

**CREATIVE PARTNERSHIPS: ARTS MENTORING  
AND YOUTH DEVELOPMENT**

by

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A PROJECT

Presented to the Arts and Administration Program  
and the Graduate School of the University of Oregon  
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Master of Science in Arts Management

June 2011

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## **PROJECT APPROVAL PAGE**

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“Creative Partnerships: Arts Mentoring and Youth Development,” is a project prepared by Sarah Brothers in partial fulfillment of the requirements for the Master of Science degree in the Arts and Administration Program.

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Phaedra Livingstone, Research Advisor

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## **PROJECT ABSTRACT**

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Title: Creative Partnerships: Arts Mentoring and Youth Development

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Phaedra Livingstone, Research Advisor

In both the fields of arts learning and mentoring, there has been extensive work done to independently demonstrate the benefits of each of these practices on youth development. In many cases, the outcomes identified overlap. To date, I have found no research studies that draw a distinct connection between the two.

Through the interpretive constructivist and critical inquiry paradigms, I will be exploring arts mentoring. I will demonstrate why it is that when arts and mentoring are combined in the out of school time (OST) arena, these practices create ideal opportunities for youth to develop key 21<sup>st</sup> century skills (figure 1). I will be focusing my research on urban youth, ages 12-18, from culturally diverse and low-income families.

After conducting qualitative research through triangulation of literature review, secondary data analysis, and case study involving participant observation and interview, I

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synthesized findings and make the case for further research in arts mentoring.

Keywords:

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Out of School Time (OST)

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## **CHAPTER I**

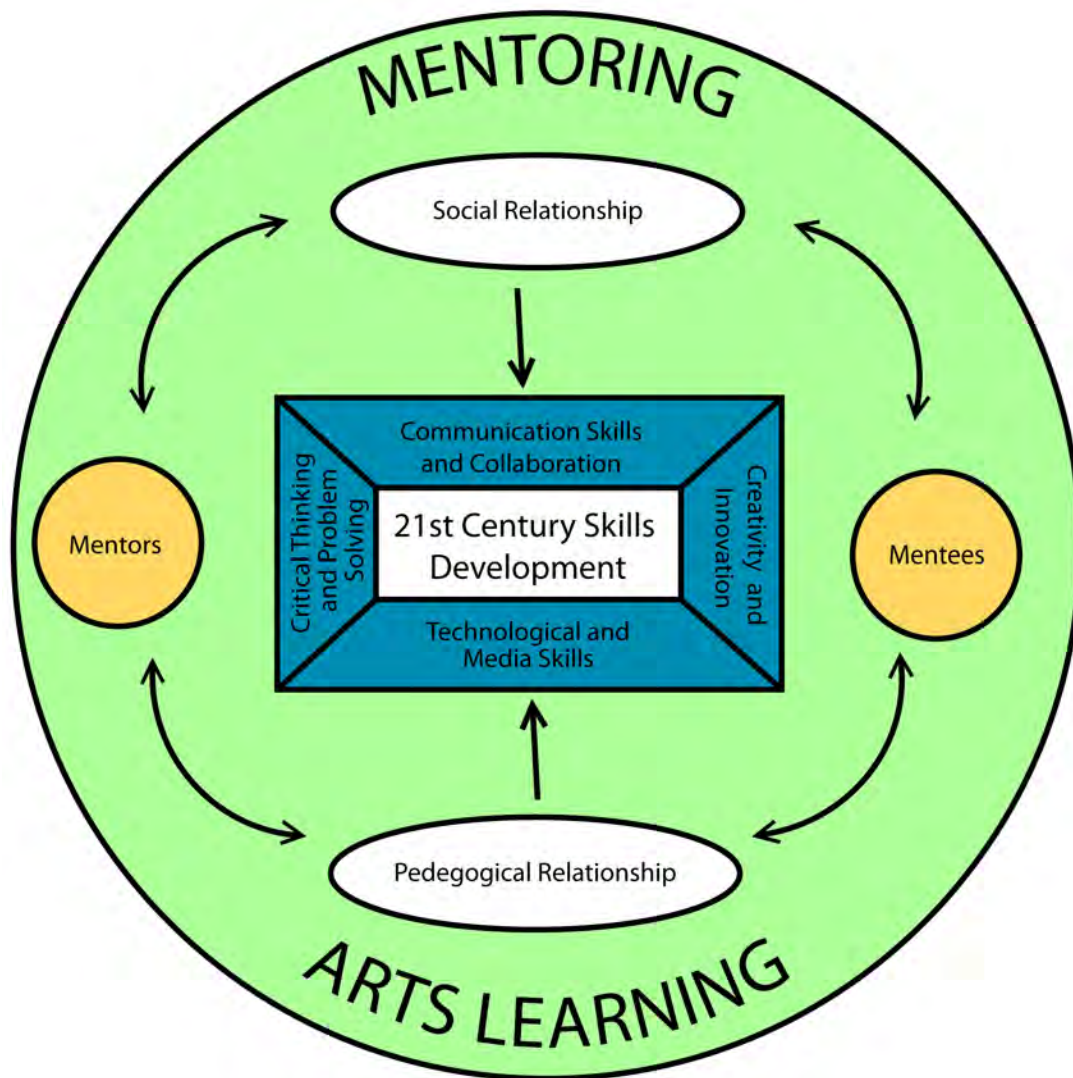
### **INTRODUCTION TO THE STUDY**

Having managed an arts mentoring program for a number of years, I was able to observe and experience first-hand, the power of the arts in breaking down barriers, allowing individuals to express themselves and understand others with empathy, and to say things that would not otherwise have been said. I have witnessed the great impact that art mentoring has on youth participants. The arts intrinsically carry opportunities for individual skill and thought development, self-esteem and identity formation, and function as a conduit for expression, voice, and for building relationships around communication and understanding between individuals. When engaged in within the structure and support of a mentoring relationship, deep and lasting relationships are formed, and depth of the arts learning experience is increased vastly. Based on my previous work, it is my belief that the two fields, arts learning and mentoring, inform each other and enhance the experience of the other when done simultaneously.

#### **Problem Statement and Significance**

In both the fields of arts learning and in mentoring, there has been extensive work done to independently demonstrate the benefits of each of these practices on youth development. In many cases, the outcomes identified overlap. To date, I have found that there have not been any research studies that draw a distinct connection between the two. Through this research project, I will explore art mentoring, investigate the overlapping outcomes, and generate a hypothesis and case for further qualitative and quantitative research in the field. I will then identify outcomes that create ideal opportunities for the

development of 21<sup>st</sup> century skills, and illustrate how they do so.



*Figure 1.*  
Conceptual Framework Map

### Research Question

The purpose of this study is to explore art mentoring, investigate the overlapping outcomes for arts learning and mentoring, illustrate how each activity impacts the developmental outcomes of the other when utilized in unison and provide excellent opportunities for youth acquisition of 21<sup>st</sup> century skills, and to generate a hypothesis and

case for further quantitative research in the field. Through this research project, I have addressed the following question:

What arts mentoring outcomes create ideal opportunities for youth development of 21<sup>st</sup> century skills?

### **Key Word Definitions**

As words can imply a variety of meanings, and may be perceived differently by different individuals, it is critical to define a concise understanding of each of the key terms addressed through this research in order to frame a clear argument. Following, are the key words as defined for the purpose of this research. Arts Learning, Mentoring, and 21<sup>st</sup> Century Skills will be further explored in later chapters.

Arts Learning involves the development of skills, understanding of cultural context, building aesthetic awareness, proficiency of tools, self-expression, and acquisition of other transferable ‘habits of mind’ through music, dance, drama, visual, written, and multimedia arts.

Mentoring is defined as a relationship between an older, more experienced adult, and an unrelated, younger mentee, or protégé. The relationship is characterized by on-going consistent guidance, instruction, and encouragement, provided by the adult and aimed at developing the competence and character of the mentee. I am basing my definition of mentoring on practices that include critical benchmarks of quality for mentoring relationships. These practices include mentor matches that last a year minimum in duration, and where mentors undergo rigorous screening, training, and support throughout the duration of the match. Mentees are also prepared for the mentor

relationship prior to the match and have closure procedures at match termination.

Youth Development refers to youth and adolescents' ongoing growth process of acquiring skills and the cognitive, social, and emotional competencies required in order to navigate their daily lives. Youth development occurs through youths' interactions with people, places, supports, and opportunities.

21<sup>st</sup> Century Skills are skills, knowledge, and expertise that youth will need in order to be better citizens and neighbors, and successful in college, work, and life. These skills increase marketability, employability and readiness for citizenship. For the purpose of my research I will be focusing on a few key 21<sup>st</sup> century skills, or outcomes, including: creativity and innovation; critical thinking, problem solving, and decision-making; interpersonal communication and collaboration skills; and technological and media skill development.

Out of School Time (OST) refers to after school, community-based, and summer programs and activities aimed at engaging and providing learning opportunities for youth.

### **Theoretical Framework**

This research is positioned within the rationalist and interpretive constructivist and critical inquiry paradigms. This research addresses both internal and external perceptions of arts learning and relationship building, so it is important to frame the research within a qualitative paradigm that respects the belief of socially constructed reality. This is done to acknowledge the presumptions of individual thinking, and how society as a whole influences meaning.

Historically, interpretivists have argued for the uniqueness of human inquiry. The

‘interpretivist tradition celebrates individual subjective experience, while the researcher strives to disengage and objectify it as it is interpreted’ (Denzin & Lincoln, 1998, pg. 223).

“Constructivism means that human beings do not find or discover knowledge so much as construct or make it. We invent concepts, models, and schemes to make sense of experience and, further, we continually test and modify these constructions in the light of new experience” (Denzin & Lincoln, 1998, pg. 238).

Critical theory ‘addresses the question of the relationship between individuals’ every day meanings and the generation of social theory by not assuming that there is a truth that we can reach’ (May, 1993, pg. 27). I have chosen the critical inquiry lens in order to accomplish two things: 1) to ‘show the internal relationship between knowledge and experience’, and 2) to ‘uncover assumptions, contradictions, and injustices in socially constructed ideas’ (Rush, 2004, pg. 221).

### **Methodological Paradigm**

Summative evaluation research deals with the nature and degree in which arts learning and mentoring activities impact youth development over time. Summative evaluation measures ‘the effectiveness of goals and objectives, and determines whether an initiative is responsible for outcomes, that would not have occurred without the initiative’ (O’Leary, 2010, p. 138).

I used the “Theory of Change” model (<http://www.theoryofchange.org>) as a methodological framework for developing hypotheses, identifying assumptions, and evaluating processes and benchmarks in meeting short and long-term outcomes. Due to



the many variables present in the lives of youth, the typical ‘experimental design of target and control group would not adequately suffice’ (Remer, 1996, p. 360). I used a qualitative ethnographic methodology. “The qualitative tradition...calls on inductive as well as deductive logic, appreciates subjectiveness, [and] accepts multiple perspectives and realities....It also strongly argues the value of depth over quantity and works at delving into social complexities in order to truly explore and understand the interactions, lived experiences, and belief systems that are part of individuals, institutions, cultural groups, and even the every day” (O’Leary, 2010, p. 113).

### **My Role as a Researcher**

Rational and interpretive constructivist theory and critical inquiry have guided my research, and as I made sense of my experiences and interactions with others, I developed a knowledge base. The validity of my research relies on my ability to interpret and communicate others’ experiences and to critically self-reflect upon my own thinking. It is important to recognize the personal and professional biases and assumptions I carry as a researcher. I am an artist, and arts educator, and have been an arts administrator for an arts mentoring program for several years. I have experienced myself, and observed in others, the value that arts participation intrinsically carries for individual skill and thought development, self-esteem and identity formation, as a therapeutic outlet, and as a tool for breaking down barriers and forming deep and lasting relationships. I am partial to believing that arts participation at any level of involvement for any length of time, results in these outcomes, regardless if they are designed to make a specific impact or not, but also believe that when well planned, with particular objectives in mind, and when

practiced for extended amounts of time, the impact is much greater.

