

CALIFORNIA INSTITUTE OF THE ARTS  
COMMUNITY ARTS PARTNERSHIP (CAP)  
DIGITAL ARTS NETWORK (DAN)  
EVALUATION



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## **Executive Summary**

**"In spite of the challenges, the youth created wonderful web-based digital presentations. Our animation class work was excellent and was presented during our Visual Communications Film Fest."**

**Linda Mabalot, Executive Director, Visual Communications**

## **Introduction and Project Description**

California Institute of the Arts (CalArts) has been providing exemplary and innovative community arts programs through its Community Arts Partnership (CAP) program for more than twelve years. Under the leadership of Steven Lavine, its bold and imaginative President, it broke new ground when it began to send its young artist/students to work with community-based arts organizations in the Los Angeles area in the early nineties. Under the auspices of the Community Arts Partnership (CAP) and the guidance of its Director, Glenna Avila, the CAP programs have brought quality arts training and activities to thousands of young people living in Los Angeles County. CalArts faculty, students and visiting artists have devoted their talents and expertise to ensuring that these youthful participants will have had the basic skills, inspiration and support to develop their talents and to share their vision of art making with future generations.

The Digital Arts Network (DAN) Project, the subject of this evaluation, was a natural "next step" for CalArts according to Lavine during an interview that focused on the impact of DAN on CalArts as an institution and its positioning as part of the CAP program. He noted that discussions held with other community leaders after the Watts riots of 1992 had led to a recognized need to find ways to help the children and teens of Los Angeles' communities to not be afraid of one another. The first step toward this goal was the touring component of the CAP plays that were produced at Plaza de la Raza. These plays went to schools in South Central Los Angeles and other areas outside of their East Los Angeles "roots." The video teleconferencing component, made available through the DAN project, has greatly enhanced the possibilities of these kinds of inter-cultural exchanges.

At the same time, there was a move at CalArts, he added, to create a digital "library" of its work and to "beef up" computer resources at the institution. "It was clear," noted Lavine, that our younger artists were integrating technology into their art making, especially in music, and that doing something "digitally" made sense. The final ingredient related to our on-going concern with literacy and writing about what the students and faculty were doing. The DAN program now makes that possible and it's a great plus."

Recognized nation-wide for its quality community partnership programs, California Institute of the Arts (CalArts) received a two year grant from the U.S. Department of Commerce/Telecommunications and Information Infrastructure Assistance Program (TIIAP) to support the Community Arts Partnership (CAP) Digital Arts Network (DAN). Soon after, TIIAP changed its name to the Technology Opportunities Program (TOP).

Funding partners for the DAN Project include the U.S. Department of Commerce/Technology Opportunities Program (TOP), the W. M. Keck Foundation, AT&T Foundation, Capital Group, the City of Los Angeles Cultural Affairs Department, the California Arts Council, Surdna Foundation, the City of Santa Clarita, the Avram Miller Family Foundation, the Getty Grant Program, the Nathan Cummings Foundation, the Los Angeles Times Mirror Foundation, Shockwave.com, and Workplace Hollywood and DreamWorks SKG.

This innovative program was designed to link nine community-based arts organizations and CalArts, via the internet and computer video teleconferencing systems, to provide communication technologies and free after- school digital arts training programs to Los Angeles youth.

Project partners include: Armory Center for the Arts (Pasadena), Inner-City Arts (downtown Los Angeles), KAOS Network (South Central Los Angeles), Side Street Projects and Los Angeles Center for Photographic Studies (LACPS shared SSP's site in Pasadena), Plaza de la Raza (East Los Angeles), Santa Clarita Valley Boys & Girls Club (Newhall), Self-Help Graphics & Art (East Los Angeles), Visual Communications (Little Tokyo), the Watts Towers Arts Center (Watts), and California Institute of the Arts (Santa Clarita.)

Many of the graduates of the CAP programs have found inspiration, and support, to continue their artistic education at CalArts or other arts institutions. More than a handful have returned to the CAP experience as teaching assistants and/or visiting artists. While not all participants have launched new careers in the arts, many have found that the skills developed in a CAP classroom or lab, have helped them find new and meaningful part time or full time work.

### **Focus of the Study**

This study was to determine, at the end of two years, how the program impacted the participants and ways in which the partners enhanced their communication as a result of the new equipment and technology. The study also summarized organizational issues such as planning, implementation and evaluation so as to provide useful information for future replication or expansion of the program.

### **Methodology**

All questionnaires and pre/post surveys were self-administered under the guidance of the site coordinators. Data received from each participating site was entered and analyzed using the SPSS 11.0, a statistical computer program used to quantitatively measure change. Students' responses were analyzed by comparing frequency tests that measured percentages of each response during the first week of class using pre-questionnaires (referred to as Pre-Q) and at the end of each semester using post questionnaires (referred to as Post-Q). The Pre-Q and Post-Q were compared using Paired Samples T-Test to measure students' statistically significant improvements throughout the two-year program. The program evaluators also conducted interviews at the sites, by telephone and/or through e-mail.

## **Special Considerations**

It should be noted that although all of the sites were covering the “basics” in terms of curriculum and skills development, the site coordinators were careful to match student abilities and talents to appropriate software and equipment. No two sites were doing exactly the same thing at the same time, and in a few instances some of the content or skills were not covered during the course of the program.

Additional data were collected from site visits and meetings with staff and faculty. Quarterly meetings with all site coordinators provided an opportunity to discuss successes as well as challenges to the program. Communication via email was frequently used as a way to gather pertinent and time-sensitive information.

This report summarizes the Digital Arts Network's effectiveness at teaching communication and arts skills, through digital means, and recommendations for future replication. A copy of the evaluation will be available to the sites and selected funders.

## **Findings**

During this first year of the program, the Digital Arts Network provided training to an estimated 274 students to teach basic skills in computer technology, video conferencing, and techniques on computer research, web design, and related topics. By the end of the second year 676 students had been through the programs.

The program was offered in a two-semester, year-long format. The DAN partner sites had the opportunity to develop collaborations between partners and students, and increased their understanding of the role each organization plays in the “culture” of the greater Los Angeles area. All of the sites have expressed their intention to sustain an on-going program, but financial capacity will determine which sites will be able to do so.

Overall, the program goals and outcomes were met and/or exceeded, and the project was perceived to have been a successful project considering the many challenges and the short period of time allowed to implement such a complex project.

There were five major goals for the program. A brief summary of the outcomes for each goal is included herein.

## **Goal #1 – Establishment of Programs at Partner Sites**

- All ten CAP sites had software and hardware installed by December 2000 and ran programs or students from September 2000 to June 2002.
- The Armory Center of the Arts, due to construction and relocation problems, was not able to install equipment in the first year, but was up and running in January 2002.
- DAN staff used the equipment, as available, for their work.
- A significant improvement during the second year was the addition of a full time technical coordinator who worked exclusively with all sites on problems related to installation, hardware and software issues.
- Overall satisfaction with the program was high with directors of the partner organizations.

## **Goal #2 – Improving Communication Between Partners**

Most of the partners stated that they were engaged in regular communication with other sites, and several were engaged in some form of collaboration. Collaborations and regular contact via email, etc., increased between the partners during the second year.

## **Goal #3 -Program participants will learn communication, design, art-making and music computer skills.**

“The quality of work produced by the students was exceptional...unbelievably good.”

Ben Caldwell, Director, KAOS Network

There were 274 students who participated in this first year study and 402 during the second year. More than 300 students completed background information on age, gender, skills levels, etc., and 200 of these were analyzed to provide a profile of participants. Thirty students, who participated in the second year of the program completed both pre and post skills surveys, and the results are provided within this report. Participants, on average, were 15 years of age. About 60% were male. The ethnicity of the participants reflected the multicultural profiles of their respective community centers. Students were referred to the program by friends and/or teachers. More than half of them had access to computers at home and/or school, and a significant number had an interest in and/or some experience in the arts.

Sample summary findings from the data indicate that:

- Students showed the greatest growth in the areas of video skills, web skills, and manipulation of images, specifically their Photoshop skills. These three areas were heavily used for the final projects where students focused most of their time and energy.
- The data indicate that the participants gained a significant increase in skills acquisition and application during their coursework. Overall, the program did an effective job of teaching students the basic skills outlined in the curriculum. Students came close to or exceeded most of the expected outcomes described in the initial proposal.
- The quality of work produced by the students was consistently described as "excellent, eclectic, creative and inspiring."
- More than half of the students enrolled in the program had access to computers at home or elsewhere. It should be noted that while the original intent of the grant was to provide access and skills to underserved communities, several things had occurred since the initial grant was developed: (1) Prices dropped significantly on basic computer equipment, thus making it possible for more families to purchase and own equipment (2) Schools invested more seriously in computer equipment during the past three years and (3) Local libraries and other community sites had an increase in computer centers. There were, however, a number of students in certain areas, such as the neighborhood near Watts Towers Arts Center, where students did not have computers at home, (or at school at a time when they could use them) and the DAN lab was the only place where they could come to use the computers.
- More than half of the students already had a working knowledge of computer basics including using the Internet (with search engines) and accessing /answering e-mail.

Every student who was interviewed felt that the experience had been worthwhile. Most of the first year participants looked forward to coming back for the second year, and wished they could have spent more time at their individual centers working on projects. Students who completed both years stated that the program had helped them create original work, improve their work at school and make new friends in the process. They praised the faculty, site coordinators and teaching assistants for their helpfulness and willingness to work with them on their projects.

A final CD-ROM entitled "Digiscapes," is a compilation of the student work from each of the ten sites and includes short films, animation, mapping, video diaries, graphic design, public art projects. It highlights only a small percentage of the work created during the DAN Project.

Shelley Stepp, site coordinator for the CalArts and Armory Center for the Arts DAN projects stated, "The participants produced far better work during the second year. Seeing other student work encouraged them to strive for more interesting visual forms in their projects. They worked through

issues and experimented.” She added, “I think we have earned their trust now, and they trust the faculty and teaching assistants to provide them with interesting projects, motivation, passion and direction.”

When asked about the differences she observed in students who were participating in the second year, she stated, “Repeating students were amazing. They were self-motivated and really pushed themselves. Interesting dialogue opened up from this new language they learned and shared.”

**Goal #4- Participants will increase communication and collaborations across geographic and cultural boundaries through video conferencing.**

At the end of the first year, Ben Caldwell, Director of KAOS Network, stated that video conferencing was the key to a successful DAN venture. He anticipated that during the second year of the program the coordinators and students would be more comfortable in using it to communicate and collaborate.

No one could have foreseen how the events of September 11, 2001, would impact that goal. On November 10, 2001, Los Angeles’ Channel 11 Fox News featured CAP staff, faculty and students hosting a digital arts teleconference event at Cal Arts. DAN students were linked to a New York high school near Ground Zero and to a high school in Amman, Jordan. The teleconference incorporated artmaking and dialogue in an exploration of their fears in the wake of the September 11th tragedy. This international video teleconference was initiated by CalArts faculty members and DAN site coordinators Chandra Khan and Shelley Stepp, who organized the event with assistance from Global Nomads Group.

Other teleconferencing projects were initiated by Ben Caldwell and involved exchanges between musicians such as Phyllis Battle of the 5th Dimension (who was based at Leimert Park in the KAOS Network studio) and a student musician at CalArts, as well as another session with Brian Breyer at the Museum in Black and John Hawk, a filmmaker and faculty member at CalArts.

Year-long collaborations and special events included a full demonstration of DAN at CalArts and at the Santa Clarita Valley Boys & Girls Club, which was attended by Congressman Buck McKeon, in recognition of the program’s value to the Santa Clarita Valley community.

Students created their own websites and CAP-DAN had a presence on the CalArts website. CAP made several presentations throughout the year to public school teachers and administrators, and began working with the Los Angeles Unified School District to train teachers to implement the digital arts curriculum within selected high schools. CAP is also providing a media arts program, which began in April 2002, for middle school students at several community centers through a collaboration with the Cultural Affairs Department of the City of Los Angeles and Sony Pictures Entertainment.

The technology was seen as a bonding agent for these students, and participants frequently spoke of how it became a common denominator, often changing the way they looked at “community.” Students, as well as site coordinators, noted how it helped them to see “communities” in a much

broader sense than the street boundaries or names given to their neighborhoods. CAP successfully reached an estimated 10,000 community audience members throughout the two years of the project, not counting web-site hits or millions of people who viewed the public shelter posters and the Fox 11 News coverage. The number and variety of special events, projects, showings and other outcomes for this program was substantial. A complete listing of events and activities is in the appendix.

**Goal # 5- CalArts student/instructors will learn, experience and integrate new, innovative arts instruction skills through teaching DAN workshops.**

“An artist is one who is ever observant and always a learner. Being with the kids has helped me take an uninhibited approach toward my art form. I look forward to more of this type of enriching experience.”

Gurudutt Jahagirdar, Teaching Assistant at the Santa Clarita Valley Boys and Girls Club

The CalArts teaching assistants were essential to the program’s success. They served as mentors and as editors of the final projects and brought their technical skills, as well as their artistic vision and ideas, to the process.

The second year saw the development of a curriculum guide which integrated the best practices and techniques that were used by artists and teaching assistants working in the program. One of the greatest challenges for any CAP instructor has always been to find the balance between teaching skills and “basics,” and maintaining the motivation and creative “pulse” that young students bring to each CAP program.

It was clear from the beginning of the project that no one method or system was going to be appropriate and/or effective for all sites or teaching artists. A curriculum guide, however, was perceived to be an appropriate way to provide other artists and teachers with suggestions and techniques based on the actual experiences of the DAN staff, site coordinators and teaching artists. The guide was created, and coordinated by artist, and seasoned teacher, Betty Lee with input from the DAN staff, and was published in the fall of 2002.

Betty Lee, who is a well-known photographer, artist and curriculum specialist designed and taught the Arts Pedagogy Course at CalArts. Ms. Lee also worked with CAP as a digital arts instructor and digital curriculum specialist, and is a California Arts Council Artist-in-Residence at Inner-City Arts. A total of sixty CalArts students interested in teaching art in the community participated in semester-long arts pedagogy courses during the two years of the DAN Project.

Betty Lee designed the course to include conceptual approaches to teaching and discussions about concept-driven projects and curricula. She gave the students opportunities to observe teachers at work and provided information on how to write a syllabus, how to get a job, and how to articulate a teaching philosophy. Ms. Lee notes, “I approach pedagogy as an artist, not a sociologist. Understanding the world through art, going beyond stereotypes of race, gender, and cultures, is

essential to an artist.”

The opportunity to work with students in the DAN program, as well as the support offered by Ms. Lee and her course, had a significant impact on the young teaching assistants/artists. As with most CAP programs, the teaching assistants experienced a profound change in the ways in which they viewed their own work. Even those who came with few or no expectations were surprised by what they learned when working with these students. A significant number stated that they were motivated to become teachers as a result of their involvement with the program.



CalArts faculty and Inner-City Arts DAN coordinator, Betty Lee with students in the Digital Arts Network (DAN) workshops at Inner-City Arts.

## **Summary Conclusions**

“The DAN Project has improved upon our delivery of our youth media and professional training programs and exhibition activities. Staff members have also utilized the systems for web design and video editing.”

Linda Mabalot, Executive Director, Visual Communications

### **A. Strengths and Benefits**

“Our students now believe they have viable options in their lives. If they are career oriented (when they pursued this program) they learned of the various jobs that are out there. They understand they can further their arts training in schools beyond high school.”

Betty Lee, Site Coordinator, Inner-City Arts

The DAN program was perceived to have been a successful endeavor. Participants were enthusiastic and created original work of exceptional quality. An analysis of the data confirmed that student participants made significant strides in all areas of the curriculum. Benefits included:

- The acquisition of skills related to the computer and computer-related technology
- Having “at risk” students choosing to come to the centers as a positive alternative to their other options.
- The availability of tools and technology at the community sites were beyond what any regular classroom could offer.
- The high level of motivation and interest the participants displayed in the classes.
- The relationships that partners built with other sites.
- The opportunity to build a stronger relationship with the local community.
- The development of a curriculum guide that offers an imaginative and useful approach to teaching the making of art with technology-driven processes.
- The opportunity to experience a “live” video-teleconferencing project that gave students from Los Angeles, New York and Jordan an opportunity to explore their feelings and the issues following the September 11, 2001 incident.

At the end of the second year, DAN site coordinators and directors reinforced the previous benefits and stated that the conceptual development and personal problem-solving of each student, as they

approached their own projects, had improved.

“The kids are amazing. What really makes this program interesting and worthwhile is their motivation, creativity, commitment and eagerness to learn. They are not doing this for a grade or because someone has sent them here. They are here because they are fascinated by what they can do and learn.”

Chandra Khan, Site Coordinator, Santa Clarita Valley Boys and Girls Club

## **B. Challenges**

As with any new program, there were obstacles of varying types that confronted the sites. The foremost among them, during the first year, were problems related to equipment and its installation. Almost all of the coordinators stated that it took more time than they had anticipated to get the program up and running, and that it was an on-going process to figure out what worked best for the students and the teachers. Other problems identified by the team included:

- Coping with transportation issues and school schedules for the students.
- Site coordinators felt that they needed more pre-planning time overall, especially with their teaching assistants. This issue was successfully addressed during the second year.
- Implementing teleconferencing activities. Students were not always comfortable with being “on camera,” and other issues arose that limited the scope of this component of the project.
- Initially expecting site coordinators to implement the same curriculum at the same time.
- Attempting to provide flexibility in meeting students’ needs often meant that site coordinators had to put in more hours beyond the contracted time.

## **Recommendations**

“An interesting approach might to be to involve the students more deeply in video film making and then to put their small films on line...to connect with other youth groups around the country and world via the Internet.”

Bob Bates, Artistic Director, Inner-City Arts

In general, the program was “on track” and highly successful. Most of the recommendations at the end of the first year, which focused on strengthening communication, increasing program and planning time, refining curriculum options and strategies, etc. were implemented.

At the end of the second year, recommendations focused on finding ways to continue and/or expand the program. Other suggestions included:

- Shorten the duration of weekly classes to twenty per semester.
- Provide additional compensation for site coordinators, based on performance and merit.
- Provide community diversity education for the sites, the site coordinators and the CAP office.
- Create a process to help seniors from DAN with college admissions, portfolio preparation, summer internships, and entering art competitions.
- Gear the program to high school level students only.
- Provide an opportunity to meet with site directors/coordinators to discuss potential future sharing of equipment for special projects and/or collaborations.
- Expand the evaluation focus beyond skill building to include assessment of growth in problem solving, critical thinking, experimentation and risk-taking.
- Provide more training on video-teleconferencing for site coordinators and the students.

## Replicating the DAN Program in Other Communities

“The strength and purpose of DAN is what each site envisions and produces using the same exact equipment and the same technology.”

Shelley Stepp, Site Coordinator, CalArts and the Armory Center for the Arts

- Target two or three sites for video teleconferencing projects, initially, rather than trying



CalArts faculty and DAN coordinator at CalArts and the Armory Center for the Arts, Shelley Stepp and student at the DAN workshop at CalArts.

The CAP program has always had a commitment to providing useful information to other organizations that might wish to replicate its collaborations. The site coordinators and community directors offered the following guidelines for those interested in replicating the Digital Arts Network program.

### Pre-Planning

- Allow at least one full year to prepare before students are recruited and brought into the program. The most challenging (and frustrating) aspect of DAN was ordering, and installing all of the equipment and software needed to implement the program.
- Provide training for all site coordinators on interactive media and various software programs.

- Target two or three sites for video teleconferencing projects, initially, rather than trying to engage all of the sites in this aspect of the program. Training in this process needs to be tied to meaningful content. It is also critical to realize that teens are self-conscious and very nervous about how they “look” and may be reluctant to participate if they don’t think they have a ‘news anchor’ appearance.
- Plan a monthly meeting with all site coordinators, and site directors (as available) for a sharing of curriculum, best practices, and problem solving.
- Clarify a decision-making process that deals with problems that arise between sites/leadership, etc.
- Designate one individual to oversee all aspects of the technical issues including installation, repair, hardware and software.
- Review the basic goals of the project(s) and attempt to define, early in the process, the types of special projects and/or events that might be expected from each partner.
- Provide cultural diversity/communication education for all partners.

## **Implementation**

### **Schedules**

Initially the program was designed to encompass three, ten-week modules, twice a year, with 30 sessions per semester. Year round school schedules, and other issues (teaching assistants from CalArts finish their semester work in May, yet DAN projects continued until June) provided challenges for several sites.

- A more workable model was a one-year program with two semesters that coincided with high school programs (that are on a traditional schedule) and the teaching schedules of CalArts faculty. Students therefore did not have a chance to drop out part way through a module. Projects were assigned at the beginning of each semester with more projects due the second semester, since it was longer.
- Students stated that they would like to have a year round program, and some sites were exploring ways to implement a summer session.
- Keep the program flexible enough to meet the needs and interests of the students. The curriculum, which introduces basic skills and software to support student work, should support the students and the content.

## **Recruitment**

- Keep program geared to high school level students.
- While most sites focused on high school age students, several included students ranging from elementary school to adults, and used a cross-age teaching method to incorporate the younger participants.

## **Curriculum**

- Allow site coordinators to make the final decisions about appropriate curriculum and projects with their students.
- Do not expect all sites to do the same curriculum at the same time, as was attempted during the initial weeks. "The spirit of DAN is the diversity of students AND the faculty. Each faculty and teaching assistant brings a unique passion, energy and skill to its program."
- Encourage "natural" alliances of interest to develop between certain partner sites.

## **Equipment-Hardware/Software**

- Identify a key contact at the service end to handle problems related to DSL and ISDN lines.
- Provide adequate training for site staff to ensure that they can make maximum use of the equipment.
- Guarantee adequate security and safe storage for equipment.
- Provide quick access to software and hardware purchases so that items are not obsolete by the time they are received.

## **Summary Comments on Replication of the DAN Project**

Replicating a project such as DAN is a costly and labor intensive operation. The partners must clearly define their own mutually beneficial goals and their willingness to be true partners in every sense of the word. Individual sites may be vastly different in terms of the technical "structure" that is needed to install and run the equipment needed for this project. Sites may have different functions for their communities, i.e., some sites may be exclusively devoted to the visual arts while others serve as centers for afterschool programs for children, and others may be focused on multiple arts disciplines. The equipment used for this program "levels" the playing field in some ways, but significant differences will exist in how sites run and implement the project. Ideally, partners should be able to plan for a four to five year project that is well funded, to do justice to the complexity of this type of endeavor.

Hiring a competent and patient technical coordinator, from the beginning, should be mandatory. He/she can save the sites and artists countless hours of frustration and money by being available to help solve installation and other technical problems.

One institution needs to take the lead in terms of handling budgets, overall coordination of events and projects, public relations, and the evaluation. An administrator needs to be devoted full-time to administering and coordinating a project of this size and scope. The roles and responsibilities of each partner need to be clearly defined and on-going communication, trouble-shooting and problem solving processes need to be discussed at the beginning of any collaboration.

In closing, the most frequently mentioned elements for a successful project focused on:

- Eager students with time to learn the basic skills and integrate them into meaningful projects.
- Knowledgeable and committed instructors/artists/site coordinators who are interested in digital technologies and are not afraid to experiment and learn from each other.
- Current equipment in good working order and DSL and ISDN line connections.
- A creative and flexible/adaptable curriculum and lesson plans.
- Plenty of time for pre-planning and training.

## **Evaluation**

Evaluation is an essential component of all CAP programs and site coordinators were aware from the beginning of their responsibilities in gathering information to assess progress and program strengths. Every effort was made to keep paperwork to a minimum, and to encourage sites to use the evaluation as a learning experience for themselves and the participants. The process worked best, however, when the evaluators visited the sites and collected the data from participants. Sending surveys via email was effective (for teaching assistants, faculty and site directors) but the most comprehensive information usually came from personal interviews or focus groups, which are more costly.

## **Closing Comments**

Community Arts Partnership (CAP) programs have consistently offered innovative and high quality arts training to Los Angeles area youth for the past ten years. This new program, grounded in technology and the arts, continues the tradition. Its collaborative approach has made it possible to reach a population of young people who have been traditionally underserved in the arts. By basing its programs at well-known community centers, it has been able to provide training and creative projects that have brought new skills and experiences to a diverse audience.

Two students who participated in DAN received full scholarships to Art Center's Saturday High School Summer art program, several were accepted to and attended the California State Summer School for the Arts, and several others have been accepted to CalArts for additional education and training.

The young artists/teaching assistants who travel to these community sites throughout Los Angeles County from the Santa Clarita Valley and CalArts had the opportunity of sharing their expertise with high school students, who in return, had a chance to show them how to look at their own work from a fresh perspective. More than a few of these teaching assistants have shifted their career goals to include teaching as part of their future plans.

The DAN project has proven to be an exciting and challenging venture for all of the participants. As with most CAP programs, the outcomes and benefits exceeded the expectations and goals set by its partners and participants.

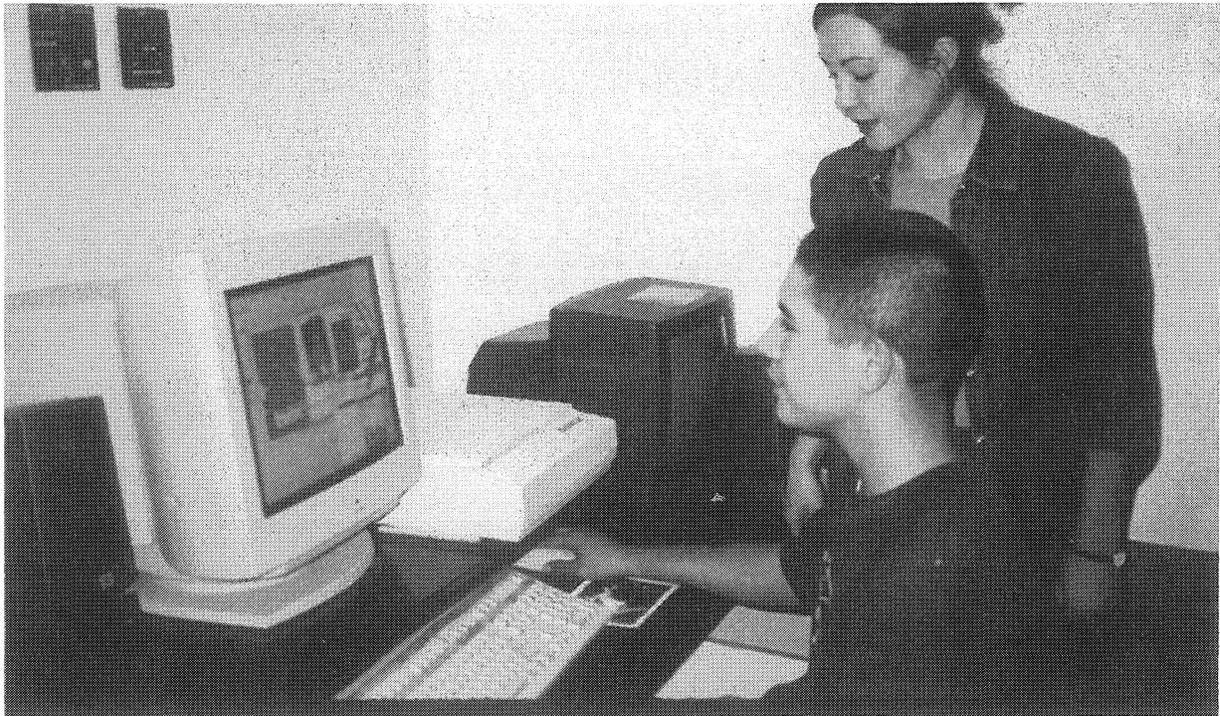
"The greatest challenge for the future," stated CalArts President Steven Lavine, "will be to continue moving forward and to staying 'fresh' at the same time. And of course the funding is going to be a major challenge. We need to find ways to collaborate and partner with other institutions and agencies, such as the school districts and the City of Los Angeles to ensure that the programs expand out to other communities."

**"I sense that we are now ready to build a functional program for teenagers. I believe that this program is very important for young people who are entering our world with its emphasis upon technology.**

**We can help our students recognize that the real creative power is within them and not to be confused by or be afraid of the technology that surrounds us.**

**They are the creative source and they have the power to grow and create a new world."**

**Bob Bates, Artistic Director, Inner-City Arts**



**Miyo Stevens, DAN Coordinator at Plaza de la Raza, and her student at Plaza de la Raza**

**California Institute of the Arts Community Arts Partnership (CAP)  
Digital Arts Network (DAN) Project  
Implementation Evaluation**

The Digital Arts Network and its associated programs represent a critical step forward for both the California Institute of the Arts Community Arts Partnership (CAP), its partners, and for Los Angeles youth. This technical linkage opens the door to communication between young adults of dissimilar cultural backgrounds and neighborhoods, inspiring profound learning experiences, as well as breaking down barriers across the many boundaries of Los Angeles.

**I. Introduction and Project Description**

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This innovative program was designed to link nine community-based arts organizations and CalArts, via the Internet and computer video teleconferencing systems, to provide communication technologies and free digital arts training programs to Los Angeles youth. Project partners include: Armory Center for the Arts (Pasadena), Inner-City Arts (downtown Los Angeles), KAOS Network (South Central Los Angeles), Side Street Projects and Los Angeles Center for Photographic Studies (LACPS shares SSP's site in Pasadena), Plaza de la Raza (East Los Angeles), Santa Clarita Valley Boys & Girls Club (Newhall), Self-Help Graphics & Art (East Los Angeles), Visual Communications (Little Tokyo), the Watts Towers Arts Center (Watts) and California Institute of the Arts (Santa Clarita.)

High school students from underserved areas of Los Angeles County, who because of distance, cultural and racial separation and the local micro-politics of geographic boundaries, would not ordinarily know each other, used two-way video telecommunications stations to meet and discuss issues which were important to them. They shared their experiences by collaboratively creating visual art, music and writing, and planned and implemented cooperative projects. They learned a variety of computer-based skills that will help facilitate the realization of their future educational and career goals.

## **Need for the Project**

This project addressed two interrelated issues: The first concerns the isolation among high school-aged youth which results from growing up in an urban environment fragmented along racial and economic lines, together with sheer geographic distance. It is nearly 45 miles between our two most distant community partners. The second factor is a crippling lack of access to local art and technology educational resources. Art education, for example, has been virtually eliminated from Los Angeles public schools.

## **Outcomes and Benefits**

The DAN project was designed to address these two problems by accomplishing the following:

- 1) Establishing telecommunications links between our widely separated partner organizations. Youth from communities in South Central Los Angeles, East and downtown Los Angeles, the San Fernando Valley, Pasadena and the Santa Clarita Valley worked with each other, and communicated about key issues in their lives. They had a chance to learn firsthand about others with whom they will grow up to share metropolitan Los Angeles.
- 2) Conducting multimedia workshops at each of nine community partner sites and at CalArts to teach computer and communications technology applications. Program participants learned arts, communication and digital technology skills which are beyond the scope of public school education and typical after-school offerings.
- 3) Most importantly, the emphasis on collaborative work meant that youth participants worked together producing art, CD ROMS, performances, videos, and music. Since its inception, CAP has stressed cooperation and collaboration, and the DAN project provided a concrete means to make that happen. Young people from these underserved areas formed constructive working relationships and friendships, while at the same time learning skills that will prepare them for higher education and employment.

## **Program Goals and Objectives**

The DAN Program provided participants with an opportunity to learn:

- Computer skills.
- How to navigate the World Wide Web.
- How to create web pages to display art works, performances, writing, and a tutorial for CD-ROM production.
- How to use the Internet as a learning resource and as a system of communication with the power to overcome spatial and cultural boundaries.

A larger and more global goal is to enhance school performance, thus enabling students greater opportunities for higher education as well as possible future careers in the arts, technology and the entertainment industry.

### **Program Design: Milestones for Year One**

The DAN Program provided the following components:

- Three 10-week sessions (meeting once weekly) held at each site from October 2000 to June 2001.
- Teleconferencing workstations for each partner organization, Macintosh network stations for each site, software, and instructors for the digital arts workshops.
- The instructors assisted in the recruitment of youth from local arts organizations, youth agencies, churches, community centers and public schools.
- Instructors provided input on the design and implementation of the digital arts curriculum.
- Funding allowed 10-20 students at each site to access the network, and provided them with e-mail, and educational resources available through the World Wide Web.
- Over 274 students were trained during the first year.

### **Milestones for Year Two**

- 402 students participated during the second year from October 2001 to June 2002.
- The basic format for the program was revised to that of a two-semester program that was consistent with the traditional school calendar.
- An international teleconference took place on November 10, 2001 between DAN students based in Los Angeles and students at sites in New York, near Ground Zero and Amman, Jordan.
- A full-time technical coordinator was hired to assist all sites with installation, hardware and software issues.
- A curriculum guide was developed and was published in fall 2002.
- To design and teach the Arts Pedagogy Course at CalArts, CAP retained a seasoned veteran art teacher, Betty Lee, who is a well-known photographer, artist and curriculum specialist. A total of sixty CalArts students interested in teaching art in the community participated in two semester-long arts pedagogy courses during the two years of

the DAN Project.

## **Evaluation**

CalArts and CAP recognize the importance of documenting and assessing CAP programs in order to maintain and improve their quality. From its inception, CAP has monitored its activities using qualitative and quantitative measures to assure that its goals and those of its partners are being met. Annual evaluations are performed by CZ Associates, an independent consulting firm, and are designed to measure the effectiveness of the programs and their impact on community participants, CalArts student instructors, and community partners.

## **Documentation and Dissemination**

Progress with the Digital Arts Network project and associated classes was documented both internally and externally. Internal documentation for the initial network installation was carried out as a group by the DAN projectsite coordinators and the CAP staff. Documentation of the associated digital arts workshops was completed by each session's head instructor. Workshop documentation included a record of the curriculum plan, including all activities and guest artists, evaluation of students' work and learning, and suggestions about how classes could be improved.

This study evaluated the DAN project's successes and challenges over a two-year period, and was designed to be a tool for the program's replication. CD-ROMS, videos, evaluations and other written materials are available to community arts organizations nationwide who wish to build their own programs.

## **II. Focus of the Study**

The focus of this study was to determine, at the end of the two-year program, how the program impacted the participants, ways in which the partners enhanced their communication as a result of the equipment and technology, and an analysis of organizational issues such as planning, implementation and evaluation. Specifically this study will describe the degree to which the following goals were met:

**GOAL 1. The Digital Arts Network (DAN) will be established at ten CAP partner sites, providing sustainable digital communications and arts education to participants.**

**GOAL 2. Program participants will learn communications, design, art-making and music computer skills.**

**GOAL 3. Through video-teleconferencing, participants will increase communication and collaborations across geographic and cultural boundaries.**

**GOAL 4. CAP/DAN partner organizations will experience an increase in inter-partner communication, collaboration and information exchange.**

**GOAL 5. CalArts student/instructors will learn (experience and integrate) new, innovative arts instruction skills through their experience teaching DAN workshops.**

### **III. Methodology**

Information was collected through interviews, pre/post surveys, and written comments from staff, teaching assistants and youth participants. Additional data were collected from site visits to observe classes and events, and meetings with staff and faculty. CZ Associates collected qualitative data (interviews with community partner personnel, program participants, CalArts student instructors and faculty members involved in the project) and quantitative data including measures of satisfaction and achievement in computer skills. Quarterly meetings with all site coordinators provided an opportunity to discuss successes as well as challenges to the program.

All questionnaires and pre/post surveys were self-administered under the guidance of the site coordinators. Data received from each participating site was entered and analyzed using the SPSS 11.0, a statistical computer program used to quantitatively measure student improvement. Students' responses were analyzed by comparing frequency tests that measured percentages of each response during the first week of class using pre-questionnaires (referred to as Pre-Q) and at the end of each semester using post questionnaires (referred to as Post-Q). The Pre-Q and Post-Q were compared using Paired Samples T-Test to measure students' statistically significant improvements throughout the second year of the program.

This report summarizes the Digital Arts Network's effectiveness at teaching communication and arts skills, and recommendations for future improvements and replications of the model. A copy of the evaluation will be supplied to the sites and selected funders.

### **IV. Findings**

#### **Introduction**

During the first year of the program, the Digital Arts Network provided training to an estimated 274 teenage students, to teach basic skills in computer technology, video conferencing, and techniques on computer research, web design, and related topics. The program was offered in three ten-week sessions, with a high percentage of students attending all three sessions. Students came to the program with a wide range of experience and background with computers. The DAN partner sites had the opportunity to develop collaborations between partners and students, and increased their understanding of the role each partner plays in the larger Los Angeles community.

During the second year, the program reached 402 students, during a two-semester, school year format from October 2001 to June 2002. Since many students were returning for a second year, the staff had an opportunity to enhance and expand the more experienced students' skills and talents, and to implement a more content-oriented curriculum for the new students.

The following summaries reflect the overall outcomes, after a two-year period, of the original goals established in the DAN application.

**Goal 1: The Digital Arts Network (DAN) will be established at ten CAP partner sites, providing sustainable digital communications and arts education to participants.**

**Predicted Outcomes at end of two years:**

- All ten CAP partner sites will have hardware and software installed by December 2000, and more than half will be using it to communicate with other partners.
- 100% of the partners are involved, committed, and demonstrated their ability to sustain their involvement in DAN at the end of the two-year project.
- At the end of two years, an estimated 600 students will have completed DAN training, and all partner sites will be fully functioning.
- At the end of the first year of the program, 75% of the sites will be running regular programs for community students.
- 60% of all staff are using DAN to enhance their own work.

