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RAISING THE BARRE & STRETCHING THE CANVAS

IMPLEMENTING HIGH-QUALITY ARTS PROGRAMMING
IN A NATIONAL YOUTH SERVING ORGANIZATION

COMMISSIONED BY THE WALLACE FOUNDATION



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EXECUTIVE SUMMARY

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Research shows that involvement in the arts promotes positive youth development, yet far too few children from low-income homes have access to high-quality arts education. These children are about half as likely to participate in arts programs as youth from more affluent families,¹ and when they do, they are typically encouraged to make crafts rather than create unique work or develop formative artistic skills.²

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As part of an ongoing, multimillion-dollar Wallace Foundation initiative to improve and expand arts learning opportunities for young people, the Foundation, in partnership with the Boys & Girls Clubs of America (BGCA), developed the Youth Arts Initiative (YAI) to deliver otherwise inaccessible high-quality arts programs to low-income urban tweens in an after-school setting. With funding from the Wallace Foundation, BGCA launched a YAI pilot in February 2014 to see if a multidisciplinary Youth Serving Organization (YSO), working with a small number of its affiliates, could implement a high-quality art skill-development program modeled after out-of-school time programs focused primarily on the arts.

YAI is shaped by a multi-year study of teen arts engagement called *Something to Say: Success Principles for Afterschool Arts Programs from Urban Youth and Other Experts*.³ *Something to Say* identified Ten Principles for Success in high-quality arts programs, drawn from interviews with more than 200 teens and their families as well as directors of arts-specific out-of-school time programs, researchers, and other art education authorities. The Ten Principles for Success include practices identified as important for quality after-school art skill-development programs (the first five Principles) as well as core tenets of high-quality youth development (the last five Principles). Table ES-1 lists the Ten Principles.

The Principles for Success were partially based on the experiences of successful art-focused organizations and not multidisciplinary YSOs, like Boys & Girls Clubs, who are typically less accustomed to delivering high-quality art skill-development programming. Both types of organizations want youth to thrive socially, emotionally, and cognitively, and both have youth development at their core. But they also differ in significant ways. Among these differences are:

- **Breadth vs. depth:** Clubs provide multiple programs for participants to explore, while arts-focused organizations seek holistic youth development through the arts.

¹ National Endowment for the Arts, 2011 Arts Education in America: What the Declines Mean for Arts Participation & A 2009 Census Bureau survey (A Child's Day 2009).

² Denise Montgomery, Peter Rogovin, and Neromanie Persaud, "Something to Say: Success Principles for Afterschool Arts Programs from Urban Youth and Other Experts." The Wallace Foundation, 2013: 11.

³ The study was conducted by Next Level Strategic Marketing Group and included data from best practice arts organizations, tweens with moderate and high engagement in the arts, and field experts.