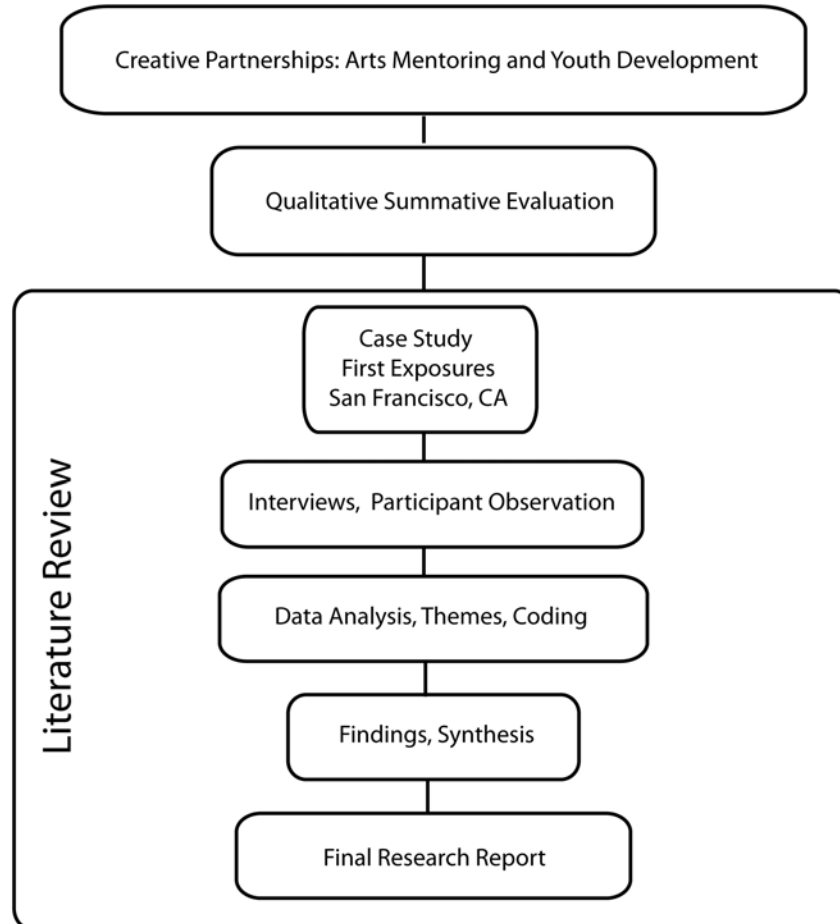
### **Strategy of Inquiry**

I began my research by reviewing literature on effective arts learning practice and outcomes in the out of school (OST) arena, and then best practices for mentoring programs and outcomes, illuminating the overlapping concepts and benefits. In *The Art of Case Study Research*, Stake quotes Campbell and Fiske on use of methodological triangulation. They state, “The achievement of useful hypothetically realistic constructs in a science requires multiple methods focused on the diagnosis of the same construct from independent points of observation through a kind of triangulation” (Stake, 1995, pg. 114). Document analysis consisted of reviewing brochures, the organizational website, and mentor training manuals. I used triangulation between the key literature in both fields, document analysis, and case study interview analysis, conducting interviews with program administrators and participants and critical observation (figure 2), as “thorough descriptions are necessary and very important first steps in conducting research that aims to explain” (Pellegrini, 2004, p. 5). By interviewing program administrators, mentors, and mentees, I was able to interpret the themes from varying points of view.

### **Site Selection**

The program I selected for case study is a community based arts organization, providing arts mentoring programs. I based my case study selection on a list of criteria including: (a) the nature and variety of creative activities provided, including painting, print, multimedia, photography, music, theater, and spoken word; (b) youth served

between the ages of 12- 18; (c) culturally and linguistically diverse population of youth served; (d) utilization of artist mentors; (e) located in an urban environment; (f) success, longevity, and recognition of the program; (g) the screening, training, and support procedures for the mentors; (h) organizational methods for evaluation and assessment. The organization I have selected as a case study site is First Exposures in San Francisco, CA. Strategically, the case I selected has been in existence for many years, and does an excellent job capturing baseline developmental outcomes for youth as they enter an art mentoring relationship, as well as tracking progress over time.



*Figure 2.*  
Data Collection Schematic

### **Data Collection and Analysis Procedures**

Prior to designing research tools and conducting any data collection, I sought assistance through experts in the field as key informants. I acquired written informed consent forms from all participants, including staff administrators and mentors, and from parents of youth mentees, and completed human subjects approval through the University of Oregon's Office for Protection of Human Subjects. All research instruments (Appendices A-F) were approved by a committee that examines research proposals for possible risks to participants. Due to the small sample of mentors and mentees, I chose to use pseudonyms for all participants in order to protect identity of the few wishing to remain anonymous.

I conducted critical observation and interviews with key administrators of the program, as well as youth and mentor participants. I conducted an interview focus group with six mentors, and then again with four youth mentees from the site. Mentors and mentees were selected by the program administrators using the following criteria: a) longevity of the match at least a year; b) a diverse sampling of participants according to age, race, and gender. I used an overt participant observation method, openly sharing the purpose and intended use of the data I collected with the participants. During interviews and observations, I used digital media recording for accuracy, and detailed written field notes, simultaneously, capturing my own interpretations of events as they occurred. In order to ensure validity, I did member checks to ensure that I was accurately capturing and interpreting the information.

The key outcomes I examined in my research fall under pedagogical relationships and social relationships, which are linked, to 21<sup>st</sup> century skills in the findings section

below. The concept clusters that fall with in these themes include: creativity, problem solving and decision-making, interpersonal communication and collaboration skills, and technological and media skill development. Through use of interviews and observation, I expected to find evidence of gained skills, relationship development and growth, evidence of challenging activities and opportunities for youth leadership and risk-taking, and acknowledgment by participants of program impact and change over time.

Once data was collected and transcribed, I used a thematic method of analysis to extract trends, using both prescriptive and emergent coding techniques. Once all data was checked, coded, and synthesized, I formed descriptive examples of an exemplary program, with a focus on practices and outcomes.

The overall timeline for my research project was about eight month's time.

	<i>TASKS</i>	Month 1	Month 2	Month 3	Month 4	Month 5	Month 6	Month 7	Month 8
<i>One year 10 month project</i>	Preliminary reading	X							
	Drafting your research question		X						
	Literature review		X	X	X	X	X	X	
	Finalize research question			X					
	Develop methodological plan (methodology and methods)			X					
	Ethics proposal			X					
	Data collection			X	X	X			
	Data analysis				X	X	X	X	
	Write Preliminary draft			X	X	X	X	X	
	Write final draft	X	X	X	X	X	X	X	X

*Figure 3.*  
Research Timeline

## Strategies for Validating Findings

Each data collection consent form (Appendices A) offer participants the opportunity for a member check, which I utilized to validate my findings, giving the interviewees several weeks to review data in which they have been identified, and to make any corrections or clarifications necessary.

### **Delimitations and Limitations**

The primary limitation for this study was the limited time allowed for its completion. This directly influenced the number of case studies explored and the number of participants interviewed. Had time allowed, the use of several case study examples of similarly structured arts mentoring programs in varying locations, each having unique organizational cultures, activities, and goals, would have developed a broader understanding of arts mentoring practices and outcomes.

A more extensive, longitudinal study is necessary to better measure and understand the outcomes for arts mentoring programs on youth development of 21<sup>st</sup> century skills. The development process is reflected in change over time. Baseline data or survey should first be evaluated at the beginning of arts mentoring relationships, and then tracked subsequently over time throughout the duration of the relationship until match closure. In order to prove that the practice of arts mentoring is responsible for specific outcomes that would not have occurred without participation in the program, a comparative study must be done over time. Outcomes observed are innately inseparable from the organization, environment, and home life of the participants. Recognition of and further inspection of these critical factors throughout the process are vital to the validity of the study.

Additionally, more skill set areas are impacted through arts mentoring than were initially addressed in this study. Through this study, several emergent reoccurring themes were recognized as additional outcomes of art mentoring.

## **Organization of Study**

The study is organized into five chapters. Chapter I serves as an introduction to the study. Chapter II, through literature review, synthesizes arts learning and mentoring practices and outcomes, and 21<sup>st</sup> century skill development. Chapter III includes program examples to highlight current trends in youth arts mentoring programming. Chapter IV focuses on presenting a detailed illustration of the administrative and program practices and characteristics of the primary research case study site, First Exposures, highlighting the critical benchmarks for quality. Chapter V addresses the research findings, linking First Exposures outcomes to the development of the four key 21<sup>st</sup> century skills initially identified, as well as additional emergent outcomes. Chapter VI provides a summary and discussion of how the data collected through interviews supports scholarship in the fields of Arts Learning, Mentoring, and Youth Development, and proposes implications for future study in the fields.

## CHAPTER II

### SYNTHESIZING ARTS MENTORING: PRACTICE AND OUTCOMES

#### Arts Learning

Arts learning goes far beyond the acquisition of new skill and technique in a particular medium. Arts learning involves developing interpersonal skills, confidence, motivation to succeed, and transferable ways of thinking, or ‘mental habits’ that prepare youth for life, including “visual-spatial abilities, reflection, self-criticism, and the willingness to experiment and learn from mistakes” (Winner & Hetland, 2008, p. 29). Eisner (2002) says “it is not simply what they learn about dealing with a material; it is also a function of what they learn from others as they become members of a community. Social norms, models of behavior, opportunities to converse and share one’s work with others are also opportunities to learn” (p. 93).

*Champions of Change* was a series of independent studies designed to assess the impact of arts on learning for young people. These inquiries were conducted by some of the nations leaders in the fields of art and education, including James Catterall and Shirley Brice Heath. Their findings showed that students with rich arts programs are more likely to express their thoughts and ideas, are more cooperative and willing to share openly, take risks in learning, have better perceptions of themselves as learners, and consistently score higher in the other core subjects of math, science, and language. The ‘habits of mind’ that they develop through arts learning, understanding the concept of multiple perspectives, intuition, spatial relationships, symbol recognition, observation, inspection, and critical thinking are all skills that transfer to other disciplines (Fiske, 1999, pp. 36-45).



Catterall analyzed a database containing data on over 25,000 youth across the country. After finding a direct correlation between arts participation and student test scores, he narrowed his comparisons to just youth of low socio-economic backgrounds to define a control group and found the same results. Catterall's quantitative findings show that arts experiences help level the educational playing field for disadvantaged students.

Shirley Brice Heath focused on Out of School Time (OST) programs for disadvantaged youth. She divided the types of programs she studied into the following three categories: sports/academic, community involvement, and the arts. After her results indicated that youth participants in the arts programs were doing significantly better in school, she decided to look further into why this might be and found that particular elements in OST arts practice made those programs more effective. These elements, "roles, risks, and rules" had a greater impact on these young lives. Heath laid the groundwork for making a case for arts in the OST arena (Fiske, 1999).

Heath and Soep's (1998) *Youth Development and the Arts in NonSchool Hours*, is a culmination of research conducted through longitudinal survey and case studies over a period of ten years. Heath conducted a national sampling of youth attending OST arts programs compared with a national database of youth attending schools. Through a 'risk-index' of eight factors, she determined the OST program participants have 'higher risk indexes, negating the assumption that youth participating in OST arts programs are more affluent or talented, enjoying benefits not available to all' (Heath & Soep, 1998, p.13).

Results from the longitudinal study, found that youth in arts programs are:

- 25% more likely to report feeling satisfied with the themselves
- 31% more likely to say that they plan to continue education after high school
- Eight times more likely to receive a community service award

- Four and a half times more likely to win an award for writing an essay or poem
- Three times more likely to win an award for school attendance
- Twice as likely to win an award for academic achievement
- Four times more likely to participate in a science or math fair
- 23% more likely to say they can do things as well as most other people can
- 23% more likely to feel they can make plans and successfully work from them (Heath & Soep, 1998, p.12)

The results from the Heath's arts organization case studies were reviewed by practitioners, artists, youth development workers, and youth to create a list of common characteristics for effective OST community youth organizations. Together, they extracted a series of common characteristics in effective OST arts programs, serving "young people placed at high risk through circumstances in their communities, schools, and families" (Heath & Soep, 1998, p.9). In all of the successful OST arts organizations, was a cycle of careful preparation, planning, practice, performance, and evaluation, involving rich discussion, debate, and critique. Additionally, the following learning experiences were present: taking risk, development of individual identity, responsibility, opportunities for rule-setting and changing, imaginative planning, and reflection or critique (Heath & Soep, 1998, pp.10-15).

In the Harvard Project Zero research, *The Qualities of Quality: Understanding Excellence in Arts Education*, Seidel, Tishmen, Winner, Hetland, and Palmer (2009), explored the "factors, actors, and settings that must be aligned to achieve quality in arts education." Among major themes in their findings were:

- The drive for quality is personal, passionate, and persistent.
- Quality arts education serves multiple purposes simultaneously.
- Quality reveals itself "in the room" through four different lenses: learning, pedagogy, community dynamics, and environment.
- Foundational decisions matter.
- Decisions and decision makers at all levels affect quality.

- Reflection and dialogue is important at all levels.

Participation in arts activities allow for horizontal, group learning, which according to Adelma Roach is more productive and conducive for youth learning than the traditional top-down model of education found in most schools. Youth may have opportunities for leadership, where they can plan, prepare, participate in and evaluate their activities. The arts ‘provide powerful means for youth to be involved in civic engagement, resulting in increased esteem, and gained life skills like responsibility and follow through’ (Roach, 2000, p. 286). Roach raises an interesting point:

When young people talk about their spaces, they talk about the importance of building relationships, working resourcefully, and finding relevant and meaningful work. They talk about creativity and collaboration, community, and connections as being essential. This research really pushes us not only to think about physical spaces and places, but also about metaphorical communities and ways of learning and working that could be developed through the arts (Roach, 2000, p. 287).

Heath & Soep (1998) describe the importance of regarding youth as resources, and not as ‘students, problems, or needful clients’ (p.1). Placing the emphasis of the mentor/mentee relationship on the collaborative process of art learning and creation eliminates the divide of teacher and student, adult and youth. The project becomes the arts learning, collaboration, and problem solving, and not the youth as a project to fix.