**Status as of July 2002:**

- All ten CAP sites had software and hardware installed by December 2000, and partners were using the equipment to communicate with other sites, with the exception of the Armory Center for the Arts.
- The Armory Center of the Arts, due to construction and relocation problems, was not able to install equipment in the first year, but was up and running in January 2002.
- 100% of the DAN partners were offering programs to students.
- An estimated 676 students had been through some level of training.
- DAN staff used the equipment, as available, for their work. Limited access to certain hardware and problems with systems made it unrealistic to expect that all staff could have access at all times.

Site directors noted the following advantages of having equipment as part of the program:

- "It allowed us to implement delivery of youth media and professional training programs."
- "It allowed us to digitize our collection."

- “It gave all of the partners access to new G4 computers.”

**Goal 2: CAP/DAN partner organizations will experience an increase in inter-partner communication, collaboration and information exchange.**

**Expected Outcomes at the end of two years:**

- There will be a 40% increase in regular, sustained communication between the partners within six months after the network is established.
- There will be a significant increase in the number of collaborations developed between the partners by the end of the DAN project.

At the end of the first year, about half of the partners stated that they were engaged in regular communication with other sites, and several were engaged in some form of collaboration. KAOS Network collaborated with Plaza de la Raza, Self-Help Graphics, Side Street Projects, Watts Towers Arts Center and Visual Communications on a group screening of final projects for DAN. This screening took place at Plaza de la Raza on June 22, 2001, where students and their families were in attendance.

A special event included a full demonstration of DAN at CalArts and at the Santa Clarita Valley Boys & Girls Club, which was attended by Congressman Buck McKeon, in recognition of the program's value to the Santa Clarita Valley community.

Students created their own websites and CAP and DAN had a presence on the CalArts website. CAP made several presentations to public school teachers and administrators, and is working with the Los Angeles Unified School District to train teachers to implement a digital arts curriculum within selected high schools. CAP is providing a media arts program, which began in April 2002, for middle school students at several community centers through a collaboration with the Cultural Affairs Department of the City of Los Angeles and Sony Pictures Entertainment.

The technology was seen as a bonding agent for these students, and participants frequently spoke of how it became a common denominator, often changing the way they looked at “community.” Students and site coordinators noted how it helped them to see “communities” in a much broader sense than the street boundaries or names given to their neighborhoods.

CAP successfully reached an estimated 10,000 community audience members throughout the two years of the project, not including web-site hits and the millions of people who viewed the public bus shelter posters and the coverage on Fox 11 News. The number and variety of special events, projects, showings and other outcomes for this program was substantial.

**Other benefits to the partners included:**

- Becoming more informed about the purpose/roles of the partners.
- Enhancing their own technical capabilities/skills as the result of the network

- Increasing learning opportunities for program participants, CalArts students/instructors and partner staffs through remote teaching such as lectures and demonstrations.

Lelalois Beard, the DAN site coordinator at KAOS Network, stated: "The quarterly meetings and the meetings over the teleconferencer have increased my knowledge of the other partner sites. I am able to experience the communities that they live in, and the people that they service by traveling to the quarterly meetings. Over the polycom system, each site coordinator talks about upcoming events at their sites, visiting artists, and how the DAN project is positively affecting the site."

Overall satisfaction with the program was high with executive and artistic directors of the partner organizations.

Sample comments:

- "This program has allowed us to serve students on a year round basis."
- "The access to high end equipment has been a great asset for both a learning and creative environment."
- "We gained greatly from the development of an incredible team of artist/coordinators."
- "The access to improved technological capabilities will improve (our) programs in future."
- "As a result of this project, we have come to better understand the different cultures and the youth involved with this project."

Lelalois Beard, site coordinator at KAOS Network, summarized several of the most important aspects of using the equipment for communication purposes:

"During the school year we used it to communicate before the actual classes started for lesson planning purposes with other coordinators. When classes started, KAOS Network used the polycom systems to do weekly icebreakers with other sites so that the students would begin to feel comfortable communicating with other sites through the teleconferencer."

She continued: "As the class progressed, Ben Caldwell used the teleconferencer to do check-ins with all site coordinators before class started, and worked out any problems with the polycom or the class. I also want to mention the importance of having the capability to communicate by email to everyone in the Digital Arts Network and the use of the DSL Internet connection."

During the first year, while the digital arts curriculum was being developed, the lack of a specific curriculum presented problems to some sites, but not to all. There was significant discussion and differences of opinion about curriculum, and the degree to which it needed to be consistent and structured, yet flexible enough to meet community and student needs and allow for a creative approach. By the end of the second year, the curriculum guidelines had been developed and the curriculum guide was published in the fall of 2002.

### **Challenges included:**

- Establishing the internet connection with phone lines and the DSL box supplied by Pacific Bell.
- Modifying the DAN curriculum to accommodate 15-20 students when it was originally designed for classes with ten students.
- Effective and consistent communication between DAN coordinators, the DAN Project Coordinator and the CAP office.

**Goal 3: Program participants will learn communications, design, art-making and music computer skills.**

### **Introduction**

A preliminary questionnaire was administered to all participants requesting background information about the students in the program. Questions centered on background experience with computers, involvement in the arts in general, scholastic abilities, and information on age, gender and ethnicity. The following information provides a 'snapshot' of DAN's participants. Three hundred students completed the background questionnaire and two hundred (one third of the group) were analyzed for this study. All sites are represented in this survey.

In addition to the background questionnaire, students were asked to complete a pre-program survey that would assess their knowledge and experience in four basic areas: computer skills, Internet skills, scanning and imaging, and video conferencing. A post-program survey was administered at the end of each session.

## Summary of Background Questionnaire

Population: 200 Student questionnaires (an estimated one third of all participants) were summarized for this report.

Breakdown of surveys received by site:

Inner- City Arts	6.00%
KAOS Network	13.50%
LACPS/Side Street Projects	4.00%
Plaza De La Raza	12.50%
Santa Clarita Boys and Girls Club	4.00%
Self-Help Graphics & Art	22.50%
Watts Towers Arts Center	1.00%
CalArts	16.50%
Visual Communications	3.50%
Armory Center for the Arts	16.50%

Age Range: Most of the students (70.50%) were between 14 and 17 years of age. The average age of a participant was 15 years and he/she was in the 10th grade.

Gender: 38% were female and 62% were male.

Ethnic Background of Youth Participants:

Hispanic	50.80%
African American	14.90%
Asian	5.30%
White/Caucasian	20.60%
Middle Eastern	.50%
Filipino	2.10%
Other	5.80%

Note: Students often checked more than one answer, therefore the totals do not always come out to 100%.

### 1. What made you sign up for the DAN program?

Heard about it from friends	38.50%
Heard about it from parents	9.0%
My Parents made me	2.50%
Teacher suggested it	19.50%
Heard about it from the art center where I take classes	11.0%
Other	1.0%
Heard about it from more than one source	16.50%
All of the above	1.50%
No Answer	.50%

## 2. What were your expectations of the DAN program?

To improve technical skills	15.50%
To improve artistic skills	9.50%
Have fun	6.50%
To help me at school	3.0%
Help me get a job	1.0%
More than one of the above	17.0%
All the above	43.0%
No Answer	.50%

## 3. Prior Experience with basic computer skills?

Beginner	32.5%
Moderately experienced	46.0%
Very Experienced	21.5%

## 4. Prior experience creating art on the computer?

No experience	25.5%
Beginner	31.0%
Moderately experienced	34.5%
Very experienced	12.0%

## 5. Prior experience with interactive computer programs?

Beginner	50.5%
Moderately experienced	37.0%
Very Experienced	12.0%
No Answer	.5%

## 6. Do you have computers at home that you use?

Yes: 73.5% No: 26.0% No Answer: .5%

## 7. How many hours (per week) do you use the computer at home?

The majority of the students, 74%, used the computer for 10 or less hours at home. Twenty-six percent used the computer at home for over 10 hours per week.

## 8. Do you have access to a computer at school or another location?

Yes: 81.0 % No: 12.0% No Answer: 7%

**9. Do you have other experiences using computer communication for artistic work?**

About 55% stated that they used the computer for research, (15%) creating web pages (9.5%) pen pals, games or "other," (5% for each category) and about 6% stated they used it for the Internet. Forty-five percent did not answer the question.

**10. Do you have some prior experience in the arts?**

Yes: 70.5% No: 24.0% No Answer: 5.5%

**11. What are your artistic/creative interests?**

Students had a wide variety of interest in the arts including dance (62%), Theatre (35%) Visual arts (57%) and video, computer, digital arts and film (each at about 50%).

**12. Level of experience and ability in the arts?**

Beginner	27.0%
Some Experience	53.0%
Advanced	15.5%
No Answer	4.5%

**13. Do you take private voice, music, dance, art lessons of any kind?**

Yes: 19.5% No: 76.5% No Answer: 4.0%

**14. Currently belong to a performing group at this time?**

Yes: 18.0% No: 76.0% No Answer: 6.0%

**15. What are your future plans ?**

Sixty-five percent expect to graduate from high school and 71% plan to attend community college or university. About 28% stated that they plan to attend an arts institution. Five percent plan to attend trade school.

**16. What are your career goals?**

About 22% didn't know what their career goals were. Among those who did there was a somewhat even spread between computer programmers, artists, graphic artists and teachers. Other professions that were mentioned with some frequency included being a doctor, screen writer/author, psychologist, or involvement in sports or the law.

**17. Do you expect to make a living as an artist?**

Yes	41.1%
No	48.5%
Not Sure	2.0%
No Answer	8.5%

**18. Other future goals and ideas?**

Nearly half of the students did not answer this question (42%) and another 17.% responded that they didn't know what their future goals might be. \*Most had already answered questions about their futures.

**19. Do you have a job at this time?**

Yes: 19.0% No: 59.5% No Answer: 21.5%

**20. Do you think DAN will help you get a job or a better job?**

Sixty-one percent of the students believed that taking the DAN program would help them with getting a job or a better job.

**21. How would you describe your current academic achievements?**

"Below Average"	5.5%
"Average"	38.5%
"Above Average"	22.5%
"Excellent"	13.0%
No Answer	20.5%

**22. How do you feel, in general, about school?**

"Like it a lot"	17.5%
"It's OK"	34.0%
"Waste of time/hate it"	25.5%
No Answer:	23.0%

**23. Are you involved in activities in your community?**

About sixty percent of the students responded that they were involved with local clubs, their churches, sports or some other form of community activity. The remainder didn't answer the question.

## **Student Skills Development**

### **Expected outcomes at the end of two years:**

- Seventy percent of the participating community students are involved in original projects involving the DAN program.
- Eighty percent of the participants express enthusiasm for and interest in using the network as a new way of communicating with others.
- Sixty percent of the participants can use two or more program applications to create communications/creative projects as part of their output.
- Sixty percent of the participants will demonstrate understanding of the technology through application of the processes to an original individual and/or group art project.

\*All of the stated outcomes/objectives were met by the end of the second year.

## **Background Information**

This analysis of student improvement in skills is based upon pre and post surveys, as well as background information questionnaires, that were received from thirty students who completed the second year of the Digital Arts network program. Students represented in this analysis were from KAOS Network, Self Help Graphics, Inner City Arts and the Boys and Girls Club of Santa Clarita Valley. More than 400 students were involved in the second year program, but were not included in this sampling because they did not complete both pre and post survey instruments.

## **Methodology**

All questionnaires and pre/post surveys were self-administered under the guidance of the site coordinators. Data received from each participating site was entered and analyzed using the SPSS 11.0, a statistical computer program used to quantitatively measure student improvements. Students' responses were analyzed by comparing frequency tests that measured percentages of each response during the first week of class using pre-questionnaires (referred to as Pre-Q) and at the end of each semester using post questionnaires (referred to as Post-Q). The Pre-Q and Post-Q were compared using Paired Samples T-Test to measure students' statistically significant improvements throughout the second year of the program.

## **Special Considerations**

It should be noted that although all of the sites were covering the "basics" in terms of curriculum and skills development, the site coordinators were careful to match student abilities and talents to appropriate software and equipment. No two sites were doing exactly the same thing at the same time, and in a few instances some of the content or skills were not covered during the course of the program.

Most students who were returning for a second year (about thirteen were studied in a separate analysis) were beyond the "beginners" level in basic computer skills at the beginning of the program and showed only a small degree of improvement. As the site coordinators were quick to acknowledge, these second year students showed the most growth in their abilities to problem solve and think in a more complex conceptual way. The evaluation was not geared to statistically measure these elements, but individual interviews with students, teaching assistants and staff confirmed significant growth in the quality of work produced by students during this second year.

The "T" number represents the difference in means from Pre-Q to Post-Q and the "P" number represents the significance level (lower than .05 was considered significant). The Pre and Post Questionnaires had 5 levels of skill that were on a scale of 1 to 5. See Appendix.

The rating scale which students used to self-assess their own levels of competency included the following levels:

1. Still at beginner's level
2. Has basic skills down
3. Has knowledge beyond the basics
4. Has created original work
5. Could teach the class!
6. Not applicable—the program was not offered during the session.

## **Results:**

### **A. Computer Skills**

#### **1. How would you rate your basic computer skills?**

At the Pre-Q, 7% scored 1, 10% scored 2, 33 % scored 3, 33% scored 4, and 17% scored 5.

At the Post -Q, 7% scored 1, 7% scored 2, 21% scored 3, 35% scored 4, and 31% scored 5.

At the Pre-Q, 49% of students stated they had created original work or could teach it (a score of 4 or 5). This increased to 63% on the Post-Q.

At the Pre-Q, 17% scored 1 (7%) or 2 (10%). At the Post-Q, this number decreased to 14% (score of 1= 7%, 2=7%). Those at beginners' levels did not show a significant change.

#### **2. Do you have working knowledge of various software programs?**

At the Pre-Q: 13% scored 1, 17% scored 2, 17% scored 3, 37% scored 4, and 17% scored 5.

At the Post -Q: 4% scored 1, 14% scored 2, 11% scored 3, 50% scored 4, and 21% scored 5.

The number of students who scored 1 at the Pre-Q, 13%, decreased dramatically to 4% at the Post-Q. Additionally, 71% scored 4 or 5 at the Post-Q versus 54% at Pre-Q. There was an increase of 17% in those who scored 4 or above. These programs were commonly used by the students in their final projects.

### **3. Burning CD-ROMS:**

At the Pre-Q: 37% scored 1, 19% scored 2, 19% scored 3, 11% scored 4, and 15% scored 5.  
At the Post -Q: 13% scored 1, 27% scored 2, 33% scored 3, 20% scored 4, and 7% scored 5.

More than half of the students (56%) were at beginners or basic skills level at the onset of the program. By the end of the class, 33% scored at level 3, 6% scored at 4 and 7% scored a 5.

### **4. Do you have knowledge of various graphic design applications?**

At the Pre-Q: 10% scored 1, 20% scored 2, 37% scored 3, 30% scored 4, and 3% scored 5.  
At the Post -Q: 7% scored 1, 22% scored 2, 37% scored 3, 19% scored 4, and 15% scored 5.

The number of students who considered themselves at beginners or basic skills level (score 1 or 2) had slightly decreased. Students, who considered themselves to be at level 3, remained basically at the same level (37% both at Pre-Q and Post-Q). There was a 12% increase in students who checked 5. (Pre-Q, 3%= score 5, versus 15% at Post-Q). Students who perfected their skills seemed to have increased the most. The beginners and basic skill level students remained the same.

## **B. Internet/ Web Skills**

### **1. Do you know how to connect to the Internet?**

At the Pre-Q: 7% scored 1, 7% scored 2, 7% scored 3, 20% scored 4, and 60% scored 5.  
At the Post Q, 7% scored 1, 0% scored 2, 13% scored 3, 3% scored 4, and 76% scored 5.

The majority of the students were skilled in knowing how to connect to the Internet from the onset of the classes. However 16% more scored at level 5 on the Post Q than at the beginning of the program.

### **2. Do you know how to read and answer e-mails?**

At the Pre Q, 10% scored 1, 3% scored 2, 7% scored 3, 17% scored 4, and 62% scored 5.  
At the Post-Q, 2% scored 1, 0% scored 2, 20% scored 3, 20% scored 4, and 53% scored 5.

Most students (79%) had a score of 4 or above at the beginning of the class. There were no significant improvements in this area.

### **3. Do you know how to create a web page?**

The most dramatic improvement was seen in this area ( $t = -3.3$ ,  $p = .003$ ). At the Pre-Q, 29% scored 1, 18% scored 2, 29% scored 3, 14% scored 4, and 11% scored 5.  
At the Post-Q, 13% scored 1, 7% scored 2, 23% scored 3, 27% scored 4, and 30% scored 5.

The number of students who scored 4 or 5 at Pre-Q (25%) increased by 32% in the Post –Q (57% scored 4, 5). The number of those at beginners' level decreased from 29% to 13%.

#### **4. Do you know how to post material on the Internet?**

At the Pre-Q, 36% scored 1, 11% scored 2, 14% scored 3, 21% scored 4, and 18% scored 5.

At the Post-Q, 23% scored 1, 12% scored 2, 19% scored 3, 12% scored 4, and 35% scored 5.

47% of students stated that they had either created original work (score 3) or could teach it (score 5) at the end of class versus 39% at the onset of the class.

The improvements were not significant but the students did show a slight improvement.

#### **5. How well can you explore the Internet?**

At the Pre-Q: 7% scored 1, 7% scored 2, 3% scored 3, 13% scored 4, and 70% scored 5.

At the Post-Q: 0% scored 1, 3% scored 2, 14% scored 3, 10% scored 4, and 72% scored 5.

An overwhelming majority (83% at Pre-Q) already knew how to "explore the Internet." This number remained approximately the same at the end of the class (82% at Post-Q).

#### **6. How well can you program for the web?**

At the Pre-Q: 29% scored 1, 29% scored 2, 32% scored 3, 7% scored 4, 4% scored 5.

At the Post-Q: 22% scored 1, 15% scored 2, 30% scored 3, 11% scored 4, and 22% scored 5.

The number of students who scored 4 or above increased by 22% from 11% at Pre to 33% at Post-Q. Other scores 1,2,3 remained approximately the same percentages by the Post-Q.

#### **7. How well can you use search engines?**

At the Pre-Q: 14% scored 1, 17% scored 2, 14% scored 3, 14% scored 4, and 41% scored 5.

At the Post-Q: 4% scored 1, 25% scored 2, 25% scored 3, 11% scored 4, and 36% scored 5.

Most students (55% scored 4 or 5 at Pre-Q) knew how to use search engines at the beginning of the class. The number dropped to 47% which might be the result of a more realistic self appraisal.

#### **8. How well can you participate in live chat?**

At the Pre-Q: 25% scored 1, 14% scored 2, 1% scored 3, 11% scored 4, and 39% scored 5.

At the Post-Q: 8% scored 1, 19% scored 2, 12% scored 3, 12% scored 4, and 50% scored 5.

The number of beginners dropped dramatically (17%) by the end of class. Those who scored 5 increased by 11%. At the end of the class, 62% scored 4 or 5.

### **C. Image Skills**

#### **1. Do you know how to scan an image?**

At the Pre-Q: 23% scored 1, 0% scored 2, 23% scored 3, 13% scored 4, and 40% scored 5.

At the Post-Q: 12% scored 1, 4% scored 2, 19% scored 3, 23% scored 4, and 42% scored 5.

Fifty-three percent scored 4 or 5 at the Pre-Q, showing that more than half knew how to scan images before the class. This number increased to 65% after the class.

## **2. Do you know how to manipulate an image?**

At the Pre-Q: 28% scored 1, 14% scored 2, 7% scored 3, 17% scored 4, and 35% scored 5.

At the Post-Q: 14% scored 1, 17% scored 2, 21% scored 3, 10% scored 4, and 38% scored 5.

The number of students who considered themselves as beginners decreased 14% and number of students who knew beyond basics (score 3) increased by 14%. It seems that students moved to the middle of the scale in this area. The number of students who scored 4 or 5 remained approximately the same.

## **3. Do you know Photoshop?**

There was a significant improvement in this area ( $t=-2.512$ ,  $p=.018$ ).

At the Pre-Q: 27% scored 1, 7% scored 2, 23% scored 3, 17% scored 4, and 27% scored 5.

At the Post-Q: 3% scored 1, 10% scored 2, 17% scored 3, 28% scored 4, and 41% scored 5.

The number of students at the beginner's level decreased dramatically from 27% to 3%. The number of students who scored a 5 increased from 27% to 41%. Some of the students mentioned that they used Photoshop in their final projects.

## **4. Do you know a raster based image program?**

At the Pre-Q: 43% scored 1, 21% scored 2, 7% scored 3, 18% scored 4, and 11% scored 5.

At the Post-Q: 26% scored 1, 30% scored 2, 30% scored 3, 7% scored 4, and 7% scored 5.

There were no significant improvements made. The number of beginners decreased by 17% but most students (56%) still remained as beginners or basic level students.

## **5. Do you know a vector based image program?**

At the Pre-Q: 44% scored 1, 19% scored 2, 7% scored 3, 15% scored 4, and 15% scored 5.

At the Post-Q: 25% scored 1, 21% scored 2, 21% scored 3, 13% scored 4, and 21% scored 5.

The number of students who were beginners decreased 19%. There was no significant increase in those who scored 4 or 5.

## **6. Do you know how to map communities?**

At the Pre-Q: 54% scored 1, 21% scored 2, 8% scored 3, 13% scored 4, and 4% scored 5.

At the Post-Q: 35% scored 1, 17% scored 2, 22% scored 3, 13% scored 4, and 13% scored 5.

At the beginning of DAN, 75% of students were beginners or at basic skills level. At the end of DAN, there were 52% at this level. There was 9% increase of those who scored 5. It should also be noted that not all the sites taught this specific skill.

## **D. Video Skills**

### **1. Do you know how to video teleconference?**

There was a significant improvement in this area ( $t = -2.704$ ;  $p = .011$ )

At the Pre-Q: 30% scored 1, 30% scored 2, 13% scored 3, 13% scored 4, and 13% scored 5.

At the Post-Q: 13% scored 1, 23% scored 2, 20% scored 3, 17% scored 4, and 27% scored 5.

Video teleconferencing was used for the video diaries for the final projects. Students dramatically improved on every level. At the Pre-Q only 26% scored a 4 or 5, but by the end of the class 44% scored in that range..

### **2. What is your level of interview skills for video production?**

There was a significant improvement in this area ( $t = -2.223$ ;  $p = .035$ )

At the Pre-Q: 33% scored 1, 27% scored 2, 23% scored 3, 3% scored 4, and 13% scored 5.

At the Post -Q: 11% scored 1, 26% scored 2, 30% scored 3, 15% scored 4, and 19% scored 5.

There was a significant increase (18%) of students who scored a 4 or 5 by the completion of DAN.

### **3. Do you have basic knowledge of video, lighting, and sound equipment?**

At the Pre-Q: 33% scored 1, 17% scored 2, 27% scored 3, 7% scored 4, and 17% scored 5.

At the Post -Q: 14% scored 1, 28% scored 2, 24% scored 3, 14% scored 4, and 21% scored 5.

There were 21% more students who used video, lighting, and sound equipment at the completion of DAN.

### **4. How well can you make a storyboard for video or web projects?**

There was a significant improvement in this area ( $t = -3.051$ ;  $p = .005$ )

At the Pre-Q: 27% scored 1, 27% scored 2, 13% scored 3, 13% scored 4, and 20% scored 5.

At the Post -Q: 8% scored 1, 8% scored 2, 35% scored 3, 15% scored 4, and 35% scored 5.

The dramatic improvements in this area were probably due to the video diaries and animation projects that required a storyboard. At the beginning of the class 46% of the students scored 3 or below. By the completion of the class 85% scored 3 or above.

### **5. Do you know how to write scripts/treatments?**

There was a significant improvement in this area ( $t = -2.281$ ;  $p = .030$ )

At the Pre-Q: 40% scored 1, 20% scored 2, 17% scored 3, 7% scored 4, and 17% scored 5.

At the Post -Q: 14% scored 1, 17% scored 2, 28% scored 3, 31% scored 4, and 10% scored 5.

The number of beginners dramatically decreased by 26% by the completion of class. The number of students who scored a 4 or 5 increased from 31% to 41%.

**6. Do you have basic knowledge of linear and non-linear video editing?**

At the Pre-Q: 44% scored 1, 22% scored 2, 22% scored 3, 4% scored 4, and 7% scored 5.

At the Post –Q: 28% scored 1, 24% scored 2, 28% scored 3, 10% scored 4, and 10% scored 5.

The number of beginners decreased by 16% but all the other levels remained approximately the same.

**7. Do you know multimedia programming?**

At the Pre-Q: 38% scored 1, 38% scored 2, 14 % scored 3, 7% scored 4, and 3% scored 5.

At the Post –Q: 28% scored 1, 31% scored 2, 31% scored 3, 3% scored 4, and 7% scored 5.

There were no significant improvements in this area. The number of students, who scored 3, did increase 17% but most students stayed at beginners or basic level.

**8. Do you know basic information of sound for video and web?**

At the Pre-Q: 31% scored 1, 35% scored 2, 23 % scored 3, 4% scored 4, and 8% scored 5.

At the Post –Q: 14% scored 1, 38% scored 2, 28% scored 3, 14% scored 4, and 7% scored 5.

At the beginning of DAN, 66% were beginners or had basic skills. By the end of the class there were 52% still at this level. Twenty-one percent created original work or knew how to teach using sound for video or web by the completion of DAN.

**10. Do you know animation skills using the video lunchbox and presentation stand?**

There was significant improvement in this area ( $t=-1.757$ ,  $P=.091$ )

At the Pre-Q, 30% scored 1, 15% scored 2, 11% scored 3, 11% scored 4, and 33% scored 5.

At the Post –Q, 10% scored 1, 17% scored 2, 17% scored 3, 13% scored 4, and 43% scored 5.

Animation skills were heavily used towards the end of the class, which is reflected in the statistics. The majority of the students (56%) scored a 4 or 5 at the end of the class. This was a 12% increase from Pre-Q. There were also significantly fewer (20%) beginners at the Post-Q.

**11. What was your Final project?**

Animation, films, video diaries using Flash:	60.0%
I- Movies:	3.3%
Community Projects:	3.3%
Manipulation of scanned images:	6.7%
Posters/Visual Art	26.6%

## Paired Sample T-Tests:

The Pair Samples T-Test conducted using SPSS compared the mean score of Pre-class with Post-class scores. Results showed that students improved significantly ( $p < .05$ ) in the following areas:

- 1) B3. Knows how to create a web page. ( $t = -3.300$ ,  $p = .003$ )
- 2) D4. Can make a storyboard for video web projects. ( $t = -3.051$ ,  $p = .005$ )
- 3) D1. Knows how to video teleconference. ( $t = -2.704$ ,  $p = .011$ )
- 4) C3. Knows Photoshop. ( $t = -2.512$ ,  $p = .018$ )
- 5) D5. Knows how to write scripts/treatments. ( $t = -2.281$ ,  $p = .030$ )
- 6) D2. Has interview skills for video production. ( $t = -2.223$ ,  $p = .035$ )
- 7) D9. Knows animation skills using video lunchbox and presentation stand. ( $t = -1.757$ ,  $p = .091$ )

## Conclusions

Students improved primarily in the areas of video skills, web skills, and manipulation of images, specifically their Photoshop skills. These three areas were heavily used for their final projects where students focused most of their time and energy. Furthermore, there were areas that students were already competent in prior to taking the class such as connecting to the Internet (and using search engines) reading and answering e-mails, and understanding basic computer skills and concepts.

## Limitations

The data was distributed and collected by site coordinators, some of whom did not make sure that the surveys were completed properly, or in some cases, they did not complete and/or return the surveys. These limitations contributed to the error levels in the analysis. Tracking the students, from one semester or year, to the next was difficult in terms of getting surveys returned. During the second year, the evaluators asked the site coordinators to provide pre-tests on all students entering in October and then to do the post testing only on students who completed the course in June. Thirty surveys were completed correctly.

There is little data about students who dropped out of class during the year. It might be helpful, in the future, to have a brief "exit" interview, if possible, to find out why students did not complete the program. Note: Site coordinators mentioned, during one of the final partner meetings, that students frequently moved or dropped out without any notification to the sites, so this idea of an "exit" interview might not be realistic.

In order to avoid these problems in the future, the evaluators should collect the data directly from the students to make sure all surveys have been correctly completed. An alternative would be to have an additional training for all site coordinators by the evaluation team. The evaluators did, however, attend all partner meetings and were always available to assist with the surveys or answer questions related to the procedures. Several sites did an excellent job of completing all surveys and made the evaluation integral to the DAN program.

## **Differences Between First and Second Year Program Experiences as Noted by Participants**

What differences did students experience between the first year's program and the second? The evaluator interviewed ten students from various sites and heard these comments from the respondents:

- "The first year [2000-2001] we learned more basic stuff and in the second year we learned more new mediums such as Dream Weaver, web design, sound, and we did longer animations. Also we met more people." Jason Jackson, KAOS Network, 17 years old.
- " We worked more in-depth with our art and focused on our main artistic styles!" Kiel Hunt, 17 years old, KAOS Network.
- " I got to make more friends, did more work in the 2nd year. First year the students were shy and the second year they were not. Also we learned only basic stuff the first year and in the second year we learned more: T-shirts, CD Designs." Marlina Valinas, Inner-City Arts, 14 years old.
- " I liked the second year more because we did more digital art. The first year we concentrated on photography and developing and in the second year we worked mainly on the computer." Tyrell Liddell, Armory Center for the Arts, 16 years old.

## **Additional Benefits and Outcomes**

The Community Arts Partnership program staff is always interested in finding out about additional benefits of its programs that relate to other aspects of a student's life, such as its impact on school work, grades or helping a student determine a career path. During several interviews, the students shared their responses about how the program helped them with school. Sample responses included:

- " I was ahead of other art students in my school because I learned things at DAN that my school didn't teach." Jamar Sapp, Side Street Project, 15 years old.
- " It helped me in my arts program. I was also a part of the media arts program at school." Jason Jackson, KAOS Network, 17 years old.
- " It helped a lot for computer usage, homework and art portfolios for college bound students." Kiel Hunt, KAOS Network, 17 years old.
- " It helped me in my computer classes. For example, I knew PhotoShop more than the students in my school. I am also more creative now so it has helped me in my art classes as well." Marlina Valinas, Inner-City Arts, 14 years old.

- “Typing skills helped in my school because I knew how to work the keyboard better. It didn’t really help me in my art classes since we don’t have a computer art program in our school.” Nickechi Amph, KAOS Network, 9yrs old.
- “It helped in art classes and in my computer classes at school. For example, I learned how to use the “escape” button when my computer freezes!” Elizabeth Caldwell, KAOS Network 10yrs old.
- “It helped a lot in my computer classes. Searching the net and putting it into PhotoShop was also something I learned. I learned how to scan images from a camera.” Nelson Gaudaroma, Inner-City Arts, attended second year, 18 years old.
- “It helped me in my school projects. For example, my title pages in my reports were cleaner because of the techniques I learned through DAN. Also, I take a computer arts class in my school in which I used the things I learned at the Armory and vice versa. My grades did improve in my computer arts class in school as a result of DAN.” Tyrell Liddell, Armory Center for the Arts, 16 years old.
- “It helped me immensely with other aspects of art. I was able to take my Photoshop skills and related to all other aspects of art. I applied digital photography to all my creative work.” Matt Spencer, Armory Center for the Arts, attended 2nd year, 17 years old.
- “ It kind of helped out, mainly in my art classes at school. For example, I knew animation and nobody in my school knew it.” Jose Ortega, Plaza de la Raza, attended 2nd year, 12 years old.

As for participant responses to the program, every student who was interviewed felt that the experience had been terrific and worthwhile. For those who returned for the second year, they picked up additional skills and an opportunity to work with new programs as well. When asked about new programs they learned, they responded:

- “I learned Dream weaver, Flash, traditional animation vs. Modern animation, lunchboxes and web page design.” Jason Jackson, KAOS, 17 years old.
- “ I learned how to do collage: cutting pictures and putting them into Photoshop.” Nelson Gaudaroma, Inner-City Arts, 18 years old.
- “ I learned in the first year how to manipulate photos using Photoshop. I was not really into the animation but I perfected my Photoshop skills.” Tyrell Liddell, Armory Center for the Arts, 16 years old.
- “(The new programs I learned were) Photoshop and learning how to use the digital camera, Illustrator and Photo restoration.” Matt Spencer, Armory Center for the Arts, 17 years old.

Students were asked to describe the most positive aspects of the program and comments ranged from technical skills to the personal interactions with peers, volunteers and staff. Sample comments:

- “Meeting new people. Learning more techniques [art].” Jason Jackson, KAOS Network, attended both years
- “Relying on the staff when needing it. Teachers were always available to help.” Jamar Sapp, Inner-City Arts
- “The positive aspects were the people we had the pleasure of working with and the many different activities that were offered.” Kiel Hunt, KAOS Network
- “ The fact that the teachers and the volunteers were helpful...they understood what we wanted to do and they were very easy to talk to.” Marlina Valinas, Inner-City Arts.
- “I liked the Journal activity the most. Mainly because I liked following what other people were up to and it gave a way to relate to them.” Tyrell Liddell, Armory Center for the Arts
- “ I liked how there were no restrictions on how creative you want to be. It was very open-ended.” Matt Spencer, Armory Center for the Arts.
- “I liked animation. Also working on the computer and creating music videos.” Jose Ortega, Plaza de la Raza.

The quality of work produced by the students was consistently described as “excellent, eclectic, creative and inspiring.” Shelley Stepp, site coordinator for the CalArts and Armory Center for the Arts DAN projects stated, “The participants produced far better work during the second year. Seeing other student work encouraged them to strive for more interesting visual forms in their projects. They worked through issues and experimented.”

- There was consensus from all levels that the quality of the work produced by the students was outstanding. Sample comments included:
- “They were very well thought out.”
- “The work was very strong. I mostly attribute this to the coordinator and printmaking facilities/expertise, as well as our own guest artist.”
- “The youth created wonderful web-based digital presentations.”

A final CD-ROM entitled Digiscapes has been completed and is a compilation of the student work from each of the 10 sites. It includes short films, animation, mapping, video diaries, graphic design, and public art projects. The purpose is to show the range of digital arts projects produced by the participants during the program.

**Goal 4: Through video teleconferencing, participants will increase communication and collaborations across geographic and cultural boundaries.**

**Expected outcomes at the end of two years:**

- 75% of the participants had increased their understanding of their own community as well as the community of at least one other partner in the collaboration.
- 80% of the student participants will master most of the technical skills required/defined in the curriculum related to video-conferencing.
- More than half of the participants will state that the training and experience in the Digital Arts Network program had a significant impact on their future goals as related to school and/or careers.

**Status as of July 2002**

Ben Caldwell, Director of KAOS Network, stated that video teleconferencing was the key to a successful DAN venture. He anticipated that during the second year of the program the coordinators and students would be more comfortable in using it to communicate and collaborate.

No one could have foreseen how the events of September 11, 2001, would impact that goal. On November 10, 2001, Los Angeles' Channel 11 Fox News featured CAP staff, faculty and students hosting a digital arts teleconference event at Cal Arts. DAN students were linked to a New York high school near Ground Zero and to a high school in Amman, Jordan. The teleconference incorporated artmaking in an exploration of their fears in the wake of the September 11th tragedy.

Other teleconferencing projects initiated by Ben Caldwell involved exchanges between musicians such as Phyllis Battle of the 5th Dimension (who was based at Leimert Park in the KAOS Network studio) and a student musician at CalArts, as well as another session with Brian Beye of the Museum in Black and John Hawk, a filmmaker at CalArts.

Several important outcomes were experienced by participants who spoke of how technology became a common denominator, often changing the ways one looks at "community" from a narrow definition of one's neighborhood to a broader sense of what community can mean.

Sixteen-year old Nathan said, "I see my community as more technically advanced because of this project. Before, people were saying that the inner city was being left behind. Well, it's catching up! Technology is changing the way we can get jobs and the way people communicate. I can see people from DSL and talk to them at the same time, anywhere in the world. Technology and computers have a very positive effect because it allows us to communicate with so many more people. We are now talking to three different schools at the same time and we discuss important issues and learn about one another."

**“ Technology and computer communication help people to see further than just how people look.”**  
Student Participant

Many of the students who were interviewed felt that the program had a significant impact on their schoolwork as well as their future goals.

Jasper, 15, said, “My English has improved because I have learned through art and animation to stay focused. I think to myself, if I can do Art, I can do English. If I don’t like something in Art, I do it anyway, so I have learned to do the same in English. This program has been fun and challenging and has made me more focused and disciplined.”

### **Challenges**

Several challenges arose related to video teleconferencing, and one of them was the result of working with teen participants. Many of them were extremely reluctant to be “on camera” due to the normal self-conscious attitudes and feelings of young people at that age. Additional training and ongoing reassurances about not needing to look like the local “network anchor” needs to be considered when working with participants in this age range. Adults weren’t always that eager to engage in the process at times. The DAN team should re-examine this component and design a stronger approach to teaching the process and getting everyone comfortable with using it. Steven Lavine, CalArts President, noted however, that when he saw the telecast of the international video-teleconferencing between the three sites, he felt that it had a very genuine and natural tone, and that the students were fully engaged in the issues. Part of the key is tying strong and meaningful content to any teleconferencing that is being planned.