TABLE ES-1

THE TEN PRINCIPLES FOR SUCCESS

<p>PRINCIPLE N° 1</p> <p>PROFESSIONAL PRACTICING ARTISTS</p>	<p>PRINCIPLE N° 2</p> <p>EXECUTIVE COMMITMENT</p>	<p>PRINCIPLE N° 3</p> <p>DEDICATED SPACES</p>	<p>PRINCIPLE N° 4</p> <p>HIGH EXPECTATIONS</p>
<p>TRANSFORMATIVE PRINCIPLE</p> <p>Instructors are professional, practicing artists, and are valued with compensation for their expertise and investment in their professional development.</p>	<p>TRANSFORMATIVE PRINCIPLE</p> <p>Executive directors have a public commitment to high-quality arts programs that is supported by sustained action.</p>	<p>TRANSFORMATIVE PRINCIPLE</p> <p>Arts programs take place in dedicated, inspiring, welcoming spaces and affirm the value of art and artists.</p>	<p>TRANSFORMATIVE PRINCIPLE</p> <p>There is a culture of high expectations, respect for creative expression and affirmation of youth participants as artists.</p>
<p>PRINCIPLE N° 5</p> <p>CULMINATING EVENTS</p>	<p>PRINCIPLE N° 6</p> <p>POSITIVE RELATIONSHIPS</p>	<p>PRINCIPLE N° 7</p> <p>YOUTH INPUT</p>	
<p>ESSENTIAL BUILDING BLOCKS OF PROGRAM QUALITY: EXTERNAL VISIBILITY, SUPPORT, AND RECOGNITION</p> <p>Programs culminate in high-quality public events with real audiences.</p>	<p>ESSENTIAL BUILDING BLOCKS OF PROGRAM QUALITY: YOUTH ENGAGEMENT</p> <p>Positive relationships with adult mentors and peers foster a sense of belonging and acceptance.</p>	<p>ESSENTIAL BUILDING BLOCKS OF PROGRAM QUALITY: YOUTH ENGAGEMENT</p> <p>Youth participants actively shape programs and assume meaningful leadership roles.</p>	
<p>PRINCIPLE N° 8</p> <p>HANDS-ON SKILL BUILDING</p>	<p>PRINCIPLE N° 9</p> <p>COMMUNITY ENGAGEMENT</p>	<p>PRINCIPLE N° 10</p> <p>PHYSICAL & EMOTIONAL SAFETY</p>	
<p>ESSENTIAL BUILDING BLOCKS OF PROGRAM QUALITY: YOUTH ENGAGEMENT</p> <p>Programs focus on hands-on skill building using current equipment and technology.</p>	<p>ESSENTIAL BUILDING BLOCKS OF PROGRAM QUALITY: EXTERNAL VISIBILITY, SUPPORT, AND RECOGNITION</p> <p>Programs strategically engage key stakeholders to create a network of support for both youth participants and programs.</p>	<p>ESSENTIAL BUILDING BLOCKS OF PROGRAM QUALITY: YOUTH ENGAGEMENT</p> <p>Programs provide a physically and emotionally safe place for youth.</p>	

- **Open-access vs. selective participation:** In Clubs, all participation is voluntary, and Clubs rarely turn away participants. Community arts-focused programs frequently restrict enrollment to cohesive cohorts, and attendance can be mandatory.
- **Generalists vs. specialists:** Clubs are staffed by youth development workers who are generalists, work in many program areas, and are frequently part-time. Given the Clubs' funding environment, these youth development staff often receive low wages. In contrast, community arts organizations are staffed by professional artists who are compensated at rates that acknowledge their expertise.
- **Tweens vs. teens:** The successful community arts organizations profiled in *Something to Say* serve teens. YAI, on the other hand, was designed to serve tweens.

In summary, the goal of YAI was to find out if BGCA could implement a high-quality art skill-development program—and to learn if YSOs are a viable avenue to increase access to, equity of, and quality in arts education for low-income urban youth. The evaluation of the pilot, the focus of this report, was designed to answer the fundamental question: Is it possible for high-quality after-school art skill-development programs to be incorporated into a multidisciplinary youth serving organization? If so, how?

The answer is yes, it is possible, and this report provides details about the challenges and successes of implementing YAI in a YSO using data from the first two-and-a-quarter years of the program's implementation. The findings presented in this report are derived primarily from qualitative data drawn from interviews with YAI and Club staff and leadership. Other data sources include participant focus group and survey data, participant attendance and background data, and parent focus group data.

