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Addressing Racism with Youth: Using Art as a Tool

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Running head: ARTTALK

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Abstract

Youth voice is often excluded from important community conversations regarding social issues.

Most individuals do not know how to engage in such complex topics with youth and often find

themselves silencing youth or staying silent themselves when it comes up in discussions. This

project was created in an effort to determine if art can be used as an effective mechanism for

engaging youth in these critical conversations. A month-long program was created and

implemented with eleven youth members and culminated in a final showcase where the youth

shared their perceptions on racism with community members. The goal was to discover whether

or not community members felt that art was an effective tool to engage youth and if they had

something valuable to contribute to the conversation. Findings suggest that the majority of

attendees not only agreed that the art was an effective way to convey their messages, but also

that the youth had something important to share about racism. Furthermore, attendees strongly

agreed that they will include youth in these conversations in the future. Therefore, this project is

evidence that art can be used as a powerful mechanism for community conversations and a safe

way to engage youth in them.

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Addressing Racism with Youth: Using Art as a Tool

Authors Lillian Polite and Elizabeth Baird Saenger, discuss the pernicious silence about racism that exists around youth today. Generally speaking, most social issue discussions leave youth out of the conversation, because they feel the topics are too sensitive and difficult to discuss. Therefore, instead of trying to include them, youth are completely excluded and by doing this society is missing out on their opinions and possible solutions. Children live in today's media-centered society, which overwhelms them with images of race in newspapers, the news, social and entertainment media. On top of being exposed to it through media outlets, they are also exposed to it around their family, friends and community members. Needless to say, children do have access to information and influence regarding racism within society today, and most of their questions that they have about it are brought right into their learning environment: the classroom (Polite & Saenger, 2003). Educators and professionals in the field need to feel confident offering an honest and safe space to discussions of this nature, and one way they can do that is through art. Art is a way for self-expression and a way to share your voice and it is a beautiful way for feelings and perceptions to be communicated. ARTTALK, a creative workshop series, was designed to use art as a tool to engage youth in critical conversations regarding racism and culminates in a final showcase where these perceptions are shared with the community. Through reflection, sharing, art and creativity we can help deconstruct perceptions and emotions regarding racism and help youth share their voice on the issue.

Literature Review

Current research speaks to a classroom environment that is silenced when issues of racism are brought to the table. Teachers, whether claiming that they are uncomfortable talking about it or admitting that they are not confident enough to explain it, are choosing to either ignore or silence any concerns that students bring to them. Yet when teachers show this avoidance, they are sending a very strong and incorrect message to their students that may impact their perceptions. Art is a tool that can be used to engage students to express how they are feeling, especially when it comes to complex social issues like racism. Art is a therapeutic mechanism for expression, conversation and change.

Yet, today we see teachers showing their avoidance of discussing racism through their practice of the concept of color-blindness. Research shows that color-blindness exhibited by educators is being displayed in three ways: racially-coded language, explicit ignoring of students and active silencing of students (Castagno, 2008). Color-blindness is the "racial ideology that posits the best way to end discrimination is by treating individuals as equally as possible, without regard to race, culture or ethnicity" (Williams, 2011). Color-blindness creates a society that "denies negative racial experiences, rejects cultural heritage and invalidates their unique perspectives" (Williams, 2011). By employing this in classrooms, educators are showing their students that we shouldn't recognize these differences, which can be detrimental to the deconstruction of racism in society. Studies conducted in elementary classrooms show that educators and professional staff use racially coded language to talk about race without having to mention it. In one school, most of the students that were classified as English-language learners (ELL) were students of color. Therefore, staff used ELL and "language minority" as a particularly effective code word to talk about race openly (Castagno, 2008). Additionally,

schools will label offices in their building as "language services" or "refugee services" where they are serving exclusively students of color. Although this may not explicitly show how race is connected to the way school's name their service offices, the fact that they are only serving students of color signifies that this is another example of racially-coded language (Castagno, 2008). Racially coded language is also a way that people are displaying the presence of intersectionalities within racism. In this same study, teachers were referring to students as from the "west side" or "east side" of town. The town was divided based on class and socioeconomic status, which was closely related to the population's racial identity. By associating socio economic status, immigrant status, and the status of where students are from with their racial identity, educators and professional staff members are legitimizing racism in schools (Castagno, 2008).

Current findings also highlight missed opportunities for educational moments in the classroom when the teachers choose to stay silent and ignore issues of race. When inappropriate racist comments and jokes arise, teachers have been shown to either laugh and assume it is an innocent play of words, or not say anything and explicitly ignore their students. Teachers that choose to not stay silent, silence their students instead. When students bring up racism in conversation, they are normally told by their teacher that it is "not nice" or "not to say that, it's inappropriate" rather than educating and making students more aware of what they are doing. The color-blindness that is exemplified in classrooms is normally due to lack of knowledge on how to talk about it with youth. Most educators report that they don't know how to discuss a complex issue such as race in an appropriate manner with their students (Lewis, 2001).

Race

Race was initially used to describe and understand what we now refer to as an individual's ethnicity or national identity. It was then adapted as a term for the system scientists and philosophers used to categorize biological species such as plants, animals and humans in the sixteenth and seventeenth century. Their terminology was then adopted by society and was interpreted by them as a way to differentiate people who did not appear to look alike. Furthermore, they used it as justification for the violence and exploitation that occured against non-white individuals (Clair & Denis, 2015). Race is now understood as a "distinction between categories of humans who share distinctive physical traits" (Sargon, 2016). Race is a social construct that is not even a biological trait. In fact, race is a "concept invented by humans" and has been used by society to identify, interpret and justify differences they have between themselves and those around them (Sargon, 2016). It is the assumptions that others are making about an individual that label them with a specific race. Yet research shows that there are more disparities in biological traits between those of the same "racial" group than those that differ. Unfortunately, despite the lack of evidence about race being a scientific way to differentiate you from someone else, it is the rationalization that society uses to structure and characterize groups of people (Clair & Denis, 2015).

Critical Race Theory

Critical race theory, also known as CRT, views race as a social construct based off of assumptions made by those in society, rather than a biological trait. CRT also functions as a means to maintain interests of the white population that constructed it (Curry, 2018). It was in the late 1970s that Derrick Bell and Alan Freeman created the foundation for the movement of the CRT because they saw the lack of racial reform that had developed after the Civil Rights era.

This movement has helped form an understanding of how race, racism and power all relate to one another in society. The CRT accepts racism as being deeply embedded in society today on both the personal and institutional level, and because of how integrated it is in everyday life it is often difficult to point out and confront. Therefore, it recognizes that racism and racial issues can be found in implicit and explicit forms, as well as in conscious and unconscious messages (Curry, 2018).

Ethnicity

Ethnicity is a population group whose members identify with each other due to common ancestries, histories, nationalities, and shared cultural practices and traditions. Society often confuses ethnicity with race, because assumptions are made that individuals of the same ethnic background will most likely be the same race (Clair & Denis, 2015). Despite them being used interchangeably in today's society, there is a distinct difference. In the case of race, there is an assumption made based off of a biological basis, but ethnicity is determined more by the individual being studied and is more "fluid and self-asserted" (Clair & Denis, 2015).

Racism

For the purpose of this paper, racism is defined by the practices, beliefs and social interactions that aim to reproduce racial hierarchy and superiority for some, while discriminating against and oppressing others based on one's race or skin color (Cole, 2018). The dictionary defines racism as, "a belief that one's race, skin color, or more generally, one's group, be it of religious, national or ethnic identity, is superior to others in humanity" (Merriam-Webster, 2018). Yet society defines it in a different way by focusing on an imbalance in social status which has developed through how we understand and act upon race. Racism can be seen through racial slurs, hate crimes, and when racial assumptions are used to justify superiority and

dominance to one group and limit access to resources, rights and privileges to others (Cole, 2018). The associated behaviors and thoughts that accompany these assumptions are sometimes very blatant and take the form of racial slurs and hate speech or crimes. Other times racism can be covert, or hidden from the public, but manifested in perceptions and interactions individuals can have with others. Regardless of how racism is being expressed, it is still racism if it stems from stereotypical thoughts about race and legitimizes a racially structured society (Cole, 2018).

Systemic Racism

Systemic racism focuses on how society has always been racially structured and how racism has been embedded in the formation of it from when it was first founded with racist beliefs, policies and practices. Joe Feagin was the sociologist that first coined the term systematic racism, and his beliefs and this theory were based off of how the United States Constitution, which classified black people as the property of whites, became the heart of the development of racism today. Systemic racism is the idea that since this imbalance was ingrained in our founding laws, racism has embedded itself in all aspects of the development of the racist social structure in the United States. It recognizes that racism can take form at many different levels including both individual and institutional (Cole, 2018). Individual, or interactional racism, is expressed through the way we converse with those around us. These can be manifested as overt racist slurs and comments or as covert hidden messages (Cole, 2018).

Institutional Racism Theory

The theory of institutional racism is based off the existence of racism in the policies and laws which give the power to enforce and perpetuate certain practices that today's institutions including the government, schools or the courts are taking advantage of (Cole, 2018). These practices have been so deeply absorbed by today's culture that most don't even recognize it

happening, or choose to overlook it (Purdue OWL, 2018). It describes patterns of behavior that

target and oppress identifiable groups and restrict them access to opportunities based off of their

race or ethnicity. Unlike interactional racism, which is directed towards one or a few individuals,

institutional racism has the power and ability to negatively affect a large quantity of people on a

large scale, including youth. Stokely Carmichael developed the term institutional racism because

he wanted society to recognize that institutionalized racism and become active in the movement

to erase it. Youth are subject to institutionalized racism in community organizations, but most

importantly in their schools. It is such powerful system of privilege and power, yet they are

perpetuated seemingly innocently through normal events and daily occurrences and interaction

leaving most youth unaware it is happening (Hughes, 2014).