### **Goal 5: CalArts student/instructors will learn, experience and integrate new, innovative arts instruction skills through their experience teaching DAN workshops.**

“The most valuable program is as good as the teaching assistants when you use their areas of strength. Projects should be planned based on faculty and teaching assistant knowledge and skills, and not on a pre-conceived notion of what all sites should be doing together...or the outcome.”

Shelley Stepp, Site Coordinator, CalArts

“Teaching Assistants are the premiere connections to students.”  
DAN Site Coordinator

## **Expected outcomes at the end of two years:**

- 40% of the student/instructors will report using new or “alternative” methods and strategies for teaching technology and art-related projects as a result of the DAN project.

When the site coordinators were asked to assess the impact of the teaching assistants on their programs and the participants, it was clear that their role in the program was indispensable and essential to its success. They served as mentors, resources, editors of the final projects and frequently helped with trouble shooting. They brought their technical skills as well as their artistic vision and ideas to the process.

One site coordinator stated, “Our teaching assistants have brought such great liberal teaching styles and techniques to the program that the students have been able to quickly obtain an understanding of the basics in animation, graphic design, and video. This has enabled most of them to be ahead of schedule in finishing projects.”

This second year saw the development of a curriculum guide which integrated the best practices and techniques that were used by artists and teaching assistants working in the program. One of the greatest challenges for any CAP instructor has always been to find the balance between teaching skills and “basics,” and maintaining the motivation and creative “pulse” that young students bring to each CAP program.

To design and teach the Arts Pedagogy Course at CalArts, CAP retained a seasoned art teacher, Betty Lee, who is a well-known photographer, artist and curriculum specialist. Ms. Lee also worked with CAP as a digital arts instructor and digital curriculum specialist, and is a California Arts Council Artist-in-Residence. A total of nineteen CalArts students interested in teaching art in the community participated in two semester-long arts pedagogy courses during 2001/02.

Betty Lee designed the course to include conceptual approaches to teaching and discussions about concept-driven projects and curricula. She gave the students opportunities to observe teachers at work and provided information on how to write a syllabus, how to get a job, and how to articulate a teaching philosophy. Ms. Lee notes, “I approach pedagogy as an artist, not a sociologist. Understanding the world through art, going beyond stereotypes of race, gender, and cultures, is essential to an artist.”

It was clear from the beginning of the project that no one method or system was going to be appropriate and/or effective for all sites or teaching artists. A curriculum guide, however, could provide other artists and teachers with suggestions and techniques based on the actual experiences of the DAN staff, site coordinators and teaching artists. The guide was published in the fall of 2002.

The opportunity to work with students in the DAN program, as well as the support offered by Betty Lee and her course, had a significant impact on the young teaching assistant/artists. As with most CAP programs, the teaching assistants experienced a profound change in the ways in which they viewed their own work. Even those who came with few or no expectations were surprised by what they learned when working with these students. A significant number stated that they were motivat-

ed to become teachers as a result of their involvement with the program.

How did the teaching assistants feel about their experience? Did they feel that the program had impacted their own art making or their future goals? As with most CAP programs, the teaching assistants experienced a profound change in the way in which they viewed their own work. Even those who come with few or no expectations were delightfully surprised by what they learn when working with students who are perhaps only a few years younger than they are. Sometimes one of these young artists makes a decided shift and is motivated to become a teacher.

Sample comments from the DAN teaching assistants:

- “My approach to film making has changed to a more innocent approach.”
- “ (DAN) solidified my desire to become a teacher.”
- “I have redirected my focus from my personal expression to helping people find their own focus.”
- “I am more interested in exploring how graphic design is understood by the youth of America.”
- “The kids use something you wouldn’t consider, and it helps you see your work in a new way.”
- “My students helped me be freer and more relaxed in my approach to design.”
- “Working with this program enabled me to create characters with a more spontaneous and fluid energy.”

When asked what new skills they had acquired from the DAN/CAP experience they stated they had gained an ability to organize curriculum in their own medium, developed more tolerance and better communication/teaching skills, and were more open to “learning from youngsters.” For several, the exposure to the latest in digital video software programs was important.

What problems or frustrations did they encounter? And what suggestions did they have for strengthening the program? The most challenging aspects of the program involved keeping the kids focused, finding ways to simplify the technology and dealing with the problem of kids who didn’t show up.

Suggestions for improving the program included:

- Allowing the teachers to adjust the curriculum to match student needs.
- Providing more training and gaining a clearer knowledge of equipment and how to use it.

- Having more time in each session.
- Having equipment and supplies ready before session started.
- A more solid structure and shorter films.

“ I was looking forward to working with the youth and to share with them a few skills that I have. I was overwhelmed by the experience I gained in doing so. I have rediscovered more youthful enthusiasm through the kids. An artist is one who is ever observant and always a learner. Being with these kids has helped me to take an uninhibited approach toward my art form. This job gave me insight into the vibrant artist/creative approach of children. It has influenced my story telling, enabling me to create characters with more spontaneous and fluid energy. I look forward to more of these enriching experiences.”

Teaching Assistant

## **V. Summary Conclusions**

### **A. Strengths and Benefits**

The DAN program was perceived to have been a successful endeavor. Participants were enthusiastic, and created “outstanding” work, according to the coordinators, site directors and teaching assistants. A careful analysis of the data confirmed that student participants made significant strides in all areas of the curriculum and acquired skills sufficient to allow them to create unique and original work.

Bob Bates, Artistic Director of Inner-City Arts commented that the most important benefit to his site was the relationship of trust and support that was built between the students and the teachers. “It showed the students that we cared about them and their growth as human beings.” Other benefits and outcomes? Bates stated, “To see how our students were able to grasp and use the technology, and to recognize the limitations of technology and the importance of creative artistic experiences for the growth and knowledge and understanding of the students’ relationship to themselves and to their world.”

Site coordinators, directors and teaching assistants offered the following list of benefits that were perceived to be of greatest value to the participants and sites:

- The learning that students acquired related to the computer and current technology.
- The importance of having “at risk” kids choosing to come to the centers as a positive alternative to their other options.
- The positive response and feedback from parents of participants.
- The opportunity for participants, the sites and teachers to experiment with ideas and concepts.

- The availability of tools and technology beyond what any regular classroom could offer.
- The fact that the sites offered a more relaxed and casual environment than the typical school.
- The “progression” of skills that took place during the sessions.
- The high level of motivation and interest the participants displayed in the classes.
- Access to such cutting edge equipment.
- The relationships that partners built with other sites.
- The high number of students who continued to come back after their initial introduction to the program.

Although the evaluation did not assess the parents’ role or solicit feedback from them in a formal way, several sites had on-going involvement with the parents. One coordinator noted:

“Our high level of enthusiasm/involvement of student artists is largely due to the parents of the students being supportive of the program and encouraging their children to be consistent with their participation. Furthermore, most of the students’ involvement in the program is not only for one session, but they will return for the other sessions as well.”

Site Coordinator at KAOS Network

At the end of the second year, it was apparent that one of the greatest benefits came from the exploration of a curriculum that could provide basic approaches for site coordinators and yet remain flexible, creative and adaptable to meet faculty strengths and students needs. The curriculum guide, which was published in the fall of 2002, has done that. Steven Lavine, President of CalArts, when asked to describe the benefits of the program, stated:

“The value and outcomes of the program? The ‘proof of the pudding’ is in the curriculum handbook and its high level of imagination – its inventiveness. It makes it seem as if playing and working on the computer came together.” He continued, “The “craft” of computers is an easy tool for youngsters – like finger painting. The computer makes ‘access to art making’ a quick process. It’s clear that the technology released creativity and that participants can master very complex skills.”

He also discussed how a digital environment is being incorporated into the new Disney Hall/RED-CAT Theatre complex in downtown Los Angeles. “As a result of the DAN program, we have been influenced by its potential and will integrate video teleconferencing as part of the facility. We envision live exchanges with artists such as YoYo Ma and other music-oriented sites throughout the city.”

## B. Challenges

“The (initial) delays in getting the technological ‘stuff’ in place resulted in our losing some of the kids. We kept telling them what we would do, but it didn’t happen. We also misunderstood the ‘tools’ or nature of the technology. We need to recognize that the technology is only a tool to be used to relate to the creative process. It’s a doorway that must be preceded by creative work based in the real world.”

Bob Bates, Artistic Director, Inner-City Arts

As with any new program, there were obstacles of varying types that confronted the sites. The most challenges, during the first year, were problems related to equipment and its installation. Nothing could begin until the hardware and software were installed and operating. Some sites had to be re-wired to accommodate the new equipment, and no one person had initially been hired to oversee the myriad of technical issues that arose. These problems had been solved by the second year. However, there were a few challenges that were mentioned:

- Working with transportation and school schedules is always going to be a challenge. The various tracking schedules of year round schools resulted in a loss of students.
- Attendance and tracking problems were disruptive as some students moved away.

Additional comments that reflected common problems among site personnel:

“One challenge was that we were primarily working with at risk youth, some of whom came from continuation high schools. This was a challenge for both retention of students and the reading/writing abilities of some of the youth. For many of them it was the first time that the arts (self expression) had been introduced into their lives.”

## VI. Recommendations

“Everything was great.” Jason Jackson, youth participant, KAOS Network

When students were asked about recommendations to improve the program, the overwhelming response was, “It’s great. Don’t change anything.” Only a small number of students had specific suggestions for improving the program, but even they agreed that it was very good. Sample comments:

- “ I wished we had more time doing filming and learning how to use the camera. Also, for the light boxes project, there were not enough supplies. We had to share pencils and our sharpeners were broken.” Nickechi Amph, KAOS Network.
- “I wished that there were more options as to what projects to do. The Armory was centered in doing mainly work related to photography. I wanted to learn animation but we didn’t really learn that.” Matt Spencer, Armory Center for the Arts.

- “The time should change. The class was one half hour early for me since I get out at 3:00p.m. from school. DAN was at 3:30 p.m.” Jose Ortega, Plaza de la Raza

When asked if they would return to take additional DAN classes, most of them stated that they would. The few who said “No” are planning to go on to college or to other art schools. Two students stated that they were seniors and would be too busy planning to prepare for college.

Recommendations for a next phase of the project, from staff and teaching assistants, focused on refining the learning environment for students, strengthening the opportunity to share ideas and resource materials from other artists and/or sites, strengthening training, and adjusting schedules for students and staff to allow for more time to work on skills and projects.

Betty Lee, site coordinator at Inner-City Arts, suggested emphasizing independence in the learning environment such as cross-teaching among the students and CD tutorials. “This concept is based on the idea that one won’t always have a teacher around, but one should be able to learn to figure out how to obtain information.” She also suggested overlapping projects so that students can go from one to another. “For example,” she said, “A student could create a music loop for a video, shoot video, or learn a video editing program to keep from being bored or to find specific components that they like, and to understand the complexity of projects such as animation or setting up a Web site.”

She also mentioned adding field trips that included arts technology, such as a trip to a film company to see how computer graphics are used or having a session in someone’s animation studio at CalArts.

A sampling of other recommendations included:

- Encouraging a collegial relationship between partnering arts organizations to help with recruitment, identifying students who should be going on to other art schools for advanced instruction, providing year round programs and keeping the DAN program highly visible to the public as a free, arts education program for young people.
- The quality and commitment level of teaching assistants is essential to a strong program. There should be adequate time to conduct in-depth interviews with all teaching assistants to assess if they can dedicate the time required before assigning them to a site.
- Identifying one contact person at Pacific Bell as a reference point for DSL, not just the customer services hotline.
- Providing more class instruction time; perhaps another day or lab time each week.
- Identifying ways to increase use of teleconferencing between sites.
- Ensuring that curriculum is flexible enough to meet the individual needs of students

and sites.

- Continuing the discussion about the value of the technology as it relates to the quality and meaning of the content.
- Continuing to monitor and revise the curriculum guide to include new “best practices” or resources that will assist staff at new sites.
- More visual arts experiences need to be scanned into the computers. Poetry and writing experiences should be increased and connected to on-line galleries set up by students.

“There is some “bad” stuff in the technology. How do we choose? We need to have a discussion with the partners about the values that can guide us through the dangers and the power of it (the technology) to do good or evil. What guidelines need to be discussed to guide our accountability in this area? How can we use these discussions and guidelines to create higher levels of consciousness and awareness? As leaders and staff members we need to clarify our approach and responsibility as artists and as human beings.”

Bob Bates, Artistic Director-Inner-City Arts

“As site coordinators, we need to be more communicative with one another. In my mind, the overall goals seemed muddy. We needed to share ideas in a systematic and timely way. In other words, it was ‘Okay’ for each site coordinator to have a certain ‘bent’ on teaching, but we needed a ‘party line’ or a more defined theme.”

“We have determined that it wouldn’t hurt to teach basic writing, drawing, painting and photography, and to use these analog versions in digital environments.”

Betty Lee, Site Coordinator, Inner-City Arts

“Allow each site to do what they do best. Evaluate students coming in and design a project-driven curriculum based on their needs.”

Shelley Stepp, Site Coordinator, CalArts/Armory Center

## **The Role of Evaluation/Assessment**

“This survey has made me reflect on the experience that I have had thus far in the DAN program, which in turn helps me assess how I can better the DAN program at KAOS Network in the second year of the grant.”

Lelalois Beard, Site Coordinator/KAOS Network

Evaluation is an essential component of all CAP programs, and site coordinators were aware, from the beginning, of their responsibilities in gathering information to assess progress and program strengths. Every effort was made to keep paperwork to a minimum, and to encourage sites to use the evaluation as a learning experience for themselves and the participants.

The process worked best, however, when the evaluators visited the sites and collected the data from participants. Sending surveys via email was effective (for teaching assistants, faculty and site directors) but the most comprehensive information usually came from personal interviews or focus groups, which are more costly. A decision was made, during the second year, to gather post-program data only from students who had participated in a full year of program. The survey that was used for the skills areas is comprehensive, but it should be noted that some sites, for valid reasons, lacked the time to implement some of the curriculum areas, such as “mapping communities.”

Recommendations to improve the evaluation process included:

- Putting surveys on the DAN website so students could complete the information on computers.
- Coordinating all surveys and questionnaires between the program evaluator and the CAP staff person responsible for submitting information to the Department of Commerce to avoid overlap.
- Including non-skills areas such as conceptual development, problem solving, etc. into the evaluation process.
- Having one of the evaluation team members available at each site to administer and/or collect pre and post surveys and questionnaires.

## **VII. Replication of the DAN Model**

“The strength and purpose of DAN is what each site envisions and produces using the same exact equipment and the same technology.”

Shelley Stepp, Site Coordinator, CalArts and the Armory Center for the Arts

The CAP program has always felt a commitment to providing useful information to other organizations that might wish to replicate its collaborations. The respondents offered the following guidelines for those might be interested in replicating the Digital Arts Network program.

## **Pre-Planning**

- Allow at least one full year to prepare for the program before students are recruited and brought into the program. The most challenging (and frustrating) aspect of DAN was ordering, installing and implementing all of the equipment and software needed to get the program up and running.
- Provide training for all site coordinators on interactive media and various software programs.
- Target two or three sites for video teleconferencing projects, initially, rather than trying to engage all of the sites in this aspect of the program. Training in this process needs to be tied to meaningful content. It is also critical to realize that teens are self-conscious and very nervous about how they “look” and may be reluctant to participate if they don’t think they have a news anchor appearance.
- Plan a monthly meeting with all site coordinators, and site directors (as available) for a sharing of curriculum, best practices, and problem solving.
- Clarify a decision-making process that deals with problems that arise between sites/leadership, etc.
- Designate one individual to oversee all aspects of the technical issues including installation, repair, hardware and software.
- Review the basic goals of the project(s) and attempt to define, early in the process, the types of special projects and/or events that might be expected from each partner.
- Provide cultural diversity/communication education for all partners.

## **Implementation**

Initially the program was designed to encompass three, ten-week modules, twice a year, with 30 sessions per semester. Year round school schedules, and other issues (teaching assistants from CalArts finish their semester work in May, yet DAN projects continued until June) provided challenges for several sites.

- A more workable model was a one-year program with two semesters that coincided with high school programs (that are on a traditional schedule) and the teaching schedules of CalArts faculty. Students therefore did not have a chance to drop out part way through a module. Projects were assigned at the beginning of every semester with more projects due second semester, because it was longer.
- Students stated that they would like to have a year round program, and some sites

- were exploring ways to implement a summer session.
- Keep the program flexible enough to meet the needs and interests of the students. The curriculum, which introduces basic skills and software to support student work, should support the students and the content.
- While most sites focused on high school age students, several included students ranging from elementary school to adults, and used a cross-age teaching method to incorporate the younger participants. Most site coordinators recommended a "high school only" program.

## **Curriculum**

- Allow site coordinators to make the final decisions about appropriate curriculum and projects with their students.
- Do not expect all sites to do the same curriculum at the same time, as was attempted during the initial weeks. "The spirit of DAN is the diversity of students AND the faculty. Each faculty and TA member brings a unique passion, energy and skill to its program."
- Encourage "natural" alliances of interest to develop between certain partner sites.

## **Equipment-Hardware/Software**

- Identify a key contact at the service end to handle problems related to DSL and ISDN lines.
- Provide adequate training for site staff to ensure that they can make maximum use of the equipment
- Guarantee adequate security and safe storage for equipment.
- Provide quick access to software and hardware purchases so that items are not obsolete by the time they are received.

## **Summary Comments on Replication of the DAN Project**

Replicating a project such as DAN is a costly and labor intensive operation. The partners must clearly define their own mutually beneficial goals and their willingness to be true partners in every sense of the word. Individual sites may be vastly different in terms of the technical "structure" that is needed to install and run the equipment needed for this project. Sites may have different functions for their communities, i.e., some sites may be exclusively devoted to the visual arts while others serve as centers for afterschool programs for children, and others may be focused on multiple arts disciplines. The equipment used for this program somewhat "levels" the playing field in some ways,

but significant differences will exist in how sites run and implement the project. Ideally, partners should be able to plan for a four to five year project that is well funded, to do justice to the complexity of this type of endeavor.

Hiring a competent and patient technical coordinator, from the beginning, should be mandatory. He/she can save the sites and artists countless hours of frustration and money by being available to help solve installation and other technical problems.

One institution needs to take the lead in terms of handling budgets, overall coordination of events and projects, public relations, and the evaluation. The roles and responsibilities of each partner need to be clearly defined and on-going communication, trouble-shooting and problem solving processes need to be discussed at the beginning of any collaboration.

In closing, the most frequently mentioned elements for a successful project focused on:

- Eager students with time to learn the basic skills and integrate them into meaningful projects.
- Knowledgeable and committed instructors/artists/site coordinators who are interested in digital technologies and are not afraid to experiment and learn from each other.
- Current equipment in good working order and DSL and ISDN line connections.
- A creative and flexible/adaptable curriculum and lesson plans.
- Plenty of time for pre-planning and training.

### **Closing Comments**

Community Arts Partnership (CAP) programs have consistently offered innovative and high quality arts training to Los Angeles area youth for the past thirteen years. This new program, grounded in technology and the arts, continues the tradition. Its collaborative approach has made it possible to reach a population of young people who have been traditionally underserved in the arts. By basing its programs at well-known community centers, it has been able to provide training and creative projects that have brought new skills and experiences to a diverse audience.

Two students who participated in DAN received full scholarship to Art Center's Saturday High School Summer art program, and several other have been accepted to CalArts for additional education and training.

The young artists/teaching assistants who travel to these centers from California Institute of the Arts have had the opportunity of sharing their expertise with high school-age students, who in return, have had a chance to show them how to look at their own original work from a fresh perspective. More than a few of these teaching assistants have shifted their career goals to include teaching as part of their future plans.

This DAN project has proven to be an exciting and challenging venture for all of the participants. As with most CAP programs, the outcomes and benefits exceed the expectations and goals set by its partners and participants.

“The greatest challenge for the future,” stated CalArts President Steven Lavine, “will be to continue moving forward and to staying ‘fresh’ at the same time. And of course the funding is going to be a major challenge. We need to find ways to collaborate and partner with other institutions and agencies, such as the school districts and the City of Los Angeles to ensure that the programs expand out to other communities.”

COMMUNITY ARTS PARTNERSHIP  
DIGITAL ARTS NETWORK  
EVALUATION

APPENDICES

Appendix A Background Information on Programs and Partners

Descriptions of Partners' Programs

Appendix B Sample Survey Forms

Parent Permission form for Participants  
Partnership Survey on Equipment  
Partnership Survey on Communication  
Background Information Survey on Participants  
Pre/Post Skills Survey for Participants  
Post Program Survey for Partners  
Post Program Survey for Site Coordinators  
Post Interview Questions for Participants  
Post Program Survey –Primarily second year students  
Survey for Teaching Assistants  
Email survey to all Site coordinators/Directors

Appendix C Data Analysis on Background Information Survey

Appendix D Data Analysis on Pre/Post Skills for 2001-2002

## Appendix A

### Background Information on the Program and Partners

#### Attachment 1.

#### Significance of the Digital Arts Network

Many Los Angeles County youth in the CAP service areas grow up in unenviable circumstances with respect to education resources. An economically disadvantaged position, combined with difficulties in moving across geographical and racial boundaries result in an insularity experienced by many teenagers in the neighborhoods we serve. Although the City of Los Angeles and its surrounding communities can boast impressive educational and cultural resources, only a small percentage of the county's inhabitants are able to regularly make use of them. Nowhere is this more true than in the availability of information technology.

Even as the Web and Internet grow as important educational and communicative resources, children and teenagers from underserved communities continue to have disproportionately low access to these technologies. This lack of access to resources enjoyed by others is endemic in the CAP service areas. The DAN project is innovative in that it promises to make a real difference for a significant number of Los Angeles youth by providing college-level training in computer and software use, and computer applications in the visual arts (including graphic design and photography), the performing arts, and communications technology. Key features of the DAN workshops will include small student-to-teacher ratios (usually four-to-one or fewer) and extended time for community students to hone their skills on the equipment. Additionally, we have found that the three-hour format allows participants to really focus on the tasks at hand and get involved with the class and individual projects.

In contemporary job markets there is a need for youth to be technically proficient with state-of-the-art computers and equipment. The training participants receive in this CAP program helps to address the lack of access to arts education, higher education, new technologies and job skills training in students' communities. Additionally, the design of this project makes it an ideal model for interactive networking between both urban and rural communities, and we look forward to sharing our experiences concerning DAN with other organizations wishing to establish similar networks.

#### CalArts and CAP: History and Background Information

The California Institute of the Arts is a private, nonprofit, fully accredited arts school dedicated to teaching six arts disciplines under one roof on its 60-acre campus. *U.S. News & World Report* ranked CalArts 5th in fine arts among colleges nationally in 1997 (the last year such rankings were compiled). At the Institute, more than 1,200 student artists per year are encouraged to explore and experiment in an artistically

and academically challenging environment. BFA and MFA degrees are granted in the following fields: visual arts, music, dance, theatre, film/video and critical studies. The Institute has an impressive record for graduating students who have gone on to play key roles as fine artists, actors, producers, directors, designers, musicians, etc.

In 1990 the Community Arts Partnership (CAP) was created as a collaboration and partnership between CalArts and community arts centers to address a marked decrease in the availability of arts programming in the Los Angeles area public schools. It was designed to link CalArts faculty and students to artists and organizations throughout Los Angeles, and to give CalArts students hands-on teaching experiences and real-world engagement in a variety of diverse communities. Since then, CalArts and CAP have proven that our model of collaboration with strong community partners is an excellent way to provide arts training to children and youth from underserved neighborhoods.

Through CAP, more than 250 CalArts students, supervised by 52 faculty members, spend at least one afternoon or evening a week and weekends providing comprehensive and imaginative arts training to more than 3,000 inner-city elementary, junior high and high school students at eleven community arts centers each year. In the thirteen years since its inception, the Partnership has provided arts education to an estimated 100,000 students (over 15,00 students received in-depth training), and mounted more than 1,000 performances and exhibitions of student work at more than 200 venues in Los Angeles County, before a collective audience of over 300,000 people.

### Our Partner Organizations (Community Involvement)

The Los Angeles region in which CalArts is located is home to some of the largest concentrations of ethnically diverse populations in the country, and CalArts is committed to developing and maintaining productive ties with all of these communities. CAP is founded on the premise that this engagement is both invaluable to those otherwise underserved communities, and equally important for our own students and faculty, whose art making and teaching are deeply enriched by these experiences. Because of this mutual benefit, CalArts and the communities which participate in CAP see it as a genuine partnership, with returns going far beyond the usually one-sided nature of outreach programs.

CalArts and CAP currently collaborate with ten CAP partner organizations in order to provide a wide variety of arts education programming to children, youth and young adults in underserved areas of Los Angeles County. Partners include:

- The Armory Center for the Arts in Pasadena, a well-established community organization which provides visual and performing arts training, and offers our letterpress program (printing and writing), photography and video production workshops with CAP.
- Inner-City Arts (ICA) was established in 1989 as a non-profit art center providing ethnically diverse youth from the skid-row area of downtown Los Angeles with positive experiences through the arts. By working in conjunction with Los

Angeles Unified School District, ICA is able to bring elementary and middle school-aged children into an art studio environment during the regular school day.

- KAOS Network in Leimert Park in South Central Los Angeles, was established in 1984 and has been a CAP partner since 1996. It is a community art center dedicated to providing training in digital arts and multimedia to more than 150 youth each week. Students participate in classes and workshops in video, animation, digital arts, artist development and drop-in performance/open mike programs.
- The Los Angeles Center for Photographic Studies (LACPS), an organization founded in 1974 and dedicated to the exploration of photographic and multi-media art (CAP and LACPS, together with the EAGLES Academy and My Friend's Place provide creative writing and photography/public art programming to homeless and runaway youth.
- Plaza de la Raza, located in Lincoln Park in East Los Angeles, is CAP's oldest partner. It has provided educational and cultural programs in the arts for more than 30 years, and provides professional training for children and teens in five major disciplines: theatre arts, dance, music, visual arts and communication arts.
- Self-Help Graphics & Art, was founded in 1970 in East Los Angeles and has become an example for other community-based arts organizations across the nation. Self-Help Graphics & Art has furnished the resources necessary to allow more than 200 artists (primarily Chicano) to produce and exhibit their artwork. With CAP they present workshops each year in digital art for teenagers.
- Side Street Projects is an organization dedicated to assisting artists in the production and fabrication of art and providing workshops for young people.
- The Santa Clarita Valley Boys and Girls Club in Newhall provides a variety of positive opportunities to local youth, including workshops in Photography and Printmaking/Public Art in partnership with CAP.
- Visual Communications, located in Little Tokyo, is an organization dedicated to Pacific Asian media arts and workshops in media for people of all ages.
- The Watts Towers Arts Center (WTAC) has been a CAP partner since 1990, and with CAP offers workshops in animation, graphic design, jazz and world music.

## Digital Arts Network: Year One

The CAP Digital Arts Network programs will utilize a computer network and video teleconferencing system to allow teenagers who are geographically isolated from one another in sub-culturally distinct neighborhoods to "meet" in cyberspace and discuss their lives, cultures, aspirations, and their artwork. The content of these interactions is student-driven, which adds to its powerful attraction. It is a chance for these young people to talk about what is important in their worlds.

The first stage of the DAN project will see the installation of the video teleconferencing stations made by LA-Tel (these include a host computer, video camera, keyboard, monitor, modem and necessary software). Each site will have one station and five Macintosh network computers, allowing 10-20 students to use the network cooperatively. Following the installation of the network hardware, CAP, together with its community arts organization partners, will begin to integrate the network digital arts workshops into the CAP curriculum. Each partner site will offer classes in computer and software use, including teaching ways in which digital technology may be combined with traditional arts to create innovative approaches to visual, recorded and performing art disciplines.

The program offered three 10-week sessions per year at each of the CAP partner sites linked by the network, with the development of a final CD-ROM showcasing work created during the year.

Workshops began in October, 2000 and continued through June 2002. During the first 10-week sequential session approximately 200 high school-aged participants learned basic computer skills, web page design, and the use of the real-time video teleconferencing link.

Each workshop was taught by advanced CalArts students who are proficient in computer use, web page design, and have considerable and demonstrated experience in producing art, performances and music for computer and internet exhibition. They had completed special CalArts arts pedagogy and digital arts classes to prepare them to work in the program. Artwork from the sessions was shown at CalArts and at all partner sites.

### Participant Profiles

The populations served by CAP programs span the economic and cultural diversity of the greater Los Angeles area, but the vast majority of our participants live in neighborhoods where funding for comprehensive education in the arts and innovative uses of technology is minimal or non-existent. The demography of CAP participants' cultural backgrounds includes approximately 45% Latino, 32% African-American, 12% Euro-American, 9% Asian-American and 2% Native American. That more than 90% of the students in these districts qualify for free or reduced price lunches (and that in some areas the figure is as high as 98%)

## Appendix B

### Samples of Survey Forms/Questionnaires

#### Parent Approval Form for participants, under the age of 18, in DAN study

Date \_\_\_\_\_

Dear \_\_\_\_\_

\_\_\_\_\_ has been invited to participate in a two-year study about the impact of the Community Arts Partnership (CAP) on high school students and teaching assistants from CalArts. His/her involvement will include completing questionnaires, and meeting with a small group of other participants to discuss the program. He/she may also be interviewed during the process.

This information will be summarized and written up as part of a special study, and will hopefully serve to extend CAP-type programs to other communities throughout the United States. We also use the material to help strengthen and improve the program when appropriate.

We occasionally interview the parents as well to get your perspective on the effect of the CAP program.

**If you have any objection to your student being involved in this project, would you please call us or return this form by October 31,2000 to let us know?** We would be happy to answer any questions you might have about the CAP program or this special project.

Thank you for your interest.

Cordially,

Glenna Avila  
CAP Director  
Phone (661) 222-2708

Carole Zavala  
CAP Evaluation Consultant  
Phone (949) 497-6397

NO \_\_\_\_, I do not want my son/daughter to be involved in the DAN/CAP program.

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



## **Partnership Survey on Equipment**

### **COMPLETED BY PARTNERS PRIOR TO PROGRAM**

1. Does your center have a dedicated space to install the digital arts lab?
2. Does the space have sufficient electrical outlets?
3. Does your center have ISDN or DSL installed?
4. Does your center have e-mail?
5. Does the room where the equipment will be installed have a security system?
6. Does the room have a temperature control?
7. What other needs do you have for the lab that have not been addressed in the grant?
8. What software do you envision the class needing?

**PRE-PROGRAM ASSESSMENT OF PARTNERSHIP INTERACTION**

April 11, 2000

Name \_\_\_\_\_

Position \_\_\_\_\_

Organization \_\_\_\_\_

Telephone # \_\_\_\_\_ email \_\_\_\_\_

This information is designed to give us baseline data about the frequency and type of relationships/communication you have with the other DAN partners. Please respond with your "best guess" estimates. If you have questions, please call Carole Zavala, CZ Associates at (949) 497-6397 or email us at [czassociates@earthlink.net](mailto:czassociates@earthlink.net).

Thanks for your support.

1. How do you interact/collaborate with the partner organizations (other than CalArts) at this time?

- 1.  Don't work with any of them at this time, except as part of DAN.
- 2.  We are involved in specific program(s) including: (please list)

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- 3.  We are in the midst of planning joint projects (Other than DAN)
- 4.  Other (Please describe)

2. During the past six months, how frequently have you been in contact with other partner agencies, other than within the DAN project?

- 1.  Not at all
- 2.  Monthly
- 3.  Quarterly
- 4.  Annually
- 5.  They are on our regular mailing list for announcements of events at our center.
- 6.  Other Comments

3. Prior to DAN, what has kept you from communicating, on a regular basis, with the other partners?

1. \_\_\_ Lack of staff to do mailings, etc.
2. \_\_\_ Finances
3. \_\_\_ Lack of technology, email, etc. to make it fast and cost effective.
4. \_\_\_ Other – Please describe (time for meetings, didn't feel a need, etc.)

4. Please list the systems you have in place to communicate with clients, partners, volunteers, etc. (email, fax, phone systems, meetings, video conferencing, etc.)

- 1.
- 2.
- 3.

5. At this time, what do you consider to be the most effective and cost efficient way of communicating with your constituents, partners, etc.?

6. If you could improve your system(s) of communication, what would be your priority purchases?

1. \_\_\_ Equipment – be specific.
2. \_\_\_ Additional staff
3. \_\_\_ Other resources - be specific.

7. From your perspective, what would you like to see happen to ensure the success of DAN ?

**COMMUNITY ARTS PARTNERSHIP (CAP)  
DIGITAL ARTS NETWORK (DAN)  
COMMUNITY PARTICIPANTS PRE-PROGRAM QUESTIONNAIRE  
BACKGROUND INFORMATION**

Date \_\_\_\_\_

Name \_\_\_\_\_  
Last First

Date of Birth \_\_\_\_\_ Age \_\_\_\_\_ Male \_\_\_ Female \_\_\_  
Month/day/year

Address \_\_\_\_\_  
Street number/or PO Box City Zip

Phone: Area code ( \_\_\_\_\_ ) \_\_\_\_\_

Fax: Area code ( \_\_\_\_\_ ) \_\_\_\_\_

Email \_\_\_\_\_

Parent's Name (if under 18) \_\_\_\_\_

School \_\_\_\_\_ Grade \_\_\_\_\_

**Cultural Group:** Optional. Check any that apply.

Hispanic/Latino/Mexican American \_\_\_\_\_

African American/Black \_\_\_\_\_

Asian/Pacific Islander/Asian American \_\_\_\_\_

Native American/American Indian \_\_\_\_\_

White/Caucasian/European American \_\_\_\_\_

Middle Eastern \_\_\_\_\_

Filipino \_\_\_\_\_

Other \_\_\_\_\_

**CAP Program(s):** Please check the program(s) you are currently attending:

- \_\_\_\_\_ Inner-City Arts Digital Arts
- \_\_\_\_\_ KAOS Network Digital Arts
- \_\_\_\_\_ LACPS/Side Street Projects Digital Arts
- \_\_\_\_\_ Plaza de la Raza Digital Arts
- \_\_\_\_\_ Santa Clarita Valley Boys and Girls Club Digital Arts
- \_\_\_\_\_ Self Help Graphics Digital Arts
- \_\_\_\_\_ Watts Towers Arts Center Digital Arts

\_\_\_\_\_ CalArts Digital Arts  
\_\_\_\_\_ Visual Communication Digital Arts  
\_\_\_\_\_ Armory Center for the Arts Digital Arts

**Background Information**

1. What made you sign up for the CAP/DAN program? Please check all that apply.

Heard about it from friends \_\_\_\_\_  
Heard about it from my parents \_\_\_\_\_  
My parents made me \_\_\_\_\_  
My teacher suggested it \_\_\_\_\_  
Heard about it from the art center where I take classes \_\_\_\_\_  
Heard about it from a recruitment workshop at school \_\_\_\_\_  
Other \_\_\_\_\_ Please describe \_\_\_\_\_

2. What do you hope to get out of the CAP/DAN Program? Check all that apply.

1. To improve my technical skills (in my art) \_\_\_\_\_  
2. To improve my artistic/creative skills \_\_\_\_\_  
3. To help me at school \_\_\_\_\_  
4. Practical experience \_\_\_\_\_  
5. Help me get a job \_\_\_\_\_  
6. Have fun \_\_\_\_\_  
7. Don't know \_\_\_\_\_ Other (please describe) \_\_\_\_\_

3. Experience with digital, computer hardware/software.

Please rate your current level of experience/skill/expertise in the following areas:

a. Experience with basic computer skills

Beginner \_\_\_\_\_  
Moderately experienced \_\_\_\_\_  
Very experienced \_\_\_\_\_

b. Experience with interactive computer programs

Beginner \_\_\_\_\_  
Moderately experienced \_\_\_\_\_  
Very experienced \_\_\_\_\_

c. Experience with creating original "work" or art on computers.

No experience \_\_\_\_\_  
Beginner \_\_\_\_\_  
Moderately experienced \_\_\_\_\_  
Very experienced \_\_\_\_\_

d. Do you have computer equipment at home that you use?

No \_\_\_ Yes \_\_\_ If "Yes" – how many hours a week, approximately, are you on the computer? \_\_\_ hours/week. This includes schoolwork, email, creative work.

e. I have access to computers at school or at another location (library, friend's house, etc.)

No \_\_\_ Yes \_\_\_ If "Yes" describe the types of activities that you use the computer for.

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f. Please describe any other experiences you have had using the computer for communication and/or artistic work. (Developing games, web pages, graphics, pen pal with other students, research, etc.)