Participation in the arts cultivates interpersonal relationships through its humanizing effects. Individuals that frequently engage with artworks “move imaginatively and emotionally into different worlds; broaden their field of reference beyond the confines of their own lives; exercise their capacity for empathy; develop faculties of perception, interpretation, and judgment; and form bonds with others...” (Zakaras & Lowell, 2008, p. 4) Creating art is a way to communicate ideas, perceptions,

and emotions, “bringing them from privacy to the public realm where they can be experienced, reflected on, and shared by others” (Zakaras & Lowell, 2008, p. 9).

Communication through art offers a safety in expression. Art can be a non-threatening way to express what could be difficult subject matter, without saying too much, and can be a container for overwhelming feelings. ‘The arts teach children ways of complex forms of problem solving; the arts help children learn to say what cannot be said; and the arts enable us to have experiences we can have from no other sources’ (Eisner, 2002, pp.70-92).

In all of the research involving arts learning in the OST environment, there are many references to relationship building and to new roles for the artist or educator, and the youth learner. There is no direct correlation made, however, to the utilization of artist mentor and mentee style learning scenarios - in the formal sense of mentoring. As in the field of arts learning, there has been extensive research done to illustrate the impact of mentoring relationships on youth development, and even some work on how mentoring can strengthen arts learning. However, there is no clear line drawn to the role that participation in the arts can play on developing deeper bonds between mentor and mentee.

### **Defining Mentoring**

The term ‘mentoring’ describes a relationship between an older, more experienced adult, and an unrelated, younger mentee, or protégé. The relationship is characterized by ‘on-going consistent guidance, instruction, and encouragement, provided by the adult and aimed at developing the competence and character of the

mentee' (Rhodes, 2002). The bond is one of 'authenticity, empathy, collaboration, and companionship.' Critical benchmarks of quality for mentoring relationships include practices such as: mentor matches that last a year minimum in duration, where mentors undergo rigorous screening, training, and support throughout the duration of the match. Pairs, or small groups, of no more than a 1:3 ratio, are intentionally matched according to a set of criteria. Mentees are also prepared for the mentor relationship prior to the match and have closure procedures at match termination (Rhodes, 2002; Harris & Nakkula, 2005; Rhodes, 2007; Taylor, 2008; MENTOR, 2009).

According to Rhodes, a study was conducted by Herrera to determine what constitutes a quality mentor/mentee relationship. "Relationship quality is measured by the degree of closeness, the emotional support provided, ...and the extent to which mentors help protégés improve at some particular skill" (p. 90). The study revealed that the following were key factors influencing the three measures of relationships: 'engagement in social and recreational activities, engagement in academic activities, meeting over ten hours a month for over a period of a year, and joint decision making' (p. 91). The recreational and educational aspects of participation in arts learning, and the opportunities it holds for building skill and joint decision-making, make it a valuable activity for mentor/mentee relationship development.

New Urban Arts in Providence, RI, is a nationally recognized community-based arts mentoring program for high school students. In her case study on New Urban Arts, Elena Bella White describes the mentor model they use as one where "both parties [the youth and adult] contribute valid perspectives, skills, and interests, which in turn inform the relationship and the creative work at hand" (White, 2008, p. 4). New Urban Arts uses

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a democratic approach to learning and mentoring, promoting shared power between youth and adults, and encouraging youth to develop as citizens and leaders, not only in the organization, but also in the community. Youth have opportunities to sit on the board of directors and advisory committees, facilitate workshops in the community, and curate the gallery. The youth even sit on the interview panels for new ‘artist mentors’ and choose which mentors they will work with. Mentors model their personal approach to creative practice and help youth on their own path, ‘pushing youth to investigate, experiment, and to learn from mistakes’ (White, 2008, p. 15).

In *Mentoring in the Art Classroom*, Kelehear & Heid (2002) discuss the previous work of Vygotsky, Bandura, Eisner, Piaget, and Heath to situate mentoring and arts learning into ‘social learning’. They describe a case study where high school youth were paired with first grade students, where they met three times a week over a period of a month to create a tile mural for the school wall. Although, the matches only met for a month, many positive outcomes were observed. Pairs were observed talking about their personal lives, their interests, and their family life. Each student had individualized attention and support through the learning process. They were more focused on the tasks at hand, they were able to plan together and talk about their choices, and they were more willing to talk about and share their work with the class.

The Kelehear & Heid study focuses on the social, academic, artistic, and moral benefits of participating in this form of project, but does not address how the arts impacted the mentor/mentee relationship. Likewise, White’s analysis of the New Urban Arts Program explores the mentor relationship and how it impacts art learning, but does not discuss how the arts impacted the mentor/mentee relationship. Would the outcomes

have been the same or as significant had the project been based on another activity such as a sport or math? In a summary report done by Venice Arts on data collected in 2004 – 2006, they state that, “quality arts instruction and mentoring can enhance youths' motivation and self-efficacy (their belief in their ability to positively affect their environment); build positive relationships with their mentors and improve social relationships with others; and contribute to a sense of community and a more positive overall outlook on life” (<http://www.venice-arts.org>).

Painting is stated as an example in the Tips from the Experts section of Elements for Effective Practice (National Mentoring Partnership, 2005, p.41). It is important to recognize that art may be intimidating to some at first. ‘Our society often divides individuals between those that have that special gift of creativity and talent from those that do not’ (Denmead, 2006, p. 6). However, I am a firm believer that every human has the innate potential to experience and benefit from participation in the arts, to use their imagination and creativity, and to learn and grow artistically. When mentor pairs participate in the arts, their relationship is significantly impacted by the transformative qualities the arts intrinsically carry. The arts are a vehicle for breaking down barriers, self-expression, breaching difficult subjects, and provides a safe opportunity for collaboration, risk, self-discovery, and fun; all necessary ingredients for a successful mentoring relationship. “Creative expression may be a direct way to gain access to a teenager's heart and mind” (Nagel, 2003, p.127).

## **21<sup>st</sup> Century Skill Development**

Both OST arts learning programs and mentor relationship experiences provide the

key ingredients for achieving 21st century skills amongst youth ages 12-18, making participation in art mentoring practices ideal programs for achieving these outcomes.

In our ever-changing, fast paced world, characterized by an in-flux of digital media and globalization, educators are defining new proficiencies necessary in preparing youth for the world beyond the classroom (North Central Regional Education Lab [NCREL], 2007). “Over the last several decades, the industrial economy based on manufacturing has shifted to a service economy driven by information, knowledge and innovation” (Partnership for 21<sup>st</sup> Century Skills [PTFCS], 2008). With this shift in jobs, different skills are needed. The new 21<sup>st</sup> Century Skills recognized as being critical for youth include: critical thinking, persuasive writing, problem solving and logical reasoning, visual and information literacy as it pertains to the media world, global awareness, adaptability, self-direction, risk-taking, teamwork and collaboration, personal and social responsibility, interactive communication, planning and prioritizing, leadership and managing for results, and real world application of tools (NCREL, 2007; National Council of Teachers of English [NCTE], 2008; PTFCS, 2008).

The Partnership for 21<sup>st</sup> Century Skills defines 21<sup>st</sup> century student outcomes into four main categories, including sub themes or skills. These categories are: (1) Core Subjects and 21<sup>st</sup> Century Themes such as global awareness, financial and entrepreneurial literacy, civic literacy, health literacy, and environmental literacy; (2) Learning and Innovation Skills like creativity and innovation, critical thinking and problem solving, and communication and collaboration; (3) Information, Media, and Technology Skills such as information literacy, media literacy, and technology communication literacy; and (4) Life and Career Skills like flexibility and adaptability, initiative and self-direction,



social and cross-cultural skills, productivity and accountability, and leadership and responsibility (PTFCS, 2009).

The 2008 study conducted through the Partnership for 21<sup>st</sup> Century Skills states, “To help students achieve proficiency in 21st century skills...both students and educators need learning environments that are conducive to results” (p. 14). OST arts mentoring programs are the environment to provide ideal opportunities for these results. The arts are a catalyst for youth development. Arts programs provide the perfect opportunity for youth development workers in out of school environments to best facilitate fun and engaging, yet structured positive learning opportunities. In *Living the Arts Through Language Learning: A Report on Community-Based Youth Organizations*, Shirley Brice Heath (1998) states that “participation in out of school arts programs increases youth performance in school, ability for self-assessment, and teaches them the importance of planning to meet a goal. In a time where youth need a safe place to go (emotionally and physically) in the after school hours, where they can find support in doing something constructive, the arts are an excellent tool. Having the individual support and guidance of a mentor in this scenario, provides opportunities for on-going communication, feedback, reflection, and collaboration.”

The following chapter provides two case study examples of OST arts mentoring programs, illustrating how they are pairing arts learning activities under the guidance of mentoring relationships to create opportunities for 21<sup>st</sup> century youth development.

## **CHAPTER III**

### **CURRENT TRENDS IN ARTS MENTORING PROGRAMS**

As discussed in the previous chapter, all successful OST arts organizations, have these common qualities: a cycle of careful preparation, planning, practice, performance, and evaluation, involving rich discussion, debate, and critique. Additionally, the following learning experiences are present: taking risk, development of individual identity, responsibility, and opportunities for participants to engage in horizontal, group learning. Fostering civic engagement is also key. These program qualities, combining arts learning and mentoring relationships in non-traditional settings offer unique opportunities for youth to develop key 21<sup>st</sup> century skills.

There are only a few programs around the country that are utilizing these approaches to enhance youth development. Programs that have formal arts mentoring programs as defined earlier in this paper include New Urban Arts in Providence, Rhode Island, Venice Arts Mentoring in Venice, California, Mentoring Peace through Art in Hopkins, Minnesota, Caldera Arts in Portland, Oregon, and, of course, First Exposures in San Francisco, California, which is discussed in depth as the key case study for this research in following chapters. Below, two programs are described to assist in developing a broader illustration of current trends arts mentoring practice.

#### **New Urban Arts**

New Urban Arts is a Providence, Rhode Island based arts mentoring program that exemplifies youth, knowledge, and assessment centered programs, providing opportunities for high schoolers to gain specific art skills, build relationships with caring

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adults, take on leadership roles in the organization, gaining valuable life-skills (planning, assessing, and advising for programs), community involvement, and self-reflection. New Urban Arts is located in the West End of Providence, conveniently across the street from two high schools. They have a state of the arts gallery space and studio, equipped with cameras, video cameras, a black and white darkroom, a digital media center, silk screening and other printmaking facilities, resources for fashion design, as well as materials to support painting, drawing, installation art, and creative writing.

The New Urban Arts Youth Mentorship Program partners Artist Mentors with small groups of high school students through a free year-long after-school program. They foster risk-taking and self-discovery through community building and creative arts projects designed collaboratively by Artist Mentors and youth. Studio Study Buddies also tutor students individually in math, science and writing.

The Studio Team Advisory Board (STAB) is a collective of students and alumni who meet regularly and work to cultivate New Urban Arts as a youth-driven studio. The activities participants are able to engage in provide them with valuable leadership skills, responsibility, and opportunities for communication, collaboration, and reflection. They advocate for youth voice; advise the staff and board of directors; represent the organization to community leaders and supporters; assist in the recruitment and orientation of new students; annually interview and selecting artist mentors; organize exhibits, events, publications and arts workshops for the public.

Summer Art Inquiry is a thematic-based arts inquiry program in which artists, scholars and 30 high school students spend July and August collectively exploring a common theme from a from a multi-disciplinary standpoint including research, art-

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making, creative writing and personal inquiry. The Summer Art Inquiry culminates in student-led public workshops and an exhibition. Students receive stipends for their participation and acquire in-depth thematic knowledge and job-readiness skills.

New Urban Arts also provides the opportunity for students to exhibit, perform, and publish throughout the year. New Urban Arts has an annual fashion show in which students model clothing designed and sewn by other students, poetry readings at two art openings, two student art exhibits, a student-produced zine publication that features their artwork, and an annual compilation of student poetry. Gallery exhibitions incorporate wall text to share artist statements, program impact, and reflection.

New Urban Arts' methods for measurement and assessment are quite notable. The following tools are utilized in order to track quality of programming, demographics and frequency of youth served, impact, and outcomes:

- Student registration and tracking system
- Portfolios and exit interviews
- A retroactive post survey for parents to measure impact in their children that they can feel be attributed to the program
- A pre and post survey to measure students progress toward learning outcomes (self-initiative, social relationships, creative practice)
- Case studies in which the Program Director draws on information for all graduating seniors from their portfolios, exit interviews, the creative practice rubric, and written reflection tools to present the development of students over a multi-year period.

## Caldera Arts

Caldera Arts is one example of an arts mentoring program that meets several of the key critical benchmarks for success. Caldera's year-round art mentoring programs make a difference in the lives of underserved youth from Portland and Central Oregon. Their mentoring program takes place in schools and after school programs throughout the year, and continues its programming beyond the school year at its Blue Lake facility in

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the Oregon Cascades.

Caldera's impact on students is both deep and sustained. Youth become involved in the program in sixth grade, and remain involved throughout high school, and into college and their professional path. Youth with limited resources build self-confidence and get a sense of who they are and who they might become through art, music, dance, creative writing and moving-image arts. Connecting with Caldera youth during the school day, meeting after school, and convening for summer arts retreats, mentors are able to foster lasting relationships.

