5-2011

Creating, Planning, and Implementing Community Arts Programs for the 21st Century Adolescent from a Nonprofit Perspective

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CREATING, PLANNING, AND IMPLEMENTING COMMUNITY ARTS PROGRAMS FOR THE 21st CENTURY ADOLESCENT FROM A NONPROFIT PERSPECTIVE

A Thesis
Presented to the Faculty
Of the
College of Visual and Performing Arts
In Partial Fulfillment
Of the
Requirements for the Degree
Of
Master of Arts
In Arts Administration
Winthrop University

May, 2011

By

Georgia Haygood
Abstract

This thesis examined adolescent behaviors, attitudes, and habits as motivators for creating nonprofit youth programs in the 21st century. A literature review, interviews with arts leaders, and a case study showed that children ages 10 to 18 have access to a variety of after-school programming in local and national organizations. Three local leaders provided insight into the strengths and weaknesses of programs they directed in Charlotte, North Carolina. The youth forums presented in the case study were designed to provide an environment of trust, stability, and structure. The literature review, the interviews, and the case study all showed that the main challenges for these programs came from funding sources, program locations, and community involvement. The study indicated the need for today's arts organizations, coordinators, and schools to come together in order to create programs that address, assess, and serve the needs of 21st century adolescents.
Acknowledgements

I would like to thank the following people for giving me the space to grow professionally and personally and for allowing me the opportunity to give of myself freely.

Thank you to the professors at Winthrop University Dorothy A. Metzler, Dr. Laura Gardner, Dr. Andrew Svedlow and Dr. Abigail Armstrong for creating an educational environment that nurtured my mind, soul, and spirit.

Thank you to my extended professional partners at the Blumenthal Performing Arts Center, Morenga Hunt, Liz Williams, and Christopher Lawing, for always encouraging me to challenge myself and to do my best. I would like to send thanks to the following arts educators who worked with me during the process of this thesis: Dean Johns, formerly of the Charlotte Mecklenburg school system; Michelle Gorman of ImaginOn; Jeanne Ziegler, who worked for the Mint Museum; Nicole Chatham, formerly for Advocates for Youth; and Dottie Howell, who worked for the former Chamber Music at St. Peters teen music program.

None of this would have been possible without support from my mother Alicia Bennett, my father George Reynolds, and the Haygood family. A special "thank you" to my daughters, Tia and Tamia Haygood.
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Chapter 1
Creating, Planning, and Implementing Adolescent Arts Programs

While working as a freelance artist from 2004 to 2007, I was fortunate to have many opportunities to collaborate with local organizations such as the Mecklenburg County Department of Park & Recreation, Blumenthal Performing Arts Center, and what was then called the Afro-American Cultural Center to produce artist-in-residence programs for adolescents from ages 10 to 18 years of age. These arts programs ranged from one-day workshops on creating African masks to the art of writing poetry. This thesis evolved from my past and ongoing work and my interest in creating innovative arts programs for adolescents. From these arts programs, I witnessed first-hand the growth in self-esteem, confidence in communication, and academic improvement. Ongoing research has shown adolescents who experience arts related activities out-of-school and after-school are better able to communicate, think critically, and make better behavioral choices. As cited in YouthARTS Handbook: art programs for youth at-risk confirms that: "academic grades, standardized test scores, measured reading levels and attitudes concerning commitment to community were all higher for students maintaining high levels of activity in music, chorus, drama and the visual arts" (p. 169).

Chapter 1 of this thesis examines the developmental stages of adolescents, facilitating a better understanding of what is going on in the minds of adolescents between the ages of 10 to 18. Chapter 2 gives a more personalized view, with information from adolescent arts programs in the Charlotte, North Carolina, area.
Chapter 3 examines a case study about two all-day adolescent events for youths in Charlotte. Conclusions are given in Chapter 4.

From generation to generation the formula is constantly changing for raising compassionate, independent, and productive adolescents. These changes are largely caused by the evolution of society and the way adolescents respond through their individual development to the changes society presents to them. "Adolescents in all economic and social circumstances need generous amounts of help with instruction, discipline, support, and caring as they make their way from childhood through adolescence and into adulthood" (Eccles & Gootman, 2002, p.19).

In the findings cited in this thesis, various experts have concluded that societal environment, family structure, and daily choices have an ongoing impact on adolescent development. The "average" adolescent, one without any risk factors of poverty or absentee parents, faces the usual concerns of social acceptance and self-esteem. A Census Brief published by the U. S. Department of Commerce stated that in 1995, "21 percent of American children under 18 lived in families with incomes below the poverty level. This is significantly more than in 1970 when only 15 percent were in poor families" (Bryson, 1997, Changes from 1970 to 1996, para. 1).

The survey named six risk factors that are a direct cause of such behaviors as dropping out of school or teenage pregnancy, poverty, welfare dependence, both parents absent, one-parent families, unwed mothers, and a parent who has not finished high school. The survey goes on to suggest that If you add mounting issues at home, at school, and in peer groups, the likelihood of risky behavior becomes more probable (Bryson, 1997, Changes from 1970 to 1996, para. 1).
An example of a school and neighborhood experiencing the above risk factors researched for this thesis is West Charlotte High School located in the troubled Westside of town in Charlotte, North Carolina. In his book *The Dream Long Deferred*, Frye Gaillard (2006) told the story of this school's rise and fall. In the 1970s, the formerly all-black school received an influx of students from affluent white families. These families provided strong parental support and interracial cooperation helped to attract good teachers and administrators, and the school flourished. But in the 1990s it began a downward slide, and eventually it became a failing school with low test scores and high dropout rates.

West Charlotte had become a community with many risk factors, such as families experiencing levels of poverty, which resulted in social problems. This is not to say that all students and families living and working on the west side of town have these issues; however, the demographic makeup along with mounting social and economic issues has caused West Charlotte to change over the years impacting families in the community negatively.

One way the West Charlotte community has addressed some of these risk-factors has been through a neighborhood Park & Recreation community center. The center has been able to collaborate with arts agencies and integrate life-learning skills that will benefit the adolescents from childhood to adulthood.

In the 21st century the current social-cultural trend affecting families include more parents working outside of the home, leaving adolescents home alone, added to that the advancement of computer technology with its access to social networks this resulting in a lessening of interest among young people to participate in out-of-school activities. In
some families, instead of an adult or family member looking after school age children, technology has taken the place of adult supervision. However, in media reports we see disturbing influences affecting adolescents, especially from the computer-generated internet sources such as MySpace, Facebook, and YouTube. As Andrews writes in *U.S. News & World Report*, “Among the many millions of people visiting these sites, some, indeed, are sexual predators; and there have been some highly publicized accounts of teenagers who have been lured into offline meetings, where they have been assaulted” (2006 Get involved, para.1). The advancement of technology certainly has become a source and a resource to the 21st century adolescent when it is used for educational and entertainment purposes. Because technology plays such a big part in the social lives of adolescence, excluding its usage altogether is not the answer. As I will examine in another section, the motivation for creating adolescent programs sometimes comes as a result of negative influences on adolescents. These influences can come from early exposure to sex and drugs, low self-esteem, peer pressure, high levels of obesity and high school dropout rates (Rideout, Roberts, & Foehr, 2005).

Community organizations are faced with the responsibility of creating out-of-school and after-school programs that will spark the same excitement and interests among adolescents that these social networks have generated. In the upcoming interview with Michelle Gorman, former Teen Loft Manager for ImaginOn, the structure of the “teen loft” definitely had the adolescent in mind by incorporating innovative technology, hands-on work stations, and peer advisory groups.

For the purpose of this thesis, adolescents are young people from the ages of 10 to 18 years of age and at-risk adolescents are adolescents who have experienced
social, personal and emotional risk factors that have lead to negative interactions with their community, school and family environments. This thesis will examine the process that nonprofits follow in creating, planning and implementing arts programs to address the above experiences that would help to meet the needs of the 21st century adolescent with or without risk factors. Other definitions are in Appendix A.

Methodology

To clearly understand the process by which nonprofit organizations select and create their programming, three different methods were used: (a) Groups of data were collected through personal interviews with Charlotte educators and arts administrators (see Appendix B). (b) A case study of a local community forum specifically designed for adolescents from ages 10 to 18 years of age helped to further examine and understand how such an event impacted that population. (c) The personal interviews and the case study are complemented by research on adolescent behavioral trends.

This thesis is designed to examine the following questions:

• What are the motivations for creating teen programs?
• What types of programs appeal to 21st century adolescents?
• How are these programs implemented?
• Are the program goals being met?
• How are the programs funded?

The history of adolescent programs will provide an understanding of the developmental needs of adolescents and of adolescent programs that are available for this age group. The section entitled “Creating Strategic Adolescent Programs” will
examine the ways nonprofit organizations go about planning and implementing programs for adolescents experiencing social, community and environmental risk factors and for adolescents as a whole who are experiencing the usual stresses associated with this stage of development. Chapter 2 will relate the struggles and triumphs of local arts leaders as they share stories about how their respective organizations created and implemented adolescent programming in Charlotte. Chapter 3 is a case study of two community-based youth programs, one serving at-risk adolescents and the other serving a combination of both adolescents with or without risk factors. The case study defines the needs of the population, the behavioral trends, the outcomes, and the challenges encountered by the organizers.

