding potential funding sources and sustainability of their programs beyond federal funding.

Activities

Cindy Ballard, Executive Director of the Coalition of Community Foundations for Youth, chaired the first day's meeting. She also provided a presentation on the role of the community foundation in supporting community youth programs. Each site was provided with specific information about community foundations existing in its locale. Other speakers the first day were John Paul Batiste, Executive Director of the Texas Commission on the Arts, and Vicki Spriggs, Executive Director of the Texas Juvenile Probation Commission. They discussed the evolving missions of state arts and probation commissions and identified potential funding sources. They also provided advice regarding state legislatures and how to work with them to generate legislation and appropriations to support arts-in-juvenile justice programs.

The second half day of the institute was chaired by Dianne Logan, Executive Director of SCAN (Southwest Correctional Arts Network). She provided information about other successful arts-in-corrections programs around the nation and the various program designs and strategies that had resulted in sustainability. John Cocoros of Cocoros Associates, a juvenile justice consulting firm, provided indepth consultation to the participants about the world of juvenile justice and assisted them in developing survival strategies. Prior to the creation of his firm, Cocoros served as Chief of the Harris County Juvenile Probation Department (Houston), the third largest in the nation and one that developed arts programs for both detention and probation settings.

Training Resources

There are experts in the field of arts-in-juvenile justice who can provide consultant services in the development of this type of program. Some resources are the Community Arts Training Directory of the Community Arts Network (www.apionline.org) and SCAN (Southwest Correctional Arts Network) which can be contacted at gradyh@prodigy.net.

Nationwide Survey

During the first year of the Initiative, the TA program contracted with the Southwest Correctional Arts Network to survey the arts in juvenile justice community. A condensed version of that survey with an interpretive report by Susan Warner is attached as part of this report.



by Susan Warner

January 30, 2000

Background

The Arts Programs for Young Offenders in Detention and Corrections initiative was able to fund three pilot sites and three best practice sites, yet the funders were aware that numerous programs existed with rich experience to share. With over sixty initial applicants, it was deemed important that the knowledge imbedded in these programs be made available and shared with the goals of creating a sustainable and comprehensive field. To achieve this, a survey form was developed with the assistance of Grady Hillman, Technical Assistance Provider for the Initiative, and the members of the Southwest Correctional Arts Network. The questions sought to draw forth information on the kinds of art disciplines utilized, the number of youth exposed, the kinds of artists employed, the products generated, budgets, and founding dates. It was also critical to develop an understanding of the challenges facing the field and any impediments for growth. Data from the survey forms was collected between August 1999 and February 2000. It was then organized to create a profile of the programs and the field. The following provides a brief overview of the data collected and some conclusions that may be drawn. A total of 120 surveys were mailed; 24 were returned, for a 20% response rate.

RESULTS

Type of Arts Programming

Visual and Performing Arts: 7

Multi Media: 6

Visual Arts: 5

Visual, Performing and Literary Arts: 1

Visual and Literary Arts: 1

Performing Arts: 1

Dance: 1 Drama: 1

Literary Arts and Drama: 1

Evaluation and Academic Credit

12 programs had formal evaluation

10 programs offered academic credit (6 of these programs offered both evaluation and academic credit)

3 programs offered academic credit with no evaluation

Budget

5 programs had funding of \$200,000 or over

7 programs with budgets between \$100,000 - 200,000

1 program specified a budget of \$150,000

10 programs had funding of \$50,000 or under

1 program budget unavailable

Number of programs that receive funding from a correctional partner: 7

Number Served

Numbers of youth served varied from 12 to 3,000, probably reflecting the wide range of funding sources from either sustained line-item funding or programs that raised funds on a project basis.

Technical Assistance Needs

Artist selection and/or training: 9

Fund raising and grant writing: 10

Program design: 9

Curriculum design: 11

Evaluation: 18

Partnership building: 4

Community relations: 4

Legislative/political advocacy: 7

Long range and strategic planning: 8

Stress management: 6

Correctional staff training: 8

Year Founded

1965: 1

1967: 2

1972: 1

1991: 1

1992: 1

1993: 1

1994: 1

1995: 3

1996: 1

1997: 5

1998: 3

1999: 2

2 dates unavailable.

Use of Professional Artists

The number of programs that employ professional artists for fees: 21

Professional and volunteer artists: 10

Professional artists, volunteer artists, art teachers:: 9

Project based: 11

On-going: 8

INTERPRETIVE SUMMARY

Most programs offer a multidisciplinary arts education model that utilizes a combination of contracted professional artists, art teachers from the local school district, and volunteers. 43.2% of the programs were founded in the 1990s. Slightly less than half the programs employ some kind of formal evaluation process to measure success although more than three-quarters of the responses indicated unease with evaluation. 18 programs out of the 23 requested technical assistance with this, and as such, evaluation was the most requested service. Slightly less than half the programs offered academic credit for their participants but three programs had no means in place to measure the success of this.