Middle school aged youth meet every week throughout the year in small groups with a Caldera mentor in their schools. Caldera's arts partner school program provides a series of interconnected arts education services, related to classroom themes, in order to provide the sustained contact necessary for healthy youth development.

High school aged youth meet every week throughout the year in small groups with a Caldera mentor during the after school hours. Youth interested in a career in a creative industry may apply to the apprentice program. The apprentice program is a two-year commitment that begins with a seventeen day arts and leadership retreat. Apprentice youth work alongside professional artists to advance their artistic skills in real-world settings. They also develop leadership skills while working as junior advocates and artist assistants with younger campers. The summer retreat is followed by year-round arts mentoring, leadership training, portfolio development and connections to universities and careers in creative fields. Youth are invited to apply during the spring of their sophomore year and receive a stipend upon completing their commitment.

Sessions are designed in response to student interest and need. Activities include:

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creating the *Hello Neighbor* documentary film, designing and creating a magazine with re:active, photography, painting, spoken word poetry/hip hop, fiber arts and clothing design, interning at WK Radio, performing at open mic events, and attending gallery openings.

School-wide artist residencies and workshops provide performances, exhibitions and workshops at arts partner middle schools attended by Caldera youth.

In addition to learning arts skills and technique, caldera youth mentees have opportunities to tour creative agencies to learn about career opportunities, attend the annual caldera college fair, visit colleges and universities, and receive one-on-one help with school support, identifying scholarship opportunities, applying for college, and building a resume.

Caldera coordinates opportunities for its high school aged youth to exhibit their work in the Portland community, and simultaneously fosters civic engagement. Their *Create, Don't Hate* youth posters were displayed on billboards throughout the city to share the message of tolerance.

First Exposures in San Francisco, California is another arts mentoring program that exemplifies the model OTS program, fostering 21<sup>st</sup> century skill development in urban youth. I selected First Exposures to examine further through case study analysis and the following chapter will describe the nature of their programs, practices, and outcomes in depth.

## **CHAPTER IV**

### **FIRST EXPOSURES**

First Exposures was selected as the primary case study site to examine further through case study analysis. The interview data collected, including the voices of program administrators, art mentors, and youth mentees are used to inform the content of this chapter.

#### **Program Description**

First Exposures is a photographic arts mentoring program in the heart of San Francisco. They foster supportive intergenerational relationships in a stimulating environment of active learning. First Exposures accepts youth ages 11 – 18 that are recruited from local agencies serving young people with histories of foster care, homelessness, and transitional or low-income living situations. Youth mentees enter First Exposures with an interest in learning photography and leave with the skills to pursue their work on a more advanced level or in college. First Exposures provides a creative outlet for youth to express themselves in a safe and supportive environment and encourages them to become articulate, confident, and responsible young adults. Participation in the program is voluntary, and youth commit to attend class once a week, each Saturday, for at least one academic year.

#### **Programming and Curriculum Development: Policy and Practice**

First Exposures meets critical benchmarks for quality in all areas of arts learning and mentoring as they were laid out previously in this study. The approach and

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philosophy First Exposures takes toward arts learning is youth-focused. They allow youth to explore their own interests. Mentors simply act as encouragers, supports, and guides, providing assistance and tools for the youth to accomplish their own vision. They do not push their artistic preferences or views on the youth. Youth have a safe place, free from judgment, where they are able to experiment with techniques and styles, and find their voice through artistic expression. Each year, youth have several opportunities to share their finished works with the larger community through exhibitions.

First Exposures practices a very clear set of policies to recruit, screen, match, supervise, support, and terminate mentor cases. Mentors must go through an extremely rigorous screening process in order to become involved in the program. They complete an extensive application, interview, reference checks, and fingerprint background checks. Once selected, mentors must attend several trainings a year that cover a range of topics, from youth development and inclusion, to identifying signs of abuse and neglect, to arts education methods, to communication and problem solving tools (First Exposures Mentor Handbook, 2009). Youth mentees also complete an application and are screened to ensure they are interested in the program and willing to make the commitment. Mentors and mentees are paired based on natural connection, personality, and interests. The mentor/mentee pairs meet officially once a week, but some pairs that have been together for over a year can meet more frequently with director approval. Most matches last up to three or four years. Matches are one-on-one, but usually meet in a group setting on-site at one of two sites: SF Cameraworks and RayKo Photo Center, depending on if they are participating in traditional or digital photography. This allows for frequent check-ins, support, and supervision by administration as well as other mentors in the program



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(*Administrator One*, personal communication, February 12, 2011).

## **Arts Learning**

At First Exposures, youth have opportunities to learn artistic practices in a safe environment. Lessons range from how to take photographs, developing black and white film, printing in black and white and in color in the darkroom, alternative processes, and manipulating images digitally in the Photoshop software program. In discussing kinds of artistic and technical activities done with his mentee, mentor *Gerry* said,

“We’ve discussed a lot of technical stuff, filters, toners, and things like that in order to get him interested in some of that with a bunch of alternative processes things, and talked about various things like infrared film and filters, and so-forth, so it’s a lot of technical stuff as well as aesthetic stuff” (personal communication, February 12, 2011).

Another mentor said:

“I tend to take the stance of guiding so I try very hard not to insert myself into that process at all and just let them develop what they want, um, and sort of make gross corrections, and letting them figure it out on their own” (mentor *Jasmine*, personal communication, February 12, 2011).

The First Exposures youth have opportunities to exhibit their work in a professional venue throughout the year, in the SF Camerawork Gallery, and through partnering organizations throughout the city.

Just a few recent exhibitions include: the “FX/ 826 Valencia Collaboration,” featured in bus shelters throughout San Francisco in September 2010; “ZINES” exhibit at the Adobe Bookstore Backroom Gallery in June of 2009; “TOLERANCE,” a collaborative project between First Exposures youth and Slovak teens, featuring billboards that traveled across Europe; “YOU MUST BE MISTAKEN” at the San

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Francisco Library during the summer of 2008; and “*EXPOSING IDENTITIES*” at the San Francisco Jewish Museum in the Spring of 2007 (<http://www.sfcamerawork.org>). These exhibitions, and others created and curated by First Exposures youth and mentors each address specific questions of identity and social views, personal struggles and stories, and understanding differences. Fine Print editions of selected students’ works are also available for purchase.



*Figure 4.*  
Youth Artwork at SF Camerawork:  
Bus Shelter PSA Installation



*Figure 5.*  
Youth Artwork at SF Camerawork:  
PSA Posters

## Mentoring Relationships

First Exposures mentors are commercial and fine art photographers over the age of 21 who are interested in working with young people to help them achieve their full potential. As described previously, First Exposures mentors go through a rigorous screening and training process prior to being matched with a mentee. They work one-on-one with their youth mentees, creating a safe and supportive environment in which students gain self-esteem as they express themselves through photography. Most youth mentees and mentors stay in the program for one year, but there are several matches that

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have worked together for several years. Meetings are regular and consistent.

“It is helpful in terms of knowing that there is an outside to those problems, and that there is a caring adult that is not their parent that is willing to listen and not to judge you know, and just show up consistently every week, and I think that does a lot for our kids that have really tough lives, where there is a very...well... there is a lack of consistency” (*Administrator One*, personal communication, February 12, 2011).

Often, mentors and mentees that have been matched for over a year meet during the week in addition to the Saturday workshops. Their relationships extend beyond discussing photography tools and techniques, and become more like a sibling relationship and friendship.

“We are pretty close at this point. He feels confident talking with me about most issues in his life, I think. Um, he’s still a little shy but once we start talking, he opens up and shares what’s going on. And I think he’s really kind of embraced our relationship. He invites me over to his house, and his parents know me, and I’m kind of like a mix between a big brother and like a friend. I think that it’s beneficial for the kids to just have a constant relationship with an adult who is not part of their life otherwise. It just kind of gives them another perspective and allows them to be around positive role models and in a positive environment where they are not really being made fun of or they don’t need to impress anybody. They can just come and do their thing here” (mentor *Eli*, personal communication, February 12, 2011).

“I guess my theory or approach is just simply to be present. I don’t really try to be all teacherly or think of clever things to say. And mostly because I don’t feel like I have all that kind of, you know, wisdom, but mostly my idea is just to be present, consistently present, and listen to her, and so I do probably more listening than I do, you know, trying to guide her on a specific path” (mentor *Janice*, personal communication, February 13, 2011).

Mentees enter the program, with a desire to learn photography and an understanding that it is a commitment. They understand that they are responsible and expected to attend every Saturday, as well as communicate with their mentor throughout the week. Interviews revealed that they end up gaining much more than one-on-one

instruction in photography. When asked to describe what it was like to have a mentor, youth mentees responded with the following:

“I like that she is always there to talk with me or to hang out if I need it, you know, she always will be there for giving me advice on photography, on life, things like school, I don’t know, work, anything. She is always there to talk to me or tell me about whatever I do, so...I find that a really big help and she is a really good aspect of my life...She has helped me in school, in photography, in reaching my goals in family stuff, family affairs, anything I ask her to help me on or anything I mention, she’ll check up on me and make sure that I’m getting it done” (mentee *Alyssa*, personal communication, February 12, 2011).

“She helps me with my life goals and future and what I want to become. My mentor helps me see a different perspective in taking photography in a way I really wouldn’t” (mentee *Zoe*, personal communication, February 12, 2011).

“She is always there for me if I need to call her, or, she always checks up in the weeks to see how I’m doing. She takes interest in my life, like if she knows I have a big project coming up, she’ll ask about it, or like essays or just stuff in my life that’s going on, and I like that, and she’s there for me but also she doesn’t, like, yeah, she’s just there to listen and tell me about what is going on. That’s what I like best about her is that she asks about my week and asks questions and helps me figure it out. She’s not really giving me advice, but like helping me figure it out my own way, which I like a lot... she is there with like no judgment, and it is really nice. She helps me with photography, too, because she lets me take charge and she’ll comment if I’m doing it right, but she won’t comment if I’m doing it wrong. She’ll let me make my own mistakes and that is also with life too... And we just understand each other and get each other and we have a really good connection, which is good. And people say we look alike too. People think we’re sisters, and I grew up with two older brothers. I never had a sister, so, she can be like a sister” (mentee *Liz*, personal communication, February 12, 2011).

“I like to work with my mentor. He also gives me support when I need it, like with photography, when I need it in the darkroom and everything. I also like when I have problems about any thing, he gives me support and advise and with things that are going on...My mentor has helped me a lot in my personal life situations and like photography situations” (mentee *Jorge*, personal communication, February 12, 2011).



*Figure 6.*  
Mentor Pair



*Figure 7.*  
Mentor Pair

Among all of the above mentor and mentee statements are themes of consistency, communication, trust, and support. Mentees feel that they have a friend they can rely on and talk to about things other than the art activity they are working on, like school and family life. They receive advice without imposed opinions and judgment, and view their mentor more as an older sibling or friend than an authority figure. As Eisner (2002) says “it is not simply what they learn about dealing with a material; it is also a function of what they learn from others as they become members of a community” (p. 93).

The mentors and mentees perceive their relationships to be a partnership, with the emphasis of the mentor/mentee relationship on the collaborative process of art learning and friendship, eliminating the divide of teacher and student, adult and youth seen in most other learning environments. This leads back to chapter two, where best practices for arts learning were discussed, and relates to Adelma Roach’s idea that ‘horizontal, group learning is more productive and conducive for youth learning than the traditional

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top-down model of education' (Roach, 2000, p. 286) and Heath & Soep's description of the importance of regarding youth as resources, and not as 'students, problems, or needful clients' (Heath & Soep, 1998, pp.1).

## **CHAPTER V**

### **LINKING FIRST EXPOSURES OUTCOMES TO 21<sup>st</sup> CENTURY SKILL DEVELOPMENT**

#### **Findings and Conclusions**

Although the case study and interview analysis did not necessarily prove through cause and effect that arts mentoring practices and outcomes directly result in the development of 21<sup>st</sup> century skills in youth, the collection of qualitative descriptions and stories by all participants resulted in a unanimous perception that participation in the arts mentoring program was directly linked to specific outcomes, and the development of skills over time. Development of the key 21<sup>st</sup> century skills I addressed through this research were repeatedly confirmed through theme analysis, creating an over-arching correlation between participation in First Exposure's arts mentoring program and youth development in the areas of creativity and innovation; critical thinking, problem solving, and decision-making; interpersonal communication and collaboration skills; and technological and media skill development.

Emergent themes, in addition to the four core outcome areas I was initially exploring, were also present: Citizenship, civic purpose, and what it means to be in a community; Self-worth, confidence, and self-esteem; and Empowerment, individual identity development, and autonomy.

#### **Creativity and Innovation**

When given opportunities, not only to create art, but to be empowered to choose and develop their own interests, styles, and techniques with encouragement in a safe

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environment, youth are able to take risks, try new things, and be validated through others' responses. First Exposure creates an emotionally safe environment through its consistent gatherings between mentors and mentees. Its non-judging and accepting organizational culture fosters a non-threatening, creative community for the youth to share skills, ideas, and art.

