

Well-being and
Well-becoming
Through the Arts:
A Picture of Mattering
for Youth of Color

Technical Appendix



Wallace 

forum
FOR YOUTH INVESTMENT

Technical Appendix

In this technical appendix, we provide details on our methodological approach, measures, and analyses across the multiple phases of the study. We start with a figure that guides our overall approach. We then provided detailed information about data sources and measures used throughout the study. The Technical Appendix concludes with more details about the youth programs included in the study.

We organized this study around the flowchart at right. This figure provides both a broad theory of change for youth programs (the community ecosystem shapes programs; within programs, goals inform practices, which shape youth experience; which together lead to youth outcomes) and an organizing device for our research questions and the data collection and analysis activities described in this technical appendix.

This study was completed by a combined research team consisting of individuals from the University of Pittsburgh School of Education and the Forum for Youth Investment. Each research activity described involved individuals from either or both of these organizations.

Figure A-1
Broad Theory of Change for Youth Programs and Flowchart for Components of Study

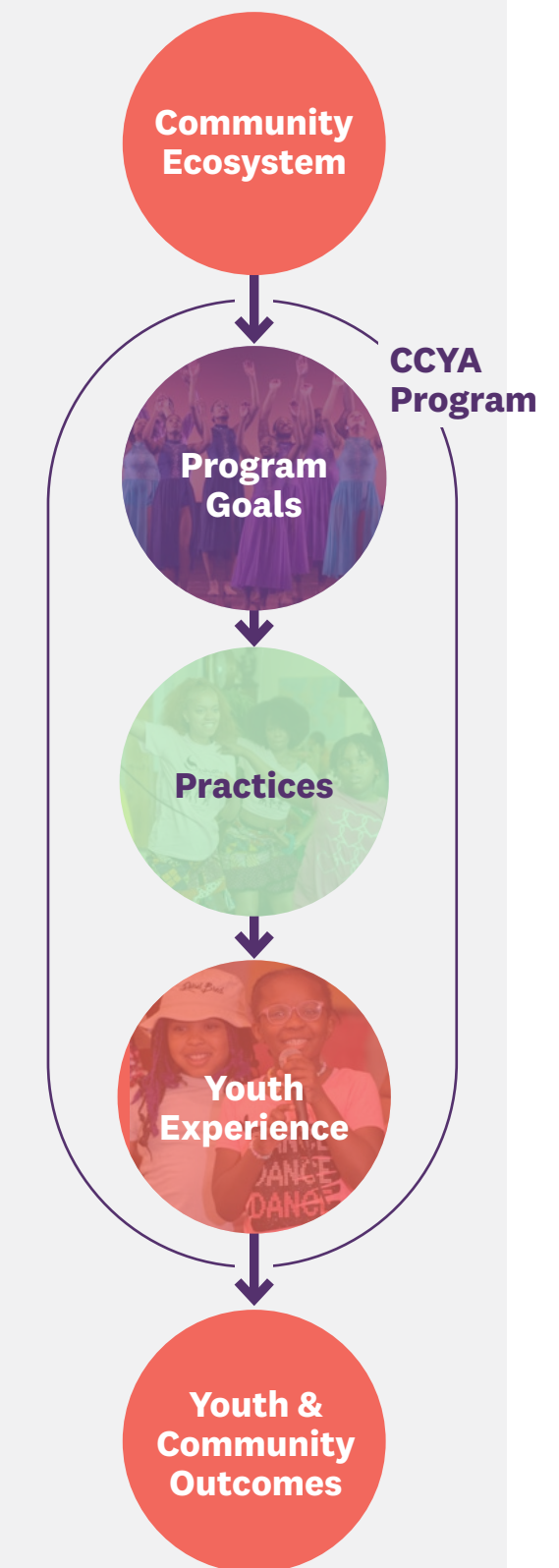


Table A-1 contains information about data sources. To understand community ecosystems in each city and their role in shaping culture-centered, community-based youth arts (CCYA) programs (top row), we utilized *publicly available data* about each city (online sources) and conducted *community leader interviews* via Zoom. The rest of our data efforts were primarily focused on understanding CCYA programs (goals, practices, and youth experience). We conducted *program leader interviews* via Zoom with 1-2 leaders at each of the 35 programs. In the summer and fall of 2023

(and a little into 2024), we conducted on-site, *cross-age workshops*. These 90-minute workshops included teaching artists (typically 2-3) and youth (typically 4-8), and involved interactive activities, storytelling, and facilitated dialogue. We conducted Zoom-based *teaching artist focus groups*, held with adults across sites. Finally, we worked with programs to invite their youth to take part in an online *youth survey* via Qualtrics. Table A-1 includes data sources, sample, timing, and topics and is followed by a more detailed description of data sources.