Budgets reflected an even split between programs with budgets of \$100,000 and over, while 10 programs had budgets of less than \$50,000. Only 16.8% received support from a correctional facility. Numbers of youth served fluctuate between 3,000-12 but, unfortunately, the responses to this question were uneven; therefore, the actual numbers of youth being served by all 24 programs could not be determined.

The most requested areas of support were in evaluation, fund-raising, and curriculum and program design. The correlation between these four disciplines is interesting in that one inter-relates with the other. Successful fund-raising is enhanced by strong program/curriculum design and evaluation. It is not unexpected that evaluation was considered the weakest area for most programs in that it is perhaps the most intangible and challenging discipline to master for arts-based organizations. Long-range and strategic planning were considered by 8 programs to be critical, and areas where support was needed. Interestingly, public relations and partnership building were the lowest request areas. This may reflect confidence in the strength of existing partnerships. This security may, however, be misplaced since the Harvard Study on existing arts-partnerships and what makes them work

would suggest that partnerships that survive require constant evolution and nurturing. Second, the lowest response for assistance was in community relations and may reflect perceived widespread community support for these programs; however, it is doubtful if the general public is widely aware of these programs and their objectives. This is perhaps the most troublesome area of response in that public opinion is generally supportive of a punitive correctional system, and the arts have traditionally been regarded as soft, "luxury" programs for offenders. Most newspaper stories included in the responses did reflect positive media attention, but does this truly reflect public opinion?

Conclusion

The data would suggest that the nineties saw a mini-renaissance in the field of arts-in-corrections and that for a variety of reasons these programs are seen as valuable to replicate, at least within the art community. Many of these programs have grown in relative isolation but have defined themselves with the common threads described above. The federal initiative created a link to these disparate programs creating a growing camaraderie and communication infrastructure between important players and their programs.

Longevity is critical, however, to gaining experience and creating an acceptance within the correctional system. Only 3 programs have histories of 30 years or more and it would seem practical to engage these programs in a fruitful dialogue as to their successes and failures within the political/economic context of their states. Of these three programs, one is established within a state arts commission, one is an independent organization, and one is a correctional facility. All have budgets within the higher range.

Ten programs were established in the last three years. Five have budgets of over \$100,000 and five have budgets of less than \$50,000. These ten programs vary greatly as to their organizational structure and scope of service. How many of these programs will succeed will be dependent on the skill they attain in program/curriculum design, evaluation and fund raising. The substantial increase in activity over the last three years in this field is encouraging. The breadth, depth and scope of service being offered are worthy of note as is the legacy created at each facility. Each of these programs, in its own way, brings hope and transformation into lives that are burdened by despair. It behooves the field to continue to strive for excellence and a code of professional standards that will engender respect and continued relationships.

National Survey of Arts-in-Juvenile Justice Programs

Organization, Contact Person, Address & Affiliation	Partner/s	# of Youth Participating	Art Media
Arts Connect Consuelo Underwood Arts Council of Silicon Valley 4 North 2nd St. San Jose, CA 95113	Santa Clara County Department of Education	800 youth per annum	Visual and Performing Arts
ArtsCorr Barbara Brown South Dakota for the Arts Deadwood, SD 57732	South Dakota Department of Corrections	1000 youth	Multi-Media
Art from the Heart Rebecca Pettit South Bend Regional Art Museum 1000 S. Michigan South Bend, IN 46601	South Bend Regional Art Museum	90 per summer	Visual Arts
Arts in Education Utah Arts Council 617 E.Temple Salt Lake City, UT 84102	Granite School District Wasatch Youth Facility Gunnison State Prison	500 — 600	Multi-Media
Art Inside Christy Doerflinger 1442 Rufer Ave. Louisville, KY 40204	Jefferson County Youth Center	3000 per annum	Multi-Media
Roosevelt Service Center Lois D. Biddix or Dee Mac 1601 North Tamarind Ave. West Palm Beach, FL 33407	Detention, Corrections and Alternative Education in Palm Beach County, Florida	300 — 380	Visual and Performing Arts
Cultural Council of Greater Jacksonville Marcus Haille 300 West Water St. Jacksonville, FL	State Attorney's Office Department of Corrections Juvenile Drug Court Mental Health Resource Center Department of Services for Children	40 youth per project	Visual and Performing Arts
Delaware Theatre Company Charles Conway or James Wigo 959 Centre Rd Wilmington, DE 19805	Ferris School for Boys		Visual and Performing Arts
Experience Art Project Amy Chotard Brooks 4001 Elijah Brown St. Jackson, MS 39225 Mississippi Arts Council	Hinds County Juvenile Detention Center	500 per annum	Visual Arts
Experimental Gallery Susan Warner Museum of Glass: International Center for Contemporary Art 934 Broadway, Ste. 204	Department of Social and Health Services Juvenile Rehabilitation Administration	300 per annum	Multi-Media