"I think with the creativity and innovation, my mentee has definitely started developing his own style of photography and kind of like realized that he can have his own vision and people will like it and it has encouraged him to go try different things and he's gaining confidence from the fact that people recognize his kinds of images, and he feels like it is a part of him now" (mentor *Eli*, personal communication, February 12, 2011).

"The creativity when I got to First Exposures expanded. I got to get my own style of photography, also, to learn about different perspectives when looking at art" (mentee *Jorge*, personal communication, February 12, 2011).

"We did a project on cultural histories. On being misunderstood or misrepresented and one of the kids that is half Filipino and half Caucasian did a piece on the fact that her Filipino friends viewed her as white and her white friends viewed her as Filipino, and how one side didn't like the other side because of the different nationalities. We did work with alternative processes that semester, and so she did a piece using a lot of collaging and alternative processes to show this, so using van dyke printing to represent any thing from the Filipino side and cyanotype to represent anything from the American side, collaging these things, also using traditional silver photographs, text, a lot of layering, things like that. So she took the mediums she was given and worked them in a way that helped her creatively share her experience" (*Administrator Two*, personal communication, March 7, 2011).

Not only are the youth mentees acquiring new skills and tools for creating, but they are finding innovative ways to use them to express themselves and develop their own styles. The safe environment allows them to take risks, creatively, and when they do, they are recognized for it. This builds the youth's confidence and autonomy, and gives



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them a voice.

### **Critical Thinking, Problem Solving, and Decision Making**

By building a trusting and consistent relationship with an older caring adult, that encourages youth to problem solve, and to learn through making their own mistakes in a safe environment, youth gain valuable decision making skills and learn to trust their own ability to do so. This is transferable to dealing with life issues, problems with peers or with home life.

“She is practicing her independent decision making skills around choosing the photos to work with” (mentor *Janice*, personal communication, February 13, 2011).

“I think that his decision making may be enhanced based on the fact that we’ve made decisions here about various things that we are doing, and I think he takes his future more seriously than perhaps he would have, would he not have had this experience at First Exposures” (mentor *Gerry*, personal communication, February 12, 2011).

Mentor *Jasmine* mentions she noticed her mentee become “a little more critical about what was going on, reflecting a little bit more about what direction she was going and why and being conscious of that” (personal communication, February 12, 2011).

Additionally, through learning an artistic discipline, youth “begin to problem solve because of the methodical practice required in photography, and in the digital class really formulate a workflow so necessary for any current job or even daily life” (*Administrator Two*, personal communication, February 25, 2011).

Mentor *Janice* describes how the program has “fairly large involved projects”, and that the whole process of “breaking them down into steps, provides opportunity to engage with the larger project” (personal communication, February 13, 2011). “We do a lot of assigned work that [*Administrator Two*] will send us out to do or [*Administrator*

*One*] will send us to do, so that is a lot of problem solving” (mentee *Alyssa*, personal communication, February 12, 2011).

Due to the nature of arts mentoring, the decision making and problem solving skills gained are not limited just the art itself. As discussed earlier, mentors and mentees talk about problems outside of the art activities at hand, and mentees learn to break down life’s problems with new insights, perspectives, and attitudes.

“[My mentor] has made me feel good about myself. She approaches life from a humorous way, and makes me laugh about hard stuff in my life, which is really good. The way she like asks questions about my life helps me break it down so its not like this big evil thing, she also helps to break down the problem, so its easy to conquer it and take control of my life and dominate it” (mentee *Liz*, personal communication, February 12, 2011).

The above quotes from program administrators, arts mentors, and youth mentees all reflect decision-making and problem solving involved with completing their projects. Youth gain the ability for self-assessment, think critically, and learn the importance of planning to meet a goal. These create opportunities that prepare youth for life, including “reflection, self-criticism, and the willingness to experiment and learn from mistakes” as described by Winner & Hetland as “transferable ways of thinking, or mental habits” (Winner & Hetland, 2008, p. 29).

### **Interpersonal Communication and Collaboration Skills**

Mentor relationships provide opportunities for youth to communicate with and work with another person, outside of their family or school dynamics.

“I think it really affects the way they deal with adults because it is the first time that they are really given an opportunity to deal with an adult on a one-on-one level where its being treated as mentor and mentee, we tend to give them a lot more respect than they get in a lot of their other adult relationships. They deal with teachers who are teachers, they deal with

parents who are parents but we give them a chance to interact with adults on a peer level” (*Administrator Two*, personal communication, March 7, 2011).

As illuminated earlier, mentor relationships create a safe, non-judging space for youth to share ideas and feelings with another caring individual. “We talk a lot about art, we talk about school together. She tells me about what recently happens in her life and I’ll tell her what’s happening in mine” (mentee *Alyssa*, personal communication, February 12, 2011). “The communication with me and my mentor has been really good. We talk with each other like we are friends” (mentee *Jorge*, personal communication, February 12, 2011).

“In terms of collaboration, critical thinking, problem solving, and technical skills, Its all about working in a group environment, it is about being respectful of that, being respectful of each other, and then also we do group work so they work together and learn how to work out situations where they may not agree” (*Administrator One*, personal communication, February 12, 2011).

“Being in a room full of kids, full of adults, communicating, needing to collaborate, needing to collaborate with people you don’t like helps to prepare the youth for goals in school, work, and life” (mentor *Janice*, personal communication, February 13, 2011). In reference to collaboration, mentor at First Exposures, mentor *Ella* said,

“Collaboration; that is something that [my mentee] finds challenging, and so she gets to try out her collaboration skills. And last year we did a four people collaboration, and it was interesting to see how she would deal when things were going well and not going well, and I think its good for her to practice that with others at First Exposures” (personal communication, February 12, 2011).

“Through FX, I have definitely learned, I have actually become a lot more outgoing and social. I am able to work with other people easier” (mentee *Alyssa*, personal communication, February 12, 2011).

### **Technological and Media Skill Development**

Youth at First Exposures are introduced to state of the art media tools and techniques, including cameras, video recorders, dark room equipment, and industry standard desktop publishing software. They receive training and one-on-one support from professionals, providing individualized attention. This unique format for learning allows youth to pursue their own interests in depth, encouraging a deeper involvement and follow-through with projects. Aside from simply learning technical tools and media applications, youth are able to apply their learned skills in real life ways through publishing their work in books, exhibiting their art in galleries, and other special projects, such as the bus shelter PSA Poster Project in collaboration with 826. Through this application, they gain professional work skills associated with layout, communication with project partners, and project management.

“They are on Mac books, doing Photoshop, and that stuff is really important, you know, it is a life skill now to be technically savvy in that way and to learn how to use a DSLR camera. It is just a really well rounded education, being involved in a program like this. And especially because it is so consistent, you know, it goes through the entire academic year, and it is every week so it really drives those skills” (*Administrator One*, personal communication, February 12, 2011).

“I got to develop and take black and white, and take pictures, and learn how to do it manually, then I switched to digital and then learned how to do it on the computer” (mentee *Zoe*, personal communication, February 12, 2011). “I definitely learned more

about Photoshop than I ever knew” (mentee *Alyssa*, personal communication, February 12, 2011). “Being a photographer has expanded other areas of my art like videotaping, like film, and digital” (mentee *Jorge*, personal communication, February 12, 2011).

“I think that First Exposures really helps us, especially with trying for 21<sup>st</sup> century skills, I mean, before I joined the program, I didn’t even own a camera, I didn’t know how to put film into a camera. I didn’t know what. I had a cell phone camera, I just pressed a button, that was it, I had no idea any of it. And the skills that we learn on the computers - its good to have those skills under your belt. Whatever you do, it’s good to know these kinds of skills, and its good to put on a resume and stuff. But also, you just get to work your creativity, I mean most of us, except for SOTA, like, I don’t have an art program at my school, and so I don’t use that side of my brain throughout the week and so its nice to go to a class and work your other side of creativity” (mentee *Liz*, personal communication, February 12, 2011).

### **Emergent Theme: Citizenship and Civic Purpose**

Citizenship and Civic Purpose, core 21<sup>st</sup> century skills, were addressed in several interviews with program administrators, mentors, and mentees both as an important opportunity for youth through the program, and as an outcome as a result of participation in the program.

“I think the kids like to do things where they feel like they are making a difference. A lot of what we have done hasn’t been that way. A lot of it has been personal, and I have been hearing from the kids over the years, ‘why do we have to keep doing these personal projects, can’t we do something that is bigger?’ And so last year we did the project with 826 with the bus shelters. The idea was to talk about neighborhoods and a few issues. So, this year we are doing this project on environmental impact on health. I think the kids are really into that. They look at it as a chance for their photography to be used beyond just making art, which is great” (*Administrator Two*, personal communication, March 7, 2011).

When interviewed, one of the administrators spoke in depth about citizenship as a core outcome of participation in the program.

“When they [mentees] find out that our mentors are not paid, you know, sometimes they are like ‘what, what are you doing here? Are you

kidding?!’ But at the same time they are so impressed, and I’ve found that a lot of them, well like, we have junior mentors now. And it is about giving back, you know, and its about kind of really learning from experience how much it means to give of your time, you know, and your skills and to give whatever you can give even when you’re coming from an economically challenged background, it is still important to make time to give. we are teaching here: citizenship and what it means to be in a community” (*Administrator One*, personal communication, February 12, 2011).

“I am planning on, maybe, if I am living here and not doing anything, that I will be a future mentor here” (mentee *Zoe*, personal communication, February 12, 2011).

When I had attended the First Exposure mentor training during the previous summer.

This is something that really struck me as special. There were several graduated youth that had decided to come back as junior mentors and were attending the mentor training.

They wanted to stay connected, be involved, and give back what had been given to them.

Roach states that programs that ‘provide powerful means for youth to be involved in civic engagement, result in increased esteem, and gained life skills like responsibility and follow through’ (Roach, 2000, p. 286).

### **Emergent Theme: Self-Worth, Confidence, and Self-Esteem**

One of the emergent outcomes brought up most by administrators, mentors, and mentees was the sense of confidence or self-esteem. “I’ve noticed students really come out of their shell, you know, really become more articulate, more willing to speak in public, um, proud of themselves, proud of their accomplishments” (*Administrator One*, personal communication, February 12, 2011). “I have seen numerous cases of improved self-confidence, higher self-esteem and general growth as an artist. I have seen super shy kids that have been virtually shut down find a voice with art” (*Administrator Two*,

personal communication, February 25, 2011). In speaking about *Jorge*, one of the youth mentees that chose to participate in the field research interviews, *Administrator Two* said,

“Being painfully shy and not fluent in English, Jorge found his voice in photography. As a young man of few words, he has flourished creatively in First Exposures. His images have been selected to be in two separate SF Camerawork auctions, as well as on a fund-raising wine label for the program. His imagery can also be seen on our program brochure. Despite his shyness, Jorge agreed to speak on behalf of the program earlier this year at our annual fundraiser. Despite his nervousness he asked if he could present as a way to overcome his shyness, and with his longtime mentor by his side he spoke loud and clear to a room full of people. He is now finishing his senior year of High School and plans on going to college to pursue photography” (personal communication, February 25, 2011).

In talking about his mentee, mentor *Drew* said,

“I would say he’s definitely started very shy, very quiet... and he’s definitely become more outgoing and aware, self-aware... and confident, he’s more self-assured. He realizes that when he does his experimental work that he gets a lot of positive response from a lot of people” (personal communication, February 12, 2011).

“I think [my mentee] is more sure of himself now. I think he’s always been fairly intuitive about the way he saw things through the camera and now he’s very critical of how other people see things and he’s very interested in what he’s doing with the camera, and I think that he has developed that over the period of years we’ve worked together” (mentor *Gerry*, personal communication, February 12, 2011).

“I’m a deep believer in art providing a different way of interacting with your life experience and I know that’s been for me true and, for my early childhood, and so, for her to just be processing her stuff, engaging through photography, photographing her family, um, you know, all of this provides her a, it’s indirect, you know, it provides sort of an outlet. On an emotional level there is all of the other benefits and outcomes like self esteem – big time, I mean she has gotten so many accolades for her work, and you know, I think where everything is possibly falling apart in her world, she gets to be the good kid in my presence, in the presence of First Exposures, and she gets to be successful” (mentor *Janice*, personal communication, February 13, 2011).

Mentees also recognized their own development of self-worth, confidence, and self-esteem as a result of the program. “[My mentor] has helped me to feel

more confident in myself, to show up for all the things I can do in photography and in my life' (mentee *Jorge*, personal communication, February 12, 2011).

"Um, having [my mentor] has always helped me feel more positive, I guess about myself, and also has made my view on the world more positive, cause I used to be a pretty negative person. Um, she also motivates me to like keep going, I guess, cause whenever I get disappointed by something I do, or I feel like it is not good enough, she always keeps me able to move forward and look past it and she just is a really big motivator and helps me reach my goals and is always there" (mentee *Alyssa*, personal communication, February 12, 2011).