**Table A-1
Data Sources**

Data source	Sample	Dates	Topics
Public data	8 cities (with Newark/Patterson considered as one metro)	Jan – Mar 2023	City demographics, city history relevant to CCYA, relevant programs and intermediary organizations
Community leader* interviews	17 CL interviews with 19 leaders	Apr - Sept 2023	Community ecosystem & supports, how CCYA programs work
Program leader* interviews	35 program leader interviews	May – Oct 2023	Program goals & practices, well-being, arts, race & culture, community involvement
Cross-age workshops	35 workshops with 303 people (230 youth and 73 adults)	May 2023 – Feb 2024	Storytelling about program experience, values, identity, views of the program
Teaching artist focus groups	13 sessions (51 participants total)	Nov 2023 – Jan 2024	Role as teaching artists, goals and practices, ecosystem supports, cultural learning & responsiveness
Youth survey	N=317 youth from 27 programs	Sept 2023 -Jan 2024	Participation, reasons for attending, views on the program, well-being, views on art and race-ethnicity in the program.

* **Community leaders** were primarily from intermediary/support organizations including out-of-schooltime intermediaries, arts intermediaries, and one statewide afterschool intermediary. A few were leaders of large out-of-school time programs. **Program leaders** were founders, executive directors, or education/project directors of the CCYA programs in the sample.

Public Data

Early in the study, a small team of researchers created community profiles for each city in the sample, using publicly available online sources. Each profile was 5-10 pages and included information about city population, demographic makeup, and historical & cultural influences—particularly arts and music histories—that may affect youth CCYA ecosystems.

Each program is embedded in specific arts ecosystems and cities: Atlanta, Chicago, Oakland, Detroit, Louisville, Newark, Paterson, Tacoma,

and Washington, D.C. A review of each city’s histories, arts centers, museums, and structures provided a landscape of the arts ecosystem. City-based demographic information (see Table A-2) provides additional context for the city’s socio-economic status, ethnic populations, and young people’s presence. In addition, program leaders were asked how their city’s history, structure, and identity influenced their arts programming. Some organizations focused on how individual neighborhoods related to culture and arts infrastructure rather than their individual city.

**Table A-2
Characteristics of cities in the study**

City	Pop.	Income	Poverty	Under 18	White	Black	Native American	Asian	Pacific Islander	Multi-racial	Hispanic/Latino
Tacoma	221,776	79,085	12%	20%	57%	11%	1.7%	9%	1%	13%	12%
Oakland	430,553	94,389	13%	19%	29%	22%	1.2%	16%	0.5%	10%	27%
Chicago	2,665,039	71,673	17%	20%	33%	29%	0.7%	7%	0.1%	10%	29%
Louisville	624,444	63,114	16%	22%	63%	24%	0.1%	3%	0.1%	6%	7%
Detroit	620,376	37,761	32%	25%	10%	78%	0.4%	2%	0%	4%	8%
D.C.	670,949	101,722	13%	19%	38%	45%	0.7%	5%	0.2%	3%	12%
Newark	305,344	46,460	24%	24%	9%	47%	0.4%	2%	0%	11%	37%
Paterson	156,661	52,092	24%	28%	8%	24%	0.3%	5%	0%	17%	63%
Atlanta	499,127	77,655	18%	17%	39%	48%	0.3%	5%	0%	5%	5%

Community Leader Interviews and Program Leader Interviews

We conducted web searches, and contacted known connections, to determine who were leaders in the arts/youth arts in each community. We contacted community leaders via phone and email to fill out a Qualtrics survey regarding their interest in participating. The 60-minute interviews were recorded over Zoom, and the audio was transcribed and stored on a secure web-based data platform.

We interviewed community leaders to gain a deeper understanding of each city's local arts ecosystem and to help us identify and connect with potential programs that fit the study criteria. After these interviews, we reached out to a wide range of program leaders and interviewed them to learn more about the dynamics and unique components of their programs.

We identified program leaders through community leader interviews and personal connections. We contacted them via phone and email to fill out a Qualtrics survey regarding their interest in participating. If they agreed to participate, we sent an additional survey to gather information about their program. The 60-minute interviews were recorded over Zoom, and then the audio was transcribed and stored on a secure web-based data platform. During interviews, program leaders agreed to participate in the other parts of the study, and we discussed potential dates for the cross-age focus group session.

Analysis of community leader interviews took place alongside the community profiles described in public data above. To better understand CCYA ecosystems, we started city by city. Individual members of our team conducted preliminary analyses of each data source separately. Then a team of three researchers worked together on thematic analyses over two main phases. In the first phase, we assigned each researcher to 2-3 cities. They read through the relevant data, and they took notes to identify possible statements

and insights relative to the research questions. We then came together to share and discuss these notes over multiple meetings. This led to analytic plans and an agreed-upon set of findings for each research question. We then assigned researchers to individual research questions—they reviewed data from all cities to test out the agreed-upon findings and write the results. Analysis of Program Leader interviews took place in concert with cross-age focus groups, described in the next section.