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### Artistic Experience and Background

1. I have some experience in the arts. Please check **one** only.

Yes \_\_\_ No \_\_\_ This is my first time in an arts program \_\_\_

2. What are your artistic or creative interests? Check all that apply:

- a. Music \_\_\_
- b. Dance \_\_\_
- c. Theatre \_\_\_
- d. Visual Arts (Painting, drawing, and/or sculpture) \_\_\_
- e. Film \_\_\_
- f. Video \_\_\_
- g. Writing \_\_\_
- h. Animation \_\_\_
- i. Computer \_\_\_ Digital Arts \_\_\_
- j. Other \_\_\_ Please Describe \_\_\_\_\_

3. If you are "active" in the arts, how would you rate your level of experience and ability? Please check just one.

Beginner \_\_\_ Some experience \_\_\_ Advanced \_\_\_

4. Do you take private voice, music, dance, art lessons of any kind?

Yes \_\_\_ No \_\_\_ If yes, what kind of lessons? \_\_\_\_\_

5. Do you currently belong to a performing group (dancers, choir or musicians) at this time?

Yes \_\_\_ No \_\_\_ Please describe if "yes." \_\_\_\_\_

**School and Work Goals**

1. What are your future goals for school?

I plan to graduate from high school \_\_\_\_\_ I plan to get a GED \_\_\_\_\_  
I plan to go to a trade school \_\_\_\_\_ I plan to go to Community College \_\_\_\_\_  
I plan to go to a College or University \_\_\_\_\_ I plan to go to an arts institution \_\_\_\_\_  
I'm not sure yet \_\_\_\_\_  
Other-Please describe \_\_\_\_\_

2. Career goals: I would eventually like to be a \_\_\_\_\_  
(or) \_\_\_\_\_  
I am undecided at this time \_\_\_\_\_

3. Artistic: Do you expect to make your living as an artist? Yes \_\_\_ No \_\_\_ If "yes," please describe how you think you will do this.  
\_\_\_\_\_

4. What other goals or ideas do you have for your future? \_\_\_\_\_

5. Do you have a job at this time? Yes \_\_\_ No \_\_\_ If "yes," doing what? \_\_\_\_\_

6. Do you think this CAP/DAN class might help you get a job, or give you skills to get a better job?

Yes \_\_\_ No \_\_\_ Don't know yet \_\_\_\_\_

7. How would you describe your current academic achievement levels?

\_\_\_\_\_ Excellent \_\_\_\_\_ Average  
\_\_\_\_\_ Above average \_\_\_\_\_ Below average

8. How do you feel, in general, about school? (Love it, can't stand it, it's OK, etc.)

Please describe \_\_\_\_\_

**Community Involvement**

1. Are you involved in activities in your community? Please check all that apply:

Local clubs \_\_\_\_\_ Church \_\_\_\_\_ Sports \_\_\_\_\_ Other \_\_\_\_\_

Thank you for your time and support. Please return this form to your CAP/DAN Project Coordinator, CAP teacher or teaching assistant. If you have questions, please call the CAP office at: (661) 222-2708.



**Pre/Post Skills Survey for Participants**

**Community Arts Partnership (CAP)**

**Pre/Post-Program Skills Intake Survey**

**To: Project Coordinators**

Please have each student complete this survey towards the end of the ten-week session. You may wish to complete it together or have the student complete it alone. Please return to the CAP office when all students in your current class have completed the survey. PLEASE CIRCLE ONE NUMBER FOR EACH QUESTION. Thank you for your help.

Carole Zavala/CZ Associates

Date \_\_\_\_\_ Project Site \_\_\_\_\_

Student's Name \_\_\_\_\_

**Use this Rating Scale for Technical Skills to answer the following questions:**

1. Still at beginner's level
2. Has basic skills down
3. Has knowledge beyond the basics
4. Has created original work
5. Could teach the class!

**A. COMPUTERS**

1. Knows how to operate Macintosh computers

1      2      3      4      5

2. Has a working knowledge of various software programs

1      2      3      4      5

3. Knows how to create and burn CD-ROMs

1      2      3      4      5

4. Has a working knowledge of various graphic design applications

1      2      3      4      5

## B. INTERNET/WEB SKILLS

1. Knows how to connect to the internet

1      2      3      4      5

2. Knows how to read and answer email

1      2      3      4      5

3. Knows how to create a web page

1      2      3      4      5

4. Knows how to post on the internet

1      2      3      4      5

5. Can explore the internet

1      2      3      4      5

6. Can program for the web

1      2      3      4      5

7. Has research skills and can use search engines on the web

1      2      3      4      5

8. Can participate in live chat

1      2      3      4      5

## C. IMAGES

1. Knows how to scan an image

1      2      3      4      5

2. Knows how to manipulate an image

1      2      3      4      5

3. Knows Photoshop

1      2      3      4      5

4. Knows a raster-based image program

1      2      3      4      5

5. Knows a vector-based image program

1      2      3      4      5

6. Knows how to map communities

1      2      3      4      5

D. VIDEO

SKILLS

1. Knows how to video teleconference

1      2      3      4      5

2. Knows interview techniques for video production

1      2      3      4      5

3. Has basic knowledge of video, lighting and sound equipment

1      2      3      4      5

4. Can make a storyboard for video and web projects

1      2      3      4      5

5. Knows how to write scripts/treatments

1      2      3      4      5

6. Has basic knowledge of linear and non-linear video editing

1      2      3      4      5

7. Knows multimedia programming, a frame-based application (as opposed to time-based in video editing)

1      2      3      4      5

8. Knows basic information about sound for video and web projects

1      2      3      4      5

9. Knows animation skills using the video lunchbox and presentation stand

1      2      3      4      5

10. Special Project(s) developed by this student as a result of this class:

---

---

11. Comments about student's progress:

## PARTNER SURVEYS-POST PROGRAM

Site \_\_\_\_\_ Date \_\_\_\_\_

Name \_\_\_\_\_ Title \_\_\_\_\_

Directions: Please complete the following survey, and return to Carole Zavala at [czassociates@earthlink.net](mailto:czassociates@earthlink.net) by June 21, 2001/2002. All information is strictly confidential. If you would like to talk to Carole, please give her a call at (949) 497-6397 to set up an interview schedule by phone. Thank you for your support and cooperation.

### Partnership Goals as defined in the DAN grant.

I. The Digital Arts Network (DAN) will be established at ten CAP partner sites, providing sustainable digital communications and arts education to participants.

II. CAP/DAN partner organizations will experience an increase in inter-partner communication, collaboration and information exchange.

1. Are you currently using the new systems to communicate with other DAN partners?

Yes \_\_\_\_\_ No \_\_\_\_\_ Comments \_\_\_\_\_

2. In what ways is your staff are using DAN systems to enhance their own work?

3. Are you currently involved in collaboration with one or more of the other DAN partners?

Yes \_\_\_\_\_ No \_\_\_\_\_ Comment: Briefly describe

4. In what ways has the DAN program increased your understanding of the purpose and activities of the other partner organizations?

5. What have been the greatest challenges to implementing this program?

6. What have been the major benefits to being involved in the DAN project?

7. If you could change anything about the way the program has been implemented, or is currently operating, what would it be? Please be as specific as possible.

8. In what ways have the teaching assistants impacted the program at your site?  
(Relationship to participants, contributions, etc.)

9. How would you describe the quality of the projects produced at your site?

10. How would you describe the level of enthusiasm/involvement of the participants in the program?

Additional comments are welcome!

Thank you.

Carole Zavala/CZ Associates

**NOTE: At the end of the entire program, Executive Directors and Site Coordinators were asked to identify the key elements that are considered essential to replicating a successful DAN project.**

**COMMUNITY ARTS PARTNERSHIP – DIGITAL ARTS NETWORK  
SITE COORDINATOR SURVEYS-POST PROGRAM**

1. Are you currently using the new systems to communicate with other DAN partners?
2. How many students participated in this first year of training? Include all enrollees even if they only attended one session. \_\_\_\_\_

3. Are you currently involved in collaboration with one or more of the other DAN partners?

Yes \_\_\_\_\_ No \_\_\_\_\_ Comment: Briefly describe

4. In what ways has the DAN program increased your understanding of the purpose and activities of the other partner organizations?
5. What have been the greatest challenges to implementing this program?
6. What have been the major benefits to being involved in the DAN project?
7. If you could change anything about the way the program has been implemented, or is currently operating, what would it be? Please be as specific as possible.
8. In what ways have the teaching assistants impacted the program at your site? (Relationship to participants, contributions, etc.)
9. How would you describe the quality of the projects produced at your site?
10. How would you describe the level of enthusiasm/involvement of the participants in the program?  
Comments:



9. Who or what influences your art as a result of the CAP/DAN program?
10. What new skills did you pick up as a result of the CAP/DAN program?
11. Are you involved in any performing or exhibitions as a result of the CAP/DAN program? Please describe.

**C. School and Work Goals**

12. Have your school or work goals changed as a result of the CAP/DAN experience? In what ways?
13. Have your career goals changed in any way as a result of the CAP program? Please describe.
14. Do you think the CAP/DAN program has helped improve your chances of making a living as an artist? Yes \_\_\_ No \_\_\_ please explain
15. Do you think CAP/DAN might help you get a job, or give you skills to get a better job? Yes \_\_\_\_\_ No \_\_\_\_\_ Don't know yet \_\_\_\_\_
16. Do you think that CAP/DAN has changed your academic "life" at school in any way? Please explain.

**D. Community Involvement**

17. In what ways has the CAP/DAN program changed the way you see your community? Other communities?

Do you think that the concept of "community" is changing as a result of computers and other forms of technology? In what ways? Will this have a positive effect on the way we communicate and relate to one another?

Thank you for your time and support. Please return this form to your CAP teacher, DAN Coordinator or teaching assistant. If you have questions, please call the CAP office at (661) 222-2708.

**POST PROGRAM INTERVIEWS WITH STUDENTS WHO HAD COMPLETED  
BOTH YEARS OF THE PROGRAM**

**July 2002**

**DAN Follow-up Interview**

**NAME:**

- 1. How was the 1<sup>st</sup> year different than the 2<sup>nd</sup> year? (*If only attended one year please skip this*)**
- 2.**
- 3. Did the DAN program help you in your schoolwork? I.e. Art classes, doing homework, computer use.**
- 4. What NEW art mediums did you learn?**
- 5. What were the positive aspects of the class? What did you enjoy the most?**
- 6. What were the areas you suggest need improvement?**
- 7. Would you attend DAN or other digital art classes in the future?**

**COMMUNITY ARTS PARTNERSHIP  
CAL ARTS TEACHING ASSISTANTS  
DAN PROGRAM**

Name \_\_\_\_\_  
Phone (\_\_\_\_) \_\_\_\_\_ Pager \_\_\_\_\_  
Email \_\_\_\_\_  
School at CalArts \_\_\_\_\_ Department \_\_\_\_\_  
Level at CalArts: In Spring 2001: 2nd year \_\_\_\_\_ 3rd year \_\_\_\_\_ 4th year \_\_\_\_\_  
Graduate \_\_\_\_\_ MFA \_\_\_\_\_ Other \_\_\_\_\_  
CAP/DAN Site(s): \_\_\_\_\_  
Briefly describe your role and responsibilities as a TA. \_\_\_\_\_

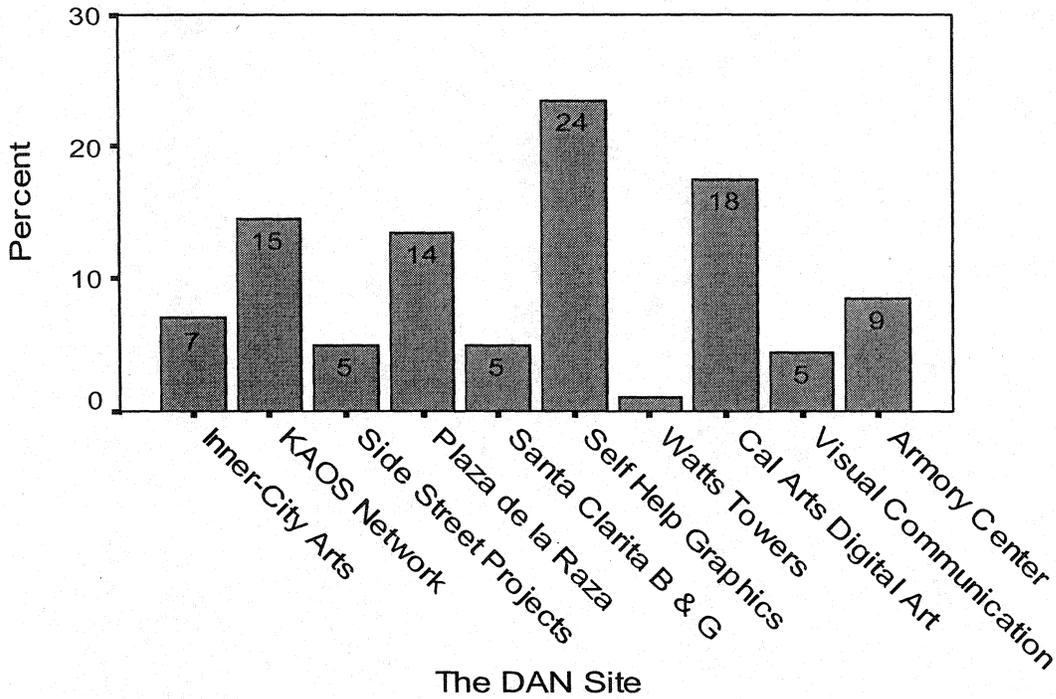
1. What were your expectations about the DAN program? To what degree were your expectations met during this first year? (Money, chance to teach, community, youth work, other.)
2. In what ways have your school related goals (graduate/master's, etc.) changed as a result of the DAN/CAP experience?
3. In what ways have your professional goals changed as a result of the DAN/CAP experience?
4. Has anything from this experience had an impact on your art-making? Please explain- approach to work/collaborative approach, etc.
5. Have you had previous experience working with a community-based organization? Yes \_\_\_ No \_\_\_\_ . After the CAP experience are you more interested \_\_\_\_, less interested \_\_\_\_, about the same interest \_\_\_\_ in working with community -based organizations?
6. What new skills did you acquire from the DAN/CAP experience?
7. What was the most challenging aspect of this experience?
8. What could be changed, from your point of view, to make the DAN program more effective for participants and/or other teaching assistants? Please be specific.

Other comments you would like to share about your CAP experience.

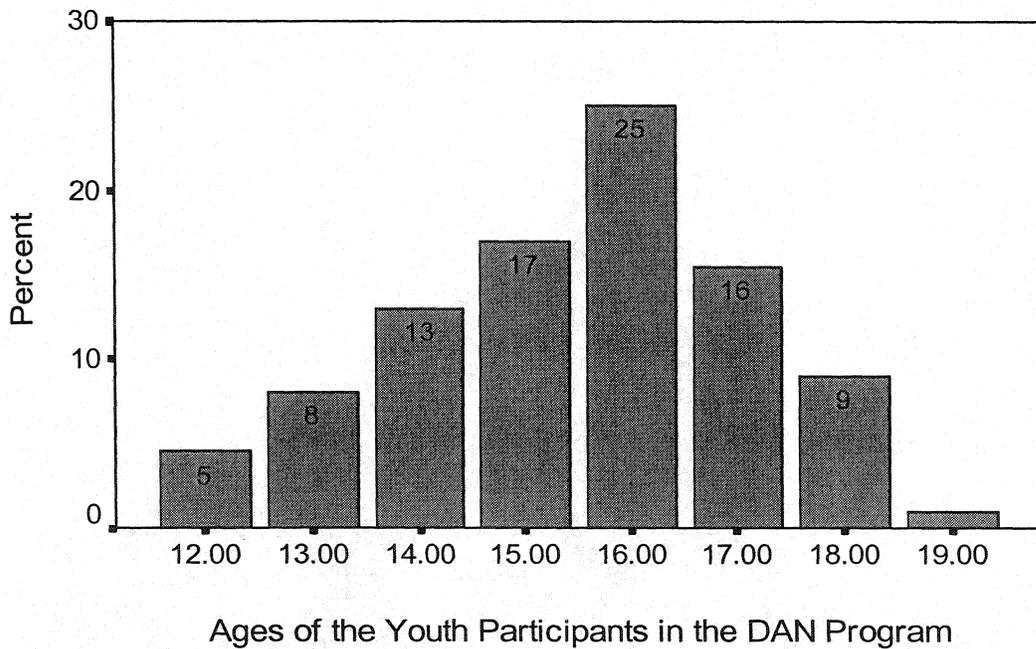
**APPENDIX C**

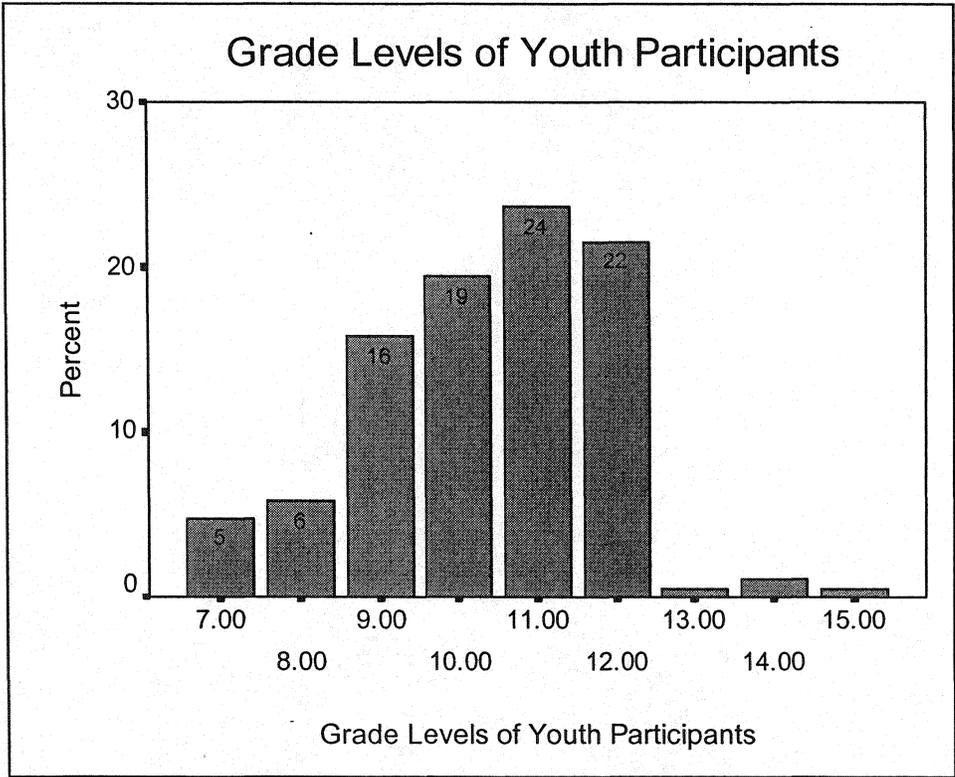
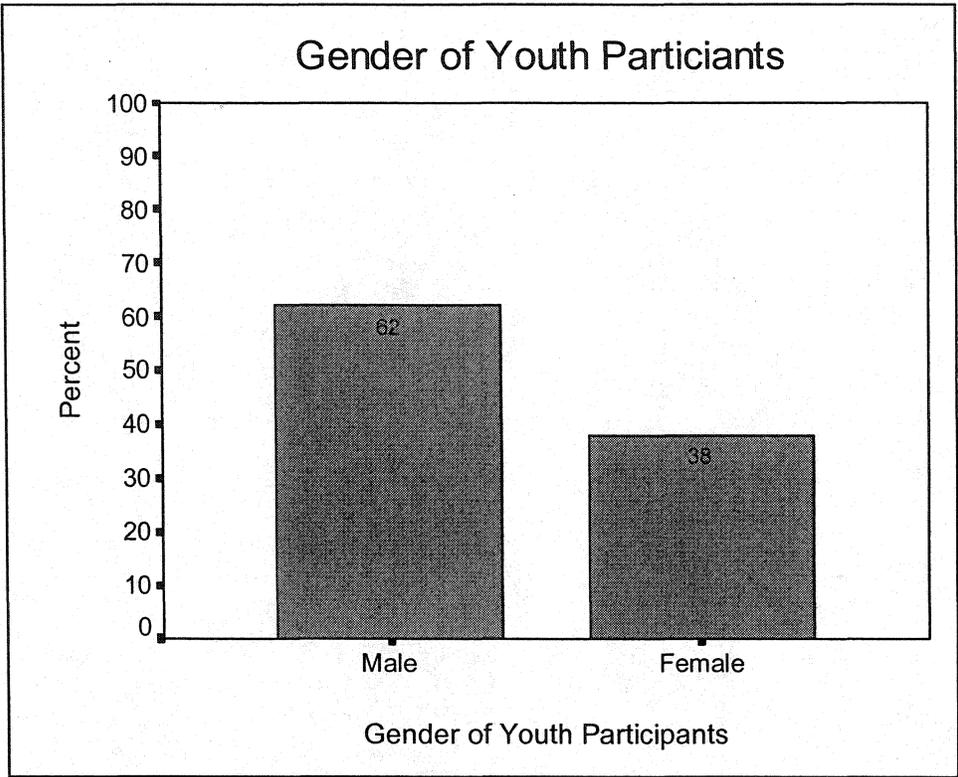
**DATA ANALYSIS OF BACKGROUND INFORMATION ON PARTICIPANTS**

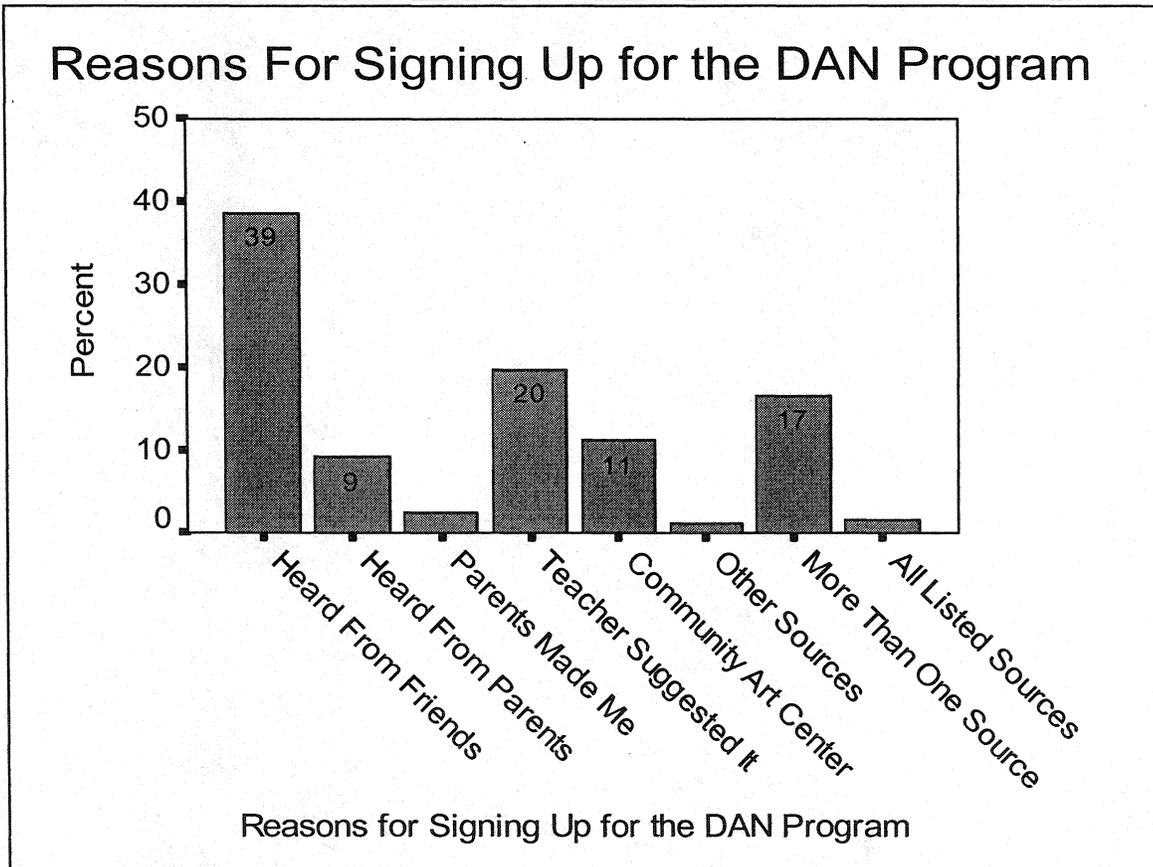
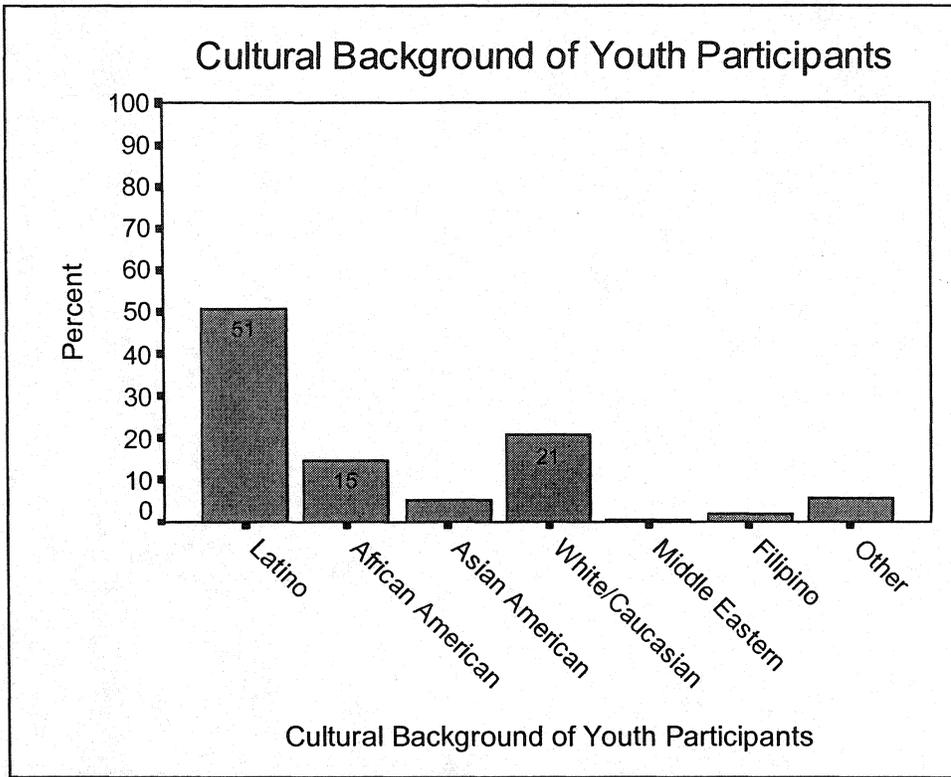
Number of Youth Participants By the DAN Sites



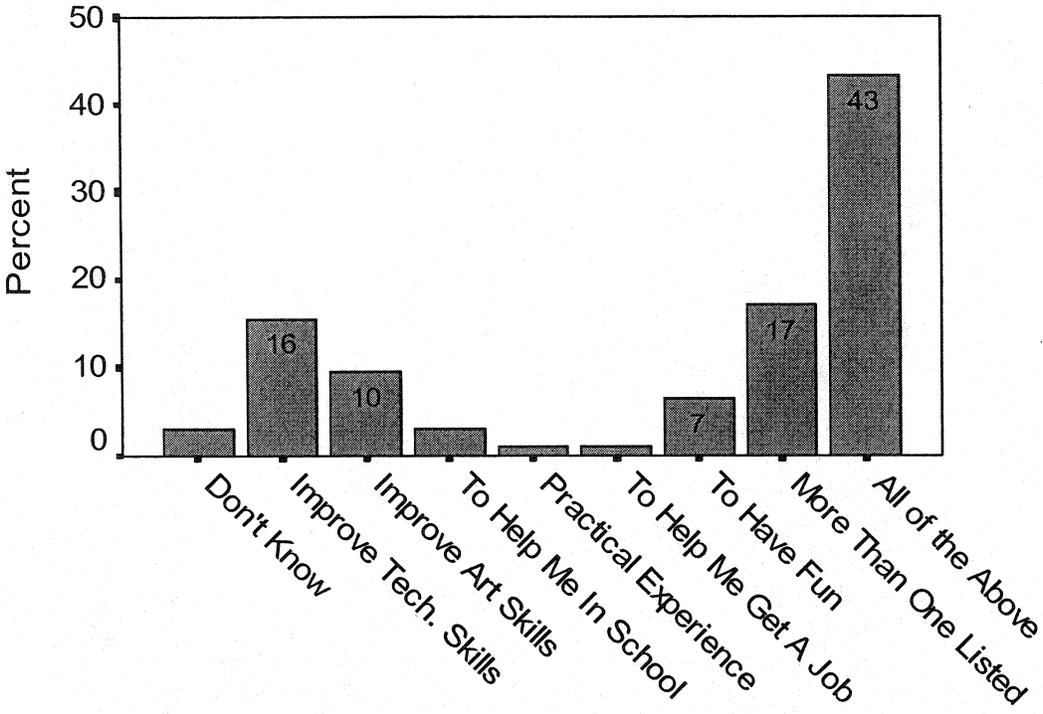
Ages of Youth Participants  
in the DAN Program





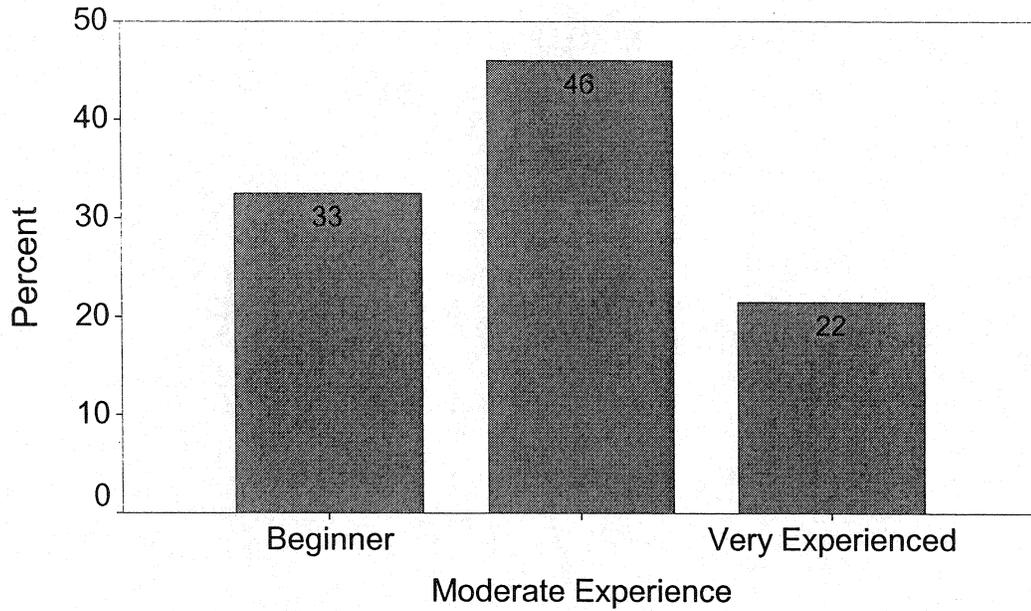


# Participant's Expectations of the DAN Program



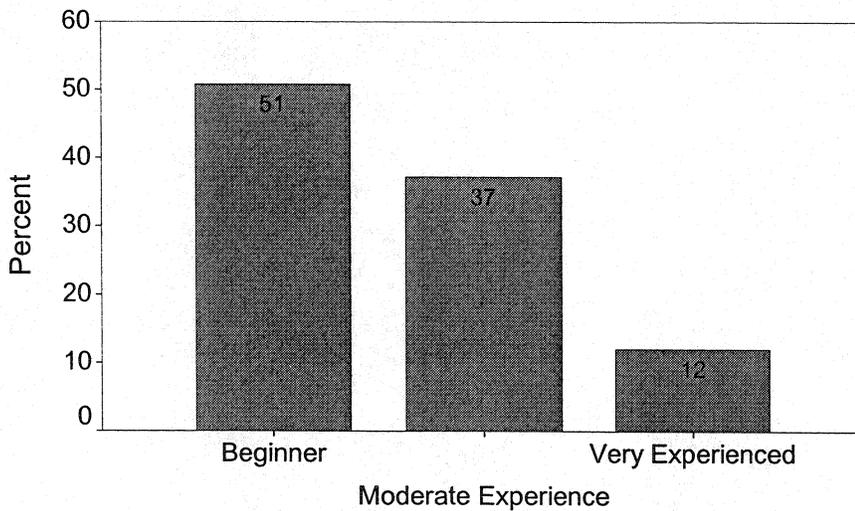
Participant's Expectations of the DAN Program

## Level of Prior Experience With Basic Computer Skills



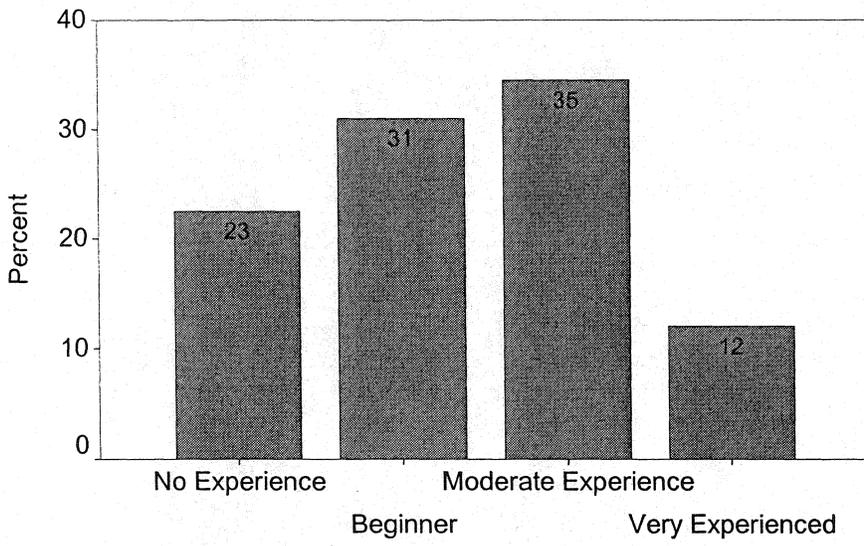
Prior Level of Experience With Basic Computer Skills

## Level of Prior Experience With Interactive Computer Programs



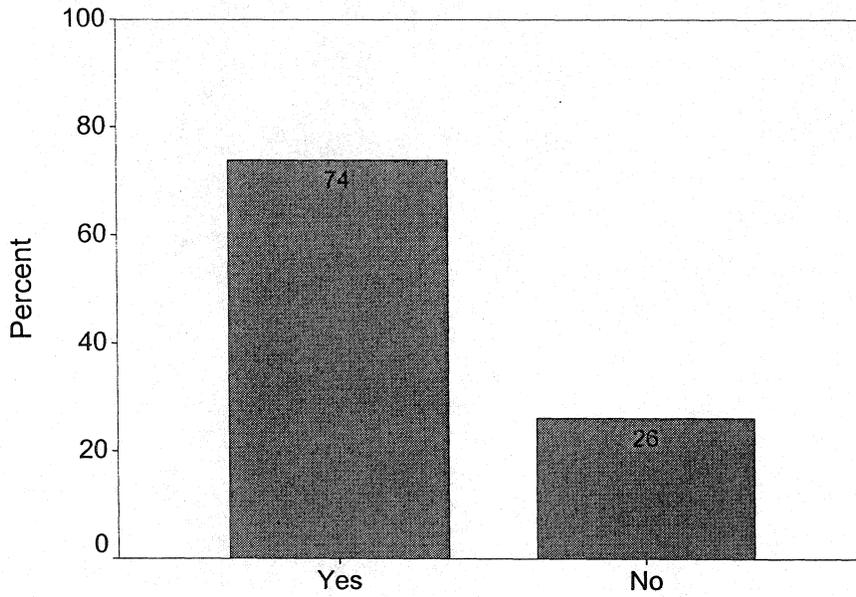
Level of Prior Experience With Interactive Computer Programs

Experience With Creating Original "Work"  
or Art on Computers



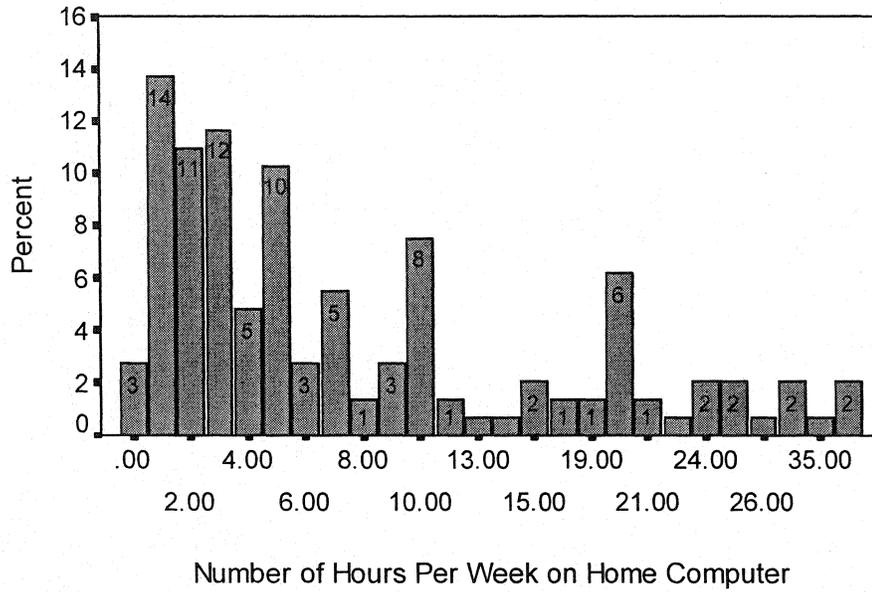
Level of Experience With Creating Original "Work" or Art on Computers

Do You Have a Computer at Home That You Use?