### **Emergent Theme: Empowerment, Individual Identity Development, and Autonomy**

The idea of development infers learning, growth, and change over time. This was reflected repeatedly in interview responses by all participants, specifically relating to how arts mentoring impacts individual identity and empowerment. "I think it [arts mentoring] allows for a nice rewarding experience for kind of thinking on your own and growing up on your own within this, like we've talked about, a safer environment" (mentor *Drew*, personal communication, February 12, 2011). "The program itself has helped me a lot, just, helped me express myself, cause I used to stutter, so I never had a way to express myself and photography has helped me do that" (mentee *Liz*, personal communication, February 12, 2011). One of the program administrators says,

"I've seen kids who are in class, they are laughing, having fun, and then their parents walk in to pick them up and they sort of shut down. And over time, we will see that change. We had a kid, who in the first year, when his dad would come early and he wasn't ready to go, the dad would yell at him and the kid would drop everything and go to the dad. Now, the dad will come and pick him up, and if he is a little early, the kid will tell the dad to wait, 'it is only 2:15, we have until 2:30, will you wait?' That says a lot for the kids confidence level, that he can stand up and assert himself and say, 'I'm sorry. My program goes until 2:30'" (*Administrator Two*, personal communication, March 7, 2011).



Mentor *Gerry* said that his mentee told him one day, “what I’ve learned from you is that you have an opinion about everything. That’s what I’m learning. I’m learning to have opinions about things” (personal communication, February 12, 2011).

“It’s interesting to see her be very more and more focused in the arts and committed to the arts and, you know, like she wants to be a photographer and that’s totally cool and amazing and she wants to learn more, she’s, you know, curious, um, so, you know, just watching her grow creatively” (mentor *Janice*, personal communication, February 13, 2011).

“He was really shy in the beginning. And he recently moved to America when I first met him, and since then he’s grown into a more mature person, a lot more confident, and also I think he was at a risk, a borderline situation, cause some of his friends were in gangs and stuff, and so, since then, he’s kind of dropped that, and you never hear him talk of gangs anymore... In the beginning, he was sort of like not doing very well in school and he didn’t think that it was important. I always ask him how he is doing in school and what’s going on in school, not to pressure him, just to sort of show him that it can be helpful for him to care about it and to do well in school, and now he is like always, I don’t even ask him anymore, he just tells me because he is really proud of his grades and like, he wants to go to college now and, um, keep studying” (Mentor *Eli*, personal communication, February 12, 2011).

“I guess for me, part of the thing was that when [my mentee] started the program, she was thirteen, so I think she was sort of getting dragged along by whatever was going on. I didn’t necessarily feel like she had much ownership over her life. She is in a big family, and there are a lot of strong personalities in that family so it’s a little overwhelming. I think over time she sort of developed more autonomy for herself, and I don’t know, that was nice to see, and it got reflected in her photography too, like she went from taking pictures of like the television and stuffed animals to like doing random portraits of children in the park and she would go up and ask the parents and that sort of thing. She became more outgoing that way. Um, yeah, and I think she also became more of a visual person. Now she’s got a very distinct sense of style and distinct focus to where she wants her life to go, and that’s been nice to see that” (mentor *Jasmine*, personal communication, February 12, 2011).

Creating art is a way to communicate ideas, perceptions, and emotions, “bringing them from privacy to the public realm where they can be experienced, reflected on, and shared by others” (Zakaras & Lowell, 2008, p. 9). When youth are given the freedom to

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lead projects and to follow their interests, have the opportunities to take risks, express themselves, and be validated for doing so, they become empowered. They are able to grow in their own direction, true to who they are.

## **CHAPTER VI**

### **CONCLUSION**

#### **Summary and Discussion**

This study addressed the question: What arts mentoring outcomes create ideal opportunities for youth development of 21<sup>st</sup> century skills? The research explored art mentoring by investigating the overlapping outcomes for arts learning and mentoring through literature review, and identified outcomes that provide opportunities for youth acquisition of 21<sup>st</sup> century skills through field interviews. Thorough participant descriptions were important first steps in conducting research that aims to explain the nature of outcomes participants identified as a result of participation in the program, including the social relationships between mentors and mentees.

This research addressed both internal and external perceptions of arts learning and relationship building, framing the research within a qualitative paradigm, respecting the belief of socially constructed reality. Program administration, mentors, and mentees, were involved in the program with varying levels of training, knowledge of youth development outcomes, and each having different individual life experiences impacting their perceptions of quality and quantity of growth, learning, relationship development, and the like. Still, all reported the same kinds of outcomes and benefits for participation in the program in regards to youth development.

In the tradition of interpretivist constructivism theory with a critical lens, the individual experiences of interview participants and how they shape an understanding of their experience, is impacted by their place in society as program administrators, youth

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workers, arts activists, professional artists, or urban youth faced with the challenges of growing up with limited resources.

Throughout this study, the uniqueness of human inquiry and subjective experience was apparent. Program administrators discussed outcomes in technical terms, often linking specific activities to specific outcomes. Mentors spoke about change they have observed over time, in regards to development in the youth they worked with. And youth mentees reflected on the positive relationships they had and skills they have acquired through participation in the program.

## Synthesis

Literature review and case study findings point to a direct relationship between participation in arts learning and mentoring activities, and the development of 21<sup>st</sup> century skills, when critical benchmarks for quality are being met for each.

As was discussed earlier in chapter two, participation in the arts provides youth with the chance to learn creatively, think critically, be innovative, and explore multiple perspectives and solutions to problems. The arts build confidence and self-awareness and worth. Through acquisition of new arts and media skills, youth are empowered to find their own style and voice. And with the appropriate projects and guidance in place, youth learn to apply their art toward a positive social and civic purpose.

Mentoring gives youth an older caring, supportive adult, as a peer, not as an authoritative figure. This allows them to develop communication and collaboration skills, and guides them in learning to transfer skills and knowledge gained through the arts and mentoring relationships into their everyday lives.

The number of arts mentoring program outcomes at First Exposures that create ideal opportunities for youth development of 21<sup>st</sup> century skills was made very evident through the field study interviews, and validate the literature review synthesis. Coding and theme analysis, depicted an over-arching correlation between participation in First Exposure's arts mentoring program and youth development in the areas of creativity and innovation; critical thinking, problem solving, and decision-making; interpersonal communication and collaboration skills; and technological and media skill development, as well as emergent themes such as: citizenship and civic purpose; Self-worth, confidence, and self-esteem; and empowerment, individual identity development, and autonomy.

As discussed in Chapter two, the Partnership for 21<sup>st</sup> Century Skills defines 21<sup>st</sup> century student outcomes into four main categories, including sub skills. These categories are: (1) Core Subjects and themes such as global awareness, financial and entrepreneurial literacy, civic literacy, health literacy, and environmental literacy; (2) Learning and Innovation Skills like creativity and innovation, critical thinking and problem solving, and communication and collaboration; (3) Information, Media, and Technology Skills such as information literacy, media literacy, and technology communication literacy; and (4) Life and Career Skills like flexibility and adaptability, initiative and self-direction, social and cross-cultural skills, productivity and accountability, and leadership and responsibility (PTFCS, 2009).

The initial research focused specifically on arts mentoring outcomes creating opportunities for two 21<sup>st</sup> century skill categories: Learning and Innovation Skills and Information, Media, and Technology Skills. Learning and Innovation Skills were

reflected through opportunities to develop creativity and innovation, problem solving skills, and communication and collaboration. Information, Media, and Technology Skills opportunities included learning the technical skills and tools of photography, and how to use symbolism and imagery to convey a message or feel in visual art.

The research findings and emergent themes highlight how additional two 21<sup>st</sup> century skill categories are developed. Global Awareness and Civic Engagement were developed through carefully planned projects, and through belonging to a community built around volunteerism. Opportunities for the development of Life and Career Skills were also present for the youth through goal planning, the support and guidance of the mentor, the responsibility and commitment placed on youth for participation, and the options for self-direction.

## **Recommendations**

Both literature review and case study findings have illuminated specific practices in arts learning and in mentoring that create ideal opportunities for development. Based on common program practice themes that emerged from both literature review and case study analysis findings, I am offering ten recommendations, or guiding principles, for implementing quality arts mentoring programs in OST programs, designed to meet benchmarks for success in developing 21<sup>st</sup> century skill outcomes. It is surprising to me that although many of these guiding practices are not new, many organizations are still struggling to address and implement them successfully into their programs.

The recommendations are as follows:

*I. Programs administrators are involved in a rigorous cycle of preparation, planning, practice, performance, and evaluation.*

The pursuit of developing quality arts mentoring program is complex, it involves constant planning and assessment, as participant needs and ideal practices shift. Evaluation is key in determining participants' perceptions of program offerings, their needs, and the impact the program is making.

In most cases, some level of qualitative research is being collected through surveys and questionnaires. I propose, however, that evaluation be a priority for program administrators, using it as a tool for both capturing successes and identifying ways in which to improved program practices. Starting with baseline data, including access to school records, and tracking and recording progress every six months, would greatly increase the amount of both qualitative and quantitative information arts mentoring administrators have for their programs, illuminating their impact. This could also be a powerful tool for promoting individual programs, providing clear data on program impacts to funders, and advocating for arts mentoring on a larger scale.

*II. Arts learning practices should foster broad artistic skills and techniques, and strive to develop aesthetic awareness, understanding of the world, self-expression, and individual identity.*

In art making, it is important for youth to have options where they can make their own choices, explore their own interests, styles, techniques, and preferences, and to have opportunities to take these risks in a safe environment while learning about themselves and their role in the world around them.

Arts mentoring programs should have a variety of materials, and forms of art that

youth can explore. Even if a program is strictly photography based, providing opportunities for alternative methods of developing or processing (i.e. darkroom vs. digital) can provide different experiences and perspectives. If it is a performing arts mentoring program, it is best to provide opportunities for youth to sing, choreograph, write scripts, or film in addition to simply performing. This gives youth an opportunity to find out what they enjoy, dislike, excel at, and what they are challenged by.

*III. Physical program environment should be accessible, organized, spacious, and youth-centered.*

It is important for youth to be able to get to the program space easily. It should be in a centralized location, near schools they attend and along public transportation routes. They should feel a sense of pride and ownership over the space, meaning it should be clean, organized, comfortable, and designed to suit their interests and needs, in addition to art making. Depending on the art form(s) that an arts mentoring program specializes in, a gallery exhibition space, a sound studio, or a black box theater would ideally be part of the space.

*IV. State of the art tools should be made available and utilized.*

State of the art tools should be available, providing youth with opportunities to gain skills with equipment and techniques not normally at their disposal. This includes art-making materials used by professional artists like quality paints and papers, a silk screening press, dark room, kiln, technological tools, computers, and software programs.



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Youth feel valued and gain a sense of self-worth when provided opportunities to create quality art with quality materials.

*V. Youth have opportunities within the program structure for group learning, collaboration, rich dialogue, debate, reflection, and critique.*

The mentor relationship, itself, offers constant opportunities for youth to engage in ‘horizontal learning,’ collaboration, rich dialogue, reflection, and critique, when youth are regarded as resources. Placing the focus of the mentor/mentee relationship on the collaborative process of art learning and creation emphasizes the collective problem solving as both parties are contributing equally to the project. The finished artwork can also serve as a catalyst for dialogue around a topic or as a tool self-reflection.

Opportunities for mentor pairs to work side by side in group classes, and opportunities for youth planning committees, final critiques, or performances and performance reflections are additional ways in which youth can share ideas and learn together from one another.

*VI. Youth have responsibility and leadership opportunities involved with participation in the program, where they can be involved in imaginative planning, preparations, rule-setting and changing, and evaluation of their program activities.*

By empowering youth to make decisions about the future of the their program, when given responsibilities within the program, and when given a voice that will be heard, youth gain valuable life skills. These skills include accountability and follow through, and civic responsibility, resulting in increased self-esteem and self-worth. Again, these activities also provide opportunities for group learning, collaboration, rich

dialogue, debate, and reflection, as well.

*VII. Mentor matches last a year minimum in duration, where mentors undergo rigorous screening, intentional matching, training, and support throughout the duration of the match.*

Matching mentor with mentee is done very strategically. Although there is no formula for forming the perfect match, matches usually work best when paired according to interests, personalities, and personal histories. Some programs have a structure in place at the beginning of each school year, where youth and potential mentors meet in a classroom setting for the first few weeks, allowing pairs to find each other through natural connections before being officially matched.

A meaningful, trusting relationship takes time to cultivate. For youth that have faced hard circumstances in their lives, the process can take even longer. Some mentees can be reluctant to open up for several months. There are several stages to the development of a relationship, involving the initial introduction, getting to know one another, setting clear expectations, youth-centered goal setting, trial and error, and communication.

Mentors must understand commitment and their role as a supporter, guiding development in the art, school, and life. They must be provided with tools to navigate road bumps in the relationship. It is critical that they are provided with on-going training and support by program administrators.

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*VIII. Mentor pairs, or small groups, consist of no more than a 1:3 ratio, and are scheduled consistently on an on-going basis.*

In order for youth to get the most individual attention and guidance, and to foster the development of a meaningful relationship, it is recommended that mentor matches be no more than a 1:3 ratio. Matches should meet regularly, once a week for at least three hours each week. This provides the youth with something consistent that they can count on and helps build trust.