**Adolescent Development**

Understanding the development of the adolescent mind and its changing behavior patterns can help families, schools and communities to create environments that will enrich, engage, and influence a strong transition from childhood to adulthood. As cited in *Teaching Ten to Fourteen Year Olds*, Chris Stevenson (2002) gave a visual conceptualization of adolescents through what he called Domains, which, Stevenson explained, are ways for “teachers to view the spectrum of human development that most directly relates to the young adolescent of the middle years—approximately ages ten to fourteen” (p.79). Stevenson explained the Domains this way:

The Introspective Domain is the preeminent domain and the focal point of this discussion. This domain is affected by and interprets changes in the other domains. It also guides the individual’s responses to those same changes.
The Somatic Domain refers primarily to physiological development and the general human aspirations to feel good and to be physically well. The Intellectual Domain is thinking, learning, knowing, and judging—which continues to be significantly regarded as IQ. The Familial Domain refers to the family-specific contexts in which a child resides. The Communal Domain concerns the human desire for fraternization. (p. 80)

In my ongoing research of the links between successful community programs for nonprofits, the commonality across the board has been the interconnection of the five Domains and the ability of teachers and the community to structure and design their programs with these five Domains as part of their vision. In the following quote as cited by Eccles & Gootman (2002) states that:

Adolescence is a time of great change. The most dramatic change for youth ranging from ages 10 to 18 is the biological change of their bodies during puberty. Biological transitions are linked to changes in sexual interest, along with cognitive, physical and emotional well-being. Adolescents also face the social changes in family and school, along with psychological changes affecting maturity. (p. 46)

Along with the findings of Eccles & Gootman (2002) continued research has also shown that the influence of adolescent development is strongly linked to experiences away from home and school. A report by the William T. Grant Foundation entitled The Forgotten Half as cited in Eccles and Gootman (2002) suggests that experiences at home, school, community, and work are strongly interconnected and that young people need more constructive contacts with adults and opportunities to participate in community activities
Jackson & Davis (2000) in a passage from *Turning Points 2000: Educating Adolescents in the 21st Century* stated, "Partnerships with community organizations provide middle grade schools with valuable opportunities to enhance and extend classroom learning in the out-of-school hours, especially since so many young people have significant discretionary time but little to do with it" (pp. 209-210).

Eccles and Gootman (2002) also wrote about the studies of psychologist Erik Erikson, a leader in the study of adolescent development, who suggested that children from ages 10 to 18 need to develop a sense of mastery, identity, and intimacy. They quoted Erikson as saying that "in moving from childhood to adulthood, a person consciously crafts a multidimensional image of self, but many suffer confusion if that identity is not validated and approved by others" (p. 47). Adolescents worry about their image. Both John Santrock (2006) and David Elkind (1970) discussed Elkind’s idea that adolescent egocentrism has two parts, an *imaginary audience* and a *personal fable*. Imaginary audience is the adolescent belief that others are as preoccupied with them as they are. Adolescents want to be noticed, and some of them will do anything to get attention. Personal fable gives them a sense of uniqueness. They feel that no one can understand how they really feel (Santrock, p. 353).

Erikson’s theories have been demonstrated through the Teen Loft program at ImaginOn Center in Charlotte. Michelle Gorman, the Teen Loft manager, has created a series of activities and events that “give all teens a chance to participate in something in which they have an interest. We have programs that are about books, movies, music, cooking, art, anime, comics and graphic novels, photography, graphic design, animation, spoken word, poetry, etc.” (M. Gorman, personal communication, July 19, 2007).
Based on the structure of the Teen Loft at the ImaginOn Center, the center makes sure that the adolescents attending the center have opportunities to develop self-esteem through creating videos, composing stories, and competing with their peers.

We have learned from this section that adolescents from the ages of 10 to 14 are in a critical time in their development and that they need to acquire social, physical, and emotional skills that will move them smoothly from childhood to adulthood. In acquiring these developmental needs research has found that each developmental stage links and complements the other creating a sense of harmony. In the next section we will learn what & how nonprofit organizations are motivated to create, plan and implement programs that are harmonious.

Motivations for Nonprofit Adolescent Programming

When a nonprofit organization plans activities for adolescents, the emphasis is on creating programs that reflect the "mission" of the organization. The mission is a short statement, developed by the board of directors that is the guiding principle behind that organization. Nonprofit organizations plan programs for their organization not only on the mission of the organization but on the needs of the community it serves. Nonprofits are created to serve social and community concerns of interest relating to the arts, health, charities, education, politics, religion, and research and mission statements are tailored to those particular endeavors. In the previous section, we examined adolescent development and how understanding their needs can lead to the success of programs designed specifically for them. No matter what the economic status of the adolescents and their families all deserve an opportunity of a safe and caring
environment. "All adolescents, in all economic and social circumstances, need generous amounts of help, instruction, discipline, support, and caring as they make their way from childhood to adulthood" (Eccles & Gootman, 2002, p. 19). It is important to ensure that adolescent activities during, after, and out of school do not become babysitting services that are simply places to occupy adolescent time. Programs that link their home and school lives, establishing a place of comfort and safety ensures adolescents an opportunity to interact with peers, and dialogue with adults establishing trust. As cited in Promoting Harmony: Young Adolescent Development and School Practices, “In fact a school is like a symphony. As the harmonizing of many parts results in powerful music, so too the appropriate blending of many factors in schools results in powerful experiences for students” (Van Hoose, Strahan, & L’Esperance, 2001, p.2).

The motivation for creating these programs according to Eccles and Gootmans' research (2002) states the understanding of adolescent development if done correctly should link home, school and community to help adolescents move through childhood through adulthood while balancing the changes going on with their minds and body. "Community programs can address and incorporate opportunities that helps to address physical, cognitive, social, and emotional development" (p 8).

Where can we find these programs? The first structured form of adolescent programming came from our families, particularly our parents and grandparents. “Family members and neighbors in earlier years worked shoulder to shoulder with the young, whether in the kitchen, garden, or local boat harbor” (Brice Heath & Roach, 1999, p. 26). In those earlier years, family members worked together, but nowadays, because many adolescents have jobs, those demands have decreased the opportunities for them to
develop the linguistic, social, and academic skills necessary for their development (Brice Heath & Roach, 1999, p. 26). Because of the change in family logistics and structure, the fundamental needs of children-specifically adolescents—are not being met during the 21st century and can lead to harmful experiences.

During the 1980s and 1990s, young people's access to drugs and alcohol increased in the United States. From a survey done by the National Institute on Drug Abuse in 1996 (as cited by Eccles & Gootman, 2002), "nearly 90% of 10th graders and 75% of 8th graders stated that alcohol was either "fairly easy" or "very easy" to obtain" (p. 23). The motivation for some adolescent programming has been established to deter young people from negative behaviors, to build strong character, and to improve self-esteem. "Community programs for adolescents have the potential to play a critical role during the development period. Early evidence confirming the effects that participation in constructive programs during out-of-school hours encourages positive development and reduces the likelihood of engaging in problematic behaviors" (Eccles & Gootman, 2002, p. 49).

In the 21st century, the motivation and necessity for community leaders to create intervention, prevention, and educational adolescent programs over the years has been in response to the change in family structure that leaves adolescents at times to take care of themselves during the out-of-school and after-school hours at times leading to youth obesity, truancy from schools, high levels of school drop-outs, youth violence, and illiteracy. The ImaginOn program was not specifically designed to prevent these issues; instead, it aimed to create a harmonious atmosphere that inspires, engages, and promotes learning. "Research studies link the involvement of both family and other
adults in the community with higher levels of student achievement, improved student behavior, greater overall support for schools involvement" (This We Believe: Successful Schools for Young Adolescents, 2003 p. 18). In the next section we will examine the different types of programs available for adolescents.

Types of Adolescent Programming

According to Eccles and Gootman in Community Programs to Promote Youth Development (2002):

Programs for youth are defined as semi-structured events, usually led by adults and designed to meet certain goals and outcomes. These programs may be structured with step-by-step guides, or they may be less structured. Identified program names are after-school programs, youth programs, youth activities, community programs, extracurricular activities, and out-of-school or non-school programs. (p.123).

Community programs can also be identified as faith-based, community-based and nonprofit programs. In their 1992 study A Matter of Time, the Carnegie Council on Adolescent Development explained that youth programs are categorized as private organizations, nonprofit national youth organizations, community-based organizations, religious organizations such as YMCA and YWCA, private community organizations such as museums and sports leagues and public institutions such as parks and recreation centers ( pp.125-127). Anthropologist Shirley Brice Heath (1999) wrote in Imaginative Actuality: Learning in the Arts during the Non-School Hours that there are three main types of youth-based programs: athletic-academic-focused, community
service-centered, and arts-based. According to the study, athletic-academic programs sponsor sports teams “that heavily integrate academic involvement on topics related to the sport being played” (p. 21). Brice Heath also said that community service programs give youth opportunities to serve their communities in religious, ecological, and economic settings and that arts-based activities engage youth visually, technically, musically, and dramatically (p. 21). Arts-based programming is the focus of this thesis.

National Youth Organizations

The more familiar family and youth organizations have been in existence across the United States, providing prevention and intervention out-of-school and after-school programs for adolescents, for many years. The Boys & Girls Club of America, the Young Men’s Christian Association (YMCA), the Young Women’s Christian Association (YWCA), the Boy Scouts of America, and the Girl Scouts of the USA have been providing a range of programs ranging from physical development, such as aerobics classes, to environmental enrichment, such as hiking and camping.

In the late 1800s, the purpose of adolescent programs was to design and create venues for disadvantaged youth. One such program was Boys & Girls Clubs of America, which “had its beginnings in 1860 with several women in Hartford, Connecticut. Believing that boys who roamed the streets should have a positive alternative, they organized the first Club. A cause was born” (Boys & Girls Club of America, 2010, History, para.1). The idea spread to other areas of the country, and more clubs were formed. The first club to use ‘Boys Club’ in its official title was the Boys Club of New
York, in 1876. At this time, the clubs served only boys (Boys & Girls of South Puget Sound, 2010, History of Boys & Girls Club of America, para. 1).

“The Young Men’s Christian Association was founded in London, England, on June 6, 1844, in response to unhealthy social conditions arising in the big cities at the end of the Industrial Revolution” (YMCA, 2009, Beginnings in London, para. 1). The first meeting of what later became the Young Women’s Christian Association met in New York in 1858. The history page of the national website stated, “Throughout our history, the YWCA has been in the forefront of most major movements in the United States as a pioneer in race relations, labor union representation, and the empowerment of women” (YWCA, 2010, Our history, para. 1).