The Presence of Racism in the United States Today

On January 20, 2008, Barack Obama was elected the first African American president of

the United States of America. For America, this was an amazing accomplishment since the Civil

Rights era in the 1960s. On top of having a successful term in the Oval office, Obama was re-

elected to represent the American people for a second term in 2012. Although there is great pride

throughout the nation for having an African American president, racism is still viciously present

in society (History Channel, 2019). Even during Obama's presidency there were many racial

conflicts. When Obama became president, it marked the beginning for a "post racial" society

where Americans triumphed in the glory of surpassing the civil rights era. Basking in the glory

didn't last for long because amidst Obama's first term, and even more in his second, Americans

began to recognize that institutionalized racism was still present in society (Joseph, 2016).

One major trend that occurred during Obama's presidency that made society recognize

racism was still present was unjust police brutality against black citizens. On February 26, 2012

George Zimmerman, neighborhood watch captain, shot Trayvon Martin, a 17 year old African American high school student. Zimmerman called the police claiming that Martin looked like a "suspicious intruder" and despite his order to remain distant from Martin, Zimmerman continued to get out of his SVU, approach Martin and eventually shoot him. The Zimmerman trial lasted over a year and resulted in Zimmerman getting acquitted. In the midst of the trial many movements were inspired by this injustice, including walks of remembrance and protests against the discrimination evident in this case (CNN, 2018). This is only one of many examples of racism that are displayed on media headlines and across content, proving that racism is still existent in the United States today.

The loss of Trayvon Martin is what inspired the Black Lives Matter movement. In 2013, three radical Black organizers created a Black-centered political will and movement building project in response to Zimmerman's acquittal (Black Lives Matter, 2018). The member-led global network of activists has built a powerful cohort of individuals that intervene when violence or discriminatory acts are inflicted on Black communities by the government. This network of citizens believe that their "continued commitment to liberation for all Black people means we are continuing the work of our ancestors and fighting for our collective freedom" which speaks to the idea that racism is still present and discrimination against people of color, although in a new form, mirrors that of the civil rights era (Black Lives Matter, 2018). Amidst the protests, the rallies, the headlines, the battles and the movements that society is having regarding racism, there is something very important missing: a conversation with our future. Americans throughout time that have been a part of activist groups like the Montgomery Improvement Association, Black Lives Matter Network, and groups of the like are all aiming to converse about the existence of racism in society and the strategies they can be implemented to

alleviate it and hopefully deconstruct it within their own communities. Yet when having these very important conversations about the future, that is just what is forgotten: the future of America, also known as youth.

Racism Portrayed in the Media

Today's youth have very easy access to all types of entertainment and social media at their fingertips, and therefore they also have exposure to racial biases and interactions that are being presented there. News outlets are representing black people as dangerous and targeting them in a negative way all over their media coverage. What is concerning is not only the amount of misrepresentation, but the interpretation that viewers have of what they are seeing. A recent study by Color of Change reported that "while 51 percent of the people arrested for violent crime in New York City are black, 75 percent of the news reports about such arrests highlight black alleged perpetrators" (Wade, 2015). Studies reflect that the unconscious belief of most Americans, regardless of their race, think black people are dangerous and that police are quicker to shoot people if they are black than if they are white (Wade, 2015). Every time there is a black person on TV that is linked with a violent crime brain neurons link blackness with criminality. This firing of neurons applies to all racial assumptions and depictions made in the media, and most times will unconsciously change opinions of the viewers (Wade, 2015).

Among all the forms of media that they have access to, the most popular among youth these days is social media, which has many Americans increasingly looking at for their news and political information (Anderson & Hitlin, 2016). Social media has also become a online platform to connect with others, share ideas and opinions, bring awareness to issues that are important and sometimes spark social movements. Twitter is one form of social media where members can share, or reshare ideas, opinions and words with others. "On Twitter's 10-year anniversary, the

site published a list of the most used hashtags related to social causes" and #BlackLivesMatter

and #Ferguson have been recognized as the two most used hashtags in Twitter history (Anderson

& Hitlin, 2016). Coincidentally both are related to racial issues. These movements relied greatly

on the interactions that participants made through social media. Many researchers have given

credit to social media for bringing greater national attention to issues like these than any other

media outlets (Anderson & Hitlin, 2016). The #BlackLivesMatter hashtag alone has been used

"approximately 12 million times from July 12, 2013, through March 31, 2016" and it was used

more often in support of the movement than in resistance to it (Anderson & Hitlin, 2016). That

shows just how much exposure to race-related content there is on the media and how much youth

have access to.

Benefits of the Arts

Art has proven to be an amazing mechanism for conversation and for change and has also

been shown to have beneficial impacts on individual youth (America for the Arts, 2018). Art

plays a large role in "helping children become like themselves instead of more like everyone

else" said Sydney Gurewitz Clemens, long time educator, author and consultant in early

childhood education (Clemens, 2014). Direct involvement with the arts has proved to increase

self-esteem, individual efficacy, individual health, psychological well-being, cultural capital,

creativity and academic performance (Guetzkow, 2002). Art activities such as music, drawing

and finger-painting help develop areas of the brain during development and the movements

required for dancing and play help youth gain gross motor skills. In fact, much of what young

children do, including playing, singing, drawing and dancing, which are all forms of art, help

engage all their senses and wire their brain for success (Sousa, 2011). These art forms combined

help enhance "emotional well-being [and] sharing their artwork enhances social skills" (Sousa,

2011). Aside from helping with social-emotional development, the arts have also played a significant role in cognitive growth. They help youth develop patterns, mental representations, symbols and metaphorical representations and careful observations of the world around them (Sousa, 2011). They help youth see and understand the world in a different way that gives them the freedom to think creatively and to break down complex issues in an abstract way. This symbolic form of communication can be used to help comprehend the extent of human life and understand the world through creativity, expressive practices and conversations. The arts "really are a collection of skills and thought processes that transcend all areas of human engagement" (Sousa, 2011). Therefore, art can be used as a mechanism to talk about social justice issues with youth and engage them to hear their voices and perspectives on these issues.

Art as a Tool for Conversations

Art is known as a mechanism for conversation and can be used as an expressive outlet when words fail. Art opens up a conversation for the person creating it to have with themselves and with those surrounding them. Their abstract creativity can bring out certain emotions or feelings that will be expressed in their artwork, which allows for different interpretations and questions to arise (Guetzkow, 2002). Art is a powerful tool for individuals and for the community as a whole and can be used as an outlet to have these conversations. The arts encourage self-expression and connection with others. They give youth the ability to work with those around them and communicate their ideas in a different way. This form of communication helps to build an "individual's' sense of belonging or attachment to a community [and their] social networks" and can encourage individuals to be greater advocates for themselves and things they believe in (Guetzkow, 2002).

Art Addresses Social Issues

Research shows that engaging youth through art can give them a safe space to create a powerful voice and presence in social justice issues. Art in its truest form, "provides a means of self-expression consistent with the complexity and integrity of adolescent experiences (Wallace-DiGarbo, 2006). It becomes a tool for discovery, exploring, and interpreting reality, while helping them understand and deconstruct these complex issues (Phillips, 2018). The ability to grasp these concepts through art also gives them the ability to intelligently participate in these conversations. In fact, "students who have arts-rich experiences in school [...] become more active and engaged citizens, voting, volunteering and generally participating at higher rates than their peers" (Catterall, 2012). According to America for the Arts, there are many organizations across the United States that are engaging youth in arts projects meant to address social justice issues and educate their communities (American for the Arts, 2018). Through art, youth can educate the general public about their perspectives of social issues and how they came to learn about them. It is vitally important for society to recognize the impact that these issues are having on the lives of youth and understand how youth voice can contribute greatly to change in our word. Participation in the arts can unite generations, reduce fears and empower citizens to engage in conversations (America for the Arts, 2018). By using art, youth can bring their community together to learn about common issues. Nine out of ten people say the arts increase their connection to their community, and therefore the youth that share their stories through art can better connect with those around them and help their community feel united as well (America for the Arts, 2018). For instance, at Stanford University, a group of students put together a dance and drama performance where they addressed social issues and presented it to their community. The students reported having a greater understanding of themselves, the issues

at hand, and how they relate to their community. Meanwhile community members reported that the students in the show "facilitated cross-cultural understanding for audience members, three quarters of whom agreed that they learned something from the performance about people of a different racial and/or ethnic background than their own, and two-thirds of whom agreed they learned something from the performance that would change the way they treat other people" (Stevenson, 2011). The audience also reported that it made them think differently about their own lives and want to help make their community a better place to live in (Stevenson, 2011).

Ways Forward: Engaging Youth

Racism is evident in society today and youth are being excluded. Yet in order to fully address racism to the extent it is at in society, we must recognize youth being a vital participant in that. It is extremely important for society to recognize the impact racism is having on the lives of youth and understand how youth voice can contribute greatly to change in our word. We must also recognize the complexity of racism and how we need to approach it in a safe and adaptable way for kids. Engaging youth with art, provides a space for youth to engage in discussions, be heard by their community, and be seen as a contributing activist in social change. Therefore, if America wants to see a change in the future of racism in society, they must include the future generations. Youth need to be at the forefront of change in society and art can be just the tool they need to do that.