*IX. Mentees are prepared for the mentor relationship prior to the match and have closure procedures at match termination.*

It is important for mentees to understand the nature of their participation in the mentoring relationship is. Like mentors, they must know what they are responsible for and what to expect. They should understand that the mentor is there to support them with gaining and understanding of an art form, tools, and skills, but also that they are there as an older friend that they can trust.

Youth should enter a mentor relationship with a clear understanding of the time commitment and duration of the match. A successful positive closure at the end of the agreed term is critical as well, providing youth with a sense of accomplishment and not abandonment.

*X. Arts mentoring programs should provide a way for students to engage with community, civic, and social issues.*

Projects geared around social issues that the youth identify as important, guide

them to think more about the world around them and the impact they can have as individuals. These projects often provide opportunities for youth to exhibit their work in a community setting, whether it is a PSA poster or a performance. Involvement in civic projects, gives voice, empowering the youth, building self-esteem and self-work. They gain a sense of responsibility for their communities, and for themselves.

When implemented, the ten recommendations provided, all lay the groundwork for quality arts mentoring programs. The practices outlined, create ideal opportunities for youth to develop 21<sup>st</sup> century skills, knowledge, and expertise that they will need in order to be better citizens and neighbors, and successful in college, work, and life.

### **Contributions to the Field of Arts Mentoring and Implications for Further Study**

Upon completion of this research, I shared my findings with First Exposures, the site selected as a case study, as well as with the National Mentoring Partnership. I developed a series of recommendations for incorporating quality arts mentoring practices in community based arts organizations, and intend to make the case for further research. Further research that would be greatly beneficial would include a longitudinal study to compare the developmental outcomes of youth participating in arts mentoring programs in relation to outcomes of youth in traditional teaching model arts programs or mentor programs based around activities other than art. Longitudinal designs are necessary in order to study development (Pellegrini, 2004, p. 85). Due to the nature of the topic, one would ideally want to conduct this study over a longer period of time in order to track progress and development over time. Mentor relationship outcomes typically are not

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recognizable or measurable until the relationship has endured at least a year's time. In order to develop an evidence-based argument for arts mentoring, it is necessary to do a study done with a larger sampling of case study respondents, capturing more pre and post information on youth attitudes toward school, self-efficacy, perception of relationships with adults, school grades and attendance, in programs nationally.

ATPPENDIX A  
CONSENT FORMS

**Administrative Consent**

Research Protocol Number: \_\_\_\_\_

**Creative Partnerships: Arts Mentoring and Youth Development**

Sarah Brothers, Principal Investigator  
University of Oregon Arts and Administration Program

Erik Auerbach  
First Exposures  
657 Mission Street 2<sup>nd</sup> Floor  
San Francisco, CA 94105-4104

Dear Erik:

You are invited to participate in a research project titled *Creative Partnerships: Arts Mentoring and Youth Development*, conducted by Sarah Brothers from the University of Oregon's Arts and Administration Program.

In both the fields of arts learning and in mentoring, there has been extensive work done to independently demonstrate the benefits of each of these practices on youth development. In many cases, the outcomes identified overlap. To date, there have not been any research studies that draw a distinct connection between the two.

The purpose of this study is to explore arts mentoring outcomes through summative evaluation. I will demonstrate the profound impact that participation in arts learning can have on the development of mentoring relationships. Likewise, I will illustrate the power that mentoring relationships have in enhancing arts learning, and why it is that when arts and mentoring are combined in the out of school time (OST) arena, these practices create ideal opportunities for youth to develop key 21<sup>st</sup> century skills. I will be focusing my research on urban youth, ages 12-18, from culturally diverse and low-income families.

After conducting qualitative research through triangulation of literature review, secondary data analysis, and case studies involving observation, interview, and survey, I will make case for further research in arts mentoring and include practices to ensure quality arts mentoring programs and methods for capturing outcomes.

You were selected to participate in this study because of your experience and expertise in facilitating quality arts mentoring programs to urban youth at First Exposures. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an in-person interview, lasting approximately one hour during February 2011. Types of information that will be asked for include: length of participation for mentors and mentees, and their demographic information such as age, race, ethnicity, and gender. Other organizational documents requested include policy and procedural records like mentor training manuals and training schedules, and evaluation documentation.

If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place at First Exposures. Interviews will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio tape recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email. There are minimal risks associated with participating in this study, particularly since this phase of research is exploratory in nature.

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With your permission, your name will be used in any resulting documents and publications. However, if you wish, a pseudonym can be assigned to all identifiable data that you provide so that your identity can be protected. It may be advisable to obtain permission to participate in this interview to avoid potential social or economic risks related to speaking as a representative of your institution. Your participation is voluntary. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty.

I anticipate that the results of this research project will be of value to both the fields of arts learning and mentoring as a whole. However, I cannot guarantee that you personally will receive any benefits from this research.

If you have any questions, please feel free to contact me at 561.789.0891 or SarArtSci@yahoo.com, or Dr. Phaedra Livingston at 541.654.2727. Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Please read and initial each of the following statements to indicate how you would prefer to be identified:

\_\_\_\_\_ I consent to my identification as a participant in this study.

\_\_\_\_\_ I wish to maintain my confidentiality in this study through the use of a pseudonym.

Please read and initial the following statements to note your agreement:

\_\_\_\_\_ I consent to the use of audiotapes and note taking during my interview for transcription and accuracy.

\_\_\_\_\_ I consent to the potential use of quotations from the interview.

\_\_\_\_\_ I consent to the potential use of my photograph to be used in the final paper.

\_\_\_\_\_ I consent to the use of information I provide regarding the organization with which I am associated.

\_\_\_\_\_ I wish to have the opportunity to review and possibly revise my comments and the information that I provide prior to these data appearing in the final version of any publications that may result from this study.

Your signature indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies. You have been given a copy of this letter to keep.

Print Name: \_\_\_\_\_

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Thank you for your interest and participation in this study.

Sincerely,

Sarah Brothers  
1373 West 13<sup>th</sup> Avenue  
Eugene, Oregon 97402

**Artist Mentor Consent**

Research Protocol Number: \_\_\_\_\_

**Creative Partnerships: Arts Mentoring and Youth Development**

Sarah Brothers, Principal Investigator  
University of Oregon Arts and Administration Program

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The purpose of this study is to explore arts mentoring outcomes through summative evaluation. I will demonstrate the profound impact that participation in arts learning can have on the development of mentoring relationships. Likewise, I will illustrate the power that mentoring relationships have in enhancing arts learning, and why it is that when arts and mentoring are combined in the out of school time (OST) arena, these practices create ideal opportunities for youth to develop key 21<sup>st</sup> century skills. I will be focusing my research on urban youth, ages 12-18, from culturally diverse and low-income families.

After conducting qualitative research through triangulation of literature review, secondary data analysis, and case studies involving observation, interview, and survey, I will make case for further research in arts mentoring and include practices to ensure quality arts mentoring programs and methods for capturing outcomes.

You were selected to participate in this study because of your participation and experience as an artist mentor at First Exposures. If you decide to take part in this research project, you will be asked to participate in an in-person interview, conducted in a small focus group of 3-5 other mentors, during February of 2011. The interview will be conducted in the format of a small focus group. Although confidentiality is encouraged in these discussions, there is no guarantee that things will not be repeated outside of the focus group. If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place at First Exposures. Interviews will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio tape recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email. There are minimal risks associated with participating in this study, particularly since this phase of research is exploratory in nature.

With your permission, your name and photograph will be used in any resulting documents and publications. However, if you wish, a pseudonym can be assigned to all identifiable data that you provide so that your identity can be protected. Your participation is voluntary. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty.

I anticipate that the results of this research project will be of value to both the fields of arts learning and mentoring as a whole. However, I cannot guarantee that you personally will receive any benefits from this research.

If you have any questions, please feel free to contact me at 561.789.0891 or SarArtSci@yahoo.com, or Dr. Phaedra Livingston at 541.654.2727. Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.



## Brothers

Please read and initial each of the following statements to indicate how you would prefer to be identified:

\_\_\_\_\_ I consent to my identification as a participant in this study.

\_\_\_\_\_ I wish to maintain my confidentiality in this study through the use of a pseudonym.

Please read and initial the following statements to note your agreement:

\_\_\_\_\_ I consent to the use of audiotapes and note taking during my interview for transcription and accuracy.

\_\_\_\_\_ I consent to the potential use of quotations from the interview.

\_\_\_\_\_ I consent to the potential use of my photograph to be used in the final paper.

\_\_\_\_\_ I consent to the use of information I provide regarding the organization with which I am associated.

\_\_\_\_\_ I wish to have the opportunity to review and possibly revise my comments and the information that I provide prior to these data appearing in the final version of any publications that may result from this study.

Your signature indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies. You have been given a copy of this letter to keep.

Print Name: \_\_\_\_\_

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Thank you for your interest and participation in this study.

Sincerely,

Sarah Brothers  
1373 West 13<sup>th</sup> Avenue  
Eugene, Oregon 97402

**Youth Mentee Parental Consent**

Research Protocol Number: \_\_\_\_\_

**Creative Partnerships: Arts Mentoring and Youth Development**

Sarah Brothers, Principal Investigator  
University of Oregon Arts and Administration Program

Your child is invited to participate in a research project titled *Creative Partnerships: Arts Mentoring and Youth Development*, conducted by Sarah Brothers from the University of Oregon's Arts and Administration Program.

In both the fields of arts learning and in mentoring, there has been extensive work done to independently demonstrate the benefits of each of these practices on youth development. In many cases, the outcomes identified overlap. To date, there have not been any research studies that draw a distinct connection between the two.

The purpose of this study is to explore arts mentoring outcomes through summative evaluation. I will demonstrate the profound impact that participation in arts learning can have on the development of mentoring relationships. Likewise, I will illustrate the power that mentoring relationships have in enhancing arts learning, and why it is that when arts and mentoring are combined in the out of school time (OST) arena, these practices create ideal opportunities for youth to develop key 21<sup>st</sup> century skills. I will be focusing my research on urban youth, ages 12-18, from culturally diverse and low-income families.

After conducting qualitative research through triangulation of literature review, secondary data analysis, and case studies involving observation, interview, and survey, I will make case for further research in arts mentoring and include practices to ensure quality arts mentoring programs and methods for capturing outcomes.

Your child was selected to participate in this study because of their participation in the quality arts mentoring program at First Exposures. If you decide to allow them to take part in this research project, they will be asked to participate in an in-person interview, conducted in a small focus group of 3-5 other youth mentees, during February of 2011. The interview will be conducted in the format of a small focus group. Although confidentiality is encouraged in these discussions, there is no guarantee that things will not be repeated outside of the focus group. If you wish, interview questions may be provided to you beforehand for your consideration. Interviews will take place at First Exposures. Interviews will be scheduled during your child's regular attendance in the program for your convenience. In addition to taking handwritten notes, with your permission, I will use an audio tape recorder for transcription and validation purposes. There are minimal risks associated with participating in this study, particularly since this phase of research is exploratory in nature.

With your permission, your child's first name only and photograph will be used in any resulting documents and publications. However, if you wish, a pseudonym can be assigned to all identifiable data that is provided so that your child's identity can be protected. Your participation is voluntary. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty.

I anticipate that the results of this research project will be of value to both the fields of arts learning and mentoring as a whole. However, I cannot guarantee that your child personally will receive any benefits from this research.

If you have any questions, please feel free to contact me at 561.789.0891 or SarArtSci@yahoo.com, or Dr. Phaedra Livingston at 541.654.2727. Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.

## Brothers

Please read and initial each of the following statements to indicate how you would prefer to be identified:

\_\_\_\_\_ I consent to my child's identification as a participant in this study.

\_\_\_\_\_ I wish to maintain my child's confidentiality in this study through the use of a pseudonym.

Please read and initial the following statements to note your agreement:

\_\_\_\_\_ I consent to the use of audiotapes and note taking during my child's interview for transcription and accuracy.

\_\_\_\_\_ I consent to the potential use of quotations from the interview.

\_\_\_\_\_ I consent to the potential use of my child's photograph to be used in the final paper.

\_\_\_\_\_ I consent to the use of information my child provides regarding the organization with which they are associated.

\_\_\_\_\_ I wish my child to have the opportunity to review and possibly revise their comments and the information that they provide prior to these data appearing in the final version of any publications that may result from this study.

Your signature indicates that you have read and understand the information provided above, that you willingly agree to allow your child to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies. You have been given a copy of this letter to keep.

Print Name: \_\_\_\_\_

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Thank you for your interest and participation in this study.

Sincerely,

Sarah Brothers  
1373 West 13<sup>th</sup> Avenue  
Eugene, Oregon 97402

**Youth Mentee Assent**

Research Protocol Number: \_\_\_\_\_

**Creative Partnerships: Arts Mentoring and Youth Development**

Sarah Brothers, Principal Investigator  
University of Oregon Arts and Administration Program

You are invited to participate in a research project titled *Creative Partnerships: Arts Mentoring and Youth Development*, conducted by Sarah Brothers from the University of Oregon's Arts and Administration Program.

In both the fields of arts learning and in mentoring, there has been a lot of work done to show the benefits of each of these practices on youth development. In many cases, the outcomes identified overlap. To date, there have not been any research studies that draw a distinct connection between the two.