The Boy Scouts of America was founded by Chicago publisher William Boyce on February 8, 1910 (Boys Scouts, 2010, Founders, para 1); and Girl Scouts of the USA had its beginning when Juliette Low “assembled 18 girls from Savannah, Georgia, on March 12, 1912, for a local Girl Scout meeting” (Girl Scouts, 2008, Girl Scout history, para 1). Both of these organizations teach life skills along with physical skills.

From their humble beginnings, the above organizations continue to offer creative programs that keep in line with trends and interest of today’s youth. Each one of the above organizations serves millions of adolescents, but adolescents may not express an interest in out-of-school or after-school programs unless they feel their needs are being met. A community program should have an underlying purpose and goals that result in activities designed to complement their home and school lives.
Adolescent Programs in Charlotte

In the previous section we looked at nationally known organizations that offer adolescent community programs. On-going research has shown adolescents who experience arts related activities out-of-school and after-school are better able to communicate, think critically, and make better behavioral choices. From Anthropologist Shirley Brice Heath (1999) wrote in *Imaginative Actuality: Learning in the Arts during the Non-School Hours* states that “the arts enable young people to develop independence-in thinking, creating, and pursuing economic and social goals, and building their futures”. (p. 32). The findings go on to say that:

"the strong benefit that young students receive from the instruction and interaction of arts education programs is the promotion of natural language patterns that seek information, opinion, reflection, and critical comments." For at-risk youth, this type of opportunity to improve communication skills is invaluable because they often come from a world where positive, interactive communication is a rare commodity. In their report, Heath and Roach describe arts education programs as providing, as a matter of course, the opportunities for youth “to engage in regular oral exchanges with older peers and adults around problem posing and hypothetical reasoning ”(p. 32).

Charlotte Mecklenburg realized early that something was missing in the dynamics of the lives of adolescents and families in the area arts related activities. Since the early 1970s, the County has supported such arts organizations such as the Arts Council, The Mint Museum, and Community School of the Arts. In the 1980s, organizations such as the Afro-American Cultural Center, now the Harvey B. Gantt
center, provided a variety of arts and community programming. The arts community in Charlotte attracted national artists and performances when the Blumenthal Performing Arts Center became a significant arts resource, and adolescents benefitted from its out-of-school and after-school programs. Since the beginning of the 2007 season, acquiring financial assistance has been very difficult for the arts community. Due to the economy and the reduction of funds available for arts programming, many of the above organizations have seen a change in staff or structure, and some of them no longer exist in their original forms. When I conducted my research in 2007, these organizations were in full operation and were still successful in meeting many of the needs of adolescents from the ages of 10 to 18 years of age. This thesis reflects the organizations as they were at that time.

**Community School of the Arts.** One of the oldest nonprofit arts organizations to offer youth-based programs in Charlotte is the Community School of the Arts. I chose to look at Community School because of the unique way it was created and conceived by its founder, Henry Bridges. Since 1969, the Community School of the Arts has created arts programming for Charlotte area children, regardless of ability to pay. The school offers tuition-based programs for families who were unable to pay for lessons, in addition to the school’s free and discounted outreach programs (Community School, 2010). The motivation for creating the school was to attract underserved students from all parts of the city and to provide them with music lessons during out-of-school and after-school times.

Bridges was an innovator who saw that the church can play a part in nurturing and enriching the lives of children through the arts. Mr. Bridges was organist and choir
director of First Presbyterian Church. He wanted to bring together his religious convictions and his passion for the arts, and the first lessons were given in the church (Community School, 2010).

This partnering is part of a pattern in Charlotte that has continued through the 1970s, '80s and '90s. The city of Charlotte has been able to preserve historic buildings, such as churches as historic landmarks, while utilizing the facilities to provide arts education to families in the community (Charlotte's legacy, n.d.).

**Spirit Square.** Spirit Square for the Arts was established as a center for arts education and performances in 1975 when the county commissioners purchased the unused First Baptist Church at the corner of Tryon and 7th Streets in the heart of Charlotte. By the early 1990s, the Community School programs, which by that time served over 3,000 youth, partnered with the Mecklenburg County Park and Recreation Department and were moved to the old church; the first structure in what became known as Spirit Square and which now houses a variety of arts organizations. After the move, Community School introduced expanded programs and facilities to include visual art exhibits and art classes (Community School, 2010). Both Community School and Spirit Square are managed and funded by the City of Charlotte, with contributions also coming from either city bonds, private donors, or the county. From 2007 to 2010, the economy has gone through a drastic change due to the decreased amount of funds available to non-profit organizations. At the time of this writing, 2011, Spirit Square is in jeopardy of losing programs.

**Other Arts Organizations.** Since the establishment of Community School of the Arts and Spirit Square, Charlotte has seen a rise in other arts organizations, such as
the Harvey B. Gantt Center (formerly Afro-American Arts and Culture), established in 1974, celebrating the contributions of African Americans to the arts (Harvey B. Gantt, 2009); the Blumenthal Performing Arts Center, established in 1992, providing community outreach classes for adolescents (Blumenthal, 2010); and the McColl Center for Visual Art, established in 1999, providing "in school artist-in-resident programs, exhibitions, outreach, and education" (McColl, 2010, Mission & vision, para. 2). Another organization is the Mint Museum of Arts, opened in a building that originally housed the first branch of the United States Mint. The museum formally opened to the public on October 22, 1936. As North Carolina's first art museum, it provided historic arts collections, adding community outreach programs and arts education classes in later years (The Mint Museum, 2010).

The above organizations all have programs designed for adolescents between the ages of 10 and 18. The programs provided by these organizations are specifically designed to meet the ongoing needs of the communities they serve. The difference is that based on their mission, these organizations may have been specifically created to serve a certain population and community; however, the doors to these organizations are open to the general public. All of the above organizations at some point in their existence have provided programs to at-risk, defined earlier as adolescents who have issues such as social, community and family crisis along with the regular stress of being an adolescent. In the Creating Strategic Adolescent Programs section, we look at how organizations focus on the needs of the population they serve, such as students with truancy or drop-out rates.
ImaginOn. Adolescent programming in Charlotte goes back many years; however, with the changing trends of the 21st century, a new organization that opened in 2006 has led the way in impacting the current generation of adolescents. The motivation for this center came from two arts leaders who needed more space for their respective organizations: Bob Cannon, former executive director of the Public Library of Charlotte and Mecklenburg County (PLCMC), and Bruce LaRowe, executive director of Children's Theatre of Charlotte (CTC).

Bob and Bruce thought it would make sense to consider creating a new, shared facility, to meet the growing needs of both organizations. But not just a combination library/theatre—they imagined a new type of facility, and an original approach to education, learning and the arts. The more they thought about the possibilities, the more they realized PLCMC & CTC shared much more than a need for more space—they also shared a powerful mission: bringing stories to life. (ImaginOn, 2005, ImaginOn's history, para. 3)

The result was ImaginOn, a county-funded agency operated through PLCMC and providing community theatre through CTC as well as arts education, community arts programs, the Teen Loft program (discussed earlier), and thousands of books that are part of the Charlotte Mecklenburg Library young adult collection housed in the facility.

When the concept of ImaginOn was conceived, the financial climate of the arts community was in good shape. Since 2007 the nonprofit communities and Mecklenburg County have been hit so hard that Charlotte Mecklenburg considered closing several of its libraries (Public Library, 2010, Fiscal stewardship, para. 1). Even with a reduction of employees and operating funds, ImaginOn has still managed to innovatively create a
facility that catered to the entire family. As we move into the 21st century, the ability to collaborate, change, and grow seems to be the formula necessary to create sustainable adolescent programs. In Chapter 2, Michelle Gorman, the Teen Loft manager of ImaginOn, shares her approach to impacting the 21st century adolescent.

Creating Strategic Adolescent Programs

In the previous sections, we examined the different types of national community programs for adolescents, adolescent programs in Charlotte, North Carolina and adolescent development. Before any organization creates adolescent programs that encourages positive adolescent development and reduces negative behavioral patterns, we now understand through this thesis that adolescents face certain factors they need to overcome. Risk factors affecting adolescents are identified as youth experiencing negative experiences through social, community and school that lead to truancy, unwanted pregnancy, or substance abuse. “A successful adolescent arts based program first would provide positive adult role models, second they give adolescent room for achievement, and third, they enable adolescents to interact with people who have healthy beliefs and consistent standards of behavior” (Farnum M. & Schaffer R., 1998, p. 26).

The foundation of a successful adolescent arts program is in the way the strategic plan is conceptualized. In the case study section of this thesis, I used a strategic program model to help me identify the population I wanted to serve and the desired outcomes of measured growth for that population. While gathering research on the neighborhood and students I was able to identify the interest and habits of the
adolescents in the community. With this knowledge, I was able to create the arts-based activities used for the Hip-Hop Community Forum and Youth for Unity Forum. A strategic plan, or logic model as it is called by researchers at Americans for the Arts, is a "graphic model representation that clearly identifies and charts the relationships between a program's conditions, activities, outcomes and impacts" (Hulett, 1997, p. 2). Essentially the strategic plan or logic model is a visual layout to help the director to identify the needs and outcomes of a program. (See Appendix C: Strategic Programming Planning Form). The plan also provides a way to evaluate the program's strength and growth (Hulett, 1997, p. 13). Americans for the Arts designed the following steps to help to link a program or project together:

1. Identify the problem or conditions you are hoping to change.
2. What is the target population (neighborhood, age group, etc.)?
3. What are the behaviors or conditions that need changing?
4. What are the neighborhoods attributes of the population?
5. What skills or resources does the program need?
6. Write a problem statement from the answers of the above questions.
7. List activities you will design to address the problem.
8. What do you hope to accomplish from the program?
9. By doing this program, what will the participants gain? (Hulett, 1997, p.13)

As you create your strategic plan or logic model as mentioned in YouthARTS Handbook by Farnum and Schaffer (1998), continually ask yourself questions about your process and how you plan to achieve your programming goals. The clearer your intentions about
your programming needs the more likely you are in achieving your desired outcomes.