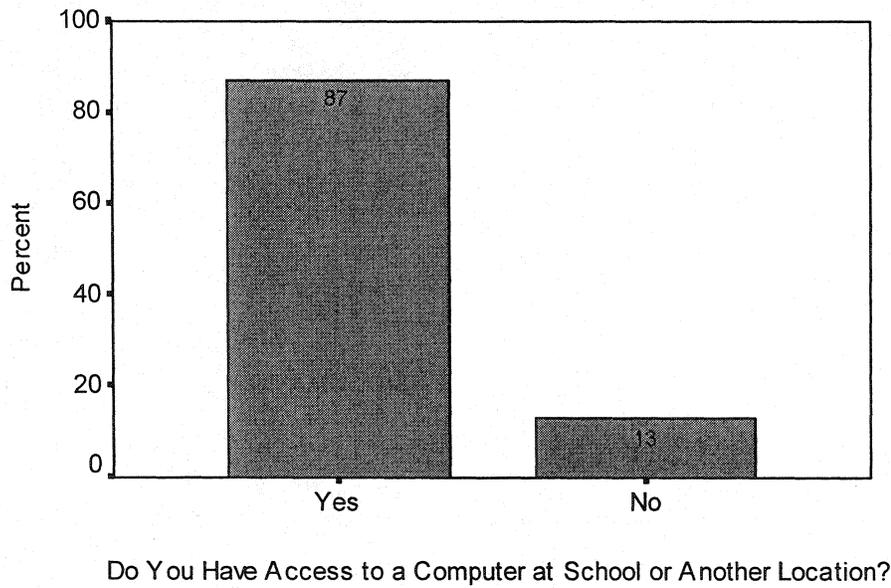


Do You Have a Computer at Home that You Use?

### Number of Hours Per Week on Home Computer

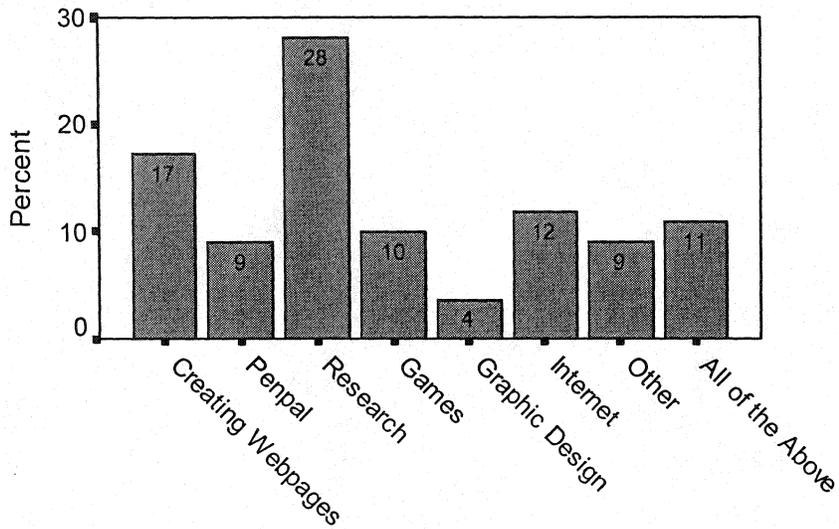


### Do You Have Access to a Computer At School or Another Location?



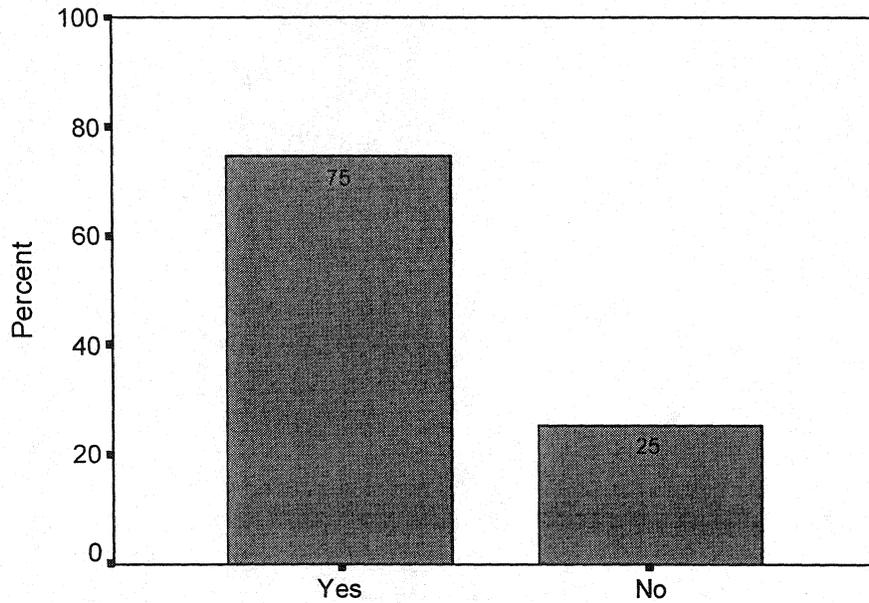
### Other Experiences Using Computers for

### Artistic Work

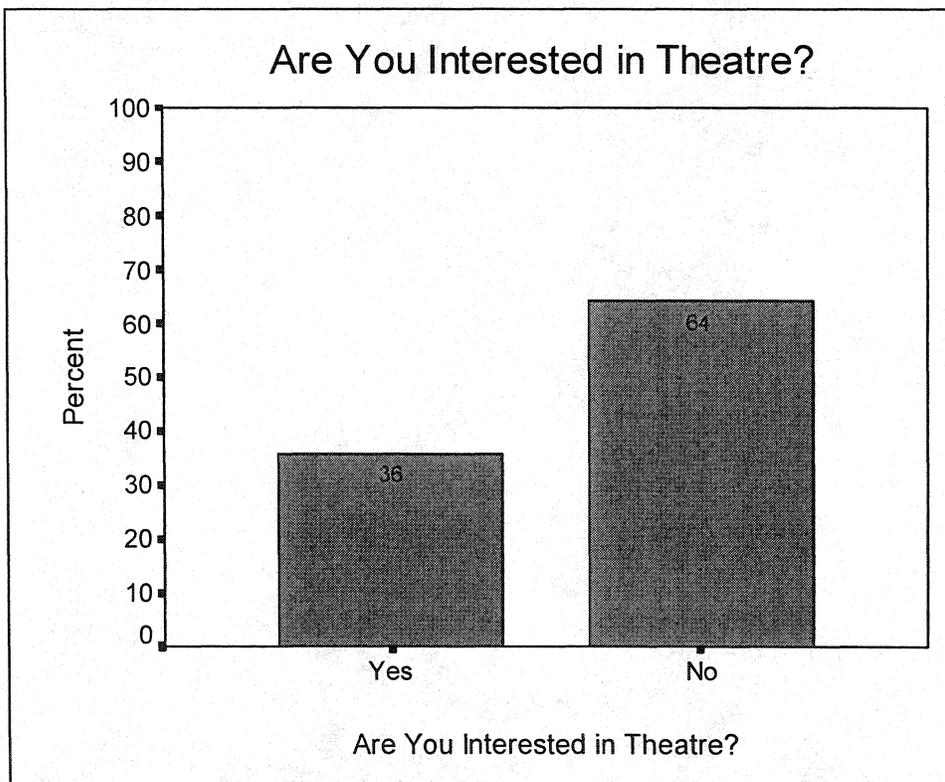
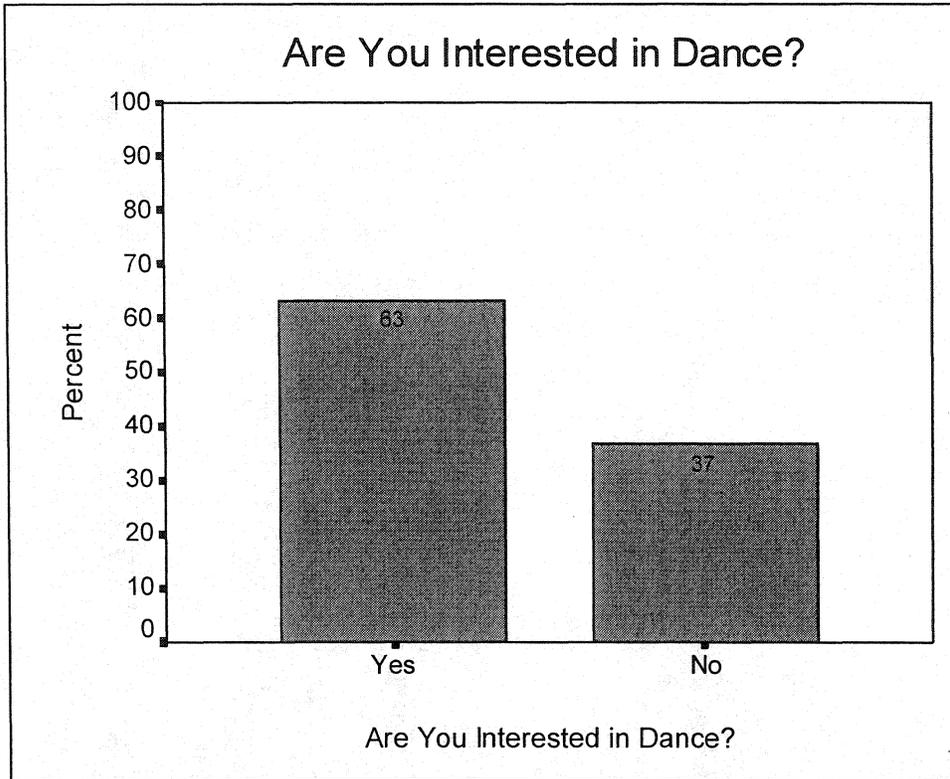


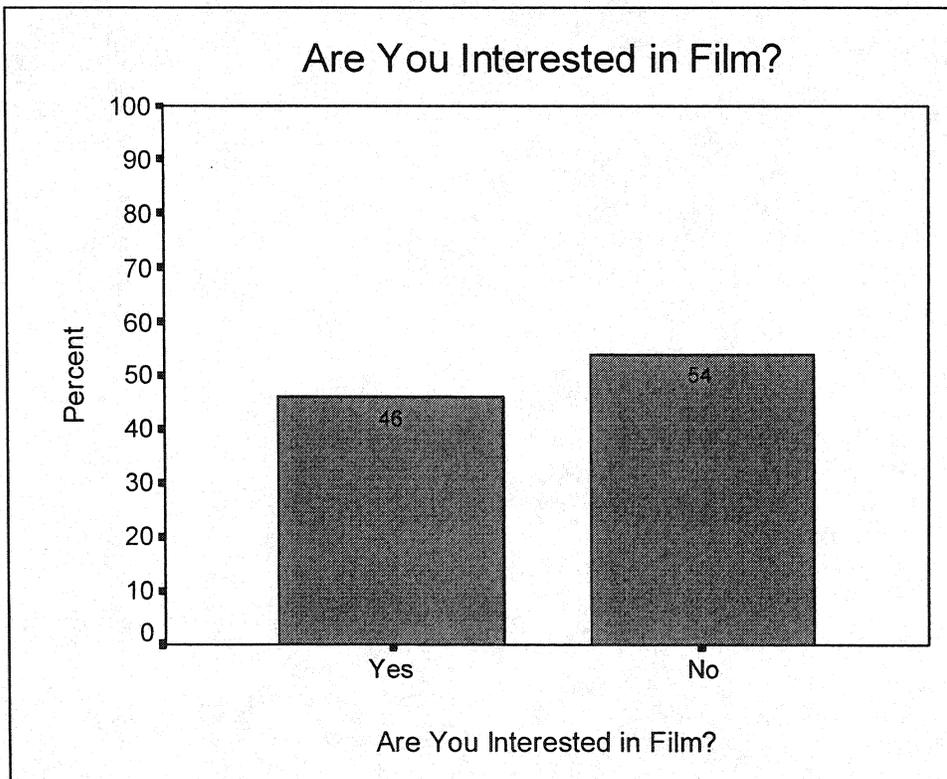
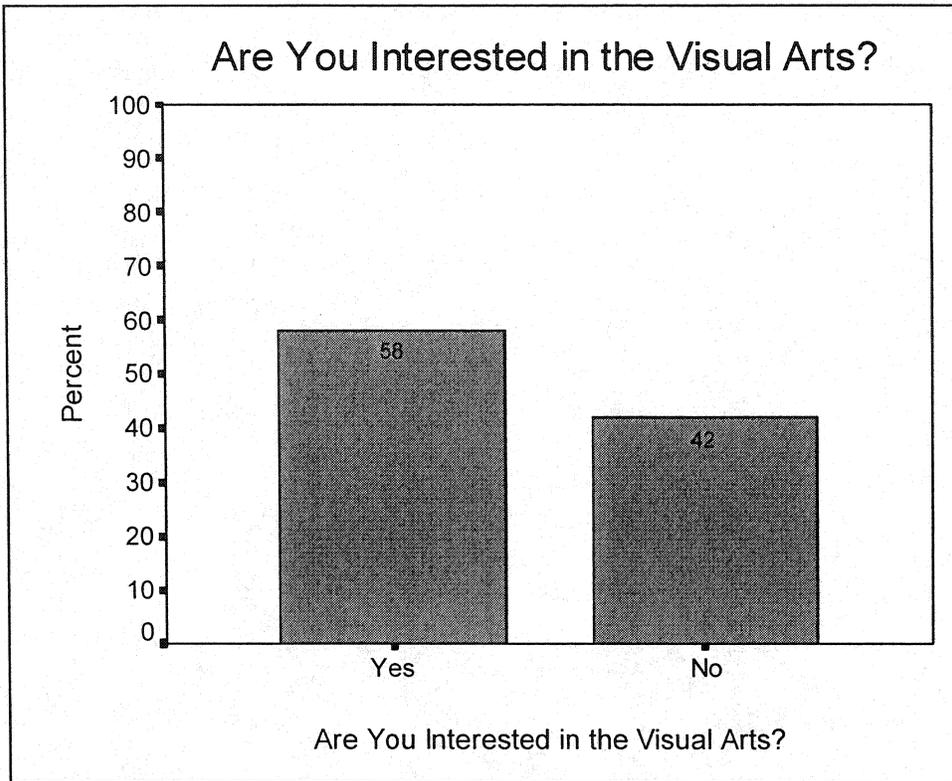
Other Experiences Using Computers for Artistic Work

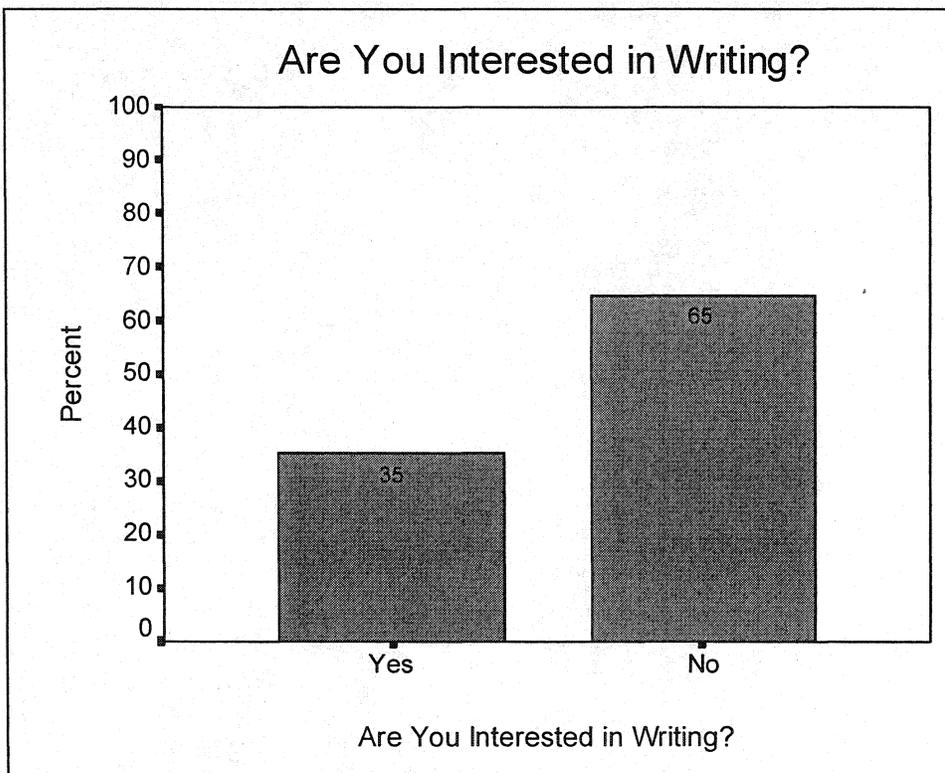
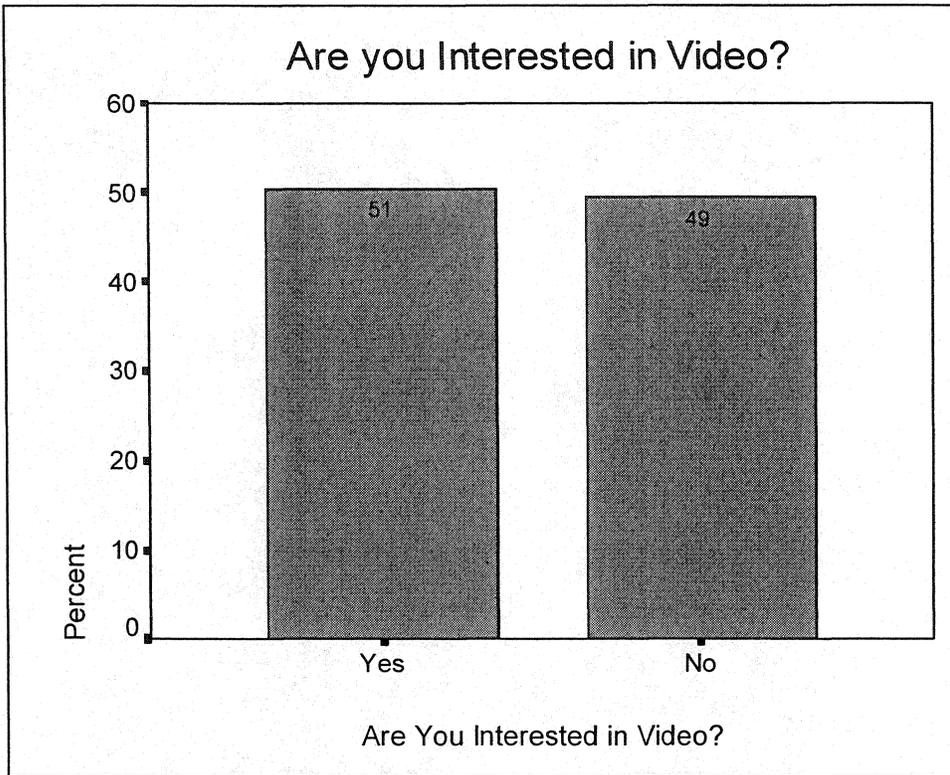
### Do You Have Some Prior Experience in the Arts?

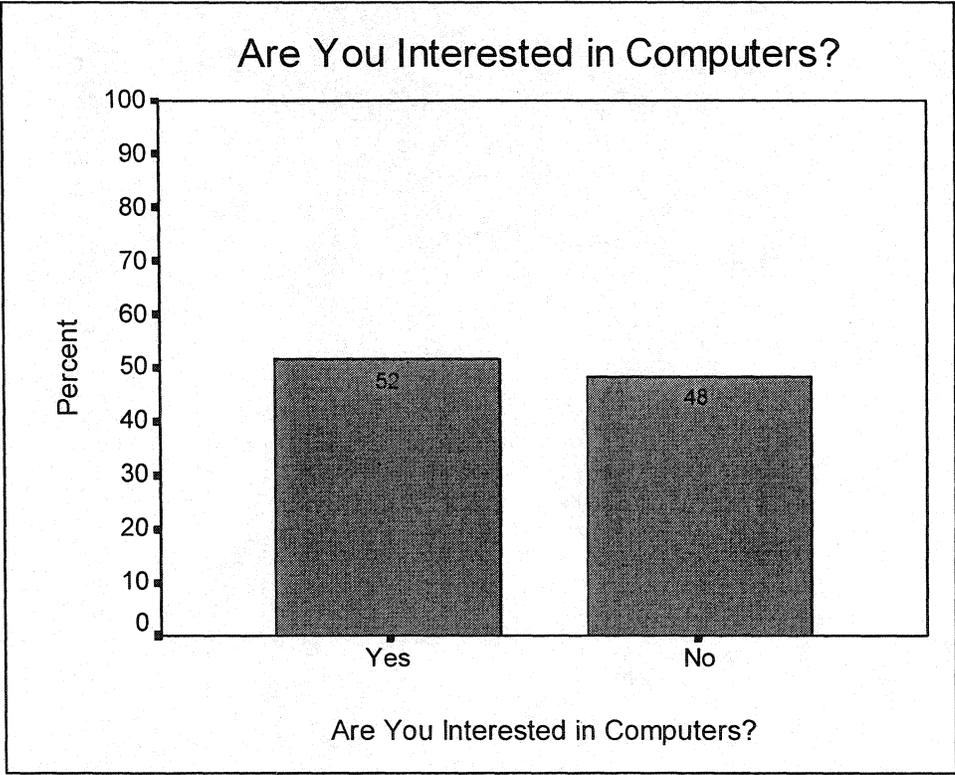
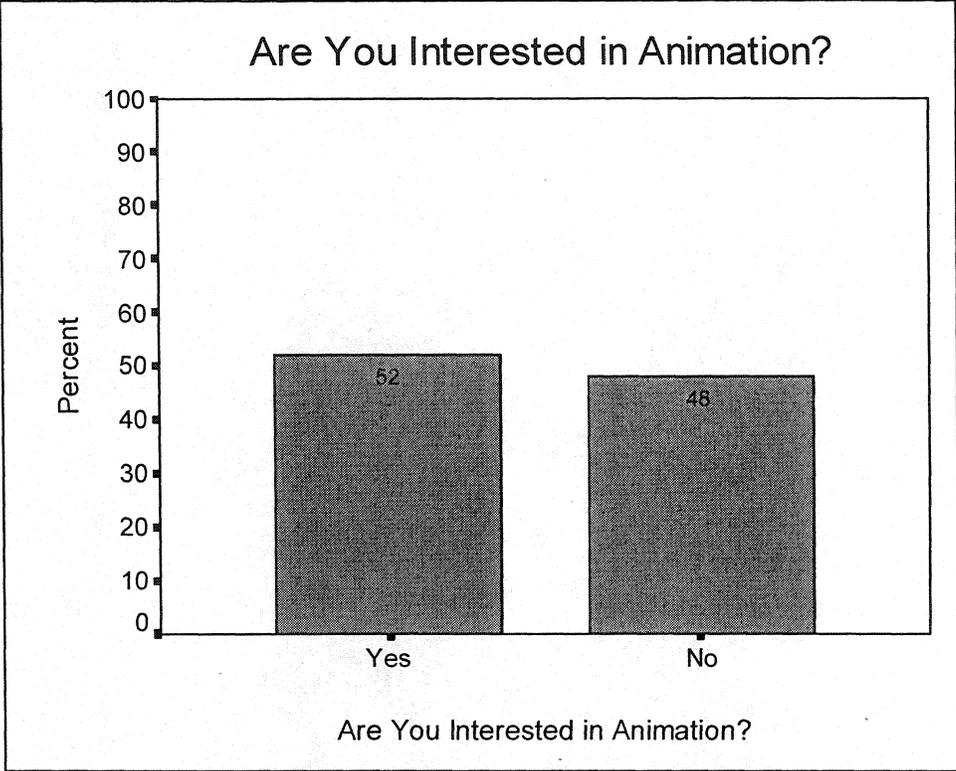


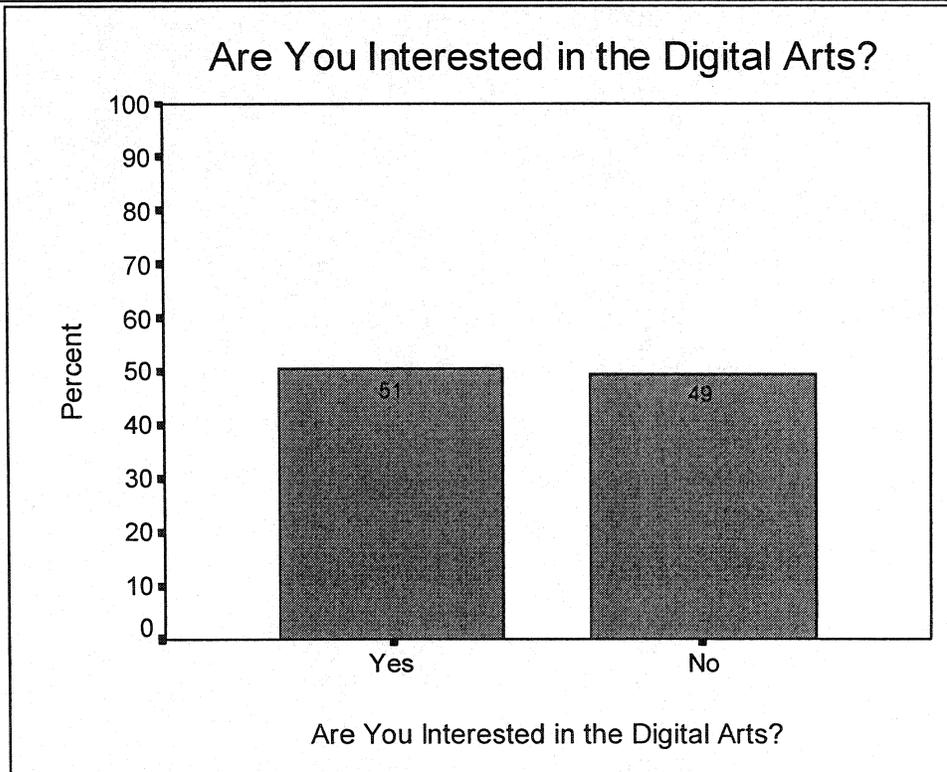
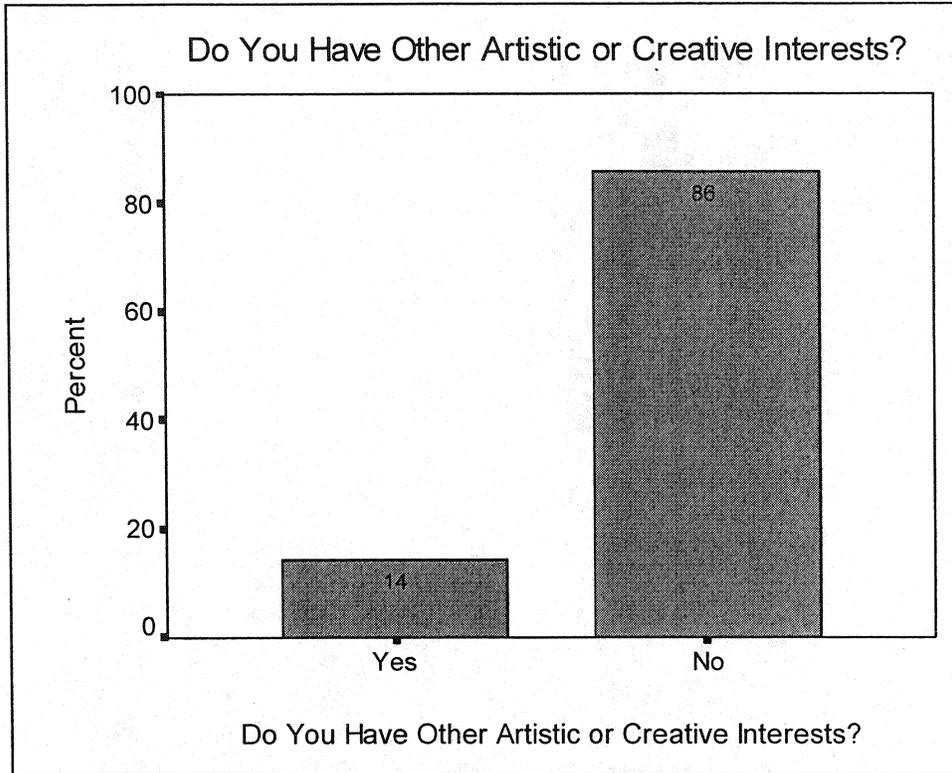
Do You Have Some Prior Experience in the Arts?

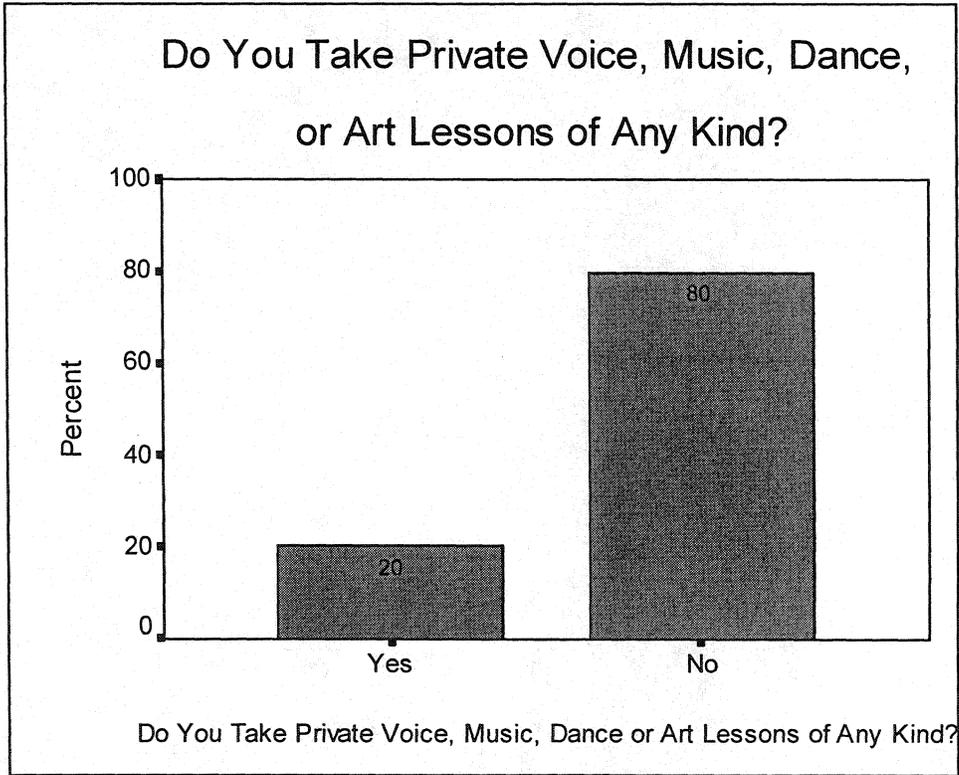
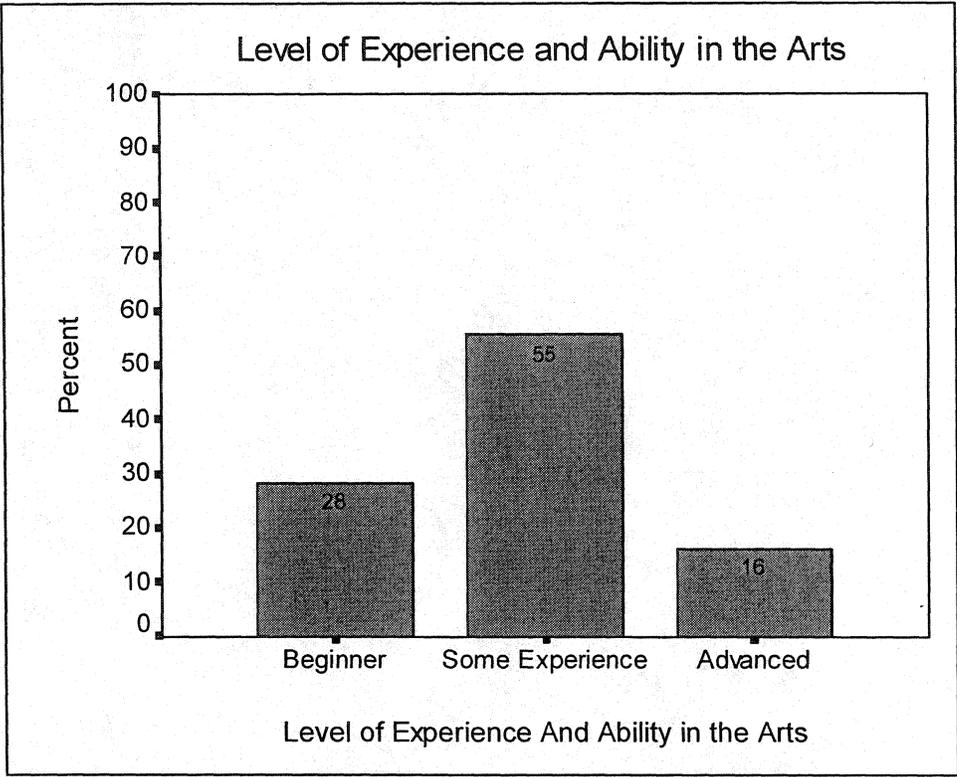


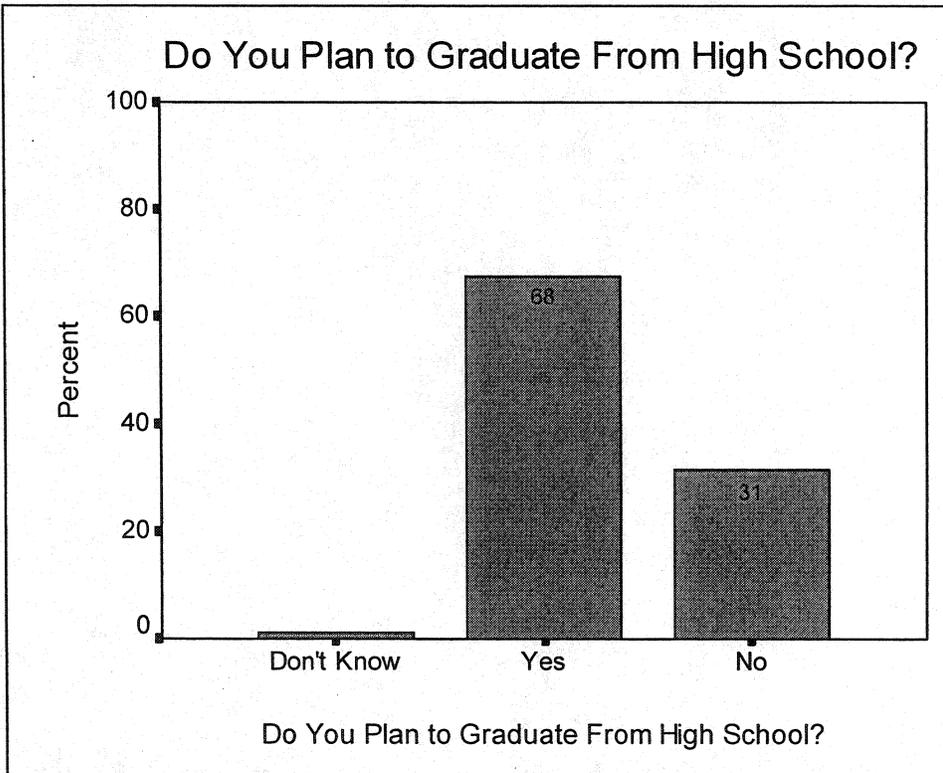
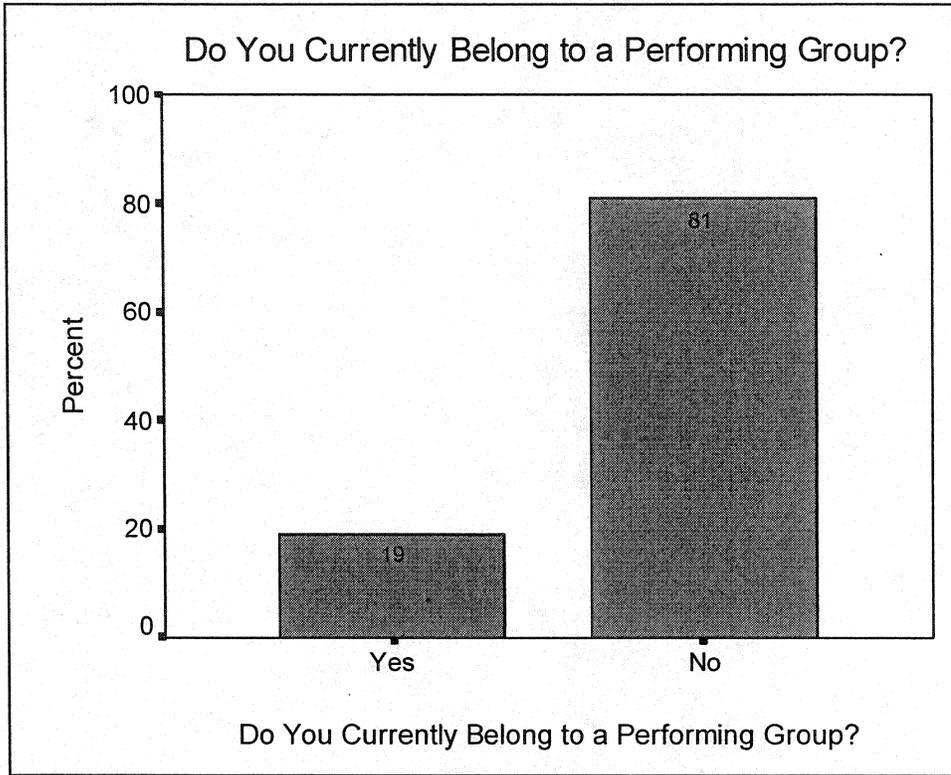