Cross-Age Workshops

Cross-age workshops focus groups were facilitated by research team members from either the University of Pittsburgh or the Forum for Youth Investment. Each workshop leader possessed years of experience working with youth and leading professional development with out-of-school time program staff and administrators. In some cities, these in-person workshops were conducted by individuals who lived locally and sometimes had familiarity with programs included in the study.

Each program participated in a 90-minute, in-person, cross-age workshop, generally with 4-6 youth and 2-3 teaching artists. These included a storytelling activity to engage participants in discussions about their time and experiences within the program. Participants had the chance to share their stories and reflect on how it shaped their program experience. During the workshops, participants took part in a card-sorting activity, where they ranked statements regarding their perceptions about what they thought were important goals or outcomes for participants in the program.

The workshops took place at sites agreed upon by each program; typically, the site where the program took place. Participants began with the focus group by signing in (via very short Qualtrics survey on their phones or on supplied iPad). An iPad recorded the focus group, and the audio was transcribed and stored on a secure web-based data platform.

We conducted team-based analysis of the program leader interviews and cross-age workshops together over several weeks. We first divided transcripts by city, read through them and developed preliminary codes. From there we determined a finite list that we felt represented the grouping of transcripts. After this we went through several more rounds of coding, as we met weekly to discuss new codes, code definitions, and patterns we were noticing. Once the codebook was developed, we coded using Dedoose mixed methods application version 9.0.17. After completing coding, we reviewed the code co-occurrences and other analytics available within Dedoose.

Teaching Artist Focus Groups

To initiate focus groups, we specified dates and created a flier. We contacted all program leaders via email and phone with the flier and relevant information, asking them to tell their teaching artists about the focus group. Teaching artists who were interested would follow a link to register.

A total of 36 programs from eight different cities that include Atlanta, Louisville, Oakland, Newark, Chicago, Washington, D.C., Detroit, and Tacoma were contacted to recruit teaching artists to participate in a one-hour online focus group. Participants were offered a \$75 Amazon gift card in exchange for their participation. As a result of this outreach, a series of focus groups were conducted in the fall and winter of 2023 with 51 full- and part-time teaching artists from 18 unique community-based arts organizations from all eight cities. Using thematic coding, we completed analysis on the focus group transcripts, identifying six main themes, which were aligned with the findings from other phases of the research study.

Youth Survey

For survey development, our team first collected existing survey instruments that addressed our topics of interest for CCYA youth participants, ages 12-18. We created a few new items to address research questions that existing instruments would not address. Our goal was to keep the survey to 15-20 minutes to complete, so we cut items to reduce length. Prior to launching the survey, we conducted pilot testing—think-aloud, probing, and feedback with a small group of youth. The survey included the following items and scales:

- Why do you attend? (Akiva et al., 2017)
- Supportive adult relationships (Zeldin et al., 2014)
- Participation motivation (Akiva et al., 2014)
- Youth voice in decision making (Zeldin et al., 2014)
- EPOCH Measure of Adolescent Well-being (Kern et al., 2015)
- Art + Well-being in the program (created for study)
- Race & culture in the program (created for study)
- Social Justice Attitudes (Torres-Harding et al., 2012)
- Revised Multigroup Ethnic Identity Measure (Phinney, 1992; all respondents)
- Multidimensional Inventory of Black Identity-Teen (Scottham, Sellers, & Nguyen, 2009; only youth who identified as Black or African American)

We recruited youth to complete the survey by working with adult leaders at programs. We invited programs to choose from three options for distributing the youth survey: (1) distribute the survey themselves in person, and assist the youth with the survey, (2) distribute the survey via email, (3) send us youth email addresses and we could distribute the link. Most chose option 2 (none chose option 3).

We conducted analyses using IBM SPSS Statistics version 28.0.1.1. A total of 317 youth across 27 programs completed the survey. A large majority (92%) were age 12-18, including 60% high school youth (14% seniors) and 37% middle school. They identified 63% as girls, 34% as boys, and 3% as non-binary or other. Just over half the sample (52%) identified as African American or Black,¹ 14% Asian, 6% Multi-racial, 5% White, and 3% Native American. In addition, 29% identified as Latino/Latina/Latinx.