Why do I want to create this program?
Who would directly benefit from this program?
What resources would I need to implement this program?
What role do I want to play in the implementation of this project?
Where will my funding sources come from?
How will the organization measure success?

The purpose of a strategic plan is to line up your program goals with the mission of the organization and the needs of the population you are serving.

You are constantly assessing your growth and evaluating the outcomes of your program. Using a chart, model or graph will assist you with clarifying your program intentions (Farnum & Schaffer, 1998, p. 17 & 18). (See Appendix D: Characteristics of a Good Program Form).

Implementation

By the time you get to the implementation stage of your program, you should have a clear picture of how your program will run, from the needs and conditions of the population being served to the outcomes and activities. From my experiences in creating community programs and events, I have developed a checklist for myself and considered the following questions: (a) Where is the desired location to house the program? (b) Who owns the facility where you want to have the program? (c) Who will insure the participants? (d) Who will run the program? and (e) What criteria will you use to select a program? Implementation of any event, activity, or program takes good time
management skills, follow-up, and clear communication of expectations. Using a timeline for your event or activity is a good practice. Many grant applications usually require a timeline that details the implementation schedule of your program. (See Appendix E: Sample Program Timeline). Depending on what type of program you are implementing, the timeline will need adjusting. The sample timeline was taken from a one-day program that also included marketing and program staff selection.

Chapter 3 provides a case study of the program identified in the timeline. A close look at the program created in 2004 and 2005 in Charlotte for adolescents from ages 10 to 18 will show how the program coordinator addressed questions in creating, planning, and implementing an adolescent program.

**Funding Sources**

Previous sections have shown what factors to consider when creating and planning effective programs to can enrich, engage, and educate the 21st century adolescent. In reality, it will not matter how many hours a nonprofit program director spent planning a program if he or she does not have the funds to help implement the program.

Community programs for youth are funded in a variety of ways. The funding structure of a program often relates directly to the institution that administers it (for example, if it is administered by a public or private agency), but in most cases programs patch together funding from many sources. The nature of program funding affects its design and stability, which in turn affect the extent to
which it can promote developmental outcomes. (Eccles & Gootman, 2002, p. 269)

Before you can implement any program you have to create an estimated budget that details what expenses are associated with the implementation of your program, such as fees for staff, fees for supplies, fees for supportive materials, etc. (See Appendix F: Sample Adolescent Program Budget Sheet).

Public organizations usually raise financial support through local, state, and the federal governments. The Community Forums, discussed later, were created through grassroots efforts with little money to sustain the program. The primary funding source for this event was the Mecklenburg County Park and Recreation Department. However, a bigger program on a national level—for example, the Russell Simmons Hip-Hop Summit—was funded through grants or through foundation or corporate sponsorships. When celebrities lend their names to events, funding organizations see the appeal of the celebrities and the likelihood of the success of those events or programs. Grassroots organizations and programs sometimes have difficulty obtaining funds, especially if the programs have not been shown to be important to the communities they would serve.

Russell Simmons is a prime example of the positive influence that someone behind this kind of movement can have on young people. Simmons is board co-chair of the Hip-Hop Summit Action Network (HSAN), founded in 2001. The mission statement reads that HSAN:

is dedicated to harnessing the cultural relevance of Hip-Hop music to serve as a catalyst for education advocacy and other fundamental concerns fundamental to the empowerment of youth. . . . in the belief that Hip-Hop is an enormously
influential agent for social change which must be responsibly and proactively utilized to fight the war on poverty and injustice. (Hip-Hop, 2007)

Private funding also can come from philanthropists (e.g., foundations, United Way, local businesses, or service organizations) or from membership dues (e.g., dues paid to the YMCA or the Boys Scouts). An example of a private foundation in the Charlotte area is the Foundation of the Carolinas. It also funds small grant projects to local nonprofit organizations.

Fund-raising and organizational development are both essential for keeping an organization running. Initially, funds for nonprofit organizations or first-time program funds are raised through grants and proposals. Grants can be obtained through local, state, or federal organizations that are specifically designed to fit program needs such as education, arts, or health.

Many organizations run into the problem of not raising funds consistently for their organizations. An organization should not rely completely on grants for operation of its programs. If it does rely solely on grants, it runs the possibility of not maintaining its programs. Organizations can also continue to raise money through donations, auctions, and proceeds from performances, community classes, annual events, tournaments, corporate sponsors, and charitable endowments. Some organizations require admission fees or membership fees that generate income on a regular basis. When creating an adolescent program, planning for the funding for that program is essential.
Evaluation

Measuring the benefits and success of any program is vital to assessing the effects of the program's goals and objectives. Organizations use different types of assessment tools that assist them in providing the most accurate information. Some of the evaluation tools used to document program progress are video documentation, photographs, participant surveys or questionnaires, and portfolios. Video documentation allows the members of a funding source to have visual proof of program outcomes without the donors having necessarily attended the event. Photographs are a great complement to video documentation; they may be included in brochures and other promotional materials. Surveys and questionnaires allow the participants to give their feedback about the program and to make suggestions for future events. A survey also gives a good account of those who participated in the event. For a program that lasts for two or three weeks, measuring the growth of the participants by using samples of projects in a portfolio is an indication of the program's effectiveness. A portfolio also is a great way to assess whether a program has met the goals and objectives. Evaluations can demonstrate your program's impact, measure direct and intermediate outcomes, and help you to define what information you need to collect. For the case study in Chapter 3, a combination of assessment and evaluation tools were used to determine whether the project outcomes were met. A quantitative and qualitative evaluation survey was given to participants after the event. (See Appendix G: Program Evaluation Form). Photographs and video documentation added to the findings. The evidence compiled during the first community forum gave the planning committee ideas on how to proceed
for the next forum the following year. "If evaluation data show that each step of your program plan occurred as was envisioned, then the assessment will support the program's current approach" (Hulett, 1997 p.12).
Chapter 2
Conversations with Three Leaders of Adolescent Programs

To get a more thorough perspective about adolescent programming in Charlotte, North Carolina in 2007 I interviewed three arts leaders who worked for organizations or institutions that address the needs of adolescents in the Charlotte area. They were Dean Johns, former performing arts director for the Charlotte Mecklenburg School system; Michelle Gorman, teen loft manager for ImaginOn; and Dottie Hollowell, programming director for the Chamber Music at St. Peters summer youth orchestra. The purpose for these personal interviews and questionnaires was to gather background information on the types of programs these leaders implemented. These institutions have similar missions and visions that are geared towards serving children from ages 10 to 18.

Dean Johns, Charlotte Mecklenburg Schools
Charlotte Mecklenburg Schools (CMS) addresses the needs of adolescent programming in various ways, according to director of performing arts, Dean Johns (personal communication, May 15, 2007). I chose to interview the director of the performing arts department of the Charlotte Mecklenburg school system because Mr. Johns taught in CMS for over twenty years as an art teacher, and worked closely with several arts organizations either board member, artist, or patron. CMS, with guidance from Mr. Johns, formed collaborations with arts organizations in the Charlotte area. Johns said that CMS is in a unique situation because it is funded by government dollars,
state tax dollars, and private foundation grants. This funding allowed CMS to create smaller programs that allow for collaborations and partnerships within the larger setting. According to Johns, CMS was “very active in the implementation of arts programming from the late 1980s when they partnered and collaborated with the Charlotte Symphony” (personal communication, May 15, 2007). This project allowed all CMS fifth-grade students to attend symphony performances. This is an example of how the public school system understands that the youth they serve need activities outside of school to assist in their development. The collaborations with these organizations became extensions and supplements of the education provided to them by the Charlotte Mecklenburg School system.

The Charlotte Mecklenburg School system has partnered with the following organizations:

Arts & Science Council: One of CMS’s biggest arts-related partnerships is with Arts & Science Council (ASC), a non-profit arts organization designed to provide funding and programs that support classroom teachers using visual, dance and music throughout CMS. (Arts & Science, n.d).

Charlotte Symphony Orchestra: Since the early 1980s the Charlotte Symphony Orchestra has partnered with CMS to provide the opportunity for all fifth graders to attend a symphony performance. At the request of the school, a teaching artist comes in before or after a performance for feedback and/or instruction.

Children’s Theatre: Children’s Theatre, one of the oldest community theatre programs in Charlotte, provides the opportunity for students K-12 to attend live theatrical performances and work with artists-in-residence.
Opera Carolina: Opera Carolina provides an opportunity for students in grades K-5 to attend an opera, many of them for the first time. Before the performance, a teaching artist prepares the students by instructing them on how to create, write, and perform their own opera.

Right Moves for Youth: This organization addresses the needs of at-risk adolescents in grades 3 through 12. Right Moves does not partner directly with the performing arts department of CMS; instead, it partners with individual middle and high schools throughout the school system. When an artist is needed to do artist residencies, Mr. Johns' office is involved. Right Moves for Youth is another example of an after-school program offered by CMS that incorporates arts related programming into its activities.

Its program was founded in 1993 by Charlotte-Mecklenburg police officer Dave Scheppegrell and Charlotte businessman Frank Bragg. Since that time, Right Moves for Youth has enjoyed a unique collaboration with the Charlotte-Mecklenburg Police Department, Charlotte Mecklenburg Schools, and the Mecklenburg County Sheriff's Office, along with other community partners to help students improve their school attendance, behavior and academic performance.