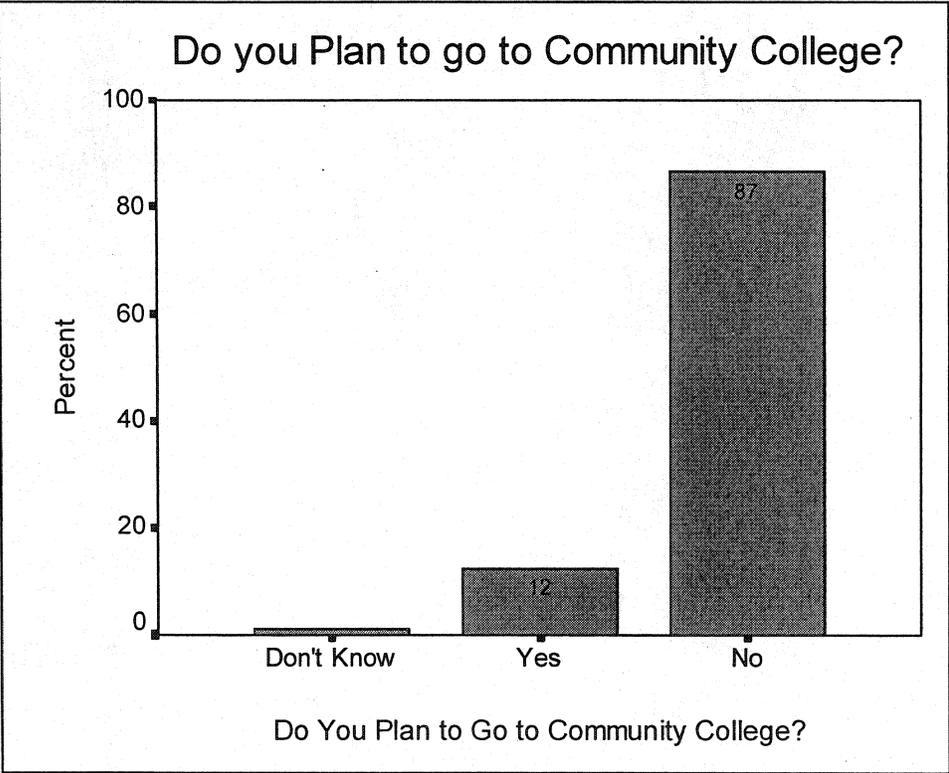
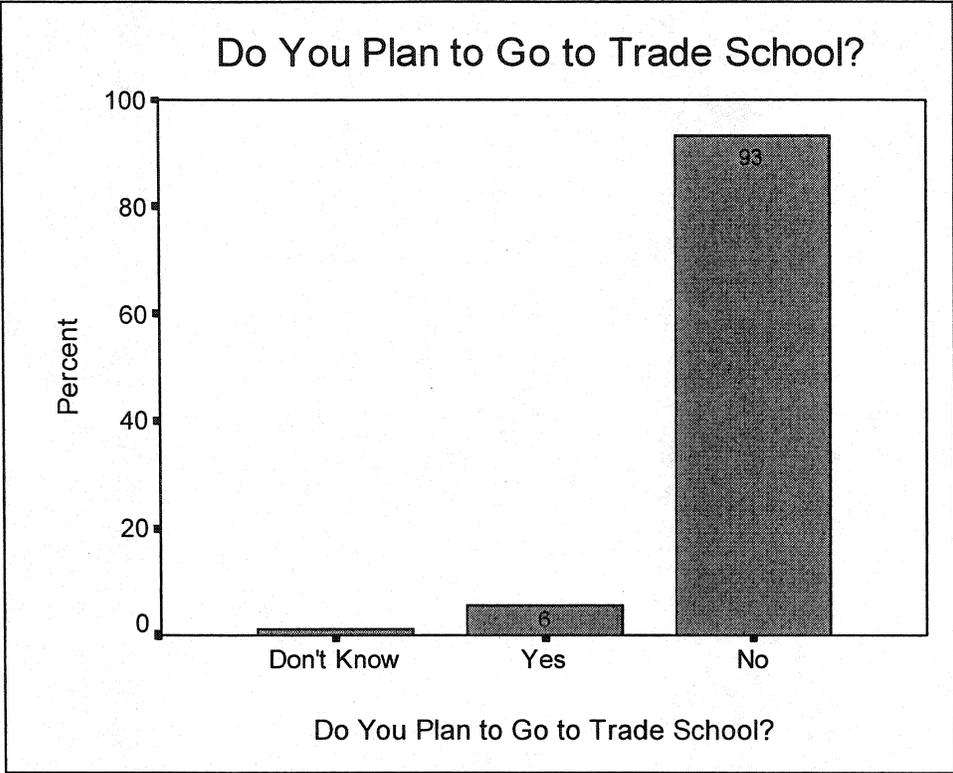


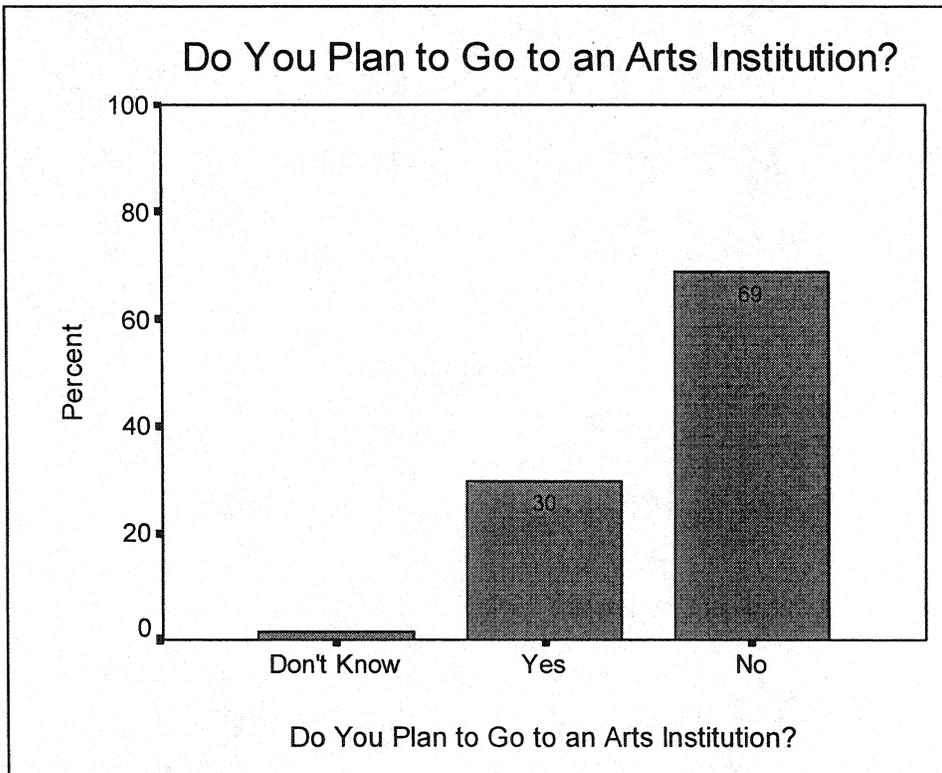
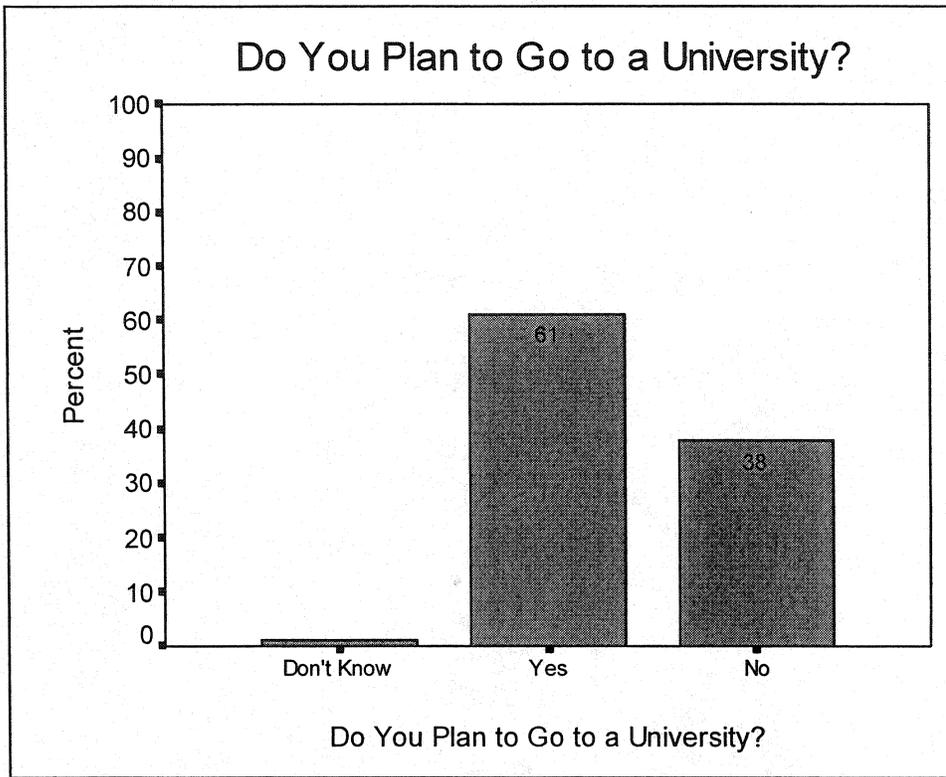


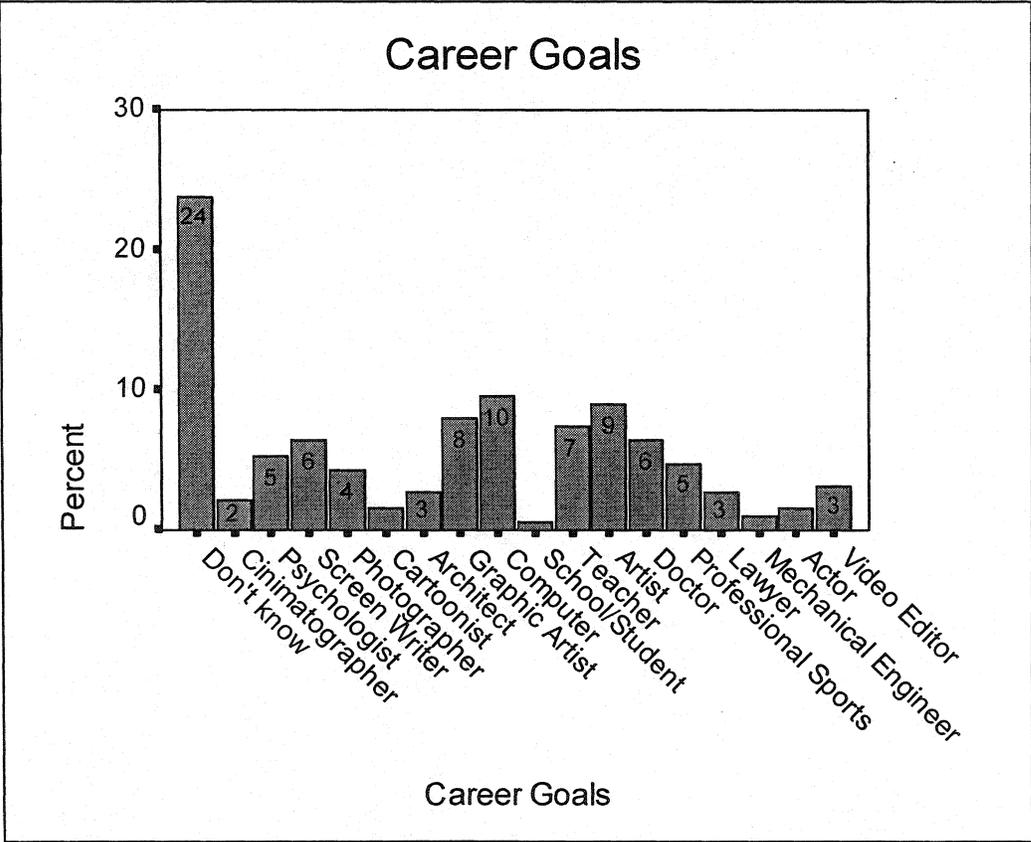
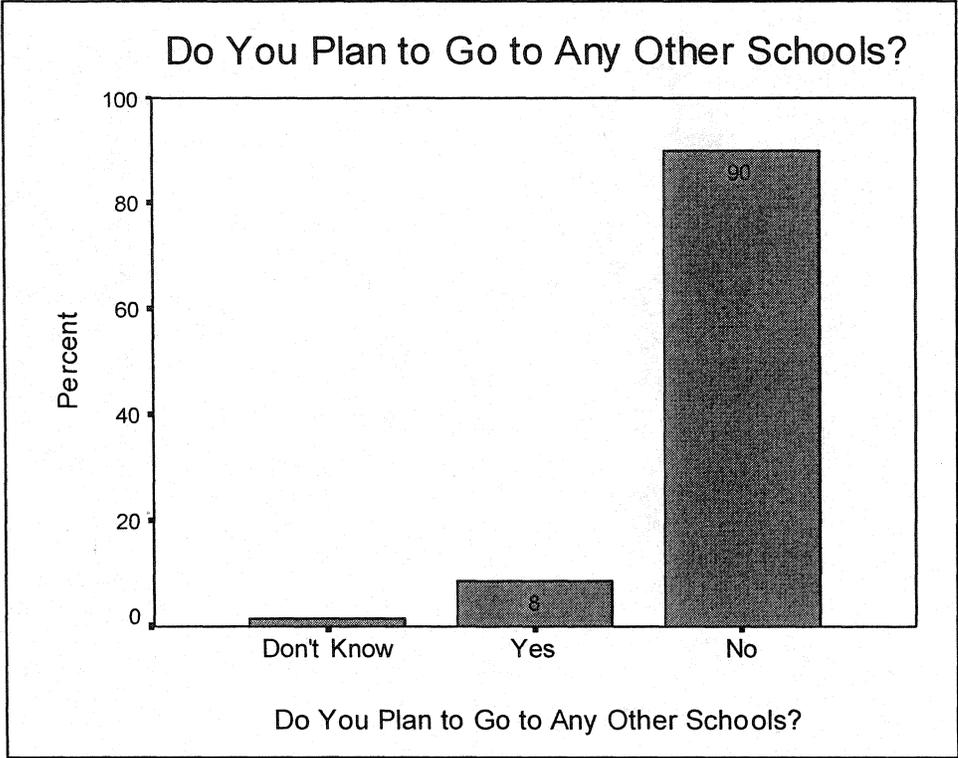




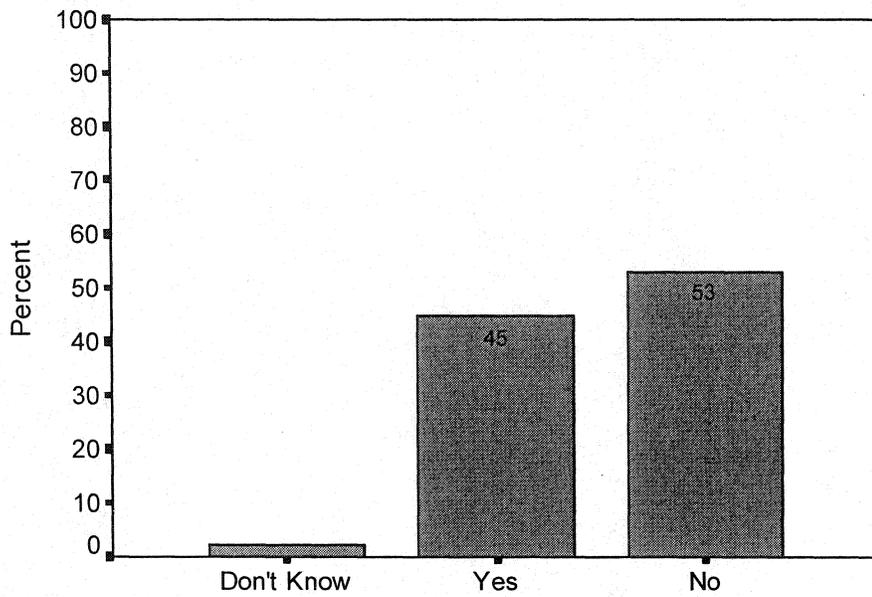






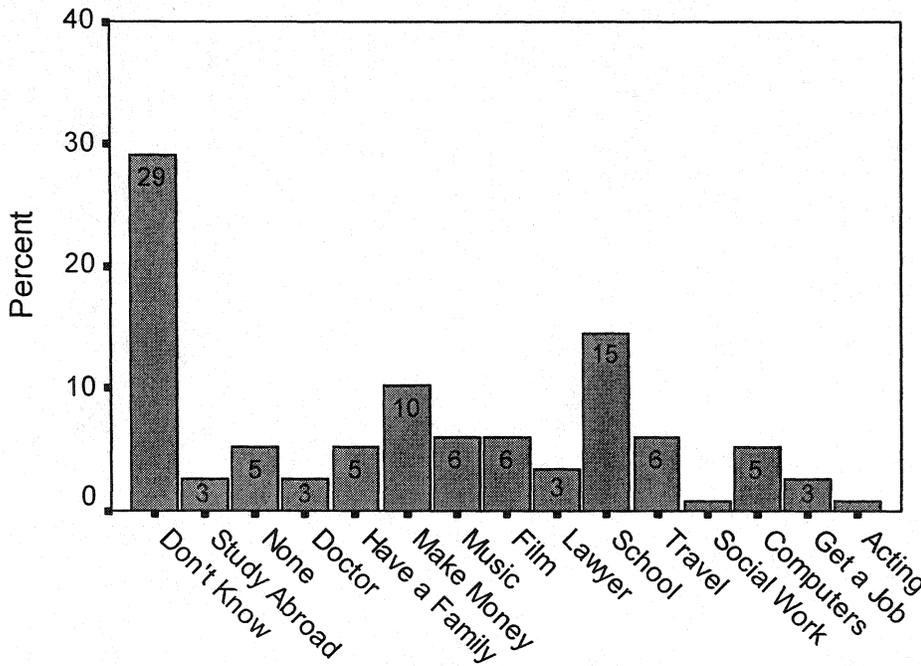


### Do You Expect to Make a Living As an Artist?



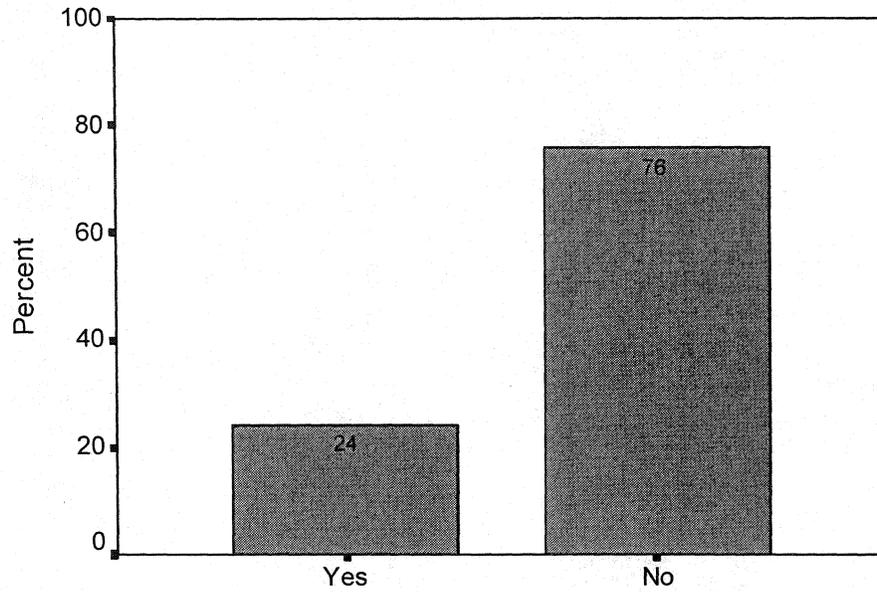
Do You Expect to Make a Living as an Artist?

### Other Future Goals And Ideas?



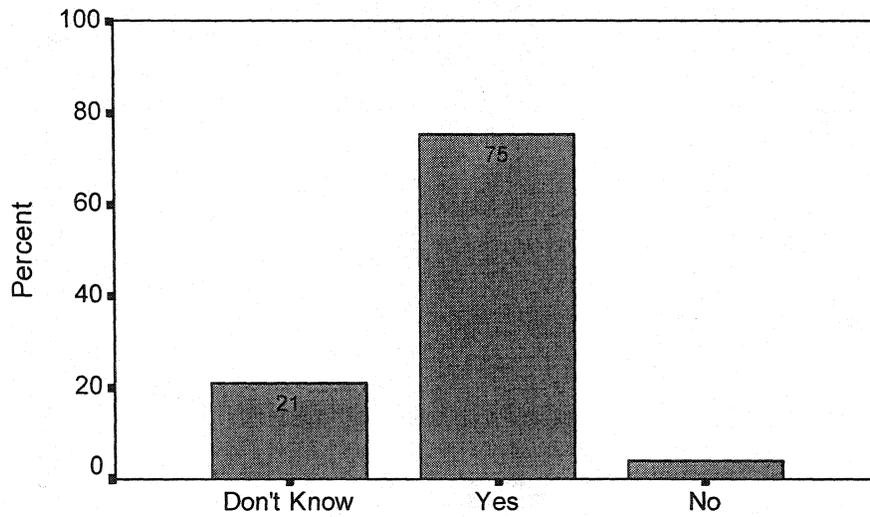
Do You Have Other Future Goals And Ideas?

### Do You Have a Job at This Time?



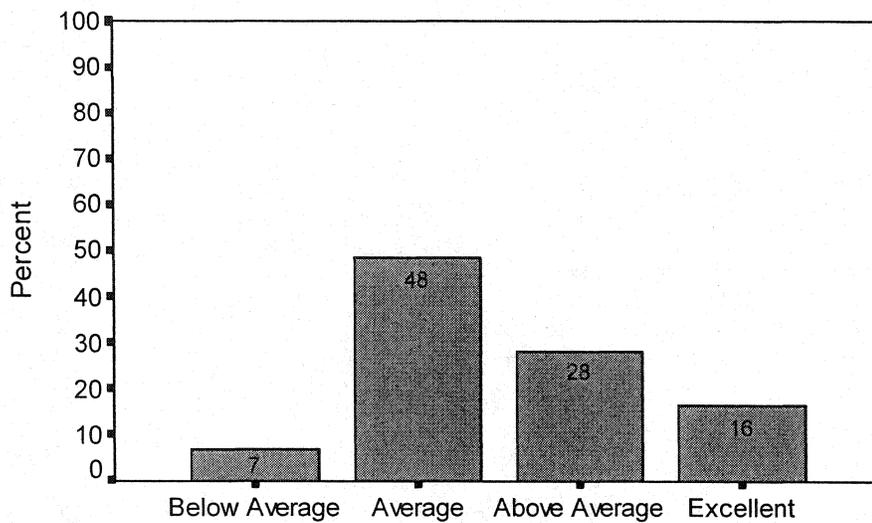
Do You Have a Job at This Time?

### Do You think DAN Will Help You Get a Job or a Better Job?



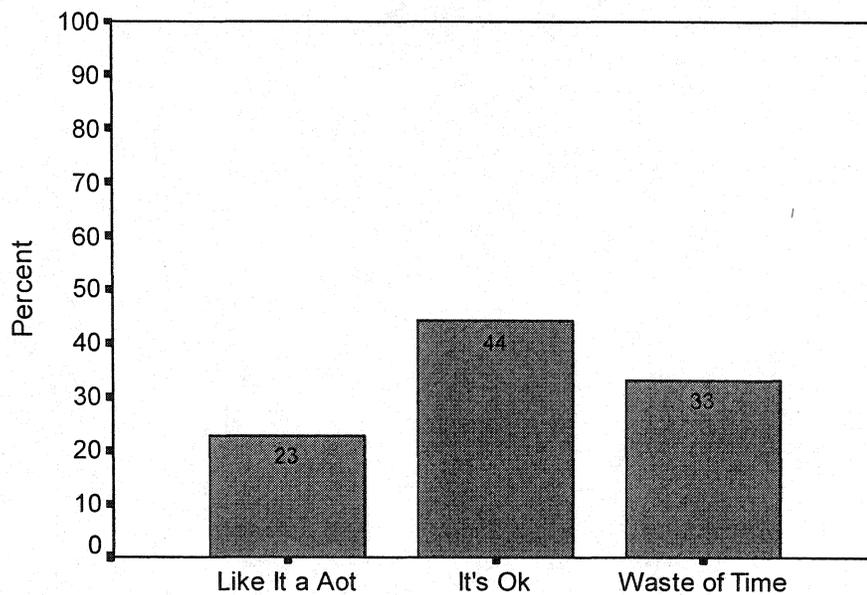
Do You Think DAN Will Help You Get a Job or a Better Job?

### How Would You Describe Your Current Academic Achievement Level?



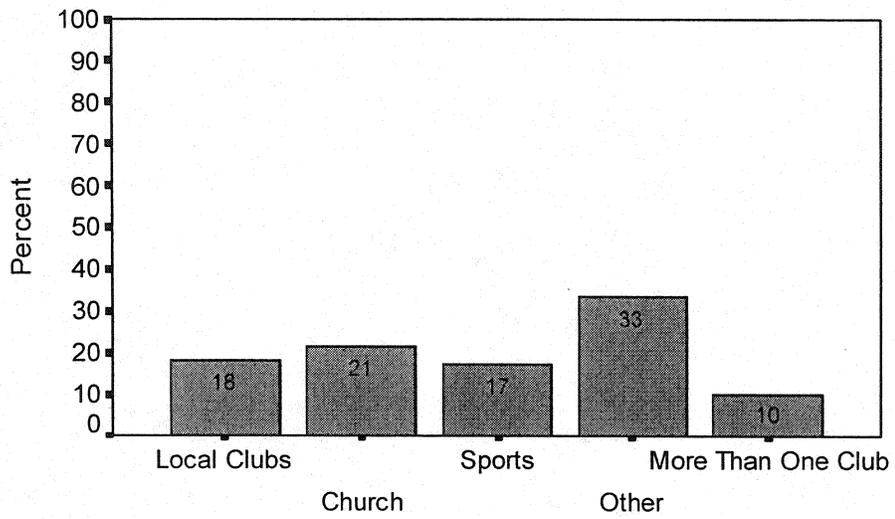
How Would You Describe Your Current Academic Achievement Level?

### How Do You Feel, In General, About School?



How Do You Feel, In General, About School?

## Are You Involved in Activities in Your Community?

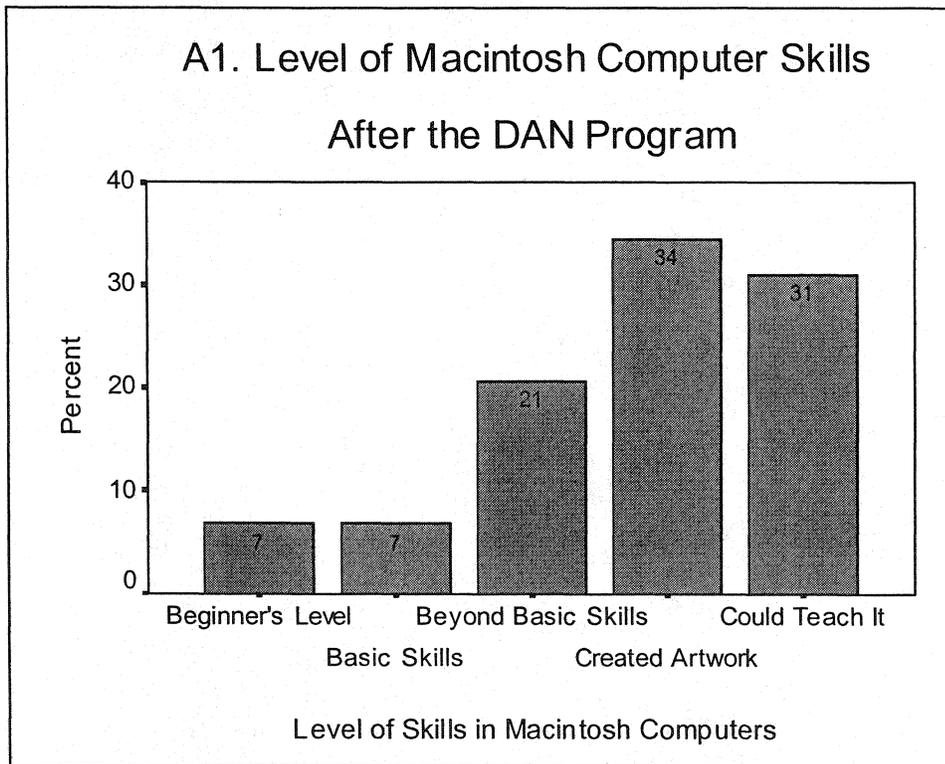
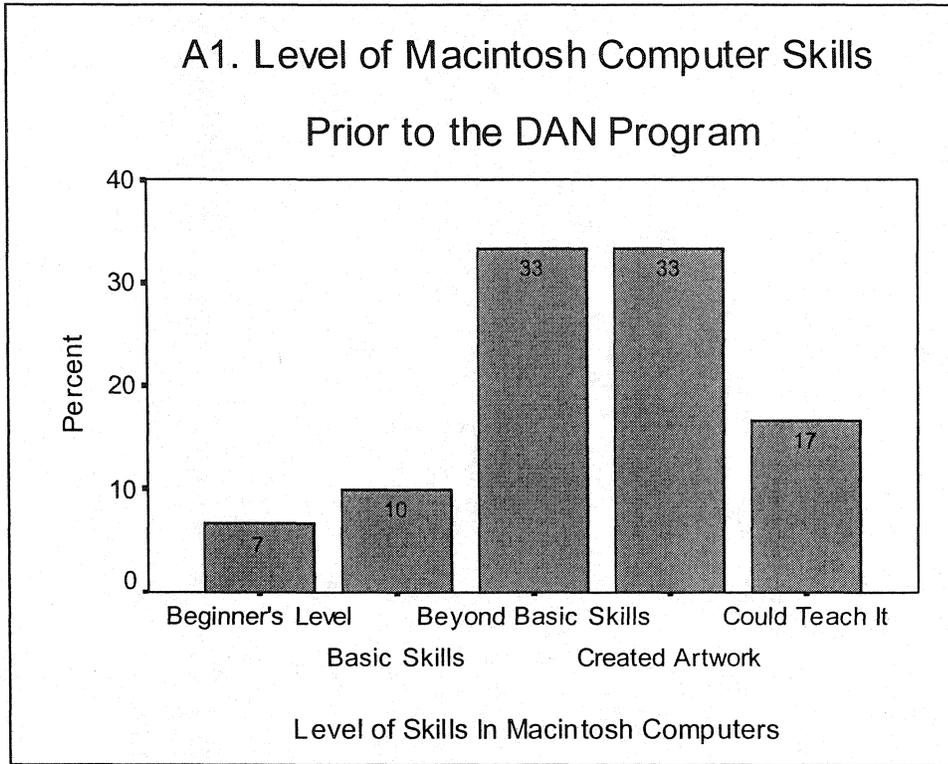


Are You Involved in Activities in Your Community?