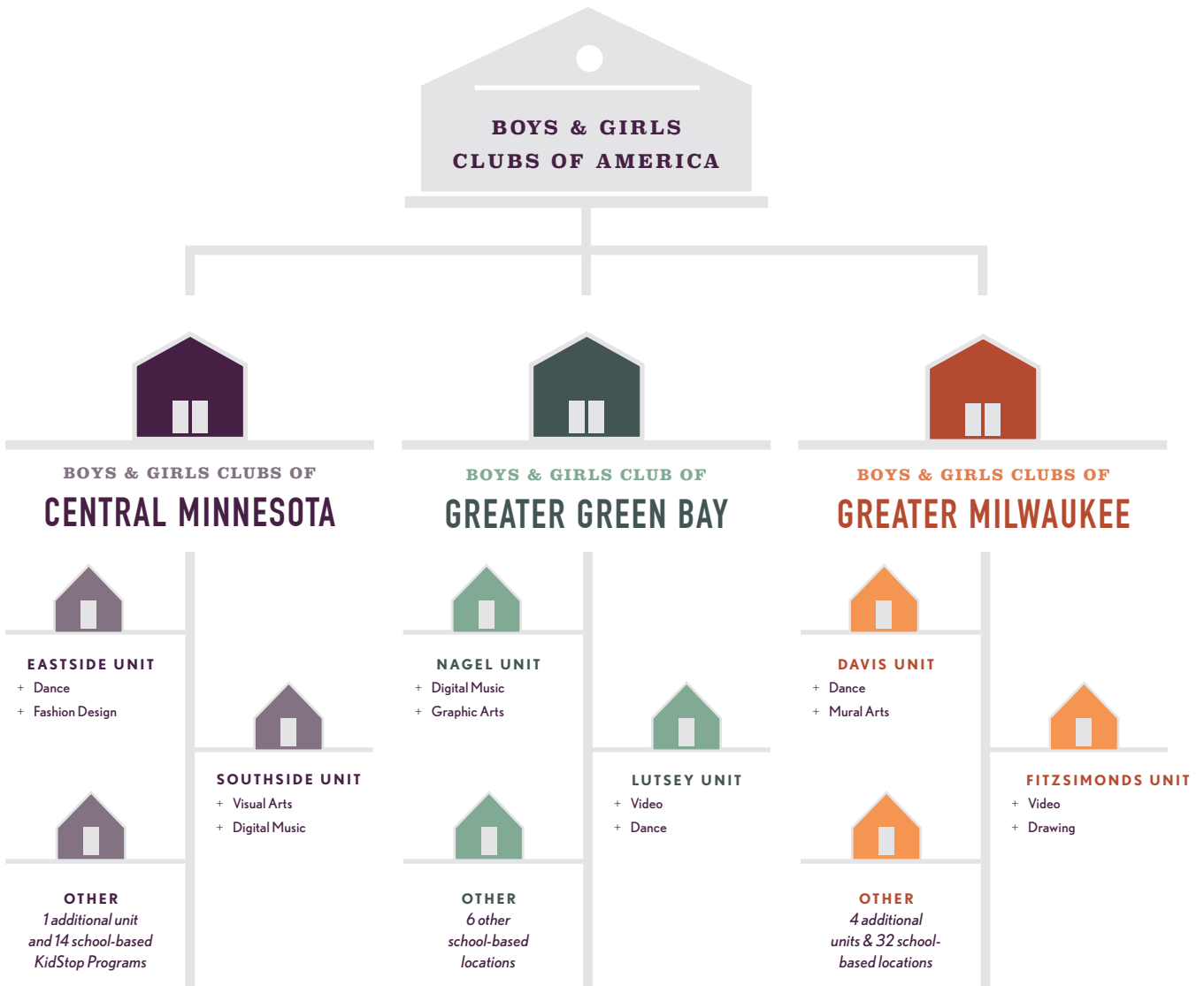
BACKGROUND

The Wallace Foundation provided BGCA with funding to implement YAI, and BGCA used these funds to experiment with their approach, develop tools, assess the progress of the program, and create a platform for cross-organizational learning. They also selected three affiliate Clubs to test YAI. Each Club received a substantial subgrant from BGCA to develop studio-quality art spaces, purchase up-to-date, professional level equipment for each art form, and hire professional teaching artists. Each of the three Clubs selected two units to implement YAI, and each unit offered two art forms. Figure ES-1 identifies the Clubs and the art forms they implemented.