(Right Moves, n.d., About us, para. 1)

A program like Right Moves for Youth addresses adolescents' need for attention and also their need for decision-making skills and socializing opportunities.

A similarity shared by the programs discussed above is that they provide opportunities for the participants to meet on a regular basis, to interact with their peers, and to make some of the programming decisions. Since I held the interview with Dean
Johns, he has retired from the Charlotte Mecklenburg School system. The Performing Arts Department for CMS as of this writing is still intact, but has gone through some financial cuts, as have so many arts-related programs, due to financial availability.

Michelle Gorman, ImaginOn

In 2001, the public library and Children's Theatre formed a partnership and collaboration that was designed to serve all children in Charlotte and the surrounding area. The result was a combined library and theatre “with an original approach to education, learning, and the arts” (ImaginOn, 2005).

In order to best meet the ever-changing social and emotional needs of 21st century adolescents ImaginOn created a specifically designated area called the “Teen Loft.” This space was specifically designed to reach teens in an out-of-school or after-school program that caters to their interests through technology. Young people below the age of 12 are not permitted to use that area of the library. “In creating this program,” stated Gorman, “we wanted a hands-on, parent-free educational and entertaining environment that will attract and keep the attention of the 21st century generation adolescent.” She added, “It was very clear from the beginning that adolescents felt comfortable, safe, and free to explore and learn what they needed when they visited our facilities” (M. Gorman, personal communication, July 19, 2007).
Dottie Hollowell, Chamber Music at St. Peters

Chamber Music at St. Peters was a community program that provided a year-round music program for adolescents in and around the Charlotte area. The mission of Charlotte Chamber Music (formerly Music at St. Peters) is to excite and enlighten audiences through professional chamber music performances (Charlotte Chamber Music, 2010, About, para. 1). One of the purposes for the adolescent music program was to provide an opportunity for adolescents to work with experienced adults. Dottie Hollowell was project manager of the music program for teenagers. She described its impact in this way: “Our program inspires students to excel and improve skills, provides interaction with music professionals, and challenges students to work as a team” (personal communication, February 8, 2007). The Summer Chamber Music Teen Camp “is designed to provide an intensive and rich experience for strings, woodwind, and piano students for the development of individual music identity, technical skills, and artistic and creative expression through one-on-one time with professional musicians, a special interactive art project, and unique composition and theory training” (Chamber Music, 2008). The adolescents that participated in Chamber Music at St. Peters are students who are interested in performing. This program served a mixture of at-risk adolescents and other students from the Charlotte community.

Chamber Music at St. Peters at the time differed from programs like ImaginOn and Right Moves for Youth in that it was not accessible to a diverse population, and it did not have continual funding for such a specialized program. In comparison, the programs offered by Charlotte Mecklenburg School continue to have an advantage in that primary
funding comes locally through taxes and from the state of North Carolina. CMS also has a huge advantage in getting participants from the schools and offering the programs on school campuses. ImaginOn also has accessibility to students through the library.

(Note: The following information was gathered in 2007. In 2009, the name of this organization was changed to Charlotte Chamber Music. Dottie Hollowell is no longer on the staff).

These organizations provided a wide range of community programs, engaging in collaborations with other organizations to make the programs happen.
Chapter 3

Case Study: Hip-Hop Community Forum and Youth for Unity Forum

The purpose for the Hip-Hop Community Forum was to provide an opportunity for at-risk adolescents from 10 to 18 years old to learn the history and origins of "hip-hop." Although at-risk adolescents' was identified for this program, the program was open to all adolescents in the Charlotte area.

My background as a performer and educator in the dance styles of jazz, African, modern, and ballet helped me to understand the importance of the elements of hip-hop and how to present the information to this age group. The culture of hip-hop and rap music began in the Bronx, New York. I grew up in Brooklyn, New York, but by the mid-1970s rap, graffiti art, and the culture of the hip-hop movement had spread throughout all of the five boroughs. I was fortunate to have grown up during the early stages of hip-hop and to have witnessed firsthand the artistry of combining lyrics, music, graffiti art, and deejaying that make up what is known as hip-hop. As the structure of the Hip-Hop Community Forum became clear, I realized that the planning had to address several issues: (a) the location of such an event, (b) the percentage of at-risk adolescents who would participate, (c) the possibilities of continuation of such an event, and (d) the impact such an event would have on the intended population.

Hip-Hop Community Forum

Context. I wanted to create, plan, and implement a program that was specifically designed for at-risk adolescents from a targeted inner-city neighborhood.
The vision was to provide activities for adolescents from 10 to 18 that would allow them to express themselves in an environment that was safe, educational, and engaging. In the earlier adolescent development section, we learned that this age group craves attention and a sense of identity. In 2004, the Hip-Hop Community Forum was held at the Greenville Park and Recreation Center, located in Charlotte's Greenville neighborhood, near the Genesis Park and Oaklawn neighborhoods. The three neighborhoods, each with its own identity, had been similar to each other in matters of crime and violence for many years. But "what made the Greenville neighborhood so unique," said Pop Sadler, a local community leader who grew up and still lives in Greenville, "[is that] families really cared for and looked out for one another. This neighborhood, along with Oaklawn and Genesis Park, has always been predominantly black, but out of the three neighborhoods, Greenville has held on to 90% of their residents" (P. Sadler, personal communication, March 27, 2008). According to Sadler, "All three neighborhoods house over 3,000 residents, primarily African American, and now Latino residents as well" (personal communication, March 27, 2008). Sadler mentioned that the Double Oaks community, directly behind Oaklawn, was also predominantly black at one time, but now the community also contains Latino residents, feeding that group into the Oaklawn neighborhood (personal communication, March 27, 2008).

These three neighborhoods are located on the northwest side of Charlotte, five minutes from downtown. Historically, these neighborhoods were considered to have the highest levels of violent crimes, drugs, and prostitution in the city. These social issues had a negative effect on the adolescents in that neighborhood, which resulted in
contributing to risk factors such as truancy, violent behavior, poverty and or substance abuse along with unwanted pregnancies. Between 2002 and 2008, however, the area has improved, as seen by the quality of life profile conducted by the Metropolitan Studies Group at the University of North Carolina at Charlotte (Charlotte Neighborhood, 2008). All three neighborhoods have seen a lowered percentage of theft, robberies, and drug usage. Within these communities, there are two Mecklenburg County Park & Recreation Department community centers, several churches, and two elementary schools. These facilities provide each community with its own programs that are defined by its own philosophies. In planning this forum, I wondered how students from this neighborhood and surrounding neighborhoods would respond to a program that is specifically designed with them in mind, with an art form that they have an interest in. The hip-hop culture originated in inner-city New York, specifically in the Bronx. The inner-city youth in the early 1970s were also looking for an outlet to express themselves through rap, music, fashion, and art in a culture that ignored who they were at the time. The Greenville center, located in a predominately African-American neighborhood, proved to be the best choice for this event because in spite of some difficulties, the neighborhood had families with stability, structure, and trust. The community also had a history that provided opportunities for adolescents to come together, specifically the Community Youth Organization, (CYO) headed by Pop Sadler. Pop Sadler grew up and raised his family in the Greenville neighborhood. He created the CYO to give adolescents in the Greenville neighborhood an opportunity to have “something positive to do after school” (P. Sadler, communication, March 2008).
The Park and Recreation Department was a logical choice as a partner to implement this program. Its mission statement is "to enrich the lives of our citizens through the stewardship of the county's natural resources and the efficient and responsive provision of quality leisure opportunities, experiences, and partnerships" (Mecklenburg County, 2008). Because Park & Recreation served the community with sports and leisure activities and could also reach a large population of families and communities it served as a wonderful partnership in reaching the intended audience. Serving as committee members for this event were Dora Dubose, the recreation leader for the department at the time, and Kimberly Brent, a marketing executive for Wachovia Bank. Ms. Brent was instrumental in providing her expertise in marketing the event throughout the community and in providing an implementation plan for the event. WPEG radio station served as a partner as well. At the event WPEG set the atmosphere by providing music, decorations, local DJ Danny Diaz, who participated as a panelist, and DJ Storm, who instructed students on the art of scratching records.

Program Description. The concept for the 2004 Hip-Hop Community Forum was that of a one-day event designed to teach the history of hip-hop and to provide a safe environment for neighborhood youths at-risk of participating in negative behaviors such as dropping out of school, truancy, or violent behavior an opportunity to express themselves through art, culture, and heritage in a positive, nonviolent manner. Although the intended participants were at-risk adolescents, the event was open to any adolescent interested in attending the event. The goal of the program was to educate, engage, and entertain participants. The day-long event was divided into five parts: workshops, performances, panel discussions, artist vendors, and live music. The
workshops for the community forum were led by local artists familiar with the five elements that make up what is known as hip-hop (1) hip-hop dance, (2) graffiti art, (3) fashion, (4) dee jaying (spinning records), and (5) emceeing. All forum attendees were given the opportunity to participate in five 45-minute hands-on workshops with local artist instructing them on the elements of hip-hop. Performances from local neighborhood drill teams (cheerleading groups), rappers, and poets opened and ended the forum. The panelists consisted of local politicians, rappers, entrepreneurs, and artists who discussed and debated on issues from music censorship, lyrics and image associated with the hip-hop movement. The vendors were representatives from local arts organizations that offer teen programming (e.g., the former Afro-American Cultural Center, now the Harvey B. Gantt Center, and Cutting Edge Dance Academy). These vendors talked with prospective students about what their institutions had to offer youth of this age.

**Funding.** In 2001, my daughters and I created a nonprofit organization, “My Sister’s House, a Place of Transition and Growth,” whose mission was to provide women and their families with arts-related programs using dance, drama, and music to deal with stressful situations in their lives. The only monetary funds available for the first Community Forum came from a small artist vending contract given to My Sister’s House by the Park and Recreation Department, and from personal funds. The Park and Recreation Department provided the location, custodial help, and advertisement. My job as program coordinator was to organize and implement the program from beginning to end. The local Hip-Hop radio station, WPEG Power 98, a contributing sponsor, donated DJs and radio personalities to attend the event and airtime to promote the event. The
donations from the Park & Recreation Department and WPEG would have cost hundreds of dollars if I had to pay out of pocket.