**APPENDIX D**

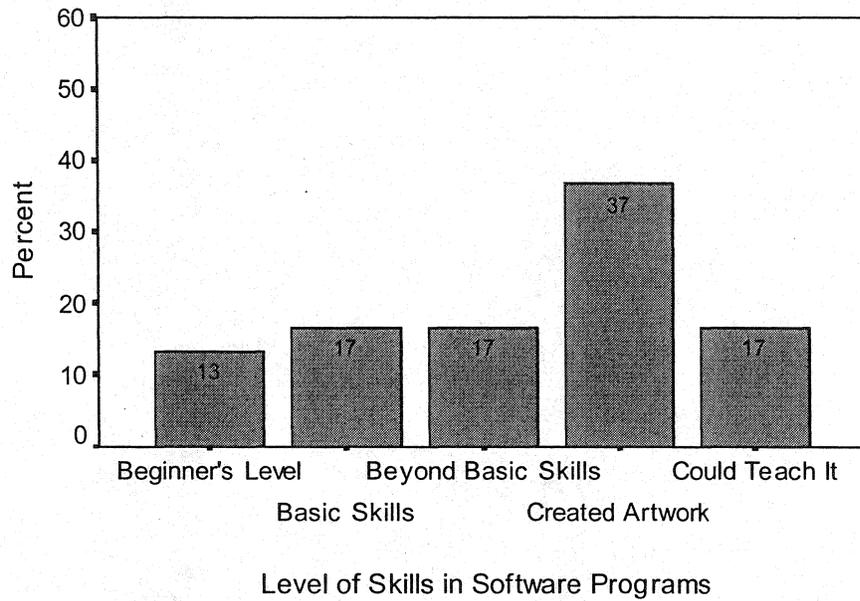
**DATA ANALYSIS ON PARTICIPANTS' GROWTH/CHANGES IN SKILLS**

# BAR CHARTS OF PRE AND POST SKILLS QUESTIONNAIRES



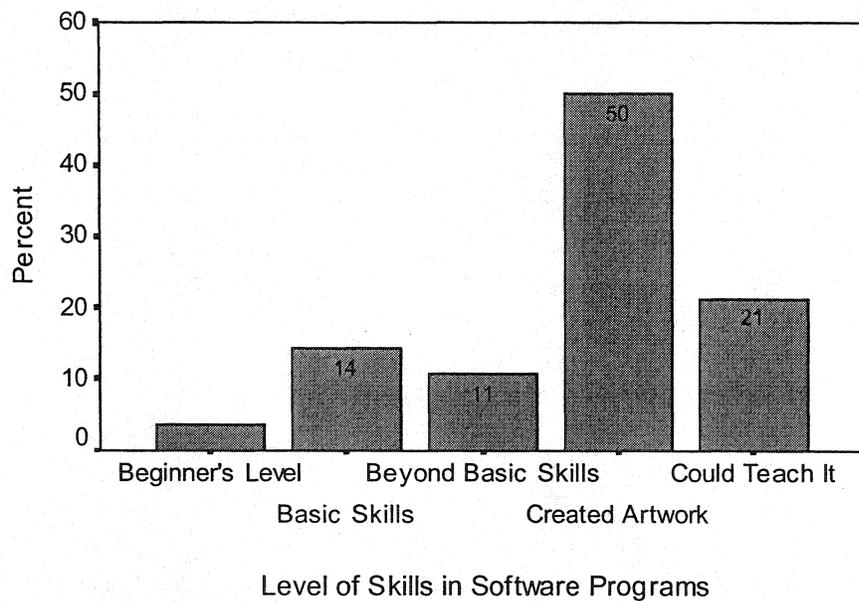
## A2. Working Knowledge of Software Programs

### Prior to the DAN Program

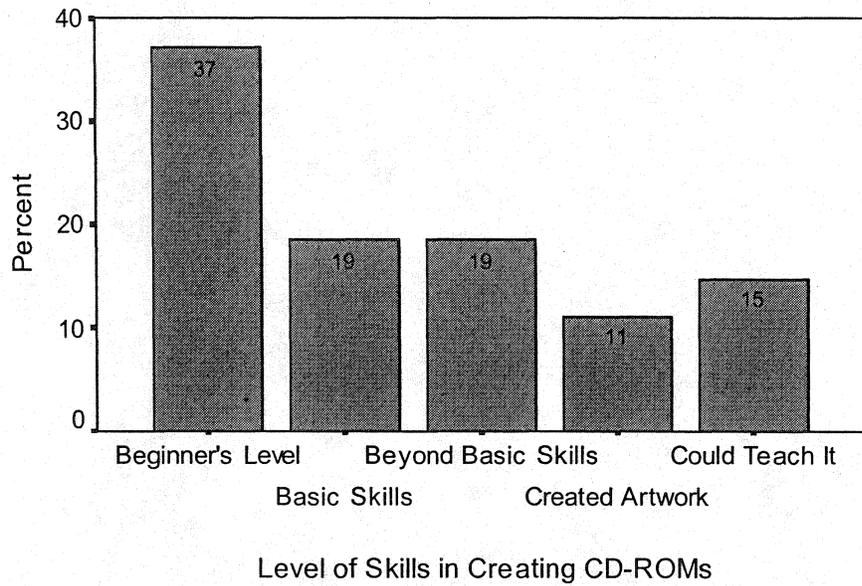


## A2. Working Knowledge of Software Programs

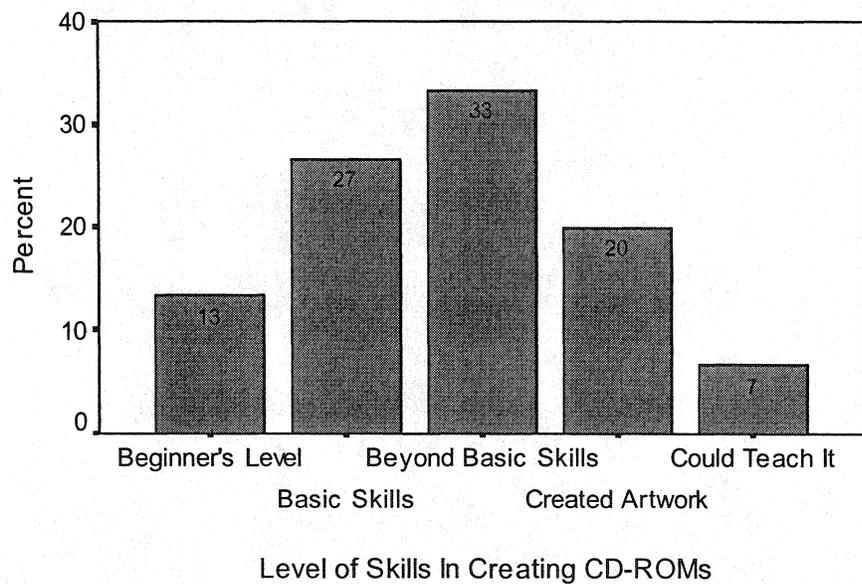
### After the DAN Program



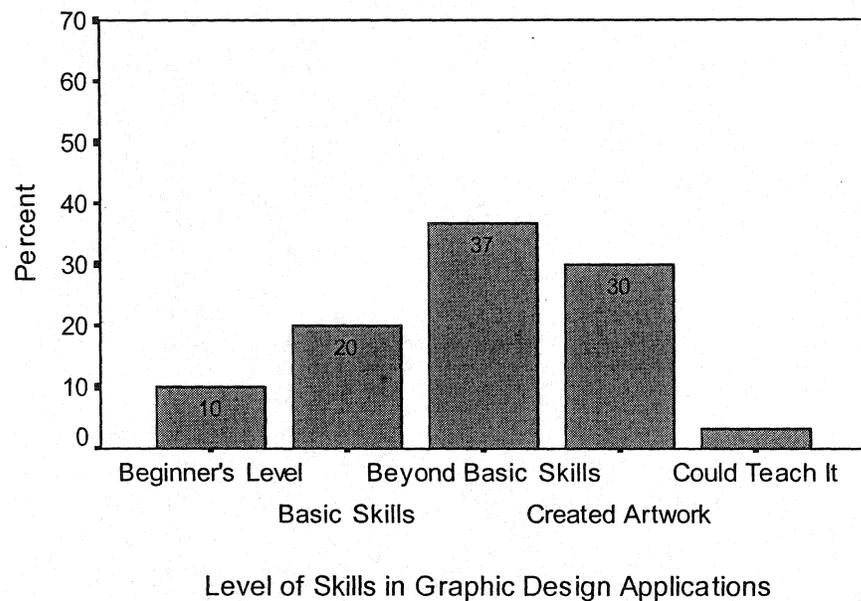
### A3. Level of Skills In Creating CD-ROMs Prior to the DAN Program



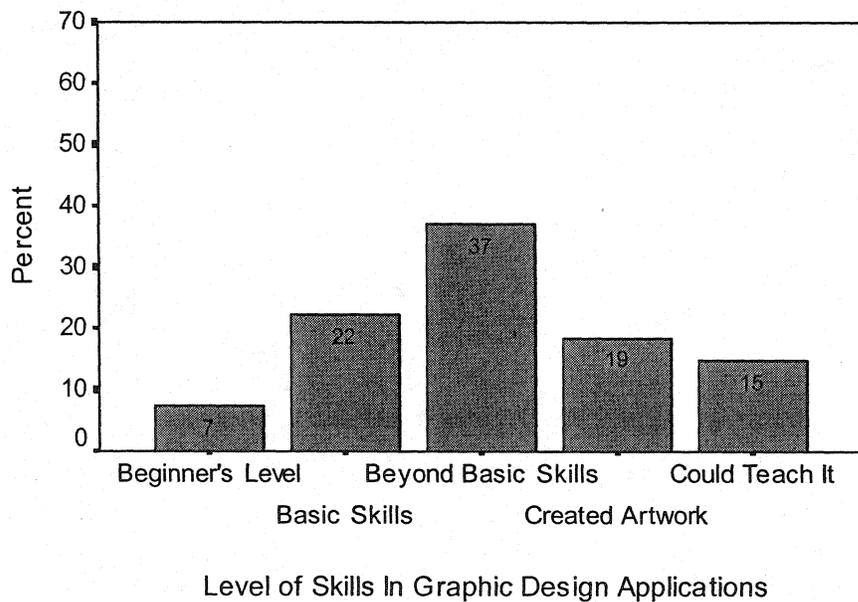
### A3. Level of Skills In Creating CD-ROMs After the DAN Program



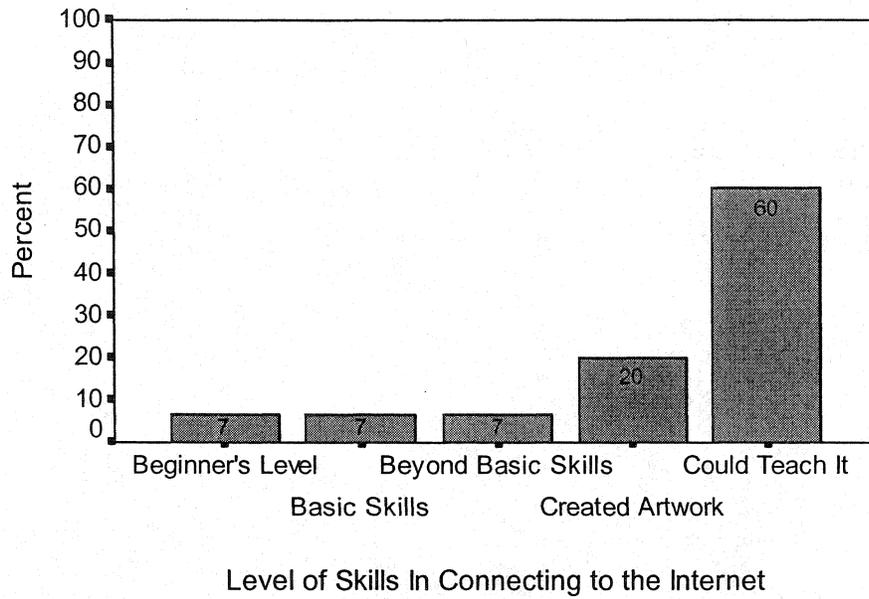
#### A4. Knowledge of Various Graphic Design Applications Prior to the DAN Program



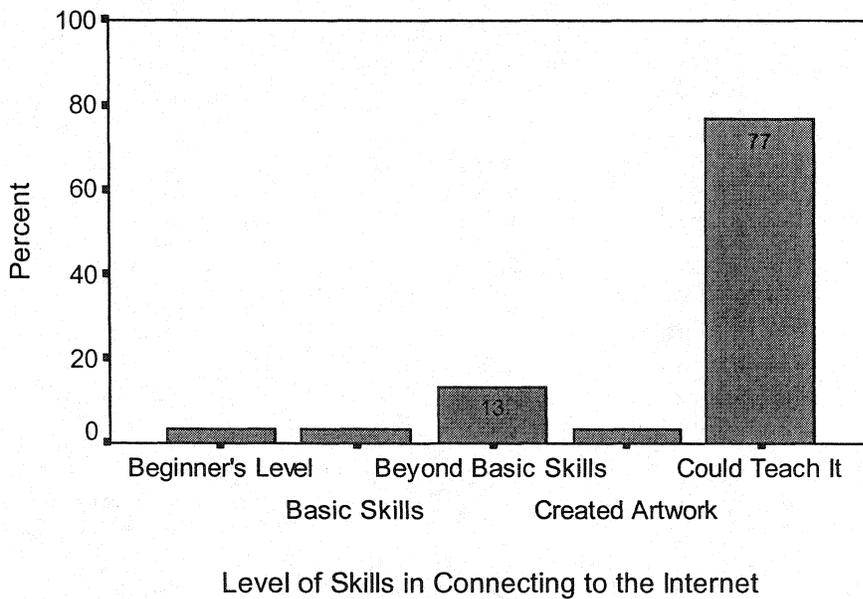
#### A4. Knowledge of Various Graphic Design Applications After the DAN Program



### B1. Knowledge in Connecting to the Internet Prior to the DAN Program

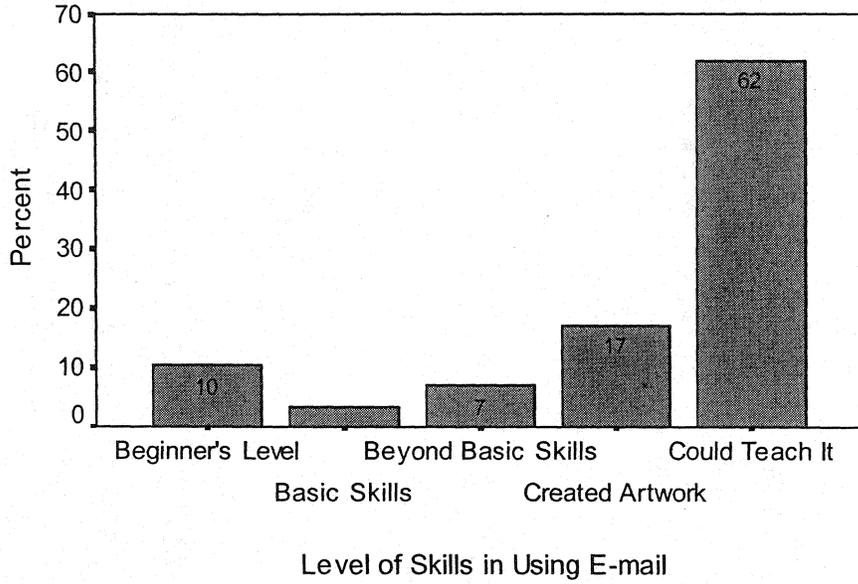


### B1. Knowledge in Connecting to the Internet After the DAN Program



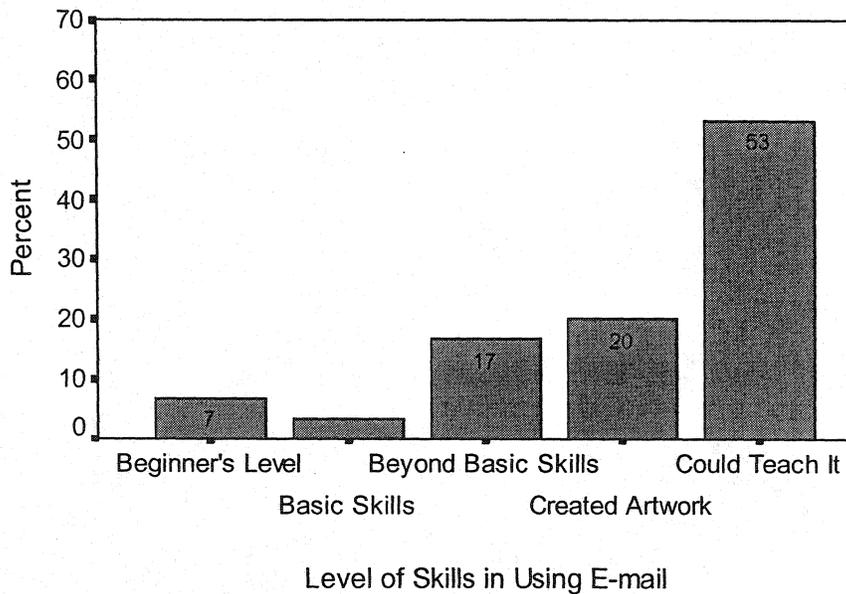
## B2. Knowledge in Using E-mail

### Prior to the DAN Program



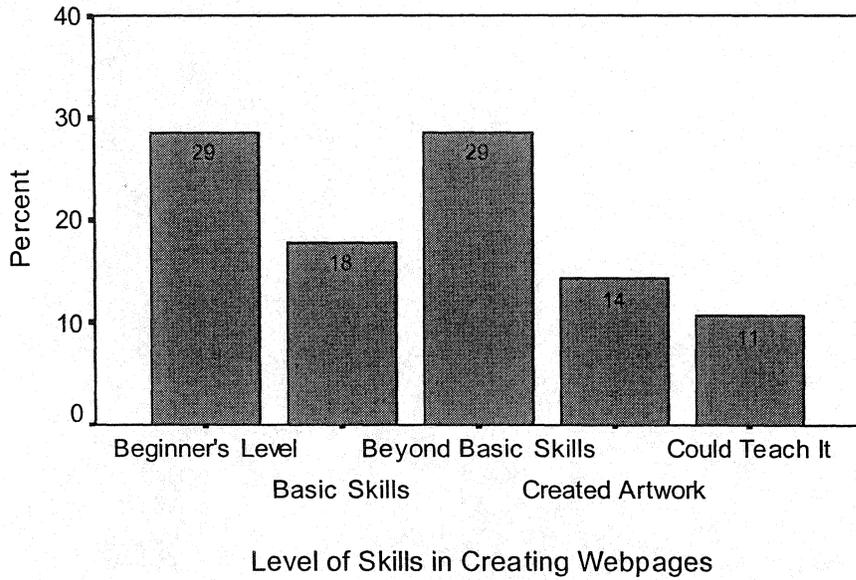
## B2. Knowledge in Using E-mail

### After the DAN Program



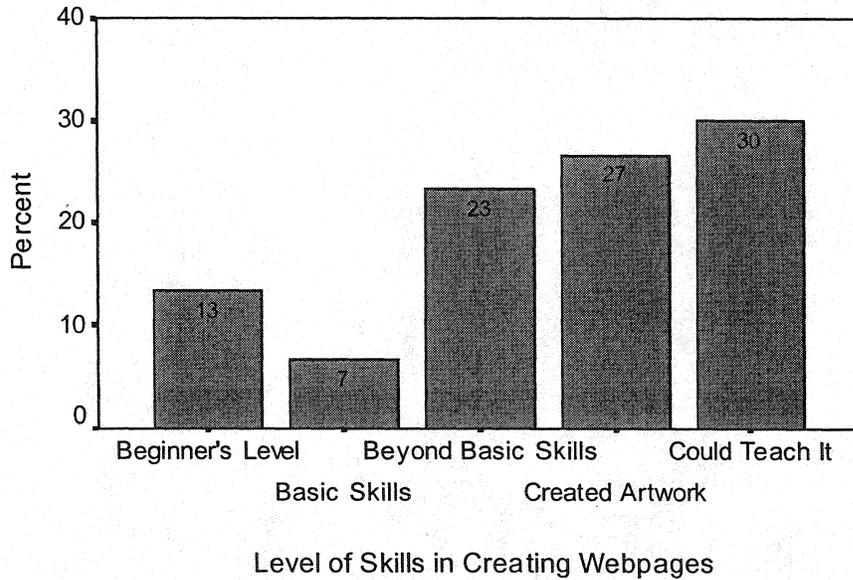
### B3. Skill in Creating Webpages

#### Prior to the DAN Program



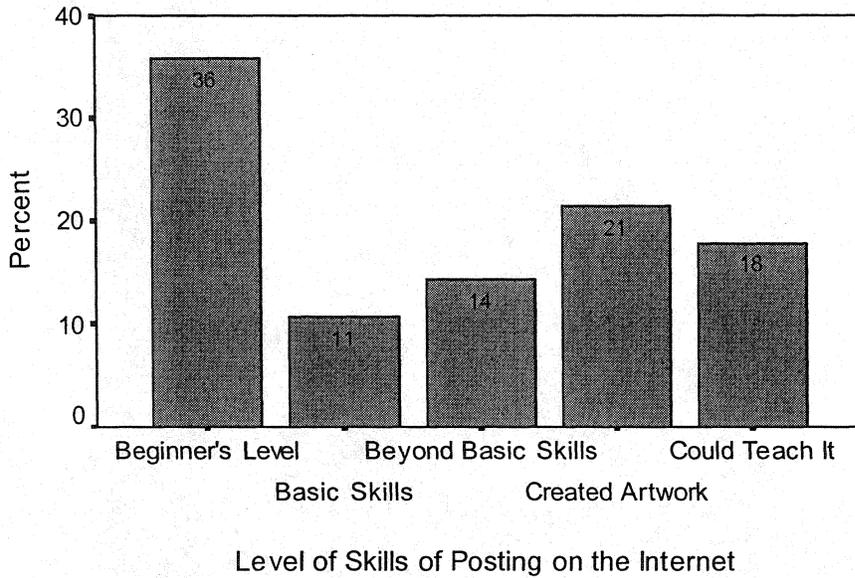
### B3. Skill in Creating Webpages

#### After the DAN Program



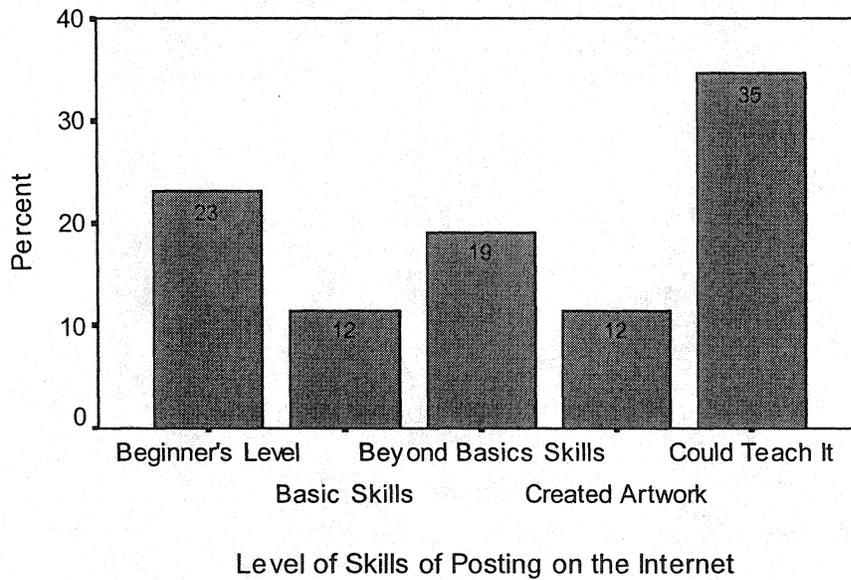
### B4. Knowledge of Posting on the Internet

#### Prior to the DAN Program

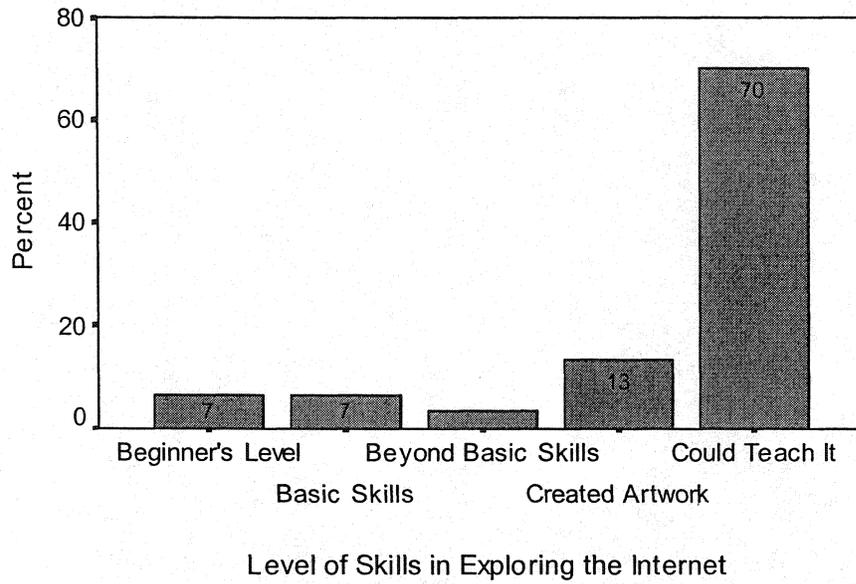


### B4. Knowledge of Posting on the Internet

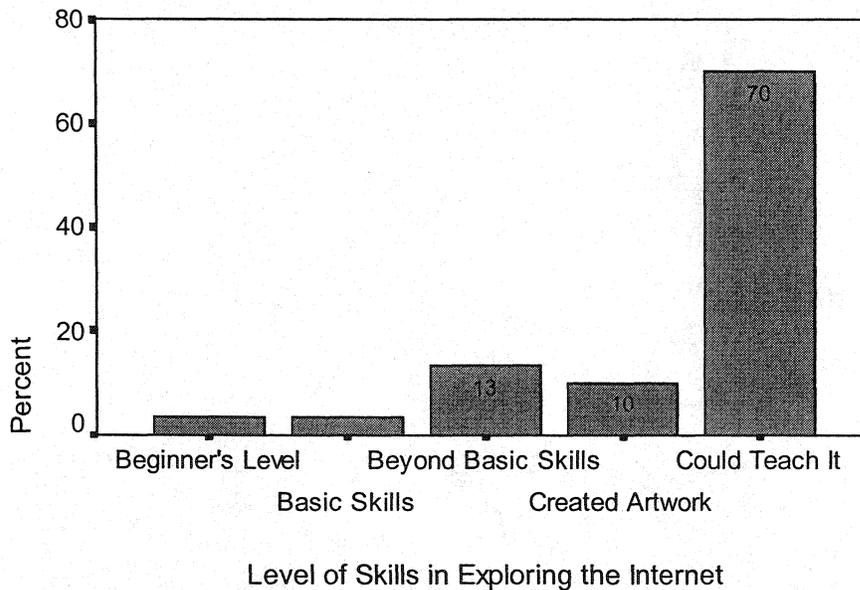
#### After the DAN Program



### B5. Level of Skills in Exploring the Internet Prior to the DAN Program

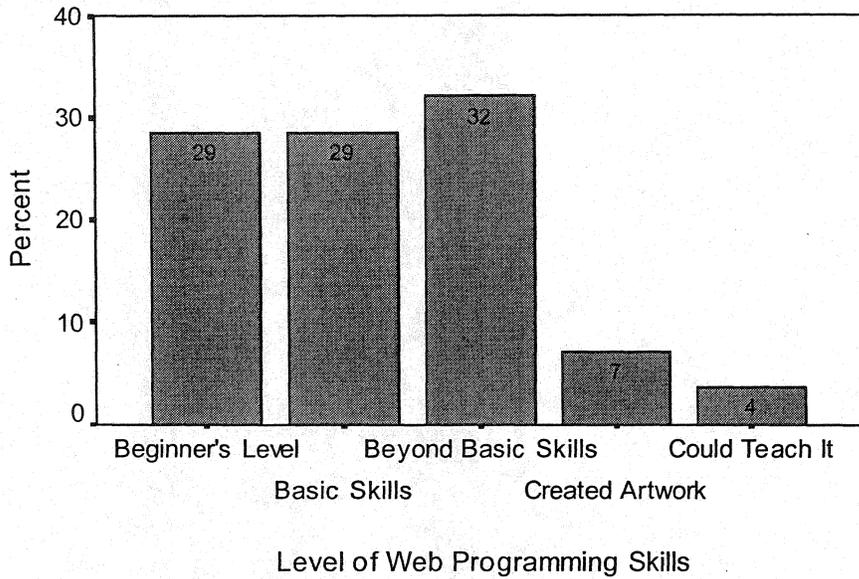


### B5. Level of Skills in Exploring the Internet After the DAN Program



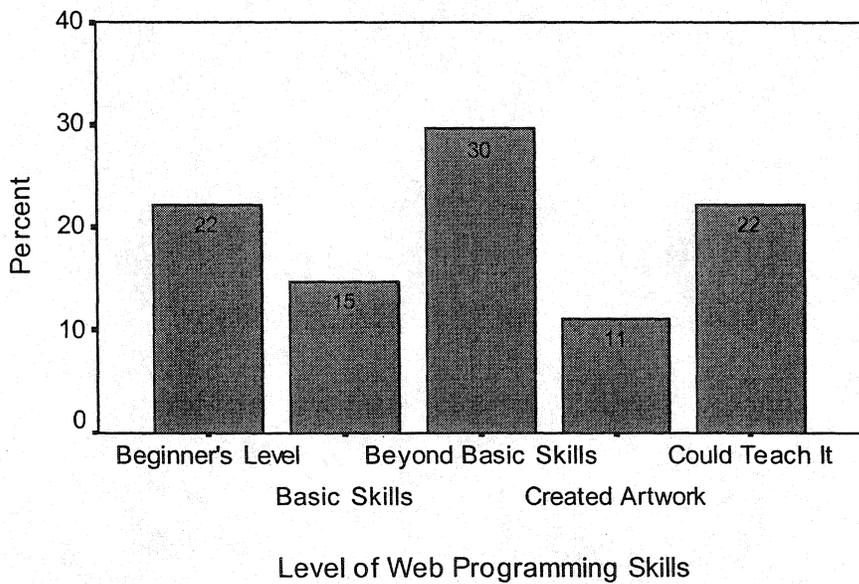
### B6. Web Programming Skills

#### Prior to the DAN Program



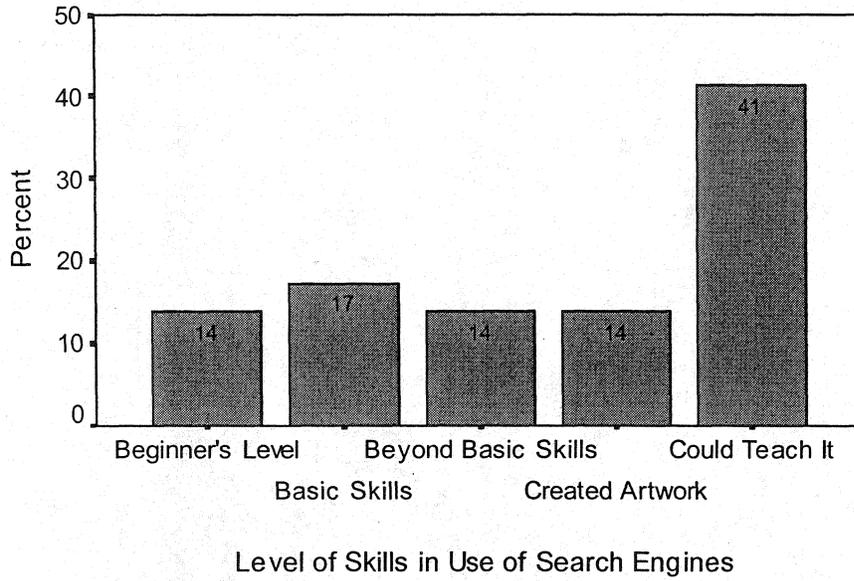
### B6. Web Programming Skills

#### After the DAN Program



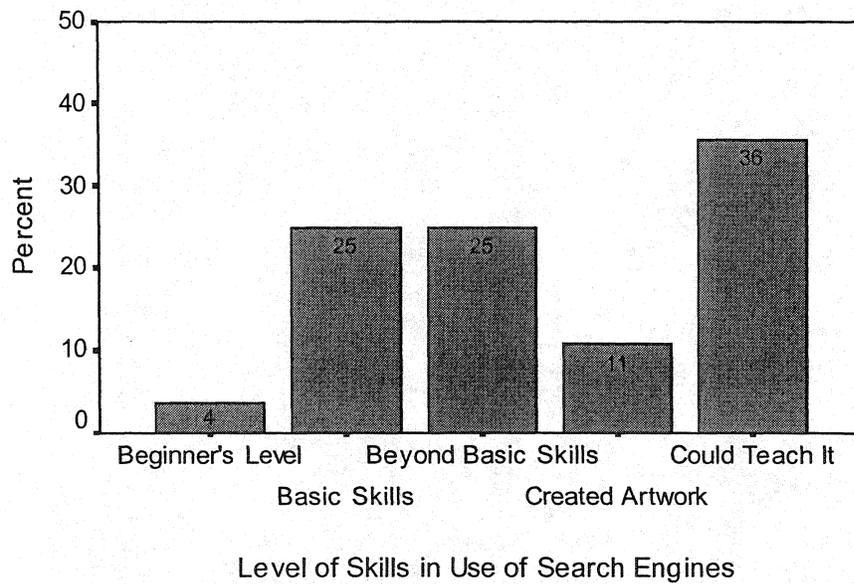
### B7. Level of Skills in Use of Search Engines

#### Prior to the DAN Program



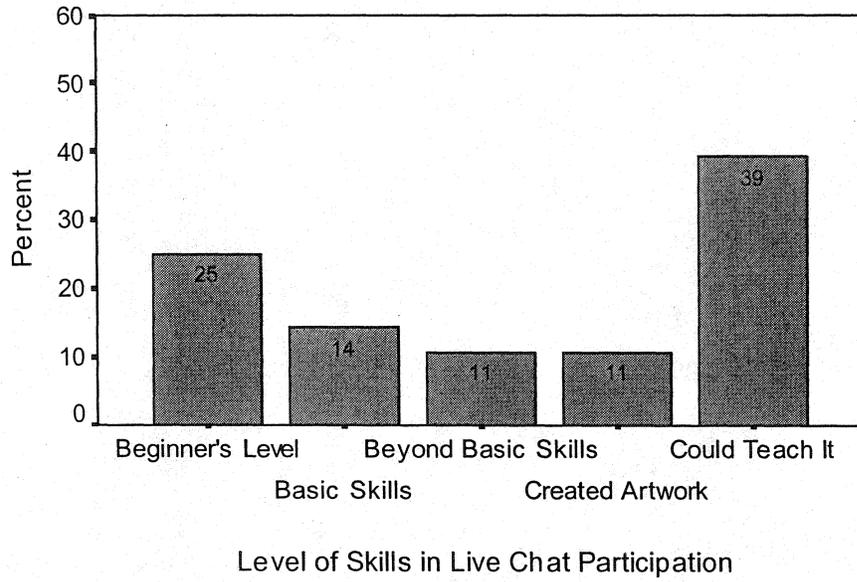
### B7. Level of Skills in Use of Search Engines

#### After the DAN Program



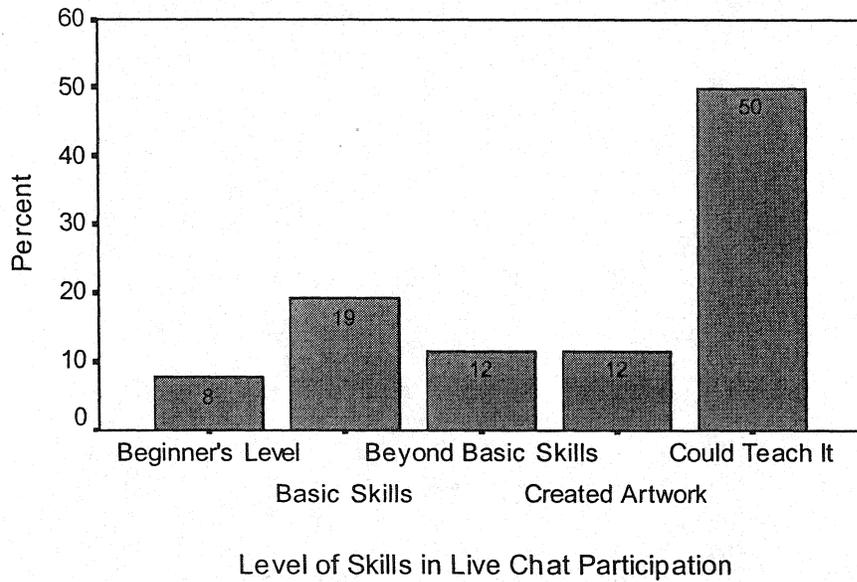
### B8. Level of Participation in Live Chat

#### Prior to the DAN Program



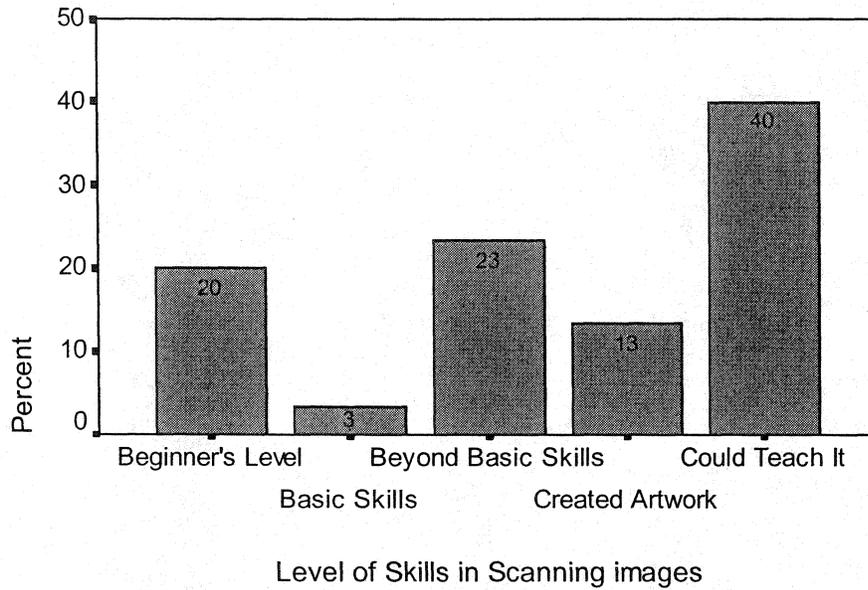
### B8. Level of Participation in Live Chat

#### After the DAN Program



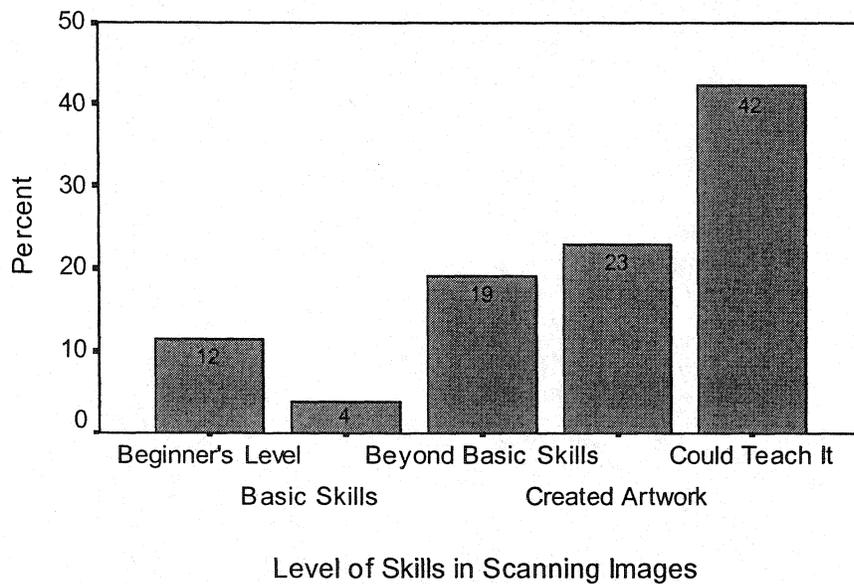
### C1. Level of Skills in Scanning Images

#### Prior to the DAN Program



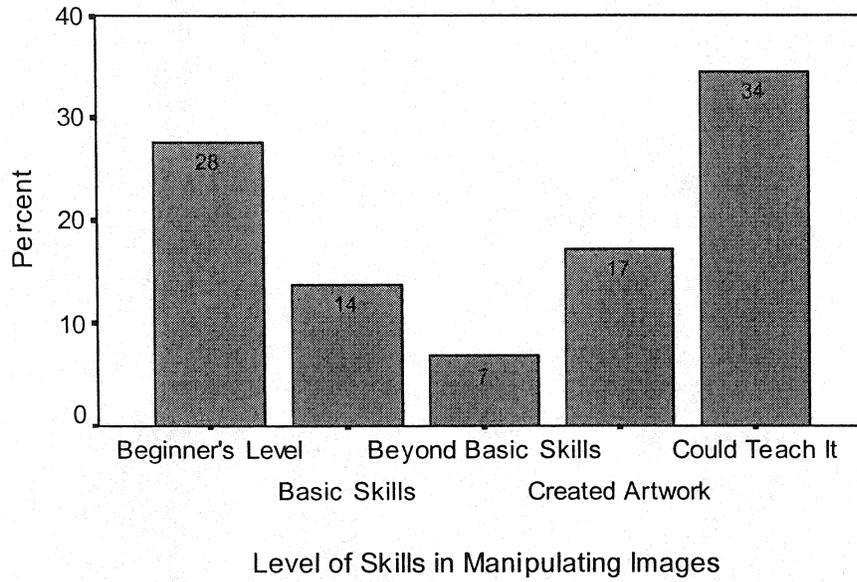
### C1. Level of Skills in Scanning Images