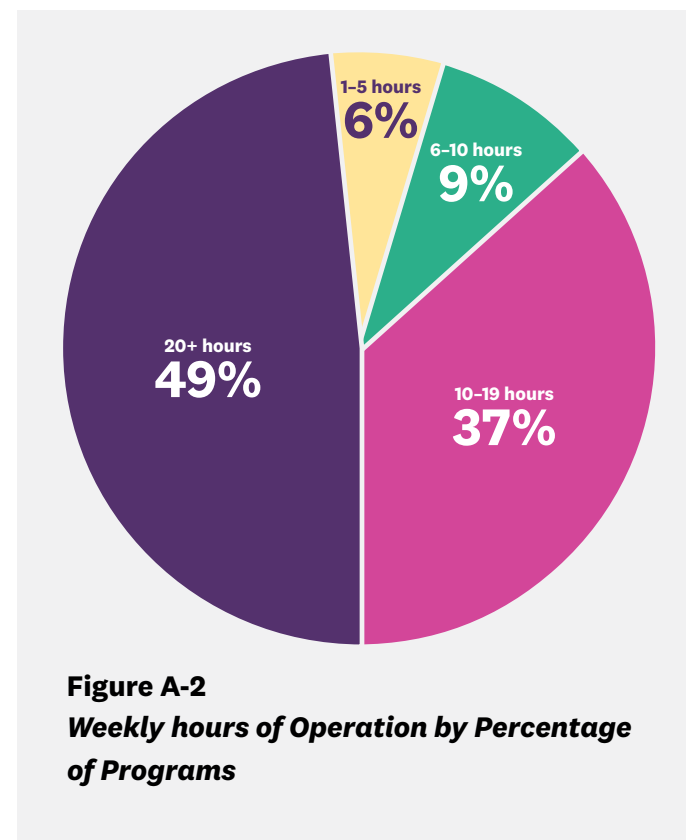
The sample was primarily made up of youth who attend regularly (88%), and about half had attended for a year or more. A large majority (82%) of the sample reported that they attend once a week (43%) or 2-3 times per week (39%). A little over half (52%) reported participating for a year or more, including 13% that said they have attended for 5 or more years.

Youth reported participating in the following art forms: music (46%), dance (28%), visual (25%), theater (13%), and other (12%). The sample contains more music youth than any other artform, followed by dance, visual, theater, and other. Youth could choose multiple artforms and many did; for example, 88 chose music alone and 48 chose music along with other artforms. The overall sample had more girls than boys; however, dance programs were more considerably attended by girls (72 vs 28 with 1 non-binary).

Details about Programs in the Study

We asked organizations which of six different art types (dance, theater, visual, music, digital and new media, and literary arts) their programs offer. Most organizations report multiple types of arts programming. The two categories that are offered most often, music and dance, were both selected by 20 programs, while 15 programs offer theater, 14 offer visual arts, 13 programs offer digital and new media, and 13 listed literary arts.

Figure A-2 shows weekly hours of operation reported by sites. About half of the programs offer 20+ hours of programming weekly, almost a third have programming 10-20 hours weekly, while a small number offer fewer than 10 hours weekly. Most programs are offered year-round, while the rest are offered for over half of the year at least. Just over half (19 of 35) of the programs report having 500 or more participants annually, with 12 of those programs reporting 1000 or more participants. Most programs (28) report serving over 100 participants annually; however, two report less than 20. We suspect that some programs that reported larger numbers may have been accounting for children across multiple sites within a larger organization. The larger number does not necessarily reflect the number of youth connected to a specific site we visited. Average daily attendance varies widely, ranging from 9 to 3000, with a mean estimate of 158.2.



¹ Later in the survey, when asked specifically whether they identify as Black/African American, 61% said yes, suggesting that many that selected “multiracial” or “other” also identify as Black/African American.

Many programs tend to serve more girls than boys, with a small percentage of youth who identify as non-binary or other (74% of program sites reported that they serve a majority of girls). Most programs report a majority of Black or African American youth, with 6 reporting *only* serving Black or African American youth (across the cities Louisville, Washington, D.C., and Atlanta). Most programs also serve Hispanic/Latino youth, with a few serving more Hispanic/Latino youth than Black or African American youth. Only one program in the sample does not serve any Black or African American youth; this Chicago program primarily serves Hispanic/Latino youth.

Almost three quarters (25 of 35) of the programs are offered at no cost to participants, six cost up to \$25 weekly, and four cost between \$25-\$50 weekly. A little over half the programs serve over 75% low-

income families, while almost a third serve between 51-75%, and about a fifth serve between 26-50% low income. Only two programs report serving less than 26% low-income youth, and both are within Atlanta. All programs in the Oakland/Bay Area serve over 75% low-income families and are cost free. Also, all programs in Detroit and Washington, D.C. identify as cost-free.

The majority of the program leaders are female, with a few identifying as non-binary/gender fluid. About 2/3 of the programs (23 of 35) are led by someone who identifies as Black or African American, while three programs are led by someone who identifies as White (non-Hispanic). Program leaders range from age 27 to 72, with a median age of 49.



The following descriptions of programs included in our study represent summaries of language taken directly from programs' promotional materials. Each program vetted these brief descriptions. Please see websites and/or contact programs directly for more information.