**Program Staff.** The programming staff for the Hip-Hop Community Forum was comprised of three people: Dora Dubose, recreation leader for the Park and Recreation Department; Kimberly Brent, marketing executive for Wachovia Bank, and me, Georgia Haygood, founder of My Sister's House. Although the planning committee was small, we managed to create, organize, and implement an event that attracted 300 participants, including vendors, workshops, and a panel discussion.

**Challenges.** The most immediate challenge in presenting this event was convincing Mecklenburg County Park and Recreation that we could offer an event for teens using the art form of hip-hop without fear of attracting violence. There had been gunfire and other disruptions involving young African American men at a recent local jazz event. The next challenge was to convince local artists to donate their services. Artists were compensated for their time by being included in all promotional material. Another challenge for the event was to ensure that there was advertisement to attract strong participation from the community. In terms of implementation of the event, the only challenge was to make sure that all the workshops were well attended and that all the participants were engaged in the activities. By the time the workshops started, each workshop had 40 plus participants and parents wanting to sign students up for more classes.
Youth for Unity Forum

In 2005, a planning committee comprised of the lead organizers—My Sister's House, Mecklenburg County Department of Parks and Recreation, and the YMCA—created a second forum; however, the name was changed to the “Youth for Unity Forum.” The name of the forum was changed from Hip-Hop Community Forum to Youth for Unity Forum to show inclusiveness of all cultures. The purpose of the Youth for Unity Forum was the same as that of the Hip-Hop Community Forum, in that it was designed to provide an opportunity to educate, engage, and encourage students of this age group about the culture of hip-hop. The main difference between the two forums was that instead of targeting at-risk adolescents only, the goal was to unite adolescents from different races, cultures and social backgrounds throughout the Charlotte community bringing them together with hip-hop. The Hip-Hop Community Forum catered to young people in Greenville and surrounding neighborhoods. Youth for Unity wanted to build on the momentum of the first forum and to make sure to attract other neighborhoods. This idea relates to the history of the hip-hop culture in that hip-hop reaches all across the world and attracts youth from China, Africa, South America, and North America.

Recognizing a need to attract adolescents from ages 10 to 18 with something they would enjoy; we planned a forum that was all-inclusive and diverse in participants, collaborations, and performances. During the summer of 2005 at one of the Jazz in the Park series presented by the Park & Recreation Department, a fight among local teenagers broke up the Festival. Media reports that the fight may have been gang-related caused organizers to rethink having outdoor events. It was thought at the time
that our youth were negatively influenced by hip-hop music. When planning our second forum, the committee decided to change the name because of a perceived negative connotation of using the word *hip-hop* in the title. The forum name was changed to deter that pitfall.

**Context.** The organizing committee (listed below) wanted a bigger location that catered to a diverse audience, attracting youth from all cultures. The site chosen was the First Ward Recreation Center, located in the heart of downtown. Once again, the Mecklenburg County Park and Recreation Department was a partner. For the first program, in 2004, Park and Recreation and WPEG Power 98 Radio Station were our only partners. In 2005, the interest of the forum attracted other organizations. The Simmons YMCA, the Teen Health Connection, WPEG, Blumenthal Performing Arts Center, and a local artists' organization named God City were all sponsors or partial sponsors for the forum.

God City is an organization of five young African American visual artists (as of 2010 there were eight in the group) whose creations relate to urban life, and in some cases to hip-hop. They were invited to participate because their organization was created, organized, operated, and chaired by African American men in their early twenties. This group of young men brought to the planning of the Youth for Unity Forum a different energetic prospective. The appealing characteristics of these men were their overall intelligence, artistic talent, and ability to relate and understand the mindset of this generation of adolescents. They were the total opposite of the stereotypes people seem to want to associate with the hip-hop culture. All of these men had been to college and none of them had histories of violent behavior. It was rare to find groups of men who
had such enthusiasm, knowledge, and expertise about hip-hop and urban life that wanted to volunteer their time to such an event. It was the vision of the planning committee that God City could show that the culture of hip-hop could project an image not of fear but of hope and knowledge.

The size of the organizing committee grew from three members for the first forum to seven members for the second. In addition to the first set of volunteers, Dora Dubose and Kimberly Brent, I was also assisted by Michael Washington and Jarrett Royster from the YMCA Simmons Branch, Delilah McDonald from Teen Health Connection, and Lerone Langston, a community volunteer.

**Program description.** The logistics of implementing this second forum were different from the Hip-Hop Forum. The workshops, performances, artists, and vendors were consistent with those of the previous year; however, we had to pay for rental space for the 2005 forum as opposed to 2004, when the space was donated. In addition to the committee size, the number of vendors increased from three to six. In the 2004 forum, 350 students participated; in 2005, 450 students participated. These and other comparisons are given in Table 1 at the end of this chapter.

An added attraction to the 2005 forum was the collaboration with Blumenthal Performing Arts Center that allowed us to invite nationally known hip-hop artists from the Rennie Harris Pure Movement Dance Company. These artists conducted a hip-hop master class for all the participants. Pure Movement was asked to conduct the master class because it presented the hip-hop culture in an artistic manner that was new to the community of Charlotte. The Executive Director, Rennie Harris, created this dance
company using all of the elements of hip-hop mentioned earlier, created dance works that this population of adolescents could understand the message and meaning.

**Funding.** The only funding for the first community forum came from a small artist vending contract through the Park and Recreation Department and from personal funds. Because My Sister's House did not initially have its 501(c) (3) tax-exempt status, the Park and Recreation Department served as the lead fiscal agent supporting the project. To supplement the funding, some of the artists donated their time, and Harris Teeter grocery store donated food. The second forum was funded through a community vendors' contract with Park and Recreation. The Simmons YMCA contributed $700, assisted in advertising, and brought their YMCA youth members to the event. My Sister's House served as the program coordinator. This event was more expensive to implement: We had to pay to use two rooms in the building because they were not owned by Park and Recreation, and we had to pay for art supplies, expenses for artists coming in from out-of-town, and food for the participants. Because First Ward Recreation Center is partnered with the Housing Authority, we had to pay a rental fee for the use of the facility. For future forum events, the organizing committee hoped to raise additional funds that would allow us to pay the artists and secure a location. The Youth for Unity forum was more successful in raising funds than was the forum of the previous year. By collaborating with other organizations, the Youth for Unity Forum was able to utilize a larger facility, which attracted more participation.

**Program staff.** The Youth for Unity staff consisted of a small committee of 10 volunteers. A program facilitator was responsible for the implementation of the event.
served as the program coordinator for both forums. Local community advocate Lerone Langston’s role was to recruit volunteers and assist with program activities.

**Challenges.** Many times when the term *hip-hop* is used, the connotation is linked to violence and disruption—specifically, violence and disruption by young African American men between the ages of 12 and 21. The challenge in creating programs like this is to convince funders not to be afraid to take a chance on reaching youths with creative and innovative programs. The Youth for Unity Forum was well attended, and it attracted vendors such as the North Carolina National Guard, The Teen Health Connection, the YMCA, and more participants than attended the previous event. As the growing interest about hip-hop increases among our youth, the more community organizations can provide programs using such art forms as this to engage, educate, and inspire them in a positive and productive manner. The research from this thesis has continually shown that the linking of home, community, and school is vital in assisting in the development of adolescents in this age group. What many people around the country are now realizing is that the hip-hop culture has become a multimillion dollar industry with the potential to influence adolescents in a positive and productive manner. “Hip-hop and rap records accounted for more than 12 percent of the $12.1 billion recording industry sales in 2004” (Curan, 2009, Serial entrepreneurs, para. 4).

Famous hip-hop artists such as Russell Simmons are using the art form in positive ways. Simmons, “like many committed philanthropists, aspires to change the root causes of poverty and inequality rather than simply trying to alleviate some of the suffering that is the outgrowth of the problems” (Curan, 2009, Serial entrepreneurs, para. 5).
Lessons Learned

The Hip-Hop Community Forum and the Youth for Unity Forum were similar in context, but as mentioned earlier, the name of the second forum was changed in order to present an all inclusive forum for all cultures and races to participate. The Hip-Hop Community forum was the first such forum held in a predominately African American community, and it attracted many of its participants from that neighborhood. The program committee's decision to change the name and location of the second event, in an attempt to reach an audience that was more representative of Charlotte as a whole, was successful. The representation of Caucasians, Latinos, and other races increased for the Youth for Unity Forum at the First Ward Recreation Center. Fifteen Caucasians, five Latinas, and two persons from other races joined over 400 African-Americans in attendance at the Youth for Unity Forum.

The specific goal for the first forum was for adolescents to come together and experience, in a positive environment, activities that were of interest to them. The goal for the second forum was to reach 21st century adolescents with an event that would attract a diverse population and provide them with a venue that respected and valued their freedom of expression. The 2004 forum attracted over 300 participants and five community vendors. The 2005 forum attracted 450 participants with at least 10 vendors. We met our goals for both forums successfully, with shared excitement, inspiration, and motivation. The measures for meeting the goals of both forums were documented through video, pictures and participation surveys. In creating both forums, we were able
to bring adolescents together in an environment that was safe from negative influences, free of judgment in order to foster creativity, and supportive of a diverse population.