Tacoma, WA 98402

Organization, Contact Person, Address & Affiliation	Partner/s	# of Youth Participating	Art Media
Gainesville State School LaVerne Harrison 1379 FM 678 Gainesville, TX 76240	Texas Youth Commission	100 per annum	Visual and Performing Arts
Art Department Frances E. Anderson Illinois State University Campus Box 5620 Normal, IL 61790	McLean County Juvenile Detention Center	20	Visual Arts
pARTners unlimited Kelly Boon 3716 Ingersoll Ave. B Des Moines, IA 50319	Polk County Youth Services Des Moines Men's Correctional Facility Youthful Offender Program		Multi-Media
Leslie Neal Inc. Leslie Neal PO Box 558668 Miami, FL 33255	Florida Department of Corrections Broward and Dade Correctional Facilities		Performing and Literary Arts
Monroe County Children's Center Jack Rosatti 355 Westfall Road Rochester, NY 14620 Department of Social and Health Services	Monroe County detention, probation, and teen court New York State corrections and parole	750 per annum	Visual Arts
N.E.T. Ellen Robinson Broadlands Hospital 1621 — 34th Des Moines, IA		15 — 20 per month	Visual Arts
Peer Education Theater Program Michael Robbins 528 Hennepin Ave., Suite 704 Minneapolis, MN 55405	Hennepin County Juvenile Corrections	5 — 12 peer educators 350 — 450 audience	Performing and Visual Arts
Playwrights Theatre of New Jersey John Pietrowski 33 Green Village Rd. Madison, NJ 07940	Ringwood, Morris Twp, Nr. Brunswick Chester	75	Performing Arts
Street SmArt Dance Chris Lidvall Chrysalis Dance Co.PO Box 980398 Houston, TX 77098	Harris County Juvenile Probation Dept.	12 per project	Dance
Swimming Pool Theater Project Dr. Eben Gilbert Box 400 Pikeville, TN 37367	Taft Youth Development Center	150	Drama

Organization, Contact Person, Address & Affiliation

Partner/s # of Youth
Participating

Art Media

The Waterways

Project of the Ten Penny Players 393 St. Paul's Ave. Staten Island, NY 10304 Rikers Island Correctional Facility

1,200 per school year

Multi-Media

Writing our Stories

Jeanie Thompson Alabama State Council on the Arts 201 Monroe Street Montgomery, AL 36030-1800 Alabama Department of Youth Services Mt. Meigs, Chalkville, Birmingham 60 per fiscal year

Literary Arts and Drama

Young Audiences of Greater Dallas Creative Solutions

Lisa Schmidt 4145 Travis, Suite 201 Dallas, TX 75204 Dallas County Juvenile Department, Correctional Services Corporation 25 youth per project

Visual and Performing Arts

Youth Art Corps

Mary Ann Assiff 501 Central Ave. St. Petersburg, FL 33701 Pinellas Art Council

Visual, Performing and

Literary Arts

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'See References and Readings for overview and bibliography of research on arts programs for adult and juvenile offenders.

²Anyone beginning this work should familiarize themselves with other arts-in-juvenile justice programs and the accepted best practices of the field. This handbook is designed to help, but contact with programs profiled here or listed in the directory is also encouraged. The *YouthArts Toolkit*, published by Americans for the Arts with the support of OJJDP and the Arts Endowment, is an excellent guide derived from an earlier collaborative initiative between these two agencies.

³A good guide for selecting and training artists is Artists in the Community: Training Artists to Work in Alternative Set-

tings which is available from Americans for the Arts along with the *YouthArts Toolkit*. It has a special section on preparing artists to work in correctional settings.

⁴Evaluation needs to be addressed up front in any strategic planning process. In the Appendices of the *YouthArts Toolkit* (found on the CD) there is a large selection of evaluation instruments developed for the YouthArts Project. All Initiative sites received copies of these instruments and used them to devise evaluation schemes that accurately reflected the work happening in their own programs. They adapted these instruments and supplemented them with instruments already being used by their correctional or educational partners. The Toolkit is available through Americans for the Arts: www.artsusa.org; 202/371-2830 or 212/225-2787.

Grady Hillman is a poet and community arts consultant. He is the author of Artists in the Community: Training Artists To Work in Alternative Settings.



Student exhibition, Roosevelt Alternative School, West Palm Beach





U.S. Department of Justice
Office of Justice Programs
Office of Juvenile Justice and Delinquency Prevention
810 Seventh Street NW
Washington, DC 20531



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