Atlanta

ArtsXchange - I Am Arts Foundation - ArtsXchange creates, produces, presents and provides arts and/or cultural services for the public, and represents art and artists from traditional to experimental. They are a place where individuals and artists gather to find a creative community, and share their work with the community at large. The ArtsXchange Literary Program is a vibrant and inclusive platform that reflects their unwavering dedication to community engagement and literacy. They endeavor to cultivate a thriving literary community that nurtures creativity and fosters a love for the arts in all its forms. *[Literary Arts]*

<https://www.artsxchange.org/>

Artportunity Knocks - Artportunity Knocks' mission is to empower youth to make Positive and Smart choices while increasing opportunities in the Arts, Education, Community Service, and Bridging Cultures. They accomplish this mission through a variety of afterschool programs, mentoring camps, classes and events that promotes positivity, unity, and excellence in the Arts. The program's vision is to create opportunities in the arts for all youth. *[Dance, Theater, Music, Digital & Media]*

<https://www.artportunityknocks.org/>

Atlanta Music Project - The Atlanta Music Project provides world-class music training and performance opportunities to youth in under-resourced communities and empowers youth to realize their possibilities through music. They believe that the pursuit of musical excellence leads to the development of confidence, creativity and ambition in their youth. They also believe that music has the power to bring together youth, family and community for the greater good. The Atlanta

Music Project is a leading model of the power of music training to unlock life-changing outcomes for youth. *[Music]*

<https://atlantamusicproject.org/>

Seven Arts Center - Seven Arts Center encourages creativity and self-expression as vehicles to build relationships, reduce stress, improve self-esteem, and increase awareness in youth and adults. The center offers tailored classes ideal for both individuals and organizations seeking consistent art, music or fitness programs. Classes are crafted to enrich youth imagination and art education within organizational settings, as well as foster confidence and instill problem-solving and social skills crucial for youth's growth. Led by certified professional instructors with verified backgrounds, Seven Arts Center's courses adhere to the highest standards of instruction, providing an optimal learning environment for participants. *[Visual Arts]*

<https://www.sevenartscenter.com/>

Sinfo-Nia - Sinfo-Nia's Youth Orchestra's fundamental purpose is to give talented, young artists an opportunity to perform a variety of multicultural productions, become more proficient musicians, travel, meet other young artisans, prepare to earn college scholarships, and consider careers in the music/dance industry. Sinfo-Nia an orchestra that classically archives music of black composers and is a tribute to their rare works. Approximately 86% of orchestra members are honor students from public, private, charter and home schools who continue to earn college, graduate and doctoral degrees. *[Music]*

<https://www.sinfo-nia.com/>

Chicago

Ballet Folklórico de Chicago - Ballet Folklórico de Chicago is a non-profit Mexican folkloric dance organization whose goal is to provide the most affordable cultural and artistic programming for their community. They aim to preserve traditions for future generations and improve their community's involvement in the arts. Ballet Folklórico de Chicago promotes wholesome and family-friendly activities that elevate their reputation in the community. They also cultivate and invest in our future generations and help their student achieve higher education goals by awarding college scholarships and maximizing leadership opportunities. *[Dance]*

<https://balletfolkloricodechicago.org/>

Forward Momentum - Forward Momentum's mission is to inspire possibilities through dance education programs that strengthen schools and communities with limited arts access. Their vision is to be a leader in dance education by utilizing the art form of movement as a catalyst to help student's build life skills for individual success. Forward Momentum is committed to ensuring access and equity to the BIPOC communities through dance programs that speak directly to the youth they serve. Valuing service, respect, flexibility, inclusion, and competency, Forward Momentum's Big Ideas, Enduring Understanding, and Essential Questions transcend each discipline allowing students to leave dance class with critical thinking, communication, and creative processes that they can apply to their other subjects. *[Dance]*

<https://www.forwardmomentumchicago.org/>

Professional Theater and Dance Youth Academy - PTDYA provides professional music and arts education in Chicago's under-resourced schools and communities so that their city's most vulnerable youth have a supportive space to learn, grow, and thrive. Their educational curriculum, taught by highly trained professionals of color, successfully engages Chicago's youth with mentor relationships, multiple learning opportunities, and renewed

motivation to stay in school. At PTDYA believe the performing arts cultivate discipline, confidence, and creative thinking which enables young people to become critical thinkers and leaders. *[Dance, Theater, Music]*

<https://ptdya.org/>

True Star Foundation - True Star Media empowers underserved youth to forge their own paths by providing jobs, training, and real world work experiences that teaches them to create, develop, and market digital content on platforms that celebrate their perspectives and identity. True Star builds an entrepreneurial mindset that inspires dreams so that young people can find their voice, discover their path, and prepare for life. They have taken an innovative approach to improving the lives of youth with on-the-job training programs enabling students to learn, create, produce and work for a media company and digital agency. *[Digital & Media, Literary Arts]*