Our vision was for adolescents to have an opportunity to have a good time with their peers while enjoying the music, dance, and culture of hip-hop. For both forums, the goals of the program content were met; however, motivating people to volunteer was easier the first time than the second time. The initial excitement of the first forum was great when the idea was presented to potential volunteers; however, as the duties increased and the amount of time for implementation increased, adults were less likely to volunteer their time. Youth volunteers are more likely to volunteer for an event that is close to their hearts and interest. In order to increase the participation of such an event, it is necessary to build and foster relationships with local community organizations that serve this population, as well as with the public schools and the local churches. These relationships can generate the necessary interest, funds and participation that are needed to serve these adolescents. Both of these events were successful because of the commitment from the planning committees, vendors, participants, and volunteers.
Table 1

Comparison of Forums

<table>
<thead>
<tr>
<th></th>
<th>HIP-HOP COMMUNITY</th>
<th>YOUTH FOR UNITY</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>2004</td>
<td>350</td>
<td>450</td>
<td>800</td>
</tr>
<tr>
<td>2005</td>
<td>4</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>Vendors</td>
<td>3</td>
<td>5</td>
<td>8</td>
</tr>
<tr>
<td>Volunteers</td>
<td>3</td>
<td>7</td>
<td>10</td>
</tr>
<tr>
<td>Workshops</td>
<td>4</td>
<td>4</td>
<td>8</td>
</tr>
<tr>
<td>Artists</td>
<td>4</td>
<td>10</td>
<td>14</td>
</tr>
<tr>
<td>Sources of In-Kind Donations</td>
<td>2</td>
<td>3</td>
<td>5</td>
</tr>
</tbody>
</table>
Parents, community leaders, school administrators, and religious leaders are faced with the tasks of designing programs that develop educational, physiological, and sociological skills to enrich, inspire and impact adolescent development. From the research, interviews, and case study, the following realities have been found, as stated by Eccles and Gootman (2002):

1. Adolescents, no matter what their family, school, or social maturation level, need to feel support, guidance, and structure in order to transition from childhood to adulthood (p. 19).

2. Understanding adolescent development and the factors contributing to the healthy development of all young people is critical to the design and implementation of community programs for youth (p. 299).

3. Most adolescents, despite some difficulties, do well with their development; however, some risk factors such as poverty, pregnancy, and truancy have become the motivation for prevention and intervention programs (p. 48).

4. Community programs have the potential to provide opportunities for youth to acquire personal and social assets and to experience features of positive developmental settings (p. 145).

The research for this thesis has found that nationally, more than 17,000 organizations offer community-based youth programs after school, on weekends, or during vacation
periods, yet only about 29 percent of all adolescents are reached by these programs. (Jackson & Davis, 2000, p. 214).

Additionally the research as shown that program coordinators and community leaders consider the following steps:

1. Create a strategic planning model for programs that will help you identify and understand the adolescents being served.
2. Establish and build ongoing relationships with organizations and funders that believe in your programs.
3. Create program goals specifically designed for the adolescents being served.
4. Create an environment filled with trust, exploration, structure, and guidance.
5. Stay consistently committed and motivated to providing programs that are engaging, enriching, and inspiring.

The goal for arts leaders, arts organizations, and program coordinators is to continually address and assess the needs of the adolescents they serve. The ages from 10 to 18 can be the most difficult times of development for a child. Although not all adolescents have at-risk difficulties in this time of transition, because of the stresses and concerns over physical, emotional and cognitive development many young people do, and community programs have been shown to ease some of those concerns by providing them with activities that build confidence, self-esteem and self awareness.

The purpose of both the Hip-Hop Community Forum and the Youth for Unity Forum was envisioned to ease some of the societal and physical concerns faced by adolescents by providing a safe, engaging, and educational environment for adolescents. Both forums met their goals by engaging the forum participants with hands-
on workshops, educating them with speakers knowledgeable in the hip-hop culture, and community vendors' on-hand to sign them up for after-school and out-of-school programs. What the forums were able to do was reveal to the community that this age group of adolescents can get together to express themselves intelligently and have a wonderful time without causing harm to themselves or to the community around them. In future events, having more participants and more adults to help with instruction can help to obtain ongoing funding. To assist with the level of participation, partnering with the school system and local community organizations would show that linking all aspects of an adolescent's lives can better meet their needs and influence their development in a positive way. The more an event like this takes place and the more that people are comfortable with such events; I believe some of the negative perceptions of the hip-hop culture would change. Holding such an event on a regular basis would help students to continue on a path of self discovery. This thesis has demonstrated that meeting the needs of the 21st century adolescents from the ages from 10 to 18 involves the linking of the community, the school and the home.
Appendix A: Terms Used in the Paper

**Adolescents**—for this thesis, young people from ages 10 to 18.

**Arts Organization**—a non-profit organization that provides arts related programs, exhibits, performances, and classes in visual arts, dance, drama, or musical theatre.

**At-Risk Youth**—for this thesis, at-risk youth is defined as youth experiencing negative risk factors through social, community and school experiences that lead to truancy, unwanted pregnancy, or substance abuse that affect their adolescent development in a non-constructive and productive manner.

**Budget**—a systematic, itemized listing of incoming revenue and outgoing expenses used to monitor a for-profit or non-profit business or specified program.

**Funding**—monetary contributions obtained to carry out the program goals and objectives relating, but not limited to, visual, performing or dramatic arts.

**Mission Statement**—a short statement derived from the board that is the guiding force behind that organization.

**Non-profit Organization**—an organization whose primary objective is to support some issue or matter of private interest or public concern for noncommercial purposes relating, but not limited to, visual, performing, or dramatic art.

**Strategic Plan**—a checklist or guide used in determining the direction the organization wants to go.
Appendix B: Interviews with Arts Leaders

Interview and Questionnaire: Dean Johns, Director of Performing Arts

Organization: Charlotte Mecklenburg Schools

Date: May 15, 2007

1. What are your organization’s specific goals for creating teen programs?

   In my position I am able to work with a number of arts organizations around the area to create programs for youth. One of our first arts related youth programs were with the Charlotte Symphony. Although the population targeted for this program was for our 10 year olds in 5th grade, the orchestra and music teachers in the high schools had opportunities to bring students to their concerts. Our goal for our youth and teen programs is to always complement the North Carolina Course of Study guidelines teachers use in creating lesson plans, exposing students to the arts be it art, music, dance and/or drama.

2. What way do your programs impact at-risk teens, ages 12-18 years old that you serve?

   I taught in the Charlotte Mecklenburg School system for 20 years at Independence High School and many of my students often wanted to repeat my classes. I found that with art related classes students were more able to explore freely with their art. Students of all ages do very well in art classes. Our programs are impacting at-risk teens through our consistency to provide programs they enjoy, our teachers and accessibility.
3. Have the needs of the 12-18 year old at-risk population changed over the last three to five years?

The teen years are difficult years anyway but I would say each generation of teens have the overall same needs: peer issues, family issues, development issues. By offering arts related classes and activities we try to address those needs by providing professional development classes for our teachers that will help them create the necessary lessons for our teens.

4. Describe your most successful adolescent program to date. What has made it successful?

We have many outstanding programs that have developed over the years, but I would say that the program we established for Northwest School of the Arts has been very successful. We have been able to partner with many of the arts organizations in Charlotte to assist with the program goals such as: Spirit Square, Blumenthal Performing Arts Center and ArtsTeach. Spirit Square has made provisions for our dance and drama classes to be taught in their building, Blumenthal Performing Arts Center has partnered with Northwest and their teaching artists to provide arts integrated workshops; ArtsTeach in Charlotte has done the same.

5. In your findings and on-going evaluation of your programs, do you feel the needs of your target population reflect the needs of teens in other areas of Charlotte?
How are their needs similar or different? I feel that overall teens need attention and sometimes that doesn’t happen because of whatever issues are going on, however, we try to meet their needs in all of our programs.

6. What tools do you use for evaluation?

    Our teachers use a variety of evaluation tools from surveys, questionnaires, photos, video and portfolios to document the impact of their class or program.

7. How do you measure success of your programs?

    We measure our success from participation, overall excitement and continued participation.
1. What are your organization's specific goals for creating teen programs?

To plan and carry out developmentally appropriate (based on the 7 developmental needs and the 40 Developmental Assets) classes, programs, and events for 12 to 18 year olds that are appealing to the target audience, educational or recreational in nature, and somehow contribute to the Public Library of Charlotte & Mecklenburg County's mission statement: Expanding minds, Empowering individuals, Enriching our community.

2. In what way do your programs impact at-risk teens, ages 12-18 years old that you serve?

I think the biggest thing is that we provide at risk teens with a safe space where they can get free and unbiased information, free internet access, help with homework, and the chance to participate in activities and programs in which they might not otherwise engage. I believe that our large variety of programs give all teens a chance to participate in something in which they have an interest (we have programs that are about books, movies, music, cooking, art, anime, comics & graphic novels, photography, graphic design, animation, spoken word poetry, etc.), which I think has an impact on at risk teens in that they feel like the belong somewhere because there is a group or a class that pertains to them. We also have a dedicated, highly trained staff that is very much aware of the
developmental needs of teens. For some at-risk teens, staff members in the Loft might be the most consistent adult with whom they have contact. This closeness breeds familiarity, which in turn contributes to a very safe and welcoming environment for teens.

3. **Have the needs of the 12-18 years old at-risk population changed over the last three to five years?**

   We have only been open 2 years, so I can't really answer this from the perspective of ImaginOn as a youth-serving organization.

4. **Describe your most successful adolescent program to date. What has made it successful?**

   In October 2006 we had a Teen Read Week Party at ImaginOn that brought in a crowd of 2,000 preteens and teens between the ages of 12 and 18. I believe there were a number of factors that made it successful: it was heavily promoted throughout the county by other youth-serving organizations, it was after hours at a cool location in uptown Charlotte, it was monitored by police and chaperones so parents and guardians knew it was safe, it was 12-18 ONLY (we had a parent lounge), and it was a very cool event with free food and drinks, a rock climbing wall, a DJ, local radio personalities, a bungee run, and more.