Project Plan

In a society that is trying to deconstruct social norms and resolve social issues, youth voice, the voice of our future, is often excluded from these conversations. This project,

ARTTALK, was designed to shed light on the importance of including youth voice in these

conversations and how art can be used as a powerful mechanism to have these discussions.

Situation Statement

The purpose of this project is to create a conversation about youth perceptions of racism

and art as a mechanism for that dialogue. Through honest and open conversation, the youth will

be able to use different forms of art to raise awareness about the implicit and explicit ways they

are learning about racism in their communities. ARTTALK, a collaborative workshop, was

designed to encourage youth members from the Boys and Girls Club of Lawrence to share their

own opinions with one another and their artwork with even more. In conclusion of the workshop

series, there will be an art showcase at El Taller in Lawrence where the general public will be

invited to explore an anonymous range of art pieces created by these youth. This full event aims

to show that art can be a meaningful tool for conversation and that youth voice can be a powerful

asset to deconstructing social norms. The results of this event will be used to create future

meaningful programming for youth, youth development professionals, and community members

who wish to participate in correcting social justice issues in their communities.

Defined Goals

- Create a safe and supportive environment for youth to discuss their perceptions and

  thoughts about racism in their own communities.

- Highlight how art can be used as a powerful mechanism for meaningful conversations

  about difficult concepts, especially with youth.

- Provide an inspiring forum for community members to become aware of how much our

  youth are exposed to, how important their voice can be, and how we can collaboratively

  work together to create change as long as we are open to an honest conversation.

Target Audience and Stakeholders

The target audience of this project will be the youth members from the Boys and Girls

Club of Lawrence since they will gain direct benefits of participating in this discussion and

expressing themselves through art. Another target audience will be the staff at the Boys and Girls

Club, the parents of the youth involved, and the general public of Lawrence that will be invited

to the showcase at the end where they will be able to witness what youth are expressing and

better understand how they can work with their youth to deconstruct social norms.

The key stakeholder in this project is the Boys and Girls Club of Lawrence since they will be

providing the space, the time, the participants and the support for this program to happen. Yet the

youth in this project are the most important stakeholder since the entirety of this project is

dependent on them and their reactions to the process.

Crafting a Clear Message

Research shows that when issues of racism are brought up by today's youth, they are

normally silenced because professionals are not confident on how to have these difficult

conversations. Yet excluding them from these discussions is not helping deconstruct racism,

rather it is legitimizing racism in society today (Castagno, 2008). Art has proved to be a powerful

mechanism that can help facilitate these difficult conversations within communities. America for

the Arts reports that the role of the arts in civic processes manifests in many different ways

including bridging gaps in understanding, offering new innovative ways of thinking, opening

dialogues, creating understanding and catalyzing change (2017). The arts are an essential tool in

working towards diversity, equity and inclusion and can be utilized when talking and connecting

with communities about these controversial issues. I intend for the arts to be a great tool for the

youth to engage in conversation and also for the general public to relate to. The arts are a universal language therefore they are accessible to all audiences and participants in this project.

Incentives for Engagement

Stakeholder: Boys and Girls Club of Lawrence

Incentive: Will provide organization with unique look at how their youth perceive racism in their society today and with a new program that they can replicate in years to come.

Stakeholder: Youth in Lawrence

Incentive: Will be able to explore a complex social issue with peers and discuss their perceptions of it in their society. Will also develop the skills needed to use art as a way of expressing their voice.

Stakeholder: Parents of the Lawrence Youth

Incentive: Will be able to see what how their children perceive racism and how they are learning these perceptions. Some parents may see trends on how they are implicitly and unknowingly legitimizing racism within their own homes.

Outreach Methods

For this project I will use multiple ways of outreach to make sure my message is being delivered to the different target audiences that this event will attract.

- Flyers: Make flyers in English and in Spanish
  - General Public: to be posted up in El Taller, at Merrimack College, Community Organizations in Lawrence, and at the Boys and Girls Club Front Office
  - Youth: to be posted around the Boys and Girls Club, and digitally distributed to the participants so they can share with their peers

- Social Media

  o Instagram: Make a flyer user friendly and post on El Taller pages and Boys and

  Girls Club pages

  o Facebook: Make a public page for the event and invite friends and community

  members

  o Email: Create a Gmail account specific to the event for any questions or

  communication concerns

- Newspaper

  o Reach out to local newspapers and get posting in the pages

  o If not feasible, possibly get someone from the newspaper to be at the event

Responsibilities Chart

NAME	TITLE	EMAIL	JOB RESPONSIBILITY
Megan McCoy	Capstone Practitioner	mccoym@merrimack.edu	Will be the main person for direction and communication regarding the logistics and the intent of the project. Will be in charge - communication between all involved - hosting the workshop series - working with youth to develop their pieces of art - hosting the final showcase
Dr. Melissa Nemon	Capstone Advisor	nemonm@merrimack.edu	Provide support, direction and guidance to the Capstone practitioner as they implement their project
Markus Fischer	Executive Director of BGCL	mfischer@lawrencebgc.com	Provides the support and permission for the project to begin at the BGCL with the members there.
Billy Robertson	Director of Operations of BGCL	brobertson@lawrencebgc.com	Provides support, space and time for the workshop series to take place.
Kathy Cuevas	Arts Directors of BGCL	kathy.cuevas@lawrencebgc.com	Provides direct support to the practitioner and help with member attendance and acquiring the right supplies for the project. - meets with practitioner on a consistent basis - main contact at organization for the practitioner

NAME	TITLE	EMAIL	JOB RESPONSIBILITY
Manny Ayala	Program Director	mayala@lawrencebgc.com	Provides help with recruiting children to take part in the project and general support to the practitioner as needed.
Tai Feaster	Researcher	feastert@merrimack.edu	Tai will be conducting her own research project based off of the experiences the members have in the workshop series. She will be providing some pre and post-workshop surveys.
Luis Fernandez	Student Leader	lfernandez2020@cchsraider.net	Luis is a high school member at the BGCL that will be seen as a "team captain" to the other participants. He will act as a liaison between the practitioner and the other participants. He will help with small tasks such as taking attendance, setting up the room for the workshops, keeping in contact with the younger members and also act as a student assistant to the main practitioner.
Mary and Roberta	El Taller Coordinators	submissions@eltallterarts.com	Mary and Roberta will be the main contacts at El Taller where the final showcase will be held. They are responsible for providing the space and equipment needed to host a show in their space, and there for general support during the showcase in their building.
Capstone classmates (4)	Volunteers		Four cohort members will help during the showcase. They will help with tasks such as the welcome table where they will hand out surveys and forms that will help them interact with the gallery, listening in to important community conversations, and help with greeting and mingling with guests.

Tools to Measure and Assess Progress

Notes taken at the workshops with the youth members will serve as important measurements to track the progress they are making throughout the series. Pre and post surveys completed by the participants will be used to track their opinions on the program to measure how effective it was for them. Minutes from meetings with the arts director at the Boys and Girls Club will also become a useful tool of measure to track progress throughout the project. Most importantly, the art showcase at the end of the workshop series will be used as a way to measure

the effectiveness of using art as a mechanism for conversation and change. At the showcase I

will have sheet with the art pieces numbered on it that audience members will be asked to fill out

their opinions on. These will be collected and will help me understand what people perceived out

of the artwork without explanation from the artist. I will also have a post-event survey sheet that

will be given to all audience members. This will ask them questions to gain an understanding of

how much they believe youth should be included in conversations about racism and how

effective of a tool art was to deliver the youth message.

Implementation Timeline

January 2019	• Secure collaborative project with the Boys and Girls Club of Lawrence • Decide on dates, times and location for where workshop series will be held • Begin to develop marketing materials
February 2019	Week One • Meetings with Kathy Cuevas to develop arts department collaboration on project • Recruit youth members that will participate Week Two • Introduce youth to the project • Have youth complete pre-program surveys • Send home informative information to parents/guardians Week Three • Host workshop Class #1 • Meet with El Taller in preparation of final event Week Four • Distribute Marketing Materials • Send to local organizations and stakeholders • Host workshop Class #2
March 2019	Week One • Host workshop Class #3 • Finalize all art pieces with Youth • Collect data Week Two • Arts Showcase will be held at El Taller
April 2019	• Complete post program surveys with youth members • Code all data and findings • Meet with Boys and Girls Club to evaluate the project and findings
May 2019	• Present project and complete capstone

Logical Framework

I will	Host a workshop series and art showcase with youth members from the Boys and Girls Club of Lawrence
So That	Youth can honestly and safely express their perceptions of racism within their community through art.
So That	Youth can understand that their voice is important and that there is space for them to share that.
So That	Youth can understand that art is a powerful tool for them to advocate for themselves.
So That	Staff from the Boys and Girls Club can also understand the importance of art as a way to converse and connect with their members on difficult concepts.
So That	Important conversations that normally excluded youth since they are too difficult to discuss are now being held in supportive and creative ways.
So That	Youth are seen as important voices in deconstructing social norms in the future
So That	There is an increase in civic dialogue that is inclusive of youth voice.
So That	We include the future (our youth) in discussions about it.