The purpose of this study is to explore arts mentoring outcomes. I will demonstrate the impact that participation in arts learning can have on the development of mentoring relationships. Likewise, I will illustrate the power that mentoring relationships have in enhancing arts learning, and why it is that when arts and mentoring are combined in the out of school time (OST) arena, these practices create ideal opportunities for youth to develop key 21<sup>st</sup> century skills. I will be focusing my research on urban youth, ages 12-18, from culturally diverse and low-income families.

After literature review, analyzing data, and focus group interviews at First Exposures, I will make case for further research in arts mentoring and include practices to ensure quality arts mentoring programs and methods for capturing outcomes.

You were selected to participate in this study because of your participation in the quality arts mentoring program at First Exposures. If you decide to take part in this research project, you will be asked to participate in an in-person interview, conducted in a small focus group of 3-5 other youth mentees, during February of 2011. Although confidentiality is encouraged in these discussions, there is no guarantee that things will not be repeated outside of the focus group. Interviews will take place at First Exposures. Interviews will be scheduled during your regular attendance in the program. In addition to taking handwritten notes, with your permission, I will use an audio tape recorder for transcription and validation purposes. There are minimal risks associated with participating in this study, particularly since this phase of research is exploratory in nature.

With your permission, your first name only and photograph will be used in any resulting documents and publications. However, if you wish, a pseudonym can be assigned to all identifiable data that is provided so that your identity can be protected. Your participation is voluntary. If you decide to participate, you are free to change your mind and discontinue participation at any time.

I anticipate that the results of this research project will be of value to both the fields of arts learning and mentoring as a whole. However, I cannot guarantee that your child personally will receive any benefits from this research.

If you have any questions, please feel free to contact me at 561.789.0891 or SarArtSci@yahoo.com, or Dr. Phaedra Livingston at 541.654.2727. Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Please read and initial each of the following statements to indicate how you would prefer to be identified:

\_\_\_\_\_ I assent to my identification as a participant in this study.

## Brothers

\_\_\_\_\_ I wish to maintain my confidentiality in this study through the use of a fake name.

Please read and initial the following statements to note your agreement:

\_\_\_\_\_ I assent to the use of audiotapes and note taking during my interview for transcription and accuracy.

\_\_\_\_\_ I assent to the potential use of quotations from the interview.

\_\_\_\_\_ I assent to the potential use of my photograph to be used in the final paper.

\_\_\_\_\_ I assent to the use of information I provide regarding the organization with which I am associated.

\_\_\_\_\_ I wish to have the opportunity to review and possibly revise my comments and the information that I provide prior to these data appearing in the final version of any publications that may result from this study.

Your signature indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies. You have been given a copy of this letter to keep.

Print Name: \_\_\_\_\_

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Thank you for your interest and participation in this study.

Sincerely,

Sarah Brothers  
1373 West 13<sup>th</sup> Avenue  
Eugene, Oregon 97402

APPENDIX B

DATA COLLECTION: DOCUMENT ANALYSIS

**Data Collection for Document Analysis**

**Creative Partnerships: Arts Mentoring and Youth Development**

Sarah Brothers, Principal Investigator

*University of Oregon Arts and Administration Program*

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*Case Study:*

*Data ID:*

*Key Descriptor:*

*Date:*

*Document Location:*

*Document Type:*    ☐ Report, Article, Book etc    ☐ Government Document, Public Policy  
                         ☐ Arts Management Instructional Materials    ☐ Cultural Statistics  
                         ☐ Arts Organizations' Written Materials    ☐ Job Descriptions  
                         ☐ Online Information    ☐ Notes    ☐ Other: \_\_\_\_\_

*Reference Citation:*

---

*CODING*

*INFORMATION*

*NOTES*

APPENDIX C

INTERVIEW PROTOCOL: ARTS ADMINISTRATORS

**Program Administrator Questions**

**Creative Partnerships: Arts Mentoring and Youth Development**

Sarah Brothers, Principal Investigator  
University of Oregon Arts and Administration Program

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*Case Study:*

*Data ID:*

*Key Descriptor:*

*Date:*

*Interview Location:*

*Interviewee Details:*

*Consent:* \_\_\_\_ Written \_\_\_\_ Audio Recording \_\_\_\_ OK to Quote \_\_\_\_ OK to use Photo

*Notes on Interview Context:*

---

*CODING*

*INFORMATION*

*NOTES*

**Program Administrator Questions**

**Creative Partnerships: Arts Mentoring and Youth Development**

Sarah Brothers, Principal Investigator  
University of Oregon Arts and Administration Program

*The purpose of this survey is to get feedback from you on the arts mentoring program you are involved in. This information will help us better how arts mentoring make it an ideal practice for developing 21<sup>st</sup> century skills for youth. The things you tell me will be shared in the final research paper, but they will be kept confidential.*

Name: \_\_\_\_\_

Date: \_\_\_\_\_

---

*Arts Administration Practitioners Interview Questions:*

1. How is your arts mentoring program structured (i.e. how often do matches meet, in what kind of environment, nature of activities, etc.)?
2. What are your policies and procedures for recruitment and screening, matching, supervising and supporting, and closing mentor cases?
3. How do you match your mentees and mentors (what is the criteria)?
4. Have you noticed any personal changes in any of your youth participants that you believe is a result of participation in the arts mentoring program?
5. What effects to you believe arts mentoring has on youth participants (outcomes) and give specific examples, if you can. (relationship with peers, challenges at home, appearance or hygiene)?
6. How you see arts mentoring as being a conduit for youth developing 21<sup>st</sup> century skills?
7. Have you noticed academic changes in youth you believe to be a result in the participation of this arts mentoring program?
8. How do you evaluate the effectiveness of the program at meeting anticipated outcomes? Do you measure relationship quality? Arts learning and growth? How?
9. Do you currently obtain school records (report cards and behavior referrals) for the youth involved in your program?
10. Have you noticed behavior changes in youth you believe to be a result in the participation of this arts mentoring program?



11. Please describe the communication and interaction you have with mentors.
12. Please describe the communication and interaction you have with youth mentees.
13. Please provide an example of a 'success story.'
14. Please provide an example of a match that was not working and why.

APPENDIX D

INTERVIEW PROTOCOL: ARTIST MENTORS

**Artist Mentor Focus Group Questions**

**Creative Partnerships: Arts Mentoring and Youth Development**

Sarah Brothers, Principal Investigator  
University of Oregon Arts and Administration Program

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*Case Study:*

*Data ID:*

*Key Descriptor:*

*Date:*

*Interview Location:*

*Interviewee Details:*

*Consent:* \_\_\_\_ Written \_\_\_\_ Audio Recording \_\_\_\_ OK to Quote \_\_\_\_ OK to use Photo

*Notes on Interview Context:*

---

*CODING*

*INFORMATION*

*NOTES*

**Artist Mentor Focus Group Questions**

**Creative Partnerships: Arts Mentoring and Youth Development**

Sarah Brothers, Principal Investigator  
University of Oregon Arts and Administration Program

*The purpose of this survey is to get feedback from you on the arts mentoring program you are involved in. This information will help us better how arts mentoring make it an ideal practice for developing 21<sup>st</sup> century skills for youth. The things you tell me will be shared in the final research paper, but they will be kept confidential.*

Name: \_\_\_\_\_

Date: \_\_\_\_\_

---

*Artist Mentor Interview Questions:*

1. How long have you been working with your mentee (months/years)?
2. How often do you see your mentee?
3. What kinds of art and technological activities do you usually do with your mentee?
4. What kinds of changes have you observed in your mentee over the time you have worked with them, if any?
5. What do you believe to be benefits or outcomes of art mentoring for the youth?
6. How do you think involvement in this program has prepared your mentee for your future goals in school, work, and life?
7. Please describe the communication and interaction you have with your mentee.

APPENDIX E

INTERVIEW PROTOCOL: YOUTH MENTEES

**Mentee Focus Group Questions**

**Creative Partnerships: Arts Mentoring and Youth Development**

Sarah Brothers, Principal Investigator  
University of Oregon Arts and Administration Program

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*Case Study:*

*Data ID:*

*Key Descriptor:*

*Date:*

*Interview Location:*

*Interviewee Details:*

*Consent:* ☐ Written ☐ Audio Recording ☐ OK to Quote ☐ OK to use Photo  
☐ Written (from Parents)

*Notes on Interview Context:*

---

*CODING*

*INFORMATION*

*NOTES*

**Mentee Focus Group Questions**

**Creative Partnerships: Arts Mentoring and Youth Development**

Sarah Brothers, Principal Investigator  
University of Oregon Arts and Administration Program

*The purpose of this survey is to get feedback from you on the arts mentoring program you are involved in. This information will help us better how arts mentoring make it an ideal practice for developing 21<sup>st</sup> century skills for youth. The things you tell me will be shared in the final research paper, but they will be kept confidential.*

Name: \_\_\_\_\_

Date: \_\_\_\_\_

---

**Youth Mentee Interview Questions:**

1. How long have you been working with your mentor (months/years)?
2. How often do you see your mentor?
3. What do you usually do with your mentor?
4. What do/did you like about having a mentor?
5. Is there anything you don't/did not like about having a mentor?
6. Has your mentor helped you in any way? If so, what ways?
7. How has having a mentor made you feel differently about yourself?
8. Has your participation in this program and/or having an art mentor affected who you are (or are not) today? If so, how?
9. How do you think involvement in this program has prepared you for your future goals in school, work, and life?
10. Please describe the communication and interaction you have with your mentor.

APPENDIX F

DATA COLLECTION: PARTICIPANT OBSERVATION

**Data Collection for Participant Observation**

**Creative Partnerships: Arts Mentoring and Youth Development**

Sarah Brothers, Principal Investigator

*University of Oregon Arts and Administration Program*

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*Case Study:*

*Data ID:*

*Key Descriptor:*

*Date:*

*Activity Location:*

*Activity:*    ☐ Teaching    ☐ Consulting    ☐ Arts Management    ☐ Student  
                 ☐ Participant in Workshop, Panel, or Forum    ☐ Research Project

*Details:*

---

*CODING*

*OBSERVATION*

*OBSERVER INTERPRETATIONS*

APPENDIX G

DATA ANALYSIS: CODING TABLE

Creative Partnerships: Arts Mentoring and Youth Development													
Sarah Brothers   Principle Investigator University of Oregon   Arts and Administration Program													
Interview Transcription Coding Form <span style="float: right;">* more anecdotal stories... after initial coding/emergent themes</span>													
(page - line #)	Administrator One	Administrator Two	Mentor Eli	Mentor Gerry	Mentor Drew	Mentor Ella	Mentor Jasmine	Mentor Janice	Youth Alyssa	Youth Zoe	Youth Liz	Youth Jorge	
<input checked="" type="checkbox"/> Emerging <input type="checkbox"/> 21st century skills													
responsibility	2-43							27-20					
self-esteem/efficacy	4-33	30-39						26-31					
self-worth/ confidence / valued / something to offer	4-32	31-9 31-11	12-11 17-1	17-4	12-24 15-8			↓	20-36 24-5		21-5 21-33	21-11	
importance - school/college readiness (100% go to college)	4-40 7-10 9-14	31-35	14-28						18-20 22-11		22-43		
Safe place, caring adult (outside of home /school life) non-judging	5-17 7-12	29-11	13-29		13-14 14-4 15-6		14-17 14-23	25-17					
consistency	5-22 7-1		13-26	13-36		13-12		27-15 27-40	19-3 22-18 23-13		19-15 20-17	20-28	
Citizenship - giving back (coming back as mentors) what it means to be in a community focus	6-12 6-32	30-11 30-18								22-38			

☒ emergent themes  
☐ 4 Key 21st century skills explored

# Creative Partnerships: Arts Mentoring and Youth Development

Sarah Brothers | Principle Investigator  
University of Oregon | Arts and Administration Program

## Interview Transcription Coding Form

	Administrator One	Administrator Two	Mentor Eli	Mentor Gerry	Mentor Drew	Mentor Ella	Mentor Jasmine	Mentor Janice	Youth Alyssa	Youth Zoe	Youth Liz	Youth Jorge
Critical thinking / problem solving / decision making	6-36			14-42	17-15		15-20	26-40 21-1	24-9		<del>20-17</del> 19-21 20-21 21-8	Youth
Technical skills / media	6-37 6-40	29-31	10-17 10-25	10-40 13-36	11-11		17-33	25-19	24-6	22-34	24-20	24-35
collaboration / communication (improved/increased)	6-38	29-11	15-32	15-38		12-43	17-35	24-43 21-15	18-20 19-3	23-17	18-36 23-24	23-29
(empowerment) independent/identity dev./ speak own mind / autonomy / not give in to peer pressure	5-14	29-17 31-22	12-11 16-43	13-40	11-14 12-24 14-5 15-6	11-21	11-43 13-15 13-20	<del>18-45</del> <del>18-40</del> 21-1		18-28	21-33	21-42
Creativity / innovation		28-18	16-43		17-10			26-10			24-25	24-32
broadening horizon / sparkling curiosity			14-33		<del>13-44</del> 13-44	14-13				18-28 20-10		21-42
future goals									20-6 20-40 21-19	19-9	19-17 22-43	20-29 23-5

support /advise ...



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