YAI incorporates two different types of classes: skill-development and exposure. Skill-development classes teach youth artistic skills. Exposure classes, on the other hand, are designed for participants with an interest in the art form who are not ready or able to commit to the skill-development classes. The goal of these classes, which were typically held once a week, was to provide youth with the opportunity to experience the art form.

FIGURE ES-1

STRUCTURE OF YAI PILOT, INCLUDING ART FORMS



Skill-development classes differed the most from existing Club arts programs. Typically, they enrolled 8-18 students and were offered in sessions throughout the year. Classes were held several times a week for 1-2 hours with the explicit goal of building skills specific to the art form, such as:

- Demonstrating competence and confidence in performing a variety of dance moves and how to effectively communicate intent or meaning through movement;
- Understanding of basic design and color principles and ability to demonstrate the use of basic tools, techniques, and processes, including paints and surfaces; and
- Demonstrating competence and confidence in sewing, including use of a sewing machine and other tools, use of patterns, and hand-sewing techniques.

Regular attendance was expected in skill-development classes. Participants needed to arrive in time to change their clothes, set up materials, stretch, or prepare equipment. In skill-development classes, teaching artists implemented the Ten Principles by working towards a culminating event, building skills through instruction and review, using proper art terms, teaching about the process of creating art, and teaching participants to create original work. Every class had a strict code of conduct that codified expectations and promoted physical and emotional safety. By the end of the study period, most art forms offered customized skill-development classes to accommodate youth of different ages (10-12 and 13-14), skill levels (beginner to advanced), and interests (hip hop or ballet, drawing or painting).

A total of 929 tweens participated in YAI over the study period: the majority were younger tweens (11 or younger), African-American or Latino, female, and low income. Some had little arts experience before YAI.

FINDINGS

Cross-Cutting Lessons

During YAI's implementation, four cross-cutting lessons emerged:

LESSON 1: A YSO that is not primarily focused on the arts can implement a high-quality art skill-development program. Our research indicates that BGCA and its pilot affiliate Clubs did, in fact, successfully implement high-quality art skill-development programs as defined by the Ten Principles for Success. The Clubs hired professional teaching artists, developed near studio-quality spaces, taught classes using near professional-quality equipment, and held public art performances, events, and shows. Surveys reveal that tweens experienced the seven Principles directly applicable to programming in their skill-development classes.⁴

⁴ Seven of the ten Principles (1, 3, 4, 6, 7, 8, and 10) are directly applied in YAI classes and were assessed through student surveys and focus groups. The two Principles that apply to the overall organizational culture and structure that supports the program (2 and 9) were assessed by staff surveys and interviews. Data on the remaining Principle, Culminating Events, was assessed through forms that were completed by YAI staff at the conclusion of each event.

FIGURE ES-2

TWEEN PARTICIPANTS' REPORTS OF EXPERIENCING A SUBSET OF THE TEN PRINCIPLES IN YAI CLASSES



Additionally, YAI and Club staff reported in a survey that the other Principles (e.g., Executive commitment, Culminating events, and Community engagement) were being implemented. For instance:

- Principle 2 (Executive commitment): One hundred percent of teaching artists and YAI liaisons (who supervised the teaching artists and managed the YAI initiative at the Club level) reported that Club leadership had advocated for YAI over the six months prior to the survey. Eighty-seven percent also reported that Club leaders participated in YAI activities—which emerged as one of several successful strategies for integrating YAI into the Clubs.

- Principle 9 (Community engagement): All three Clubs had partnered with community organizations by the close of the research period. Survey data demonstrated that in Spring 2016, YAI teaching artists, liaisons, and leaders had formed partnerships with five types of partners.
- Principle 5 (Culminating events): Every skill-development class held culminating events, many of them public, by Spring 2016. From 2015 to Spring 2016, YAI held nine culminating events open to the general public.