Implementation Notes

Before implementing this project please be aware that you must get parental permission and the consent from the organization you are working with (in this case the Boys and Girls Club of Lawrence).

Methodology

ARTTALK, a series of creative workshops, engages youth in discussions about their perceptions of racism today. These workshops were hosted at the Boys and Girls Club of Lawrence, Massachusetts where youth participated in creative writing prompts, collaborative discussions and honest reflections about their racial identity and how they view racism in their communities. Their work was showcased in a public event held in a community center. This event included an interactive art gallery where attendees were encouraged to leave their thoughts about what message they were getting from the art. There was also a performing arts piece of the event where attendees were able to hear messages from the youth themselves and witness youth voice in action.

The artwork will be providing the flexibility for different interpretations or understandings by different participants and audience members. I intend to measure the public's understanding of youth perceptions and their level of agreement on the importance of youth voice. I will provide attendees at the showcase with post event surveys about youth voice and the importance of their message, the effectiveness of using art as a way to engage youth in these conversations, and the level of agreement they have about including youth in these conversations moving forward. I expect that this event will help the public gain a greater understanding of the extent to which youth perceive racism, and possibly be motivated to encourage youth in conversations about it and movements to deconstruct it.

Participants

Eleven youth, some in middle school and some in high school from Lawrence, Massachusetts participated in this program. The participants were ethnically diverse and identified themselves most commonly as Latino. Their ages ranged from 11 to 17. At the event,

there were thirty-six people in attendance. Of these thirty-six attendees, there was representation

of all ages from youth up until adults over the age of sixty-five. The largest age group

represented was those that identified as being under the age of twenty-five. They made up about

half of the individuals in attendance. There was also a wide variety of racial representation.

There were attendees that identified as Caucasian/White, Black/African American, Native

Hawaiin/Pacific Islander and also Mixed Race. The majority of attendees identified as

Caucasian/White.

Materials

Staff from the Boys and Girls Club of Lawrence identified and asked youth, whose

interests aligned with the program goals, to participate in a workshop series at the Boys and Girls

Club in Lawrence, Massachusetts. Youth were then given a formal invitation to share with their

guardians, that pertained to the objective of the program (see Appendix A). The workshops took

place in the art room with plenty of seating, large tables, glass windows, and plenty of creative

artwork that filled the walls. Tables were pushed together, and chairs were set up around them so

that we were in a circular seating format. A series of videos were shown to the participants to

help them gain a greater understanding on the concept of racism and how it is evident in society

today. They were each given their own notebook to record their thoughts, reflect on what they

were learning, and answer prompts that were given to them in regard to the activities happening

in the class. Art canvases, paint, and materials were supplied by the Boys and Girls Club for

youth to creative a visual piece of art that represents their thoughts and perceptions of their racial

identity and racism. The Boys and Girls Club also supplied the curtain stand for the stage and the

speaker with the microphone for the event. Tables and chairs for the showcase were provided by

El Taller, the venue where it was held. The materials needed for event setup were purchased by the facilitator. Table clothes, balloons, decorations, index cards, and pens were purchased.

Procedure

This project took place over five weeks. Prior to the first week of the workshop series, all the materials were gathered in preparation for the classes. Materials collected included the notebooks, the flyers to inform participants and their guardians, videos about racism and racial identity to help visually and audibly explain the concept to children, and the art supplies needed for the visual art piece. During week one youth were introduced to the program and the concept of racism. Creative dialogue and conversations began during week one and continued through week two. Students watched videos, participated in activities, and completed thoughtful reflections in their journals that reflected the concepts in the classes. On week three students participated in a guided creative prompt session where they were asked to reflect on direct questions that pertained to their own racial identity, their beliefs on racism, and their perceptions of racism in their own community. Following the prompts, students were given free time to work on their performing arts piece. All students will be performing spoken word at the final showcase, along with sharing their visual art piece. One student also will sing a song. On week four students worked on their painting for the art exhibit portion of the showcase and on week five they were given open studio space to complete both their visual and performing arts piece. On week five the final showcase was produced and took place at El Taller, a local restaurant and event venue on Essex street in Lawrence. The room was setup in theater-seating style. Rows of chairs were lined up facing the sheet that the youth performed behind for the performing arts piece. A long table was set up against the wall on the audience's right-hand side with the art canvases lined up. Each art canvas was given a number so that the youth artist would remain

anonymous. There was a box placed in front of each canvas where attendees were encouraged to leave notes and thoughts for that corresponding artist. At the end of the table there was food presented for attendees that was catered by El Taller. Attendees were ushered and filed in to encourage them to see all art pieces on the table. Then they were instructed to find their seats for the performing arts piece. The doors opened at 6:00PM for the public. Thirty minutes were allocated for the visual art gallery opening, and then the performing arts piece began at around 6:40pm. There was also time allocated after the performances to continue to look at the art pieces.

Results

ARTTALK explored youth voice and the level of importance that it holds in the eyes of the community. This project intended to see if community members believe that youth voice should be included in conversations about racism, and if art was an effective tool to do so. Both quantitative and qualitative data was collected in order to evaluate what attendees thought about youth voice and what they had to share through their art through survey responses and the interactive art piece. All data was classified and divided into three categories: demographic, survey responses and the interactive art gallery responses. Responses were mainly positive and showed that the majority of attendees do believe the youth had something valuable to contribute to the conversation and that they would include them in conversations in the future.

On March 22, 2019, there were 36 attendees at the ARTTALK showcase. Twenty-seven of the participants completed the evaluations survey which results in a 75% response rate. Attendees represented ages ranging from under 25 years old to over 65 years old. The largest group represented was "Under 25" which made up 51.9% of the respondents (n=15). Five

participants identified themselves as "25-34" (18.5%). Another five participants identified

themselves as "35-44" (18.5%). One participant identified as "45-54" (3.7%). One participant

identified as "55-64" (3.7%). One participant identified them self as "65 or older" (3.7%).

Figure 1: Participant Breakdown by Age
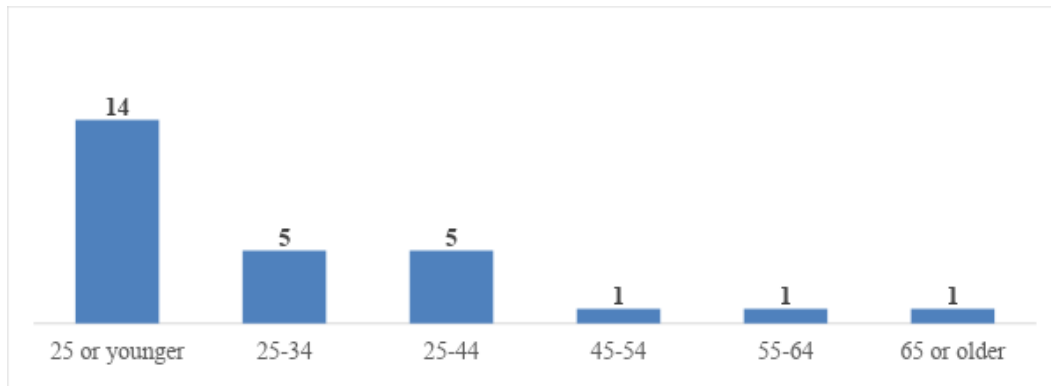
Participants were also asked to self-identify their race as one of the following options;

Black/African American, Caucasian/White, American Indian/Alaskan Native, Asian, Native

Hawaiian/Pacific Islander, and Mixed Race. Of the 27 participants who answered the surveys, 20

responded to the race question resulting in a 74% response rate. One participant marked two of

the options to identify his race. This was factored into the results. Fifteen participants identified

as Caucasian/White representing 55.6% of the participants who completed surveys. Two

participants identified as Black/African American (7.4%). One participant identified as Native

Hawaiian/Pacific Islander which represented 3.7% of those who turned in surveys. Another one

individual identified as Mixed Race (3.7%). One individual identified with two categories,

Caucasian/White and also Mixed Race representing 3.7% of those that turned in surveys. Seven