5. **In your findings and on-going evaluation of your programs, do you feel the needs of your target population reflect the needs of teens in other areas of Charlotte? How are their needs similar or different?**

   I do, but this is because teens that visit the Loft and engage on our programs and events come from all over Mecklenburg County. I think we do serve more urban
teens on an ongoing, day-to-day basis, and this big difference here is that they have more unstructured free time than teens from more suburban areas who are involved with after school activities and clubs and camps during the summer.

6. What tools do you use for evaluation?

We do informal evaluations of all programs to see how they are working and what we can do better. We keep statistics for all programs to monitor attendance and popularity, and we collect anecdotal evidence form teens on an ongoing basis.

7. How do you measure success of your programs?

Verbal and written feedback from teens, singular attendance statistics, repeat attendance for various programs, increase in space usage.
Interview and personal communication: Dottie Hollowell

Organization: Chamber Music at St. Peters

Date: February 8, 2007

1. What is your organization’s purpose for creating teen programming?
   
   1- No one else is offering this unique opportunity. 2- Kids who are serious about music want this experience. 3- It fits with the organization’s goals for music education. 4- It builds audiences and arts support for the future.

2. What tools do you use for evaluation?
   
   We use evaluation surveys for students, parents and faculty, observations; anecdotal reporting.

3. In what way does your teen programming impact the populations you serve?
   
   Our program inspires students to excel, improves skills, provides interaction with music professionals, and challenges students to work as a team.

4. How is your teen program funded?
   
   Our program is funded from tuition, grants donations and ticket sales.

5. How do you foresee the programs needs changing over the next three years?
   
   This is our first year, we will make modifications based on this experience plus survey feedback, but the basic model has proven successful.

6. How long is your association with the Chamber of Music?
   
   This is a project through the Chamber Music at St. Peter’s existing for ten years. I have been with the program for two years.
7. During the years with the Chamber, what changes have they made to improve community programming?

We have added after-work concerts, "Living Room concerts" along with benefit and outreach concerts.
Appendix C: Strategic Program Planning Form

Essential Questions

1. Whom will this program serve?
2. Where will the program or activities take place?
3. How will you fund the program?
4. What problem will the program address?
5. When will the program take place?

<table>
<thead>
<tr>
<th>Targeted Population</th>
<th>Program Activities</th>
<th>Desired Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disadvantage youth</td>
<td>Arts</td>
<td>Improved</td>
</tr>
<tr>
<td>Decrease truancy</td>
<td>workshops</td>
<td>behavior</td>
</tr>
<tr>
<td>Increase literacy</td>
<td>Mentoring</td>
<td>Improved</td>
</tr>
<tr>
<td>Decrease drug abuse</td>
<td>Program</td>
<td>knowledge</td>
</tr>
<tr>
<td></td>
<td>After school</td>
<td>Improved</td>
</tr>
<tr>
<td></td>
<td>tutoring</td>
<td>Physical/</td>
</tr>
<tr>
<td></td>
<td>Sports</td>
<td>Mental Health</td>
</tr>
</tbody>
</table>

Evaluation

Progress portfolio
Engagement
Level of participation
Survey students
Photos
Video documentation

Funding Sources

State funds
Local grants
Donations
Fund-raising
Federal funds

### Appendix D: Checklist, Characteristics of a Good Program

<table>
<thead>
<tr>
<th>Questions</th>
<th>Responses</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Is the program facilitator well informed about the program?</td>
<td>YES</td>
<td>NO</td>
</tr>
<tr>
<td>2. Are all program materials in place?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Is there enough room to conduct the program?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Do you need someone to take photos/video etc...?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Do you need an MC or stage manager?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Do you have all your facilitators?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Do you need a clean-up crew?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Do you need a set-up crew?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. Do you need promotional materials, banners, posters, etc...?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. Are the students engaged?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11. Do you have parental feedback?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12. Do you have community support?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Appendix E: Sample Program Timeline

Program Title: Hip-Hop Community Forum  
Program Beginning Date: January 1, 2005  
Program Ending Date: January 5, 2005  
Program Location: First Ward Recreation Center  
Program Funded By: Mecklenburg County Park and Recreation Department

<table>
<thead>
<tr>
<th>Issue</th>
<th>Audience</th>
<th>Action Plan</th>
<th>Product</th>
<th>Assigned</th>
<th>Deadline</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program Participants</td>
<td>Family/ Community/ Schools</td>
<td>Create contacts list to generate participants</td>
<td>Database</td>
<td>Program Assist.</td>
<td>Sept 15 ✓</td>
</tr>
<tr>
<td>Locating sponsor for program</td>
<td>Community</td>
<td>Create sponsor letter to generate</td>
<td>Internet</td>
<td>Marketing</td>
<td>Sept 18 ✓</td>
</tr>
<tr>
<td>space for program</td>
<td></td>
<td>Contact Park &amp; Rec</td>
<td>Phone/ Letter</td>
<td>Program Coord.</td>
<td>Sept 30 ✓</td>
</tr>
<tr>
<td>Marketing Plan</td>
<td>Program Staff</td>
<td>Create Timeline/ad</td>
<td>Timeline</td>
<td>Marketing</td>
<td>Oct 1 ✓</td>
</tr>
<tr>
<td>Promotion of program</td>
<td>Community/ Schools, etc</td>
<td>Flyers/posters/brochures</td>
<td>Emails Postings/calls</td>
<td>Marketing Team</td>
<td>Oct 15-30</td>
</tr>
<tr>
<td>Program Design Supplies</td>
<td>Staff</td>
<td>Find cheapest Supplies avail.</td>
<td>Internet/ stores</td>
<td>Program Staff</td>
<td>Nov 5</td>
</tr>
<tr>
<td>Promotion Reminder</td>
<td>Community</td>
<td>Communicate information to public</td>
<td>Internal emails</td>
<td>Staff</td>
<td>Ongoing</td>
</tr>
<tr>
<td>Week of program meeting</td>
<td>Program Staff</td>
<td>Check supplies Enrollment, insurance</td>
<td>Reminder emails</td>
<td>Program Staff</td>
<td>Week prior to each workshop</td>
</tr>
<tr>
<td>Program start Date</td>
<td>Program Staff/participants/parents</td>
<td>Staff in place Supplies Snacks</td>
<td>Program begins</td>
<td>Staff/Direct</td>
<td>Jan 1</td>
</tr>
</tbody>
</table>

✓ = completed
## Appendix F: Sample Adolescent Program Budget Sheet

<table>
<thead>
<tr>
<th>Category</th>
<th>Expenses</th>
<th>Cash/In-Kind</th>
<th>Resources</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Recurring Expenses</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program Coordinator</td>
<td>$500/mo</td>
<td></td>
<td></td>
<td>500.00</td>
</tr>
<tr>
<td>Instructors</td>
<td>$100/mo</td>
<td></td>
<td></td>
<td>300.00</td>
</tr>
<tr>
<td>Supplies</td>
<td>$45.00</td>
<td></td>
<td></td>
<td>45.00</td>
</tr>
<tr>
<td>Rent</td>
<td>$1,800.00</td>
<td></td>
<td></td>
<td>1,800.00</td>
</tr>
<tr>
<td>Light</td>
<td>$150.00</td>
<td></td>
<td></td>
<td>150.00</td>
</tr>
<tr>
<td><strong>Sub-Total</strong></td>
<td></td>
<td></td>
<td></td>
<td><strong>2,795.00</strong></td>
</tr>
<tr>
<td><strong>Travel Expenses</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gas</td>
<td>$75.00</td>
<td></td>
<td></td>
<td>75.00</td>
</tr>
<tr>
<td>Vehicle maint</td>
<td>$200.00</td>
<td></td>
<td></td>
<td>200.00</td>
</tr>
<tr>
<td>Field trips</td>
<td>$150.00</td>
<td></td>
<td></td>
<td>150.00</td>
</tr>
<tr>
<td><strong>Sub-Total</strong></td>
<td></td>
<td></td>
<td></td>
<td><strong>$425.00</strong></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
<td><strong>3220.00</strong></td>
</tr>
<tr>
<td><strong>Revenue</strong></td>
<td>Sources of Support</td>
<td>Donation</td>
<td></td>
<td>1,000.00</td>
</tr>
<tr>
<td>Registration</td>
<td>$20 @ 20 kids</td>
<td></td>
<td></td>
<td>400.00</td>
</tr>
<tr>
<td>Tickets for performance</td>
<td>$10.00@100</td>
<td></td>
<td></td>
<td>1,000.00</td>
</tr>
<tr>
<td><strong>Sub-Total</strong></td>
<td></td>
<td></td>
<td></td>
<td><strong>2,400.00</strong></td>
</tr>
<tr>
<td><strong>Total Rev-Exp</strong></td>
<td>2400.00-3220.00</td>
<td></td>
<td></td>
<td>-820.00</td>
</tr>
</tbody>
</table>

Appendix G: Program Evaluation Form

(This is a copy of the evaluation used in 2007 by the staff at Blumenthal Performing Arts Center Education Institute to evaluate their Artist-in-Residence workshops).

**Student Information**

Date ______________________

Last Name ___________________ First Name ______________________

Address ______________________

Phone _____________________ Email _______________ Cell # ______________________

Program Name ______________________

Organization Name ______________________

**Survey Directions**

Please answer the following questions

<table>
<thead>
<tr>
<th>Survey Questions</th>
<th>4 Strongly Agree</th>
<th>3 Agree</th>
<th>2 Disagree</th>
<th>1 Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. This was my first time participating in this program.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. I learned more about this topic by participating in this program.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. I would like to participate in more hands-on programs of this nature.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. The instructor or facilitator made me feel comfortable.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Short Answers

1. Describe what skills learned in this program that will help you in your career.

2. Describe what you enjoyed most about this program.

3. Would you like to expand upon the skills learned today in similar programs?
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http://cmsp.wordpress.com/about/


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