<https://truestarmedia.org/>

Yollocalli Arts Reach - Yollocalli Arts Reach's mission is to strengthen the value of youth art and culture by providing equal access to communal, artistic, and cultural resources that allow youth to become creative and engaged community members. As the youth initiative of the National Museum of Mexican Art, they serve as an open community center with studio spaces, a computer lab, radio production studio, and a creative, supportive staff who are always around to help, encourage and inspire. They aim to strengthen students' creative and cultural capital by engaging them with their own cultural discourses through art making. Programs range in technical skill and theme from basic drawing and painting to public performance, radio and video production, comic and zine making, quinceañera aesthetics, mural painting and graffiti just to name a few. *[Visual Arts, Digital & Media, Literary Arts]*

<https://yollocalli.org/>

Detroit

InsideOut - InsideOut's primary goal is to transform lives through the written and spoken word. They value growth, creativity, youth voice, equity, and community and their vision is to empower young people to transform themselves and their communities. In 2009 they were awarded the National Arts and Humanities Youth Program Award by Michelle Obama. *[Literary Arts]*

<https://insideoutdetroit.org/>

Living Arts - Living Arts ignites creativity in the lives of Detroit youth through the performing, visual and media arts. Living Arts envisions a future in which all youth have access to engaging, high quality arts experiences, so that they can lead with confidence and empathy, drawing strength from their cultures and communities. Working at the intersection of art and learning, Living Arts commits to the following fundamental beliefs: respect for young people, respect for relationships, and respect for artistic excellence. *[Dance, Visual Arts, Music, Digital & Media]*

<https://www.livingartsdetroit.org/>

Mosaic Youth Theatre of Detroit - Mosaic empowers Detroit area youth with the skills they need to achieve excellence: on stage and in life. Through intentional, innovative programming, youth engage in comprehensive arts training, professional mentorship, and college and career pathways support to cultivate leaders and life-long learners. Mosaic's mission is to create pathways to equity and opportunity through arts experiences that engage, transform, and inspire youth and communities. They envision a thriving Detroit, enriched by the brilliance and creativity of its youth, culture keepers and community members, where Detroit area youth have equity of opportunity in arts and post-secondary education, and the arts and culture industry benefits from a strong network of diverse and dynamic next generation creative leaders who are transforming the world by activating the power of the arts to motivate mobilize and make positive change. *[Theater, Music]*

<https://mosaicdetroit.org/>

Motor City Street Dance Academy - MCSDA works to enhance the lives of Detroiters through Aerosol Art, Breaking, Popping, Jit, DJing, Beatmaking, Anime/Comic Design and Yoga, all through the lens of Hip-Hop. MCSDA is primarily a dance studio/event space and mentorship program that seeks to engage youth via the elements of Hip-Hop and empower them with social-emotional developmental paths. Their purpose is to amplify voices in disenfranchised communities and give proper representation back to the youth in Detroit, much like the way the pioneers of hip-hop did decades ago. *[Dance, Visual Arts, Music, Digital & Media]*

<https://www.facebook.com/MOTORCITYSDA/>

Louisville

D.E.S.T.I.N.E.D. Dance Company - DESTINED Dance Company is a Louisville based youth arts program that uses various styles of dance to motivate participants. The purpose of the organization is to provide affordable dance lessons and performance opportunities. *[Dance, Theater]*

<https://www.facebook.com/p/Destined-DANCE-Company-100032395852506/>

Genesis Arts Kentucky - Genesis Arts Kentucky, Inc. is committed to enriching the lives of children, aging populations, and everyone between, through arts education, performance and the cultural arts. By focusing on neighborhoods in West Louisville, Genesis Arts prioritizes individuals who are often the last to be included. With the belief that artistic expression is a powerful vehicle and platform for community healing and social change, Genesis Arts is passionate about providing all people with quality arts experiences. Through their program, participants express themselves, share their feelings and ideas, and build communities of care in a safe and creative space. *[Dance, Visual Arts]*

<https://genesisartsky.com/>

Hip Hop Into Learning - HHN2L was founded to provide African-American youth and young adults a platform to use hip hop, music videos, and travel to make positive changes, locally, state-wide, federally, and globally. Their mission is to use the (k)Nown (k)nowledge (N2) of Black youth to educate and positively influence change through self-awareness and self-expression. Their vision is to use Hip Hop Culture to create structural change that positively impacts the lives of Black and Brown youth. Hip Hop Into Learning provides a safe space for African-American students and young adults to develop talents, cultivate experience in music and performing arts, and pave the path for greater creative opportunities in their lives. *[Dance, Literary Arts]*

<https://www.hhn2l.org/>

Lanita Rocknettes School of Dance - The LaNita Rocknettes School of Dance provides cultural arts and educational programming during non-school hours in various locations throughout Louisville for youth and their parents. One of their main goals is to help build self-confidence, self-worth, self-value, and self-pride in the community as they assist with gaining life skills. With an emphasis placed on proper and strong techniques, creativity, self-expression and music appreciation, they teach children to follow their dreams and believe in themselves. It is their goal as a dance family to work together with students to help them fulfill their potential and live their dreams through hard work and determination. *[Dance, Theater]*