of the participants who turned in surveys did not respond to the race question (25.9).
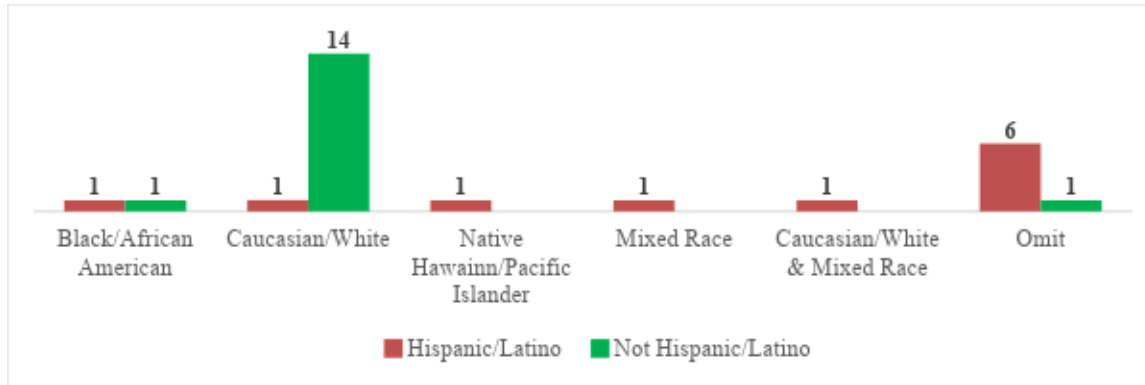
Figure 2: Participant Breakdown by Race
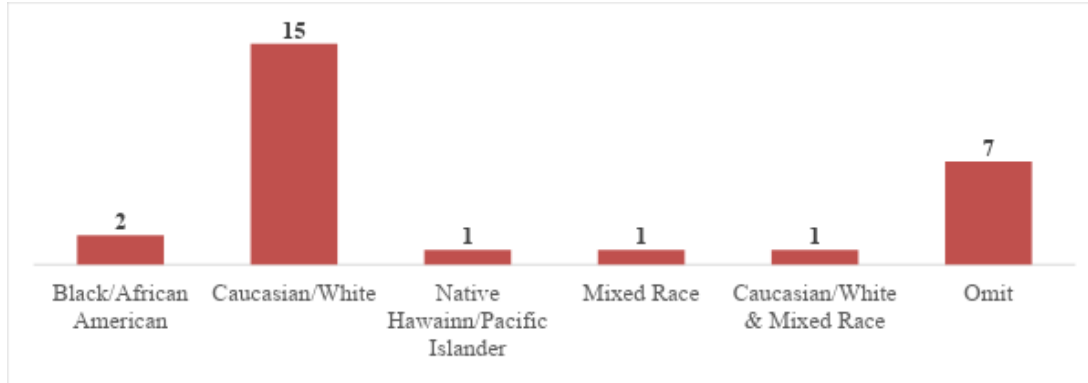
There was also a question on the survey asking participants to identify themselves as "Hispanic/Latino" or not. There was a 100% response rate on this question as opposed to the question regarding racial identity. Eleven participants identified as "Hispanic/Latino" which represented 40.7% of those that completed surveys. Of those eleven participants, one identified as "Black/African American" (3.7%), one identified as "Caucasian/White" (3.7%), one identified as "Native Hawaiian/Pacific Islander"(3.7%), one identified as "Mixed Race" (3.7%), one as "Caucasian/White and Mixed Race" (3.7%) and six omitted their answer to the racial identity question (22.2%). The additional sixteen participants did not identify as "Hispanic/Latino" (59.3%). Of these sixteen participants, fourteen of them identified as "Caucasian/White" (51.9%), one identified as "Black/African American" (3.7%) and one omitted their response to the racial identity question.

*Figure 3: Participant Breakdown by Hispanic/Latino Identification within Racial Identity*

Out of the seven participants who omitted their response to the racial identity question, 85.7% identified as "Hispanic/Latino" (n=6).

Figure 4: Participant Breakdown by Hispanic/Latino Identification within Omitted Racial Identity Response
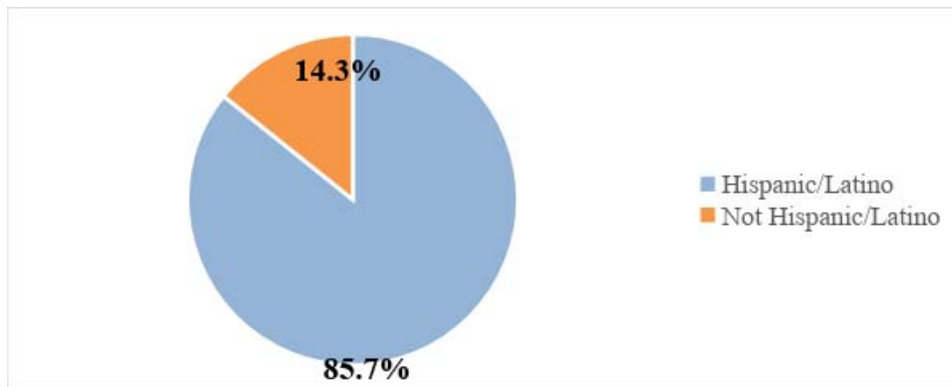
Participants were also asked to identify themselves as a parent or not. All of those that turned in surveys answered this question resulting in a 100% response rate. Of the twenty-seven participants, five of them identified themselves as parents (18.5%), twenty-one did not identify as a parent making up the largest group represented in this category (77.8%), and one omitted their response (3.7%).

Figure 5: Participant Breakdown by Parental Status
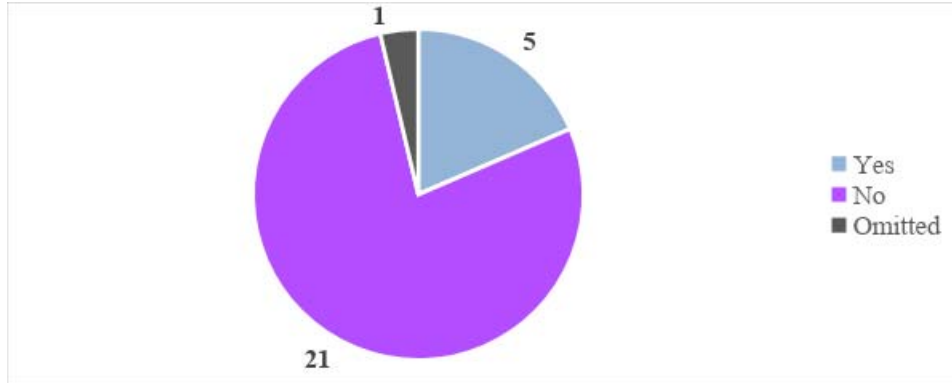
Survey Responses

Evaluation surveys asked participants to consider five statements measuring the effectiveness of youth voice and degree of importance of including them in social conversations and the likelihood of future inclusion. Participants were asked to rate the level of agreement using the following four-point scale: strongly agree (4), agree (3), disagree (2), and strongly disagree (1). The majority of responses from participants fell largely within the strongly agree or agree categories.

The first two questions were related to one another and intended to measure the effectiveness of communication from the youth and whether or not what they shared was valuable. The first statement read "The youth effectively communicated their ideas with you through their art" and averaged a 3.59 rating on the four-point scale with a 96.3% response rate. Nineteen participants strongly agreed (70.4%). Six participants agreed (22.2%). One participant strongly disagreed (3.7%) and one participant omitted their answer (3.7%).

Figure 6: Responses to "Youth effectively communicated their ideas with you through their art"
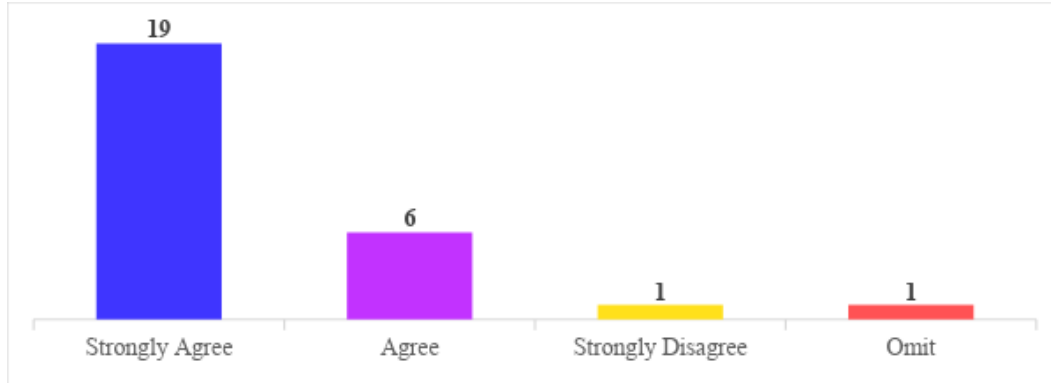

The second statement read "The youth had something valuable to contribute on thoughts about racism" and averaged a 3.85 rating on the four-point scale with a 100% response rate from those who turned in surveys. Twenty-five participants strongly agreed that their contributions were valuable representing the majority opinion of attendees (92.6%). One participant agreed (3.7%) and one participant strongly disagreed (3.7%).

Figure 7: Responses to "Youth had something valuable to contribute on thoughts about racism"
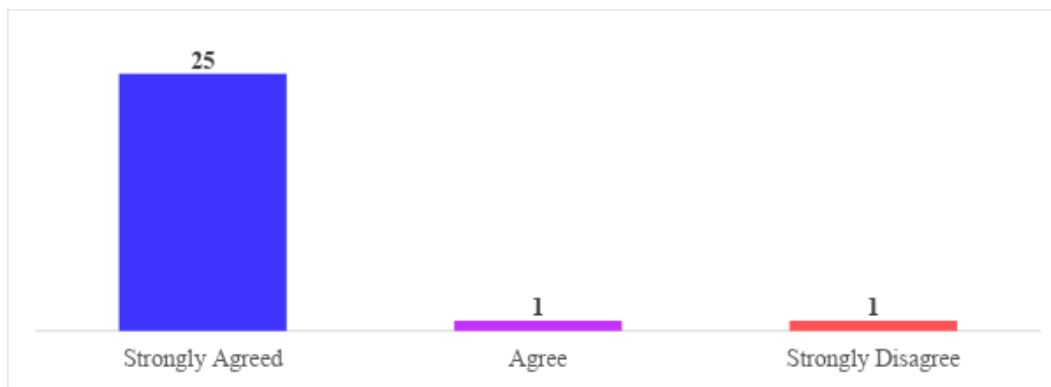

The third statement read "This event makes me think more about racism and how it is present in society today" and resulted in a 100% response rate. The majority of participants had positive responses to this statement. In fact, seventeen of the participants strongly agreed that the event made them think more about racism (63.0%), eight of them agreed (29.6%), one disagreed (3.7%) and one strongly disagreed (3.7%).