These reports were corroborated by qualitative data from staff and participants, as well as program observations. YAI served more than 900 youth, and from them emerged a core group of committed participants who reported learning artistic skills and having positive experiences unique to the program. Program observations, staff and parent interviews, and participant focus groups revealed that the majority of participants were very enthusiastic and engaged in their YAI classes. Club staff members who were not involved in YAI said:

Kids love it. [...] When YAI starts, they run to that room and just sit outside the door until she opens it and they can go in and start.

The kids value [the YAI program] more than any other program, and the dedication shows. They are here all the time; they never miss a session.

Many parents confirmed that their tweens were practicing the art form and talking about their classes at home. One mother said:

[My daughter] did fashion design, and she was really immersed in it. There are times where I can't find her, and I'll holler, "Where are you?" And she says, "I'm downstairs sewing." She set up her own sewing thing. She uses my sewing machine more than I do—she designs everything from Barbie to American Girl doll things for herself.

In addition, YAI participants increased their Club participation at an age when out-of-school time program participation often begins to decline.⁵

While the Ten Principles were successfully implemented in a YSO, the successes came with costs and complications discussed in the remaining cross-cutting findings below.

⁵ Amy Arbretton, Molly Bradshaw, Jessica Sheldon, and Sarah Pepper. "Making Every Day Count: Boys & Girls Clubs' Role in Promoting Positive Outcomes for Teens." Public Private Ventures, 2009; Sipe, Cynthia L. and Patricia Ma (1998). Support for Youth: A Profile of Three Communities. Philadelphia: Public/Private Ventures; American Youth Policy Forum (2006). Helping Youth Succeed Through Out of School Time Programs. Washington, D.C.: American Youth Policy Forum.

LESSON 2: All of the Principles were important to the success of YAI in a YSO: Some led the transformative change within the Clubs needed to implement the Ten Principles, and others served as building blocks of arts-program quality. Established

Club culture clashed with the requirements of the “Transformative” Principles (1, 2, 3, and 4) and implementation required significant shifts in either the Club’s operations or to the Principle itself. Clubs had to look for ways to adapt these Principles, as well as their own beliefs and approaches, to reduce tensions that arose from their implementation. For example, Principle 4 (High expectations) caused tension, as the Clubs’ safe haven, drop-in culture conflicted with the level of routine engagement required for high-quality art skill development. Principle 1 (Professional practicing artists) required Clubs to hire professionals, not generalists; pay them more than most other frontline staff members; and allow them more autonomy and flexibility than other Club staff. All the Clubs had existing arts programming in place; in some cases, the hiring of a professional teaching artist created tension with existing arts teachers. In some cases, the Clubs also had to adapt these Principles to make them work in a Club setting. For instance, Principle 2 (executive commitment) calls for a deeply-engaged Executive Director; however, since Club leadership was multi-tiered, success required the buy-in of the entire leadership team. Further, the Executive Directors could not focus solely on YAI because they were responsible for multiple program areas, all with vested stakeholders. These Transformative Principles had to be established before programming began.

The remaining six Principles served as “Essential Building Blocks of Quality” and required Clubs to expand existing youth development practices. Clubs did not experience push-back regarding these Principles; however, they required the Clubs to think more expansively. Clubs did not question how these Principles aligned with their practices and culture, but they were still challenged to implement them to a greater degree. For example, Clubs already knew that allowing tweens and teens a voice and choice increased their engagement, and therefore used youth input (Principle 7) as a key youth development practice. Clubs routinely asked youth about their interests, then used available resources to develop relevant programs. In YAI, Clubs were expected to expand these practices to include youth input on the design and day-to-day programming of the initiative. As a result, youth provided input on the chosen art form, the design of the YAI spaces, and the hiring of teaching artists. This led some Clubs to adopt more youth-inclusive hiring processes beyond YAI. Essential Building Block Principles began to be implemented once programming began. Four of these Principles (Youth input, Positive adult-youth and peer relationships, Hands-on skill building, and Physical and emotional safety) were critical for youth engagement in YAI. Two of these Principles, Culminating events and Community engagement, were not fully implemented until programming had matured; their main function was to build external visibility, support, and recognition for YAI and its participants.