<https://lanitarockettes.org/home-1>

Newark/Paterson

Arts for Kids, Inc. - The mission of Arts for Kids, Inc. (AFK) is to contribute to the overall success of each individual through meaningful learning opportunities in the arts regardless of age, economic status, and developmental and/or physical disabilities. AFK believes that all individuals can benefit from lifelong exposure to the beauty and power of the arts by sharing the gifts of teaching, creating and performing, and that the arts play a vital role in their communities social, emotional, physical, and mental development. Arts for Kids, Inc. was created to address these fundamental needs, which drives their organizational vision of providing high quality and culturally diverse arts education programming that is accessible to all. *[Dance, Theater, Visual Arts, Music, Digital & Media]*

<https://artsforkidsinc.org/>

InnerFaith Performing Arts Center - InnerFaith Performing Arts Center (IPAC) is a non-for-profit faith based arts center founded in 1998 by Artist and Social Worker Rahsona (Smith) Elder and the Smith family. The arts center services children Pre-K - 17 years of age under an umbrella of creative and performing arts programming. Since its inception, the arts center has been dedicated to providing professional artistic training in the areas of music, theater, voice, art, media, dance and social arts, and it has empowered its students to seek and attain higher education and successful careers in the arts. That includes its Founder inducted in the inaugural Paterson Museum hall of Fame for women in dedication to her work with NJ arts advocacy. The legendary arts center is the recipient of Congressional, Senate, State, Civic and local honors. *[Dance, Theater, Visual, Music, Literary Arts]*

<https://www.innerfaithpac.org/>

New Jersey Symphony - Youth Orchestra - Coached by New Jersey Symphony musicians, the New Jersey Symphony Youth Orchestra gives qualified middle- and high-school students- especially Black and Latino youth in the Greater

Newark area- unparalleled opportunities to achieve personal and musical excellence. Their mission is to connect with the people and diverse communities of New Jersey through the power of live symphonic music to inspire, entertain and educate. The Youth Orchestra program brings together students of all skill levels who share a passion for music. There are four performing ensembles that are sequential in level, creating a pathway for students to flourish and grow under the guidance of the Symphony's expert faculty. *[Music]*

<https://www.njsymphony.org/education/youth-orchestras>

Newark School of the Arts - The Newark School of the Arts (NSA) changes the lives of youth through access to quality education in the performing and visual arts. We accomplish this by providing excellence in sequential education and training, offering an emerging state of the art learning environment, accepting students of all ages and abilities, and partnering with other successful arts educators while maintaining affordability and accessibility. NSA provides high-level training in the performing and visual arts. Through the emphasis of comprehensive arts education, all students are given opportunities to perform and exhibit in formal and informal settings. *[Dance, Theater, Visual Arts, Music, Digital & Media]*

<https://www.newarkschoolofthearts.org/>

Paterson Music Project - Inspired by the global El Sistema movement, PMP uses music education as a vehicle for social change in Paterson, NJ. PMP provides tuition-free afterschool music programming for students in Paterson. Students are given the tools to succeed in school and beyond, as they learn how to perform, how to play their instrument, and how to play with others. Students engaged in learning an instrument often gain greater self-confidence, discipline, creative thinking skills, and feel a unique sense of achievement. *[Music]*

<https://whartonarts.org/programs/paterson-music-project/>

Oakland/Bay Area

Destiny Arts Center - The Destiny Arts Center exists to inspire and ignite social change through the arts. The Destiny Arts Center believes that art and movement gives young people a vehicle for self and community expression. Destiny uses movement-based arts to uplift youth voice, supporting pathways for young people to express themselves, advocate for justice and equity, fight against systemic racism that continues to impact Black, Indigenous and People of Color (BIPOC), and build a community where everyone feels seen, valued, and free. *[Dance, Theater, Literary Arts]*

<https://destinyarts.org/>

RYSE Youth Center - RYSE creates safe spaces grounded in social justice that build power for young people to love, learn, educate, heal and transform lives and communities. They envision strong, healthy, united communities where equity is the norm and violence is neither desired nor required, creating a strong foundation for future generations to thrive - a time and place where youth have opportunities to lead, to dream, and to love. RYSE practices base-and-power building, centering creativity, being healing-centered, conducting radical inquiry, and using a continuum of direct services to systems change. *[Theater, Visual Arts, Music, Digital & Media, Literary Arts]*

<https://rysecenter.org/>

The Center for ArtEsteem - Attitudinal Healing Connection - The Center for ArtEsteem empowers individuals to be self-aware and inspired through art, creativity, and education, and to make positive choices to break the cycle of violence for themselves and their communities. In all their work, ArtEsteem promotes the understanding that we can choose peace over conflict and love over fear. Through their educational programs, professional development workshops, annual exhibitions, and public art murals, and community-based arts engagement, they cultivate personal, collective, and environmental awareness, wellness, leadership and action. *[Visual Arts, Music, Digital & Media, Literary Arts]*