Figure 8: Responses to "This event makes me think more about racism and how it is present in society today"
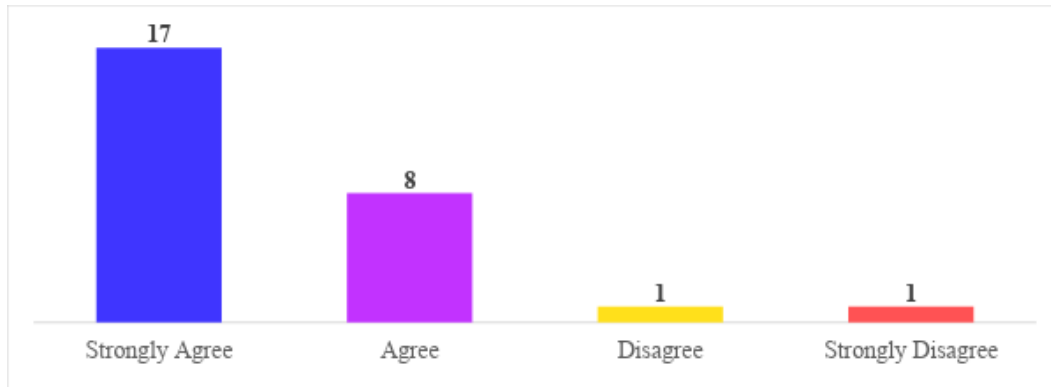

The fourth and the fifth question both aimed to measure how participants felt about youth voice contributing to community conversations and whether or not they will include them in future actions. The fourth statement read "This event makes me think more about youth contributing to our community conversations about racism" and had a 100% response rate from the twenty-seven participants that completed the survey. Twenty-three of them strongly agreed that the event made them think more about youth voice in community conversations representing 85.2% of the group. Three responded that they agreed (11.1%). One participant strongly disagreed (3.7%).

Figure 9: Responses to "This event makes me think more about youth contributing to our community conversations about racism"
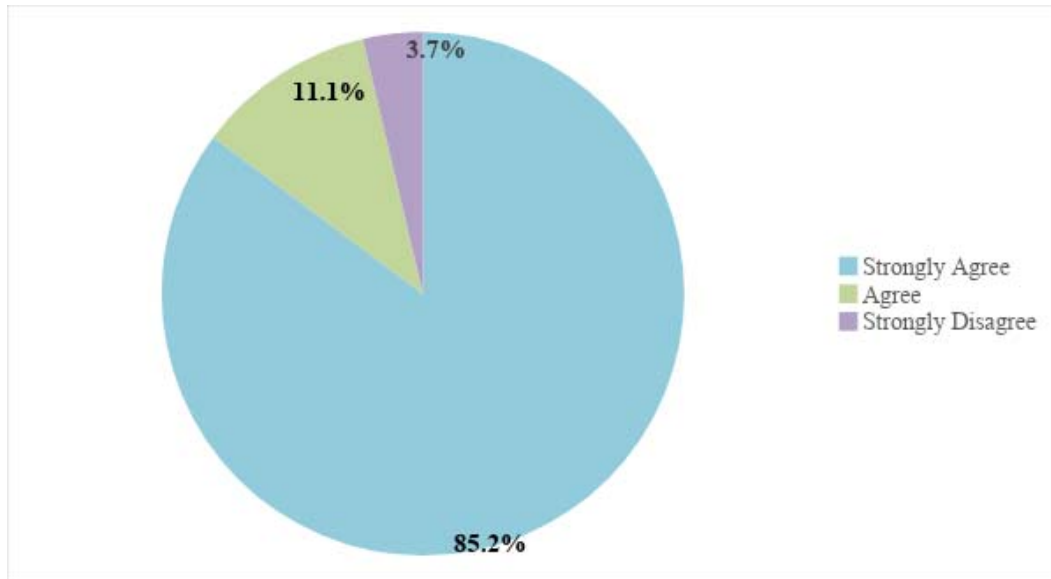

The fifth statement read "I will include youth in conversations about racism, or social issues in general, in the future" and it received a 100% response rate by those that completed the survey. Of those twenty-seven, twenty-one strongly agree that they will include them in future conversations (77.8%). Four participants agreed (14.8%), one disagreed (3.7%), and one strongly disagreed that they will include youth in the future (3.7%).

Figure 10: Responses to "I will include youth in conversations about racism, or social issues in general, in the future"
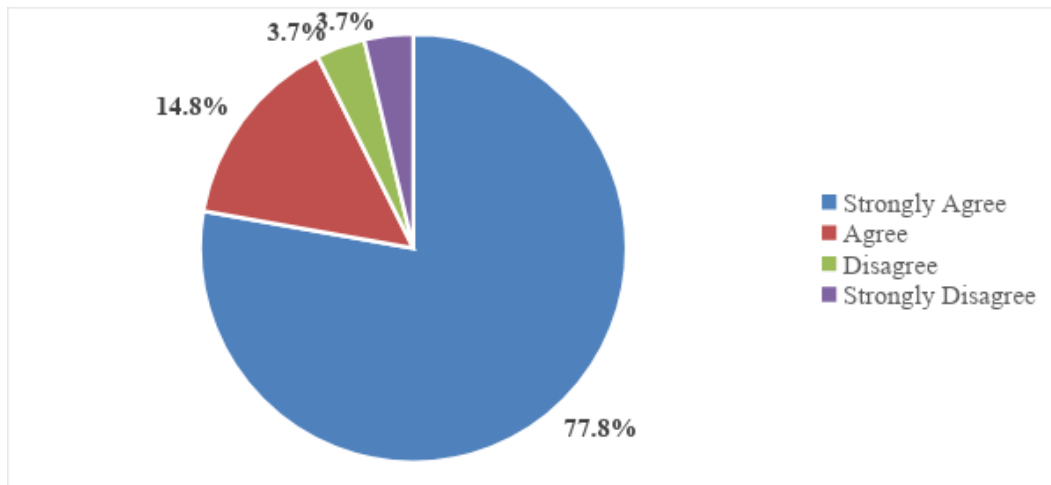

The majority of participants, whether they were a parent or not agreed that they would include youth in community conversations about social issues in the future. More importantly, the majority of parents agreed that they would include their youth in conversations in the future. Of the twenty-seven people who answered this question, five participants identified as parents. Out of those five, four parents strongly agreed that they would include their youth in conversations about social issues in the future (80.0%). One parent strongly disagreed (20.0%).

Figure 11: Responses to "I will include youth in conversations about racism, or social issues in general, in the future" within parental identification
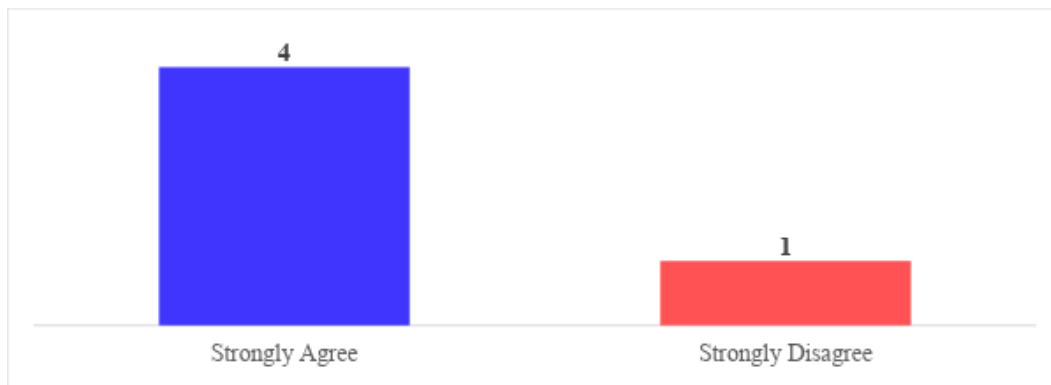
Participants were also asked to answer a question regarding the importance of discussing racism with youth. Participants were asked to rate the level of importance using the following three-point scale: very important, somewhat important, not important. Twenty-four of the participants answered this question resulting in a 88.9% response rate. The three that omitted their answered identified as parents (11.1%). The other two parents said that it is very important (7.4%). In addition to these two parents, the other twenty-two participants also said it was very important. In total, twenty-four participants unanimously said it was very important to discuss racism with youth (88.9%).