LESSON 3: The infusion of resources to YAI created tensions in the Clubs but also expanded their visions of quality. Funds for YAI, provided by the Wallace Foundation, allowed the Clubs—accustomed to operating under tighter financial constraints—to create and implement high-quality, well-funded arts programming. This infusion of resources caused tension with other Club programs and frontline staff. YAI’s resources paid for professional teaching artists, new technology and equipment, and customized, renovated, dedicated space—luxuries that other Club staff members and leaders wished they could have.

However, this tension resolved when Clubs and leaders saw the benefit of the Ten Principles in action and acknowledged the value of professional frontline content experts, ample and updated equipment and supplies, and dedicated, youth-friendly space. In fact, by the end of the pilot period, leaders and staff in all three Clubs had considered the potential impact of infusing the Ten Principles more broadly into their programming.

LESSON 4: BGCA supported the implementation of the Ten Principles and helped staff understand how YAI was different from “business as usual” in the Clubs. BGCA’s role in the pilot was critical, as many of the Ten Principles were superficially similar to existing Club practices but in fact quite different. For instance, Principles 5 through 10 are universally relevant youth development principles, yet even those proved to be different from typical Club practices. BGCA helped Clubs implement the Ten Principles according to the required timeline by offering significant support in every aspect of the initiative. This relationship kept Clubs focused as they expanded their existing practices, explored new systems, and resolved tensions that arose during implementation.

Application and Adaptation of The Ten Principles

The report describes implementation of each of the Ten Principles in a YSO, the adaptations required, and strategies identified to address tensions. The “at a glance” tables on the following pages are organized by the main role of the Principle in the initiative: Transformative Principles, Participant Engagement Principles, and External Visibility, Support, and Recognition Principles. They provide information about each Principle’s specific function in the initiative and the key adaptations needed to make the Principle work in a YSO setting. The Principles are organized in the order of their implementation.

TABLE ES-3

TRANSFORMATIVE PRINCIPLES: FUNCTIONS AND ADAPTATIONS AT A GLANCE

PRINCIPLE	WHAT IT LOOKED LIKE IN THE CLUB	FUNCTION	ADAPTATIONS
<p>PRINCIPLE N° 2</p> <p>EXECUTIVE COMMITMENT</p>	<p>Multi-tiered leadership that involves both internal and external arts advocacy.</p>	<p>Human capital that creates the organizational foundation for high-quality arts by integrating the initiative into the Club and ensuring that the Ten Principles were implemented well.</p>	<p>Principle 2 was adapted to include leadership at all levels of the Club, not just the Executive Director.</p> <p>Principle 2 was adapted to acknowledge that leadership could not exclusively focus on the arts.</p> <p>Clubs modified supervisory and reporting structures so that the professional artists reported to the YAI liaison rather than the Unit Director like other Club staff.</p>
<p>PRINCIPLE N° 1</p> <p>PROFESSIONAL PRACTICING ARTISTS</p>	<p>Instructors are professional artists with strong youth-development skills who are adequately compensated for their expertise.</p>	<p>Human capital that creates the programmatic foundation for YAI and ensured integration and visibility of YAI in the Club.</p>	<p>Clubs treated artists differently than typical Club staff—increasing pay scales, tightening hiring, allowing flexible working hours, and reducing the number of “regular Club duties” artists were required to take on in lieu of more programmatically-demanding YAI responsibilities.</p> <p>Professional teaching artists had to brand YAI work as a Club product.</p> <p>Principle 1 was adapted to incorporate an equal focus on youth development skills and artistic skills among teaching artists and to set more limited expectations for teaching artists’ continued professional work outside of YAI.</p>
<p>PRINCIPLE N° 4</p> <p>HIGH EXPECTATIONS</p>	<p>Almost professional-level infrastructure.</p> <p>Programs focused on skill development and original artwork; expectations for regular participant attendance and professional behavior in the program.</p>	<p>Requiring all aspects of arts programming to reflect high standards—an expectation of quality for youth and from youth.</p>	<p>Clubs, which often operate in a resource-constrained environment, had to manage expectations for access to the professional-level infrastructure afforded by YAI.</p> <p>Clubs changed program scheduling to address conflicting program offerings and accommodate YAI’s attendance requirements.</p> <p>Principle 4 was adapted to allow artists to temper expectations for beginners and focus on youth engagement to encourage committed participation in a setting where other program options don’t require an attendance commitment.</p>
<p>PRINCIPLE N° 3</p> <p>DEDICATED SPACES</p>	<p>Repurposed Club spaces designed to be professional, welcoming and dedicated art studios, ideally designed by teaching artists and with youth input.</p>	<p>Visible manifestation of commitment to quality and the arts which served to engage youth, Club leaders and community stakeholders in the program, create a sense of pride, and provide facilities necessary to practice the art form.</p>	<p>Clubs adapted to the notion of dedicated spaces for arts programs by allowing these spaces to go unused, even when programming was not in session. This was in contrast to their typical multi-purpose space practices.</p> <p>Clubs re-located other programs to make space for YAI.</p> <p>Principle 3 was adapted to acknowledge limitations of Club spaces, resulting in not-quite-studio-quality art spaces.</p>