<https://www.ahc-oakland.org/attitudinal-healing>

Youth Arts Exchange - Youth Art Exchange sparks a shared creative practice between professional artists and public high school students, furthering youth as leaders, thinkers, and artists in San Francisco. Their vision is that every public high school student in San Francisco has a voice and agency in the city. They believe being exposed to the arts at a pivotal age and developing a strong connection to the arts through learning, creating, and making give youth tools to express themselves, exchange with others, and shape the world around them. *[Dance, Theater, Visual Arts, Music, Digital & Media, Literary Arts]*

<https://www.youthartexchange.org/>

Tacoma

Krownless Kids - A youth driven arts program where the talent and the voices of the youth are embraced through the provision of artistic platforms for expression and educational guidance. Additionally, Krownless Kids provides opportunities to enhance children's artistic abilities and connect youth with community artists and leaders. *[Dance, Theater, Visual Arts, Music, Digital & Media, Literary Arts]*

<https://www.krownlesskids.org/krownless-kids>

Tacoma Arts Live Education Programs - Tacoma Arts Live energizes community through live performance. Their vision is a South Sound community that honors all cultures and enjoys shared prosperity. Additionally they value, openness, joy, courage, diversity, inclusiveness and stewardship. *[Dance, Theater, Music]*

<https://www.tacomaartslive.org/>

Tacoma Urban Performing Arts Center (T.U.P.A.C.) - T.U.P.A.C.'s mission is to provide the youth of Tacoma, particularly Black and BIPOC youth in the historic Hilltop Community, with opportunities to achieve artistic excellence through culturally relevant pre-professional dance training, community events, and classes in the performing arts. Further their mission is to provide students with mentoring by national and international artists, and intergenerational artists, and most importantly, whole person development and community give back. *[Dance, Theater]*

<https://tacomaupac.org/>

Vision Step Team - A youth empowerment group that uses the art of stepping to focus on physical and mental wellness, self love, and self-efficacy to build strong women and men for today's world. The Vision Step Team ensures that performances are relevant to the children's current experiences and allows each student the opportunity to express themselves artistically. *[Dance]*

<http://www.visionstepteam.org/>

Washington, D.C.

Atlas Performing Arts Center - City at Peace Program - City at Peace (CAP) is a youth development program, which provides a safe, collaborative and nurturing space for young people to examine systems of oppression that marginalize based on race, gender, age, ethnicity, sexuality, and values. Rooted in social justice, City At Peace uses performing arts as a learning tool to develop skills in dance, theatre, voice, and stage production, as well as skills in conflict resolution, personal storytelling, empathy, understanding, and leadership. Based on their experiences, City at Peace participants will create an artistic production that shares their ideas for change in performance. *[Theater]*

<https://www.atlasarts.org/city-at-peace/>

East of the River Steelband - The East of the River Steelband provides a unique musical and high-quality arts experience for youth, centered on music education, youth development, and cultural heritage in the under-resourced communities of Ward 7 and 8. Their program incorporates the history and cultural aspects of the traditional steelpan music of Trinidad and Tobago. To complement music instruction, their Leadership & Life Skills Academy sessions include academic reinforcement, health education, substance abuse prevention, etiquette, and social skills, and topics of interest and relevance to participants. Infused in all activities is the history and culture of the African-diaspora, locally and globally, which is translated in additional arts activities, field trips, and workshop sessions. *[Music]*

<https://www.eotrsteelband.org/>

Project Create - Project Create provides opportunities for creative youth development through accessible, multidisciplinary arts education to empower young people and amplify their voices. They collaborate with children, youth, and families in an inclusive and supportive community where art is healing and transformative. Project Create students participate in free out-of-school-time art classes, art therapy groups, workshops, open studio time, field trips, and exhibition and performance opportunities, both at their own arts center in the Anacostia neighborhood of Washington, DC, as well as at community partner sites in underserved District neighborhoods. *[Theater, Visual Arts, Music, Digital & Media]*

<https://projectcreatedc.org/>

Words Beats & Life Inc. (WBL) - Words Beats & Life aims to break down barriers that keep their cities' outstanding young creatives from taking full advantage of the opportunities that come along with living in the Nation's Capital. WBL's goal is to invest in Washington, DC's creative ecosystem to employ their extensive list of artists and creators to be living examples of what their city's creative youth can accomplish with the right tools and the best role models. They achieve this goal through their many workshops, after school programs, concerts and festivals. WBL also empowers artists, aspiring artists and lovers of expression to relentlessly create, refine and define systems that demonstrate positive change through their individual and collective brilliance. *[Dance, Visual Arts, Music, Digital & Media, Literary Arts]*

<https://wblinc.org/>

<https://doi.org/10.59656/A-YA1273.002>





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wallacefoundation.org



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