Figure 12: Responses to "How important do you think it is to discuss racism with youth" within parental identification
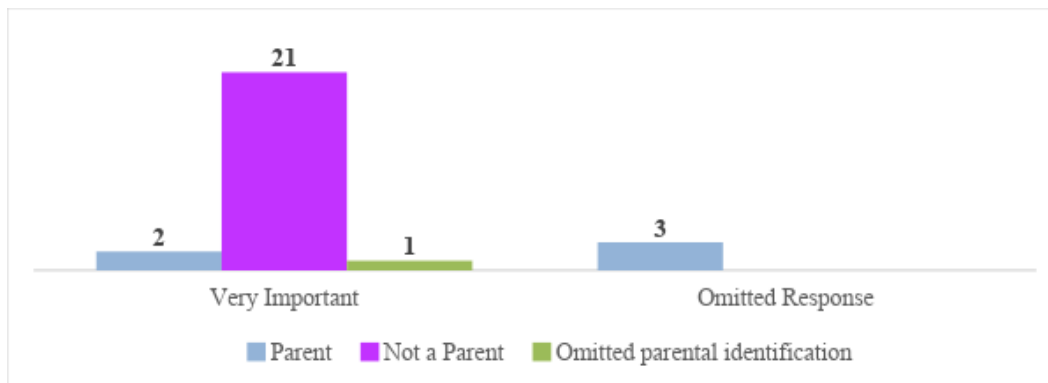

Participants were also asked if there was a particular art piece or performance that stood out to them. This was an open response questions and only four people omitted their response (14.8%) resulting in a 85.2% response rate. This question was trying to measure whether the visual art pieces or the spoken word piece was more powerful to discover which tool is more effective for message deliverance. Eleven of the responses alluded to a liking of the visual art pieces by the artists (40.7%). Twelve of the responses emphasized on the performing art piece of the evening (44.4%). Comments left that summarized the feelings of those that favored the visual art piece read "9-stood out to me. Amazing painter and singer, but overall, all of the youth did an

excellent job describing their artwork and true thoughts on racism." Another comment left read

"the poetry of the artists was so diverse in style and content. It seemed to be the most individual

of all of the arts presented; where they were most like themselves." Although there was a greater

liking towards the performing arts, the participants showed that they like the visual arts almost as

much. Those that alluded a preference towards the visual arts left comments such as "11 for its

beautiful colors" and "6 for its beauty" and "2 because I could really see how it represented

unity."

Figure 13: Responses to "What is your favorite art piece" within art type preference
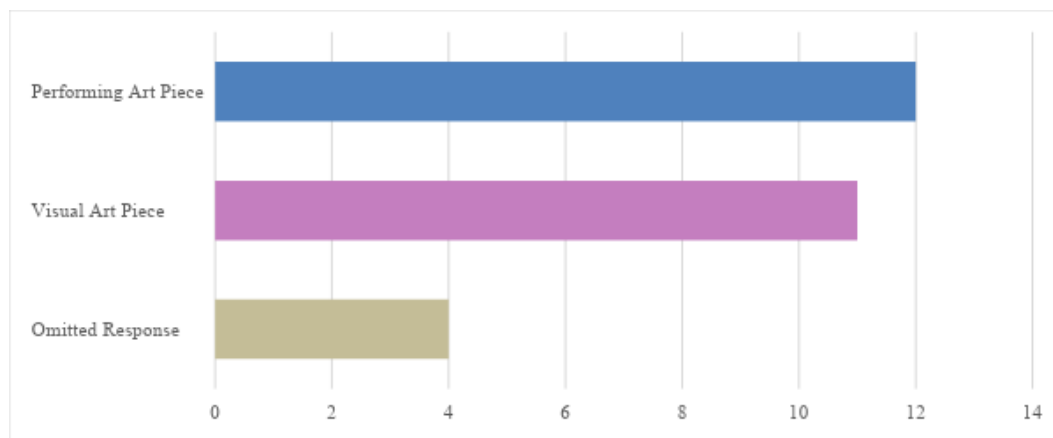
Lastly, participants were asked to rate this event on a four-point scale; excellent, good,

fair and poor. Only three participants omitted their answering resulting in a 88.9% response rate.

Twenty-one of the participants rated the event excellent (77.8%), one participant gave it a fair

rating (3.7%), and three omitted answers (11.1%). Overall, the event was given an average of a

3.8 on a four-point scale which implies that it was an impactful event. Comments left in survey

margins alluded to the powerfulness of the event and the succession in the deliverance of the

intent of the event. One participant wrote "Wow! What a powerful and impactful event! I am

simply blown away by how awesome this was. The youth artists/writers made me laugh, cry, feel

sad by the racism they have seen and/or experience in their lives. From the art to the poetry, this

event makes you think and hopefully go forward and act in good/positive ways towards all."

Another participant wrote "Overall this event was amazing and educational and touching. All the

kid's verbal expressions were touching, and we need to be more supportive in educating them

about these hard conversations so they don't get the wrong message."

Interactive Art Gallery Responses

Participants were given the opportunity to interact with the anonymous youth art and

share their emotions, thoughts and ideas that came up when viewing it. They were asked to write

these down on an index card and place them in a box in front of the art piece they were

responding to. Within the eleven boxes in the gallery, there was a total of 188 responses given by

those at the event. All responses were identified as positive and due to the large amount of data

they were separated into two categories; appreciation of the art and awareness of youth message

delivered by the art. The following figure is based off of these responses and which they

correlated to. Forty-seven alluded to aspects of the visual art itself (25%) and comments left read

"beautiful painting" and "beautiful colors" and "love the use of varying shades-also really like

that the shades are divided outside of the peace but why no inside." The remaining one hundred

and forty-one responses referred to the awareness of the youth message that their art was trying

to deliver was (75%).

Figure 14: Breakdown of Interactive Art Gallery Responses by Theme
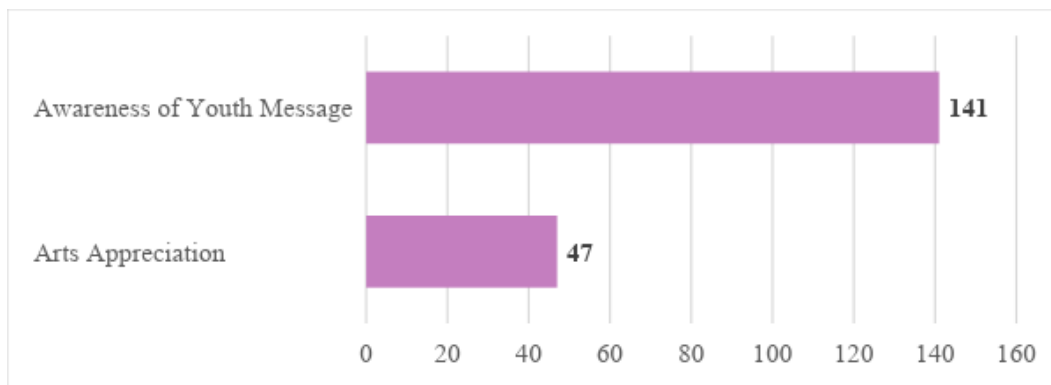
The one hundred and forty-one comments that were categorized in the "Awareness of Youth Message" theme truly explored how the youth were perceiving racism and left insightful thoughts about how art was used to deliver this idea. Comments within this category were further separated into two sub-categories; generalized comments, and specific to aspect of art. Of these comments, there were one hundred and thirty-three comments that were categorized as general comments about the perceived message (94.3%). General comments were left such as "don't go breakin' my heart; be kind," and "black and white should love each other" and "we can heal broken hearts together" in the box for art piece number seven. Yet, art pieces also had comments about the message that were specific to a certain aspect of the art. Art piece number seven another comment was left that read, "the hands alone-not sparkly, but together in love-sparkly." There were eight comments left that were specific to a certain aspect of the art pieces (5.7%).

Figure 15: Breakdown of Awareness of Youth Message by Level of Attention to Aspects of the Art
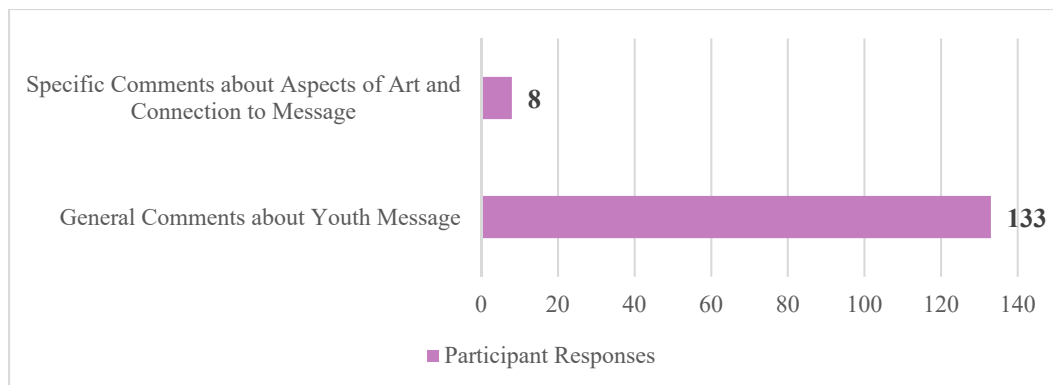
Discussion

The evaluation of ARTTALK resulted in mainly positive responses from attendees. They strongly agreed that youth need to be included in these critical conversations and that their messages were effectively delivered through their art pieces. This project intended to use art as a tool for discussion and youth voice so that they could be included in these important discussions,

and those positive results proved that ARTTALK is an efficient way to do this. Findings suggest

that not only is art an effective tool for communication, but that youth voice is highly valued by

the community and that future actions will include them in important conversations. About

92.6% of participants agreed that the youth effectively communicated their ideas through art

which shows that there are healthy ways to have these difficult discussions with youth.

Responses left in the interactive art gallery also allude to the fact that attendees were aware of

the message that the youth were trying to deliver. In fact, 75% of interactive art gallery responses

reflected an awareness of the message in the art. Participants left comments such as "different

colors represent different races" and "even though the rose is different than the rest of the

flowers, it is still beautiful" and "bringing differences together makes for something beautiful."

These findings imply that using art was an effective and successful way to communicate with

others. It is important for society to recognize that art is one way in which we can have healthy

and appropriate conversations with youth about social issues.