TABLE ES-4

ESSENTIAL BUILDING BLOCKS OF QUALITY: YOUTH ENGAGEMENT FUNCTION AND EXPANSIONS AT A GLANCE

PRINCIPLE	WHAT IT LOOKED LIKE IN THE CLUB	FUNCTION	EXPANSIONS
<p>PRINCIPLE N° 6</p> <p>POSITIVE ADULT-YOUTH AND PEER RELATIONSHIPS</p>	<p>Strong, strategically-supported relationships between adults and youth developed within and outside of the program.</p> <p>Safe, collaborative peer relationships in YAI classes.</p>	<p>Engaging and retaining youth in the program through creating a sense of belonging.</p>	<p>Clubs supported positive relationship development in YAI.</p> <p>However, YAI youth at times reported more positive relationships with YAI staff than other Club staff.</p>
<p>PRINCIPLE N° 7</p> <p>YOUTH INPUT</p>	<p>Youth input solicited at all stages. Youth leadership opportunities emerged as the initiative matured.</p>	<p>Engaging and retaining youth in the program through aligning activities with youth interests and culture.</p>	<p>YAI expanded the Clubs' practice of soliciting tween input to include involvement in hiring and space design decisions.</p>
<p>PRINCIPLE N° 8</p> <p>HANDS-ON SKILL BUILDING</p>	<p>Regular, hands-on learning with current high-quality equipment; equipment was purchased with teaching artist input and was appropriate to student skill levels.</p>	<p>Engaging and retaining youth in the program through active learning.</p>	<p>YAI expanded Clubs' use of current equipment and technology in the resource-constrained context of the Club.</p>
<p>PRINCIPLE N° 10</p> <p>PHYSICAL AND EMOTIONAL SAFETY</p>	<p>Artists needed strong youth development skills to create emotional safety in YAI classes.</p> <p>Youth safely used tools and attempted challenging dance routines with adequate preparation and support.</p>	<p>Engaging and retaining youth in the program, particularly those that did not feel like they 'fit' in other Club spaces.</p>	<p>YAI caused Club's to re-examine and enhance emotional safety Club-wide.</p>