Through exploration about whether or not the event raised awareness of the power of

youth voice, results discovered a positive finding in participant responses. Almost all (96.3%) of

participants agreed that this event made them think more about youth voice contributing to

community conversations about racism. In fact, one attended, in reference to the youth,

commented "so insightful for such a young age. Proves that not only should youth be involved in

these conversations but that we can and will learn from them." This implies that by using art as

an effective style of communication, youth were able to deliver a powerful message about social

issues to their community.

Not only did this event make attendees think about youth voice, but it ignited action

within its attendees. The overwhelming majority (92.6%) of participants agreed that they will

include youth in conversations about racism, or social issues in general, in the future. This

implies that future action will not include such a pernicious silence around complex

conversations, and that youth voice will be integrated into community conversations in the

future.

Limitations

Although overall this event was very successful there were a few limitations to consider

for the future. One of the biggest limitations was the time allocated for the project. In the future,

this project should be given more than five classes. With more time, the participating youth

would have more room for discovering and exploring different intersectionalities with their racial

identity and more time to construct meaningful and in-depth artwork. In addition, more time

would give the facilitator the flexibility to offer more examples and lessons about racism and

give the youth a greater understanding and amount of knowledge about racism. Another

limitation was the marketing, which also played into time. If marketing materials were

distributed in more areas, for a longer period of time, there may have been more attendees at the

event. Another limitation was the language that this program was delivered in. The facilitator

speaks English, so if the facilitator partnered with a translator, or offered the program in a

different language, more youth may find themselves eager to participate. Another limitation was

the space that the event was held in. There was a maximum room capacity limit for the event, so

a bigger space could have accommodated more youth in the program and more attendees at the

event. Another limitation was funding. There was not enough money to be able to combat these

limitations. With more monetary funds, marketing could have been expanded, other facilitators

with different skills could have been hired, and a larger venue space could have been rented for

more attendees.

Implications

The qualitative and quantitative findings suggest that art is an effective and powerful mechanism for youth voice. They also show that using art was an effective way to discuss racism with youth. Additionally, youth voice was recognized as powerful, impactful and important during discussions about racism. Most importantly, the youth voice presented through art inspired future action and inclusion in community conversations. These implications were supported by current findings presented in this research.

The success of the event implies that youth need more forums to share their voice with their community. The positive feedback from attendees alludes to an appreciation for events involving the arts and social issues. The results also acknowledge the importance of youth voice, the value it holds within the community, and the effectiveness of using art to have these conversations. Art is a common means of communication that breaks language barriers. It is a great way to have conversations with people who speak languages one may not understand, but it is also a great way to have conversations with people about ideas you do not understand. Art can be used as a mechanism for communities to have difficult conversations and to express ideas that may contradict what others have to share. It creates a safe space for one to express themselves and outlet emotions and thoughts they cannot express verbally.

Additionally, the results of this event have significant implications to the larger scope of this research. The results imply that youth using art as a means of communication, specifically, encourages people to take action on including youth in conversations. This raises questions about the power of action based social justice community events. Does giving youth more forums to share their voice, encourage the rest of the community to include them? Is art the most effective tool to communicate complex ideas to others? Professionals in the field of working with youth,

communities and those who wish to take social action should consider the power of the arts, the

impact of the youth, and the space in which they can encourage inclusiveness of youth voice into

communities.

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Appendix A: Marketing Materials

ARTTALK

BOYS & GIRLS CLUB OF LAWRENCE

BOYS & GIRLS CLUB OF LAWRENCE

YOU ARE INVITED TO PARTICIPATE IN A BRAND NEW PROGRAM AT THE BOYS AND GIRLS CLUB CALLED "ARTTALK". THIS CONSISTS OF FOUR CLASSES WHERE WE WILL BE LEARNING HOW TO USE ART AS A TOOL FOR YOU TO EXPRESS YOURSELF ABOUT THINGS YOU SEE HAPPENING IN YOUR COMMUNITY! THEN WE WILL HOST A FINAL SHOWCASE AT EL TALLER WHERE WE WILL BE ABLE TO SHARE WHAT WE'VE LEARNED WITH OTHERS.

PLEASE SIGN AND HAVE YOUR PARENT OR GUARDIAN SIGN BELOW!

YOUR NAME: _____

SIGNATURE: _____

GUARDIAN NAME: _____

SIGNATURE: _____

TE INVITAMOS A PARTICIPAR EN UN NUEVO PROGRAMA EN EL BOYS AND GIRLS CLUB LLAMADO "ARTTALK". ¡CONSTA DE CUATRO CLASES, DÓNDE ESTAMOS APRENDIENDO A USAR EL ARTE COMO UNA HERRAMIENTA PARA QUE TE EXPRESES SOBRE LO QUE VES QUE ESTÁ SUCEDIENDO EN TU COMUNIDAD! LUEGO, PRESENTAREMOS UN ESCAPARATE FINAL EN EL TALLER EN EL QUE PODREMOS COMPARTIR LO QUE HEMOS APRENDIDO CON OTROS.

PÓNGASE FIRMAR Y SUS PADRES O GUARDIÁN FIRME ABAJO!

SU NOMBRE: _____

FIRMA: _____

NOMBRE DEL TUTOR: _____

FIRMA: _____

Appendix B: Event Survey

<div align="center">

Thank you for joining us at ARTTALK!

</div>

This post-event evaluation is being conducted as part of a student research capstone. The purpose of this evaluation is to gain your thoughts and opinions on the workshop. This evaluation should take no more than a few minutes to complete. Please **DO NOT** write your name on the evaluation and all answers provided will be kept confidential.

Was there a particular art piece or performance that stood out to you this evening? What piece/performance and why?

Overall, how would you rate this event?
  ◯ Excellent   ◯ Good   ◯ Fair   ◯ Poor

How important do you think it is to discuss racism with youth?
  ◯ Very important   ◯ Somewhat important   ◯ Not important

<div align="center">

Please complete the evaluation on other side before you leave.

</div>

Please complete the evaluation on other side before you leave.
Thank you for joining us at ARTTALK!

	Strongly Agree	Agree	Disagree	Strongly Disagree
The youth effectively communicated their ideas with you through their art	○	○	○	○
The youth had something valuable to contribute on thoughts about racism	○	○	○	○
This event makes me think more about racism and how it is present in society today	○	○	○	○
This event makes me think more about youth contributing to our community conversations about racism	○	○	○	○
I will include youth in conversations about racism, or social issues in general, in the future	○	○	○	○

What is your age?
- ○ Under 25
- ○ 25-34
- ○ 35-44
- ○ 45-54
- ○ 55-64
- ○ 65 and older

What is your race?
- ○ Black / African American
- ○ Caucasian / White
- ○ American Indian / Alaska Native
- ○ Asian
- ○ Native Hawaiian / Pacific Islander
- ○ Mixed Race

Are you Hispanic/Latino?   ○ Yes   ○ No
Are you a parent?   ○ Yes   ○ No

Thank you for your feedback and for attending the ARTTALK event! Please put your completed evaluation in the box or hand to an event coordinator.
Please complete this evaluation before you leave.

Appendix C: Event Materials List and Agenda

ARTTALK MATERIALS LIST

- ❏ FOR THE CLASSES
  - ❏ Notebooks
    - ❏ https://www.amazon.com/gp/product/B07HG7R9ML/ref=ox_sc_act_title_1?smid=A360RBEHA3FEHM&psc=1
  - ❏ Pens/Pencils
  - ❏ Coloring Pencils
  - ❏ Crayons
  - ❏ Markers
  - ❏ Paint
  - ❏ Canvases
    - ❏ https://www.amazon.com/US-Art-Supply-Professional-Painting/dp/B00GZZMC00/ref=sr_1_3_sspa?s=arts-crafts&ie=UTF8&qid=1549641220&sr=1-3-spons&keywords=small+canvases+for+painting&psc=1
  - ❏ Sketch paper
  - ❏ TV
  - ❏ Hdmi cord
  - ❏ Ethernet cord

- ❏ FOR THE SHOWCASE
  - ❏ Curtain with stand
    - ❏ Sheets and curtains for presentation
  - ❏ Spotlight
  - ❏ Speaker
    - ❏ Speaker for music
    - ❏ Microphone
  - ❏ 4 Tables
    - ❏ 3 for art display and 1 for food
  - ❏ Easels for art and table
  - ❏ Shoe boxes

EVENT AGENDA
Showcase will be from 6-7:30PM

Welcome & Walk Around (6-6:30)-- 15 minutes to walk around and then 5 for everyone
                                                    to get seated and settled.

- Guests sign in at welcome table
- Guests get proper evaluation materials needed for event
- Guests are encouraged to walk around art gallery and leave their notes about
  each piece in the basket in front of the artwork
- Food and drink will be available at event for them to eat

Introduction (6:40-6:45)

- Introduce myself
- Introduce general concept of the project and the event
- Introduce social issue that the youth are trying to address
- Ask for everyone to turn attention to our youth behind the curtain

Opening (6:45- 6:50)

- Youth leader will give opening remarks on behalf of whole group
- Will give general synopsis of what was learned, how they were prompted, and
  what the process was like
- Will then introduce live performances

Performances (6:50-7:20)

- Youth perform their artwork behind curtain giving guests 2 minutes in between
  each to write down their initial thoughts
  - After reflection, youth then explain what their piece meant to them

Reflection/Conclusion (7:20-7:30)

- Guests will be asked to write down a few takeaways they got from this event and
  to complete their surveys
- Guests will be thanked, and event will end