TABLE ES-5

ESSENTIAL BUILDING BLOCKS OF QUALITY: EXTERNAL VISIBILITY AND SUPPORT FUNCTION AND EXPANSIONS AT A GLANCE

PRINCIPLE	WHAT IT LOOKED LIKE IN THE CLUB	FUNCTION	EXPANSIONS
<p>PRINCIPLE N° 5</p> <p>CULMINATING EVENTS</p>	<p>Art-form specific and cross-art form events that varied in size and were held in a variety of venues including at the Club as well as in the larger community.</p>	<p>Creating external visibility to bring recognition to youth and visibility to YAI in the Club, with parents and in the community.</p>	<p>Clubs had to balance youth development goals with high expectations, limiting external performance and shows until youth were ready for them.</p> <p>Principle 5 was expanded to accommodate a variety of event types including internal Club culminating events that provided a supportive and safe venue for beginners</p>
<p>PRINCIPLE N° 9</p> <p>COMMUNITY ENGAGEMENT</p>	<p>New and strengthened partnerships with community arts organizations; shared responsibility between leaders and artists for partnerships.</p>	<p>Creating external visibility to position YAI for sustainability and generating external support and recognition for YAI youth.</p>	<p>YAI expanded Club relationships in the local arts community and deepened parent engagement efforts.</p>

CONCLUSIONS AND REMAINING QUESTIONS

The YAI pilot demonstrated that BGCA could work with local affiliates to adapt the Ten Principles for Success to the unique characteristics of the YSO setting. However, Clubs made important adaptations to the Principles as well as to Club structures and practices in order to resolve two distinct tensions:

1. Art-specific tensions, which resulted from BGCA's new focus on artistic skill-development programming; and
2. Quality tensions, fueled by the Foundation's infusion of financial resources for YAI into BGCA and the Clubs.

Despite the evident success of the YAI pilot, further questions remain:

Is YAI sustainable? Ultimately, BGCA's goal is to ensure equitable access to the arts. To succeed, YAI must be at a cost per child that aligns with Club resources. While the resources Clubs received expanded the Clubs' vision for quality programming, it also raised questions about sustainability. YAI's pilot was afforded generous financing with the goal of testing the ability of BGCA and its affiliates to create and implement art skill-development programs for tweens comparable to those implemented by exemplary after-school art education programs. The deep investments made by Wallace into the YAI pilot are not typical; Clubs usually program on much smaller budgets so they can serve as many youth as possible. As Clubs thought about sustaining the initiative after Wallace funding ended, they began to consider modifications to lower costs. However, it is unclear what modifications can be made to lower cost while also maintaining quality. BGCA will explore these trade-offs with the first wave of pilot Clubs in the final phase of their funding, and in the next phase of the initiative, BGCA will give pilot Clubs more flexibility in implementing YAI to see if the program can be replicated at a lower cost with similar outcomes. A study of the costs of these YAI approaches is expected in 2020; it will also document the compromises the Clubs had to make to achieve high-quality arts skill development at a cost that aligned with their budgets.

Is YAI scalable? YAI's scalability is contingent upon resources, capacity, and will. First, Clubs can only replicate YAI if it is offered at a per-child cost that aligns with their resources. Moving into the next wave of YAI sites, BGCA and Wallace will be exploring the viability of less resource-intensive options for YAI.

Second, while YAI's pilot was successful, it required that the Clubs make changes to their culture, structure, and operations to accommodate the Ten Principles. The extent to which other Clubs are able to and interested in making these types of changes is unknown. In particular, each pilot Club had an Executive Director who strongly believed in the value of the arts as a vehicle for positive youth development and embraced the changes that came with the Ten Principles. It is unclear whether other Clubs can bring the same level of organizational commitment for high-quality, rigorous art skill-development instruction as the three Clubs described in this report.

What are the outcomes for youth, and can early evidence of positive benefits be replicated as YAI expands? A companion report, to be released in 2018, will share early evidence of positive benefits among participants. Future research will follow YAI participants over time to test whether the benefits observed in this early research are occurring broadly and if they can be replicated. Ultimately, to aid in replication and scaling, it will be important to assess which of the Principles are most strongly related to positive participant outcomes.



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