#### After the DAN Program



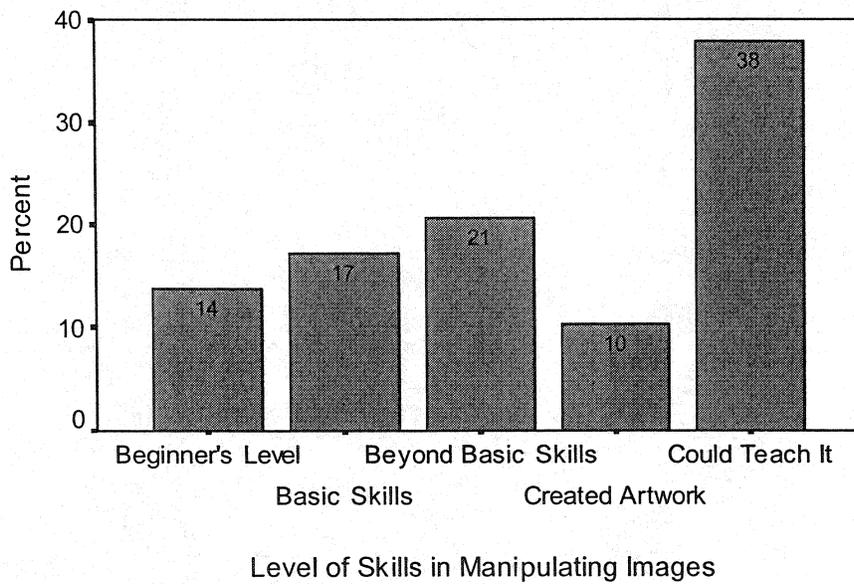
## C2. Level of Skills in Manipulating Images

### Prior to the DAN Program



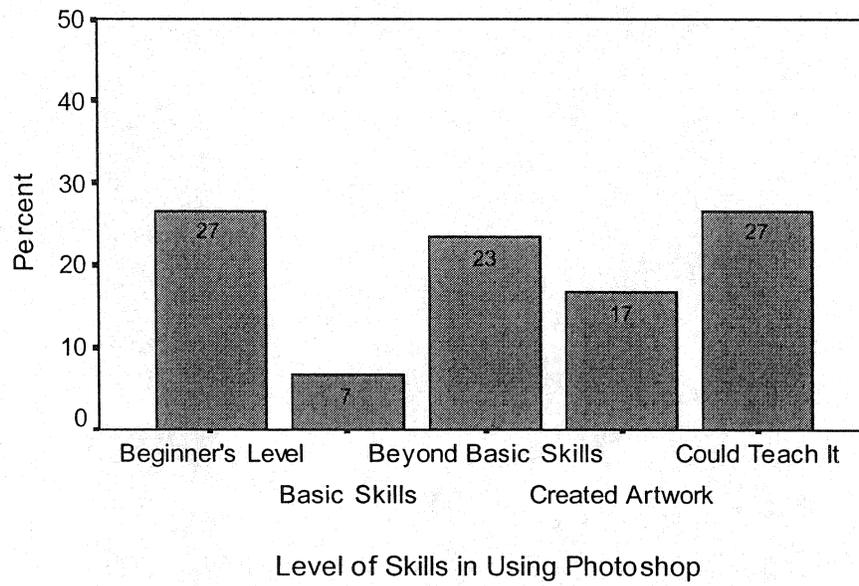
## C2. Level of Skills in Manipulating Images

### After the DAN Program



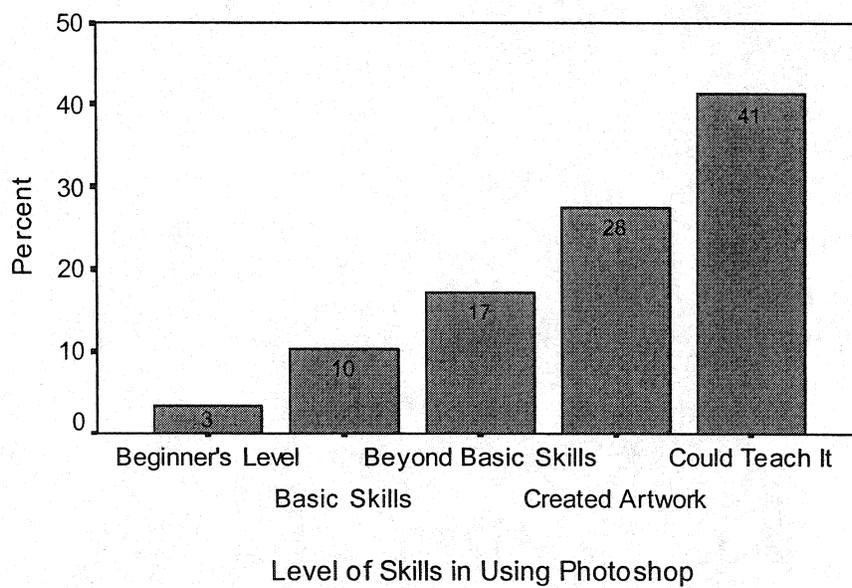
### C3. Level of Skills in Using Photoshop

#### Prior to the DAN Program



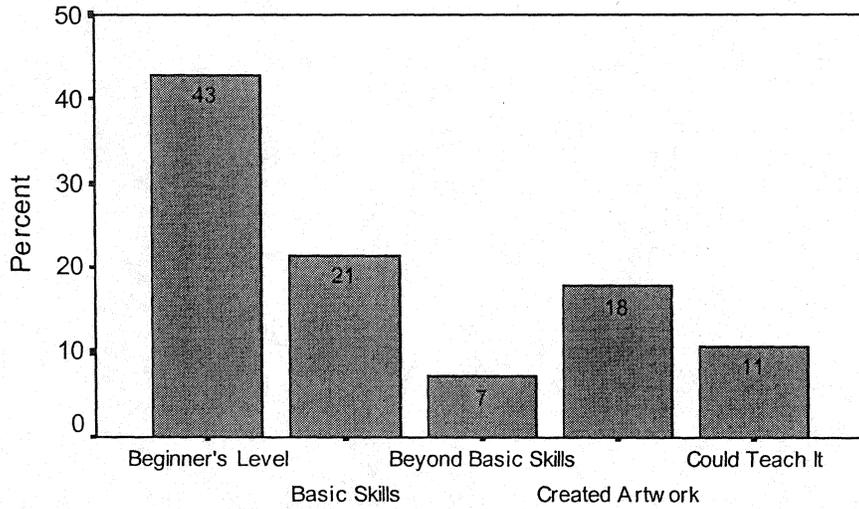
### C3. Level of Skills in Using Photoshop

#### After the DAN Program



### C4. Raster-Based Image Program Skills

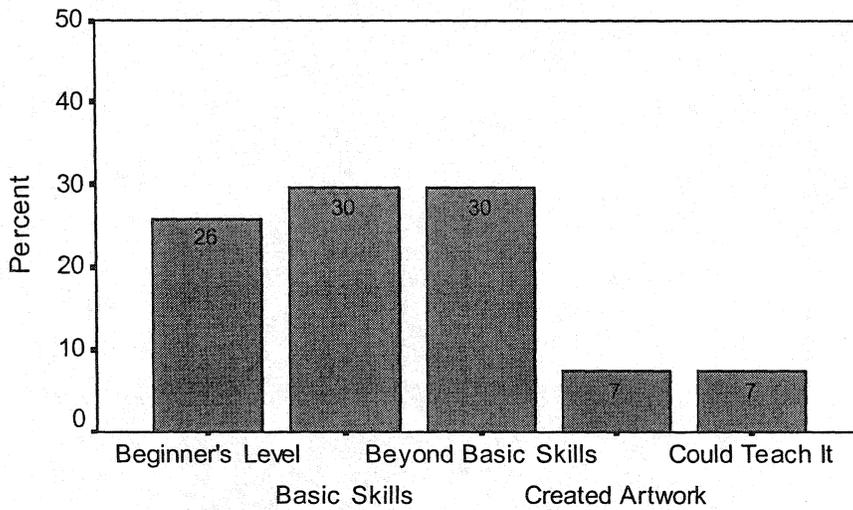
#### Prior to the DAN Program



Level of Skills in Raster-Based Image Programs

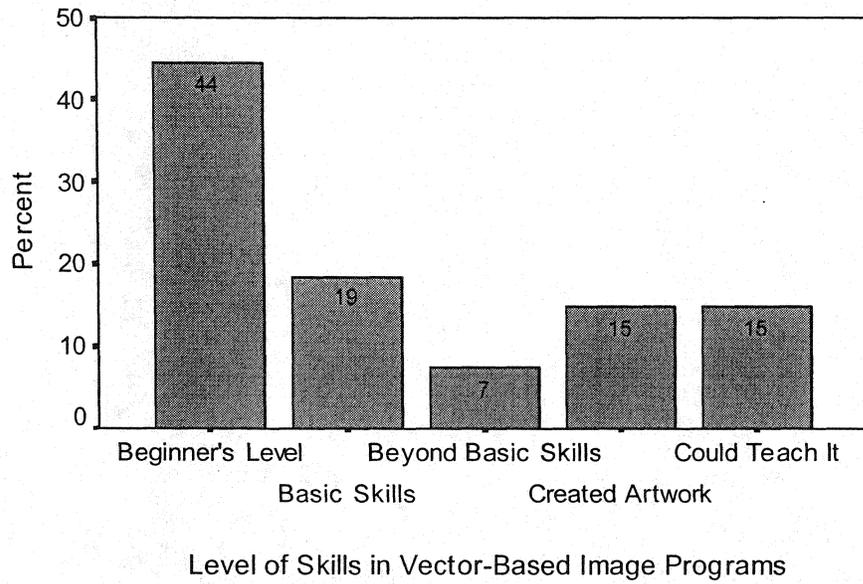
### C4. Raster-Based Image Program Skills

#### After the DAN Program

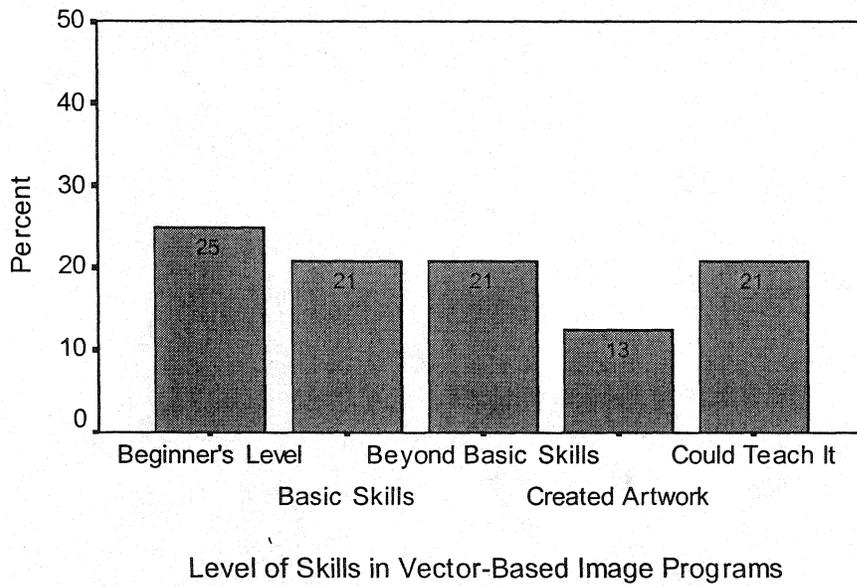


Level of Skills in Raster-Based Image Programs

### C5. Vector-Based Image Program Skills Prior to the DAN Program

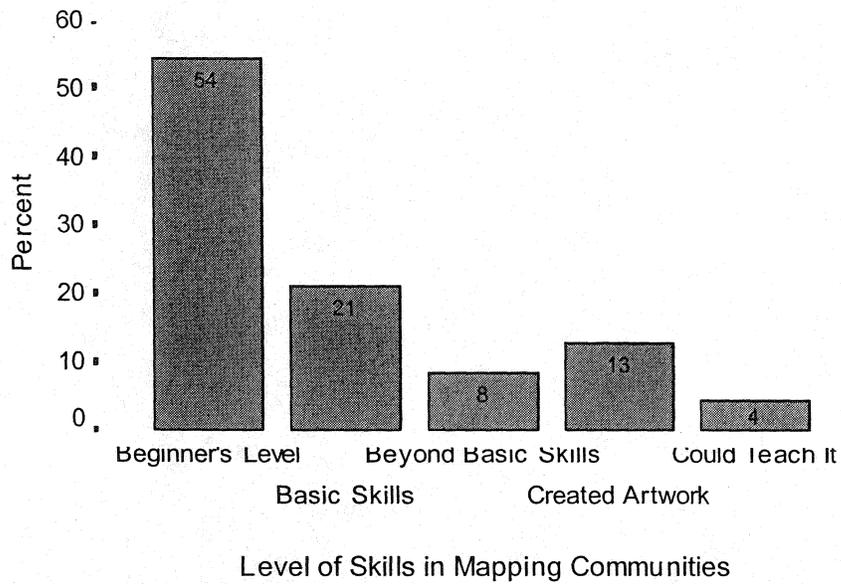


### C5. Vector-Based Image Program Skills After the DAN Program



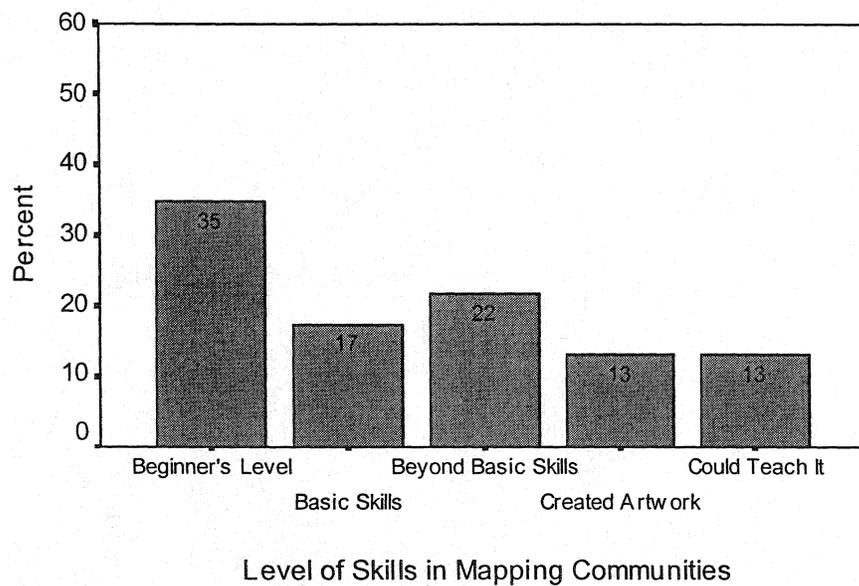
## C6. Skills in Mapping Communities

### Prior to the DAN Program



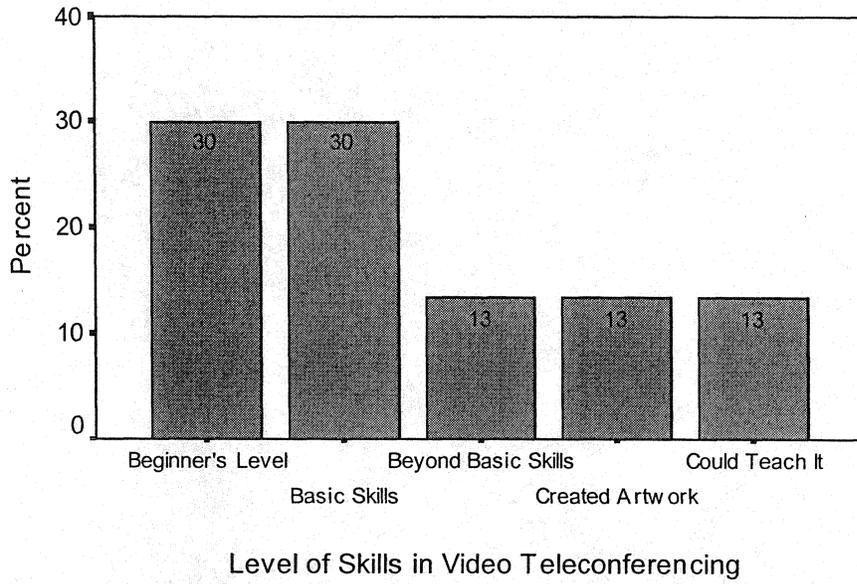
## C6. Skills in Mapping Communities

### After the DAN Program



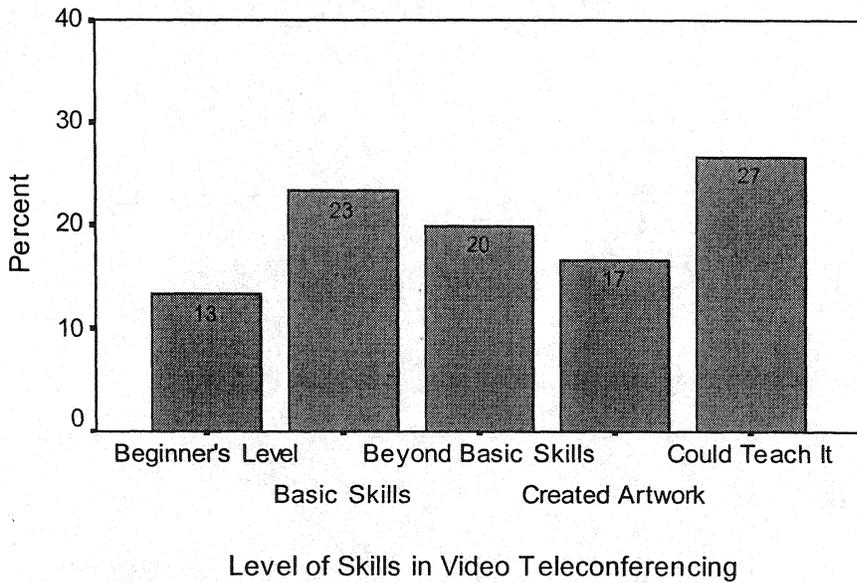
### D1. Video Teleconferencing Skills

#### Prior to the DAN Program



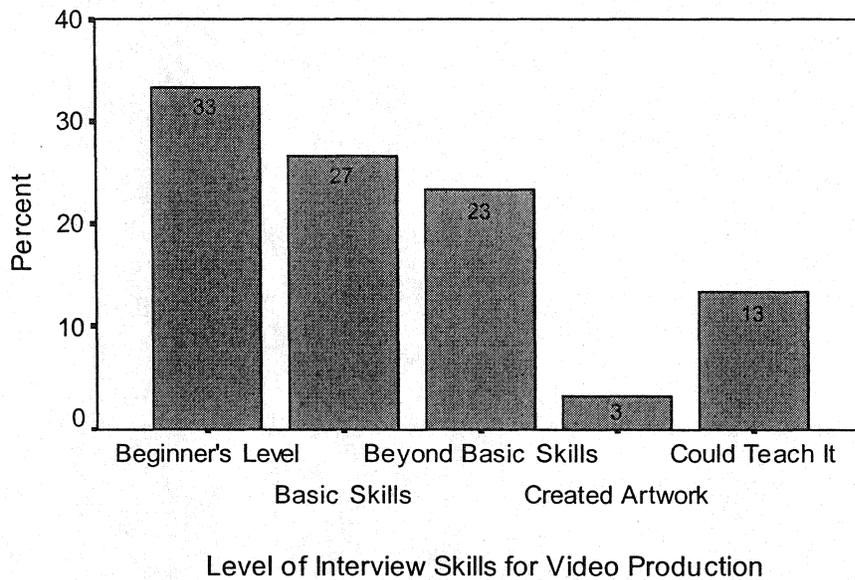
### D1. Video Teleconferencing Skills

#### After the DAN Program



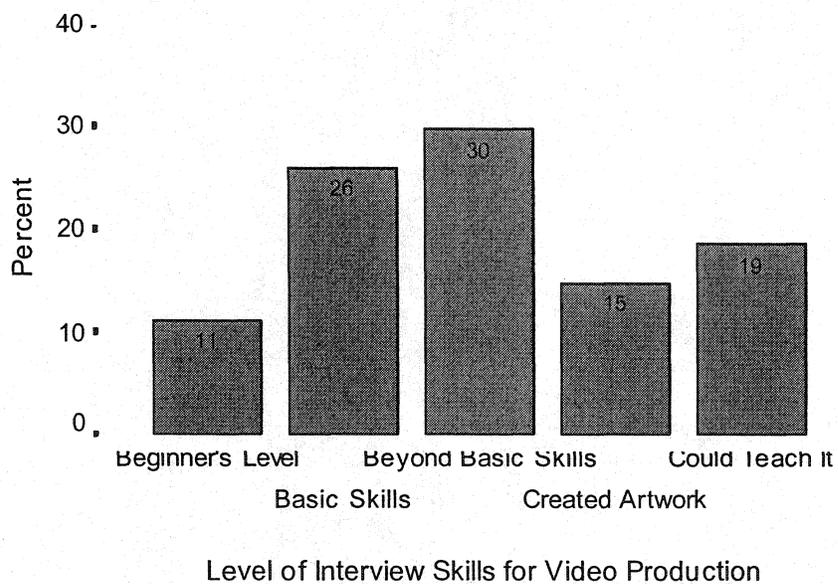
## D2. Interview Skills for Video Production

### Prior to the DAN Program



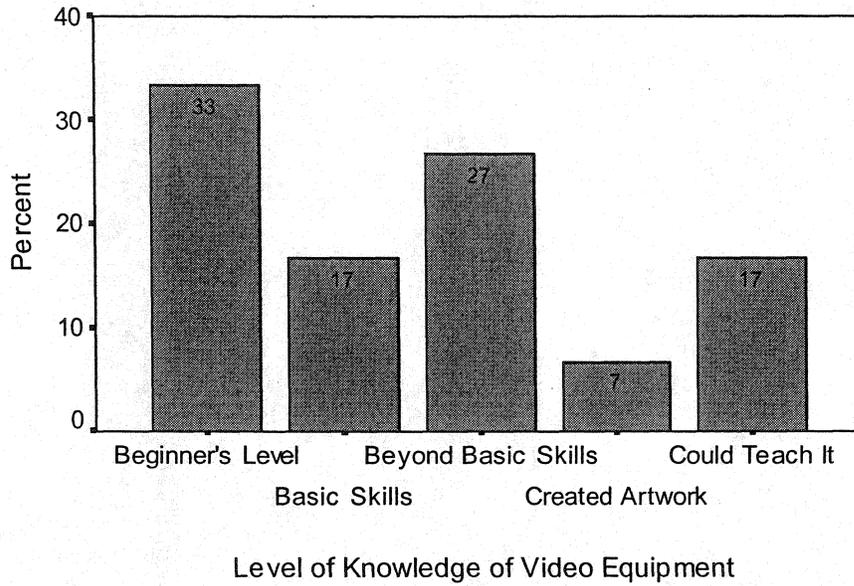
## D2. Interview Skills for Video Production

### After the DAN Program



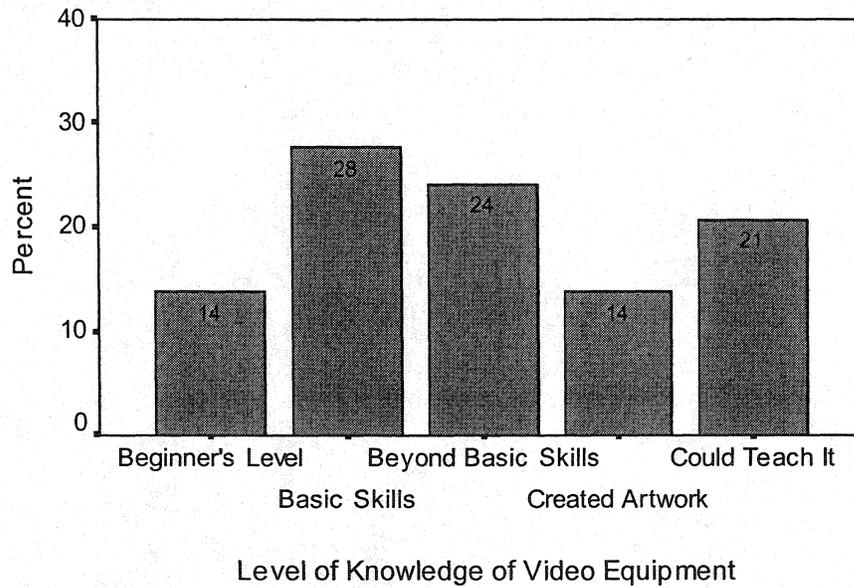
### D3. Level of Knowledge of Video Equipment

#### Prior to the DAN Program



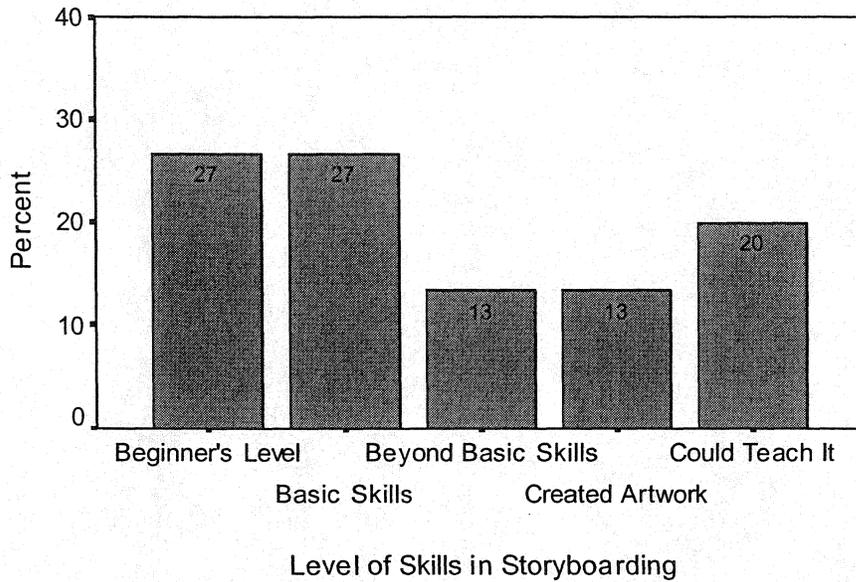
### D3. Level of Knowledge of Video Equipment

#### After the DAN Program



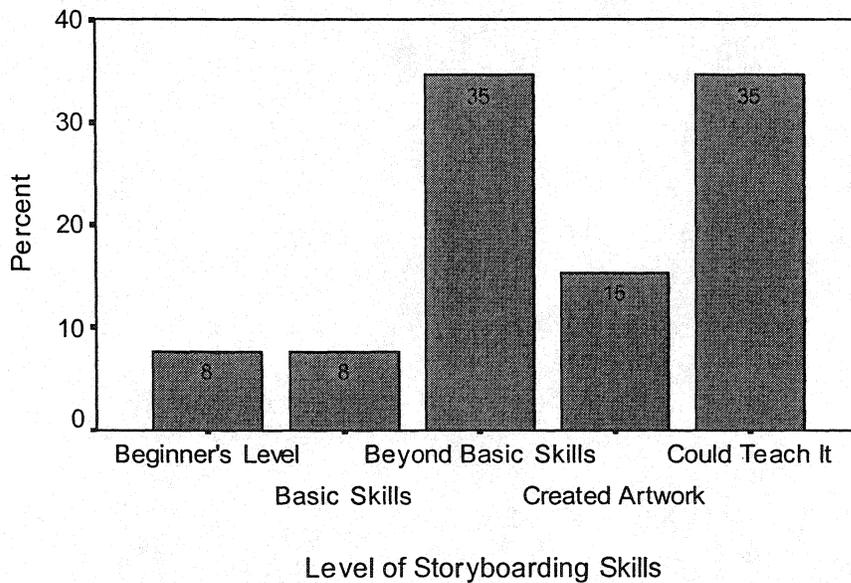
### D4. Storyboarding Skills for Video and Web

#### Prior to the DAN Program



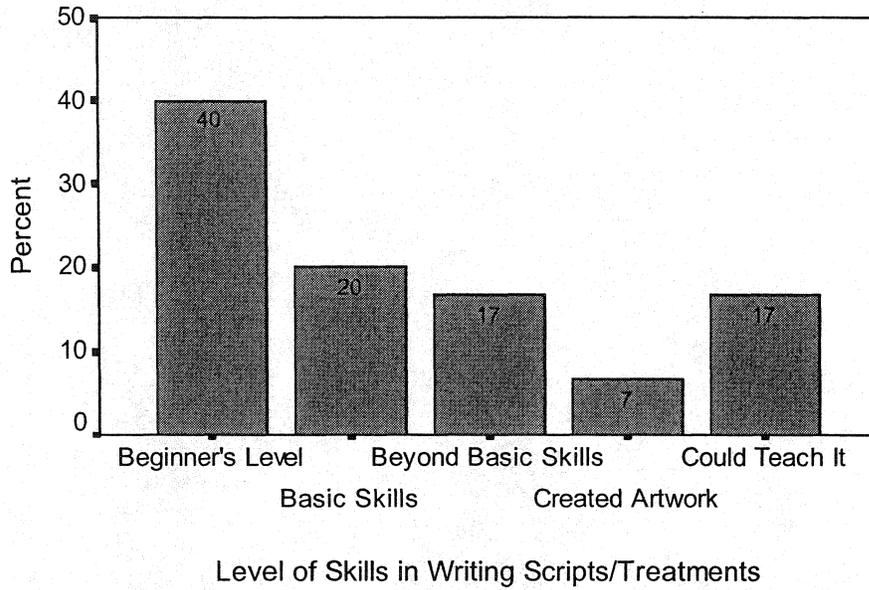
### D4. Storyboarding Skills for Video and Web

#### After the DAN Program



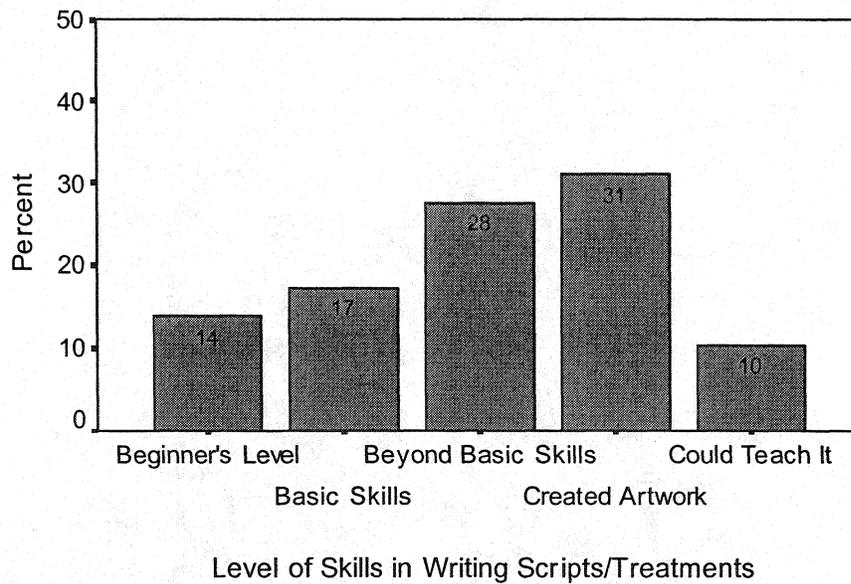
### D5. Skills in Writing Scripts/Treatments

#### Prior to the DAN Program

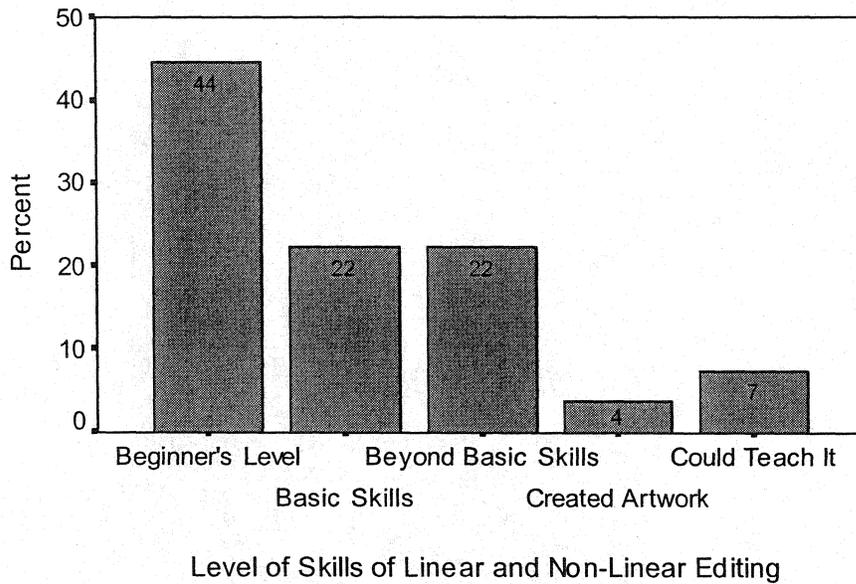


### D5. Skills in Writing Scripts/Treatments

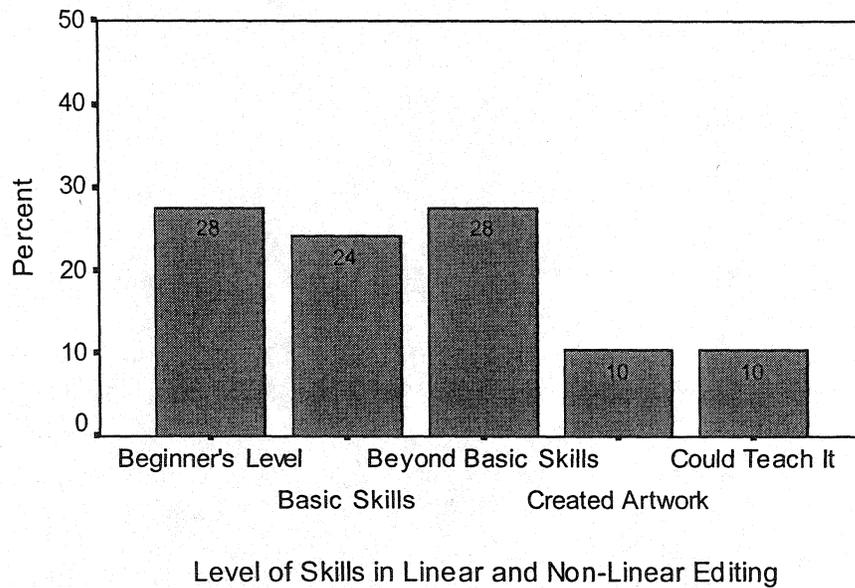
#### After the DAN Program



D6. Knowledge of Linear & Non-Linear Editing  
Prior to the DAN Program

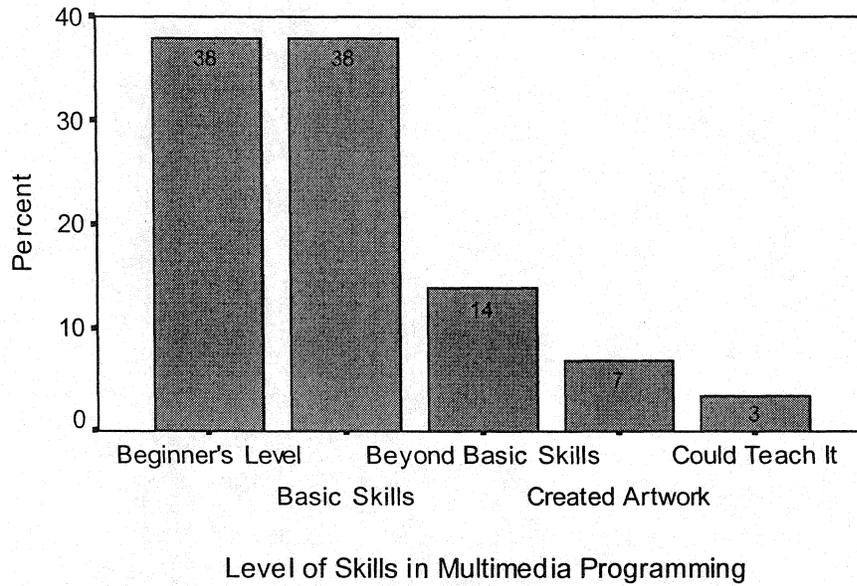


D6. Knowledge of Linear & Non-Linear Editing  
After the DAN Program



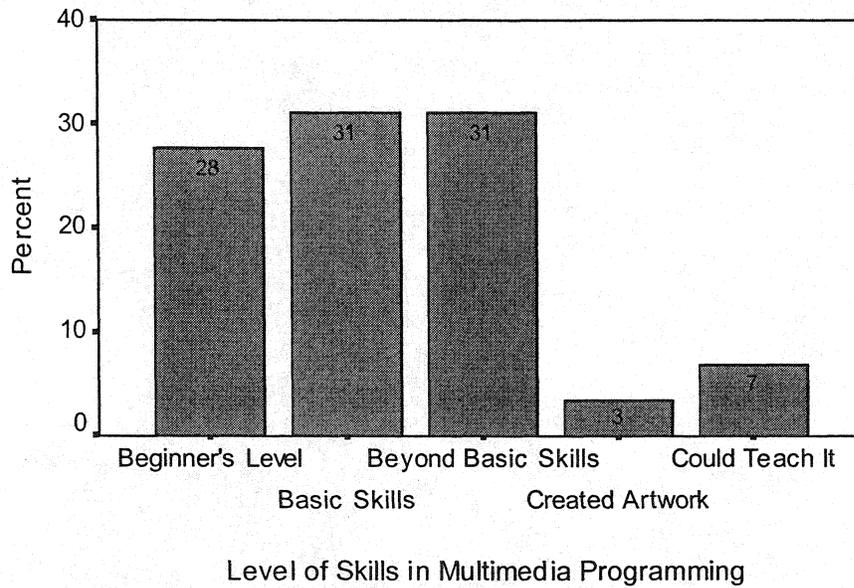
### D7. Knowledge of Multimedia Programming

#### Prior to the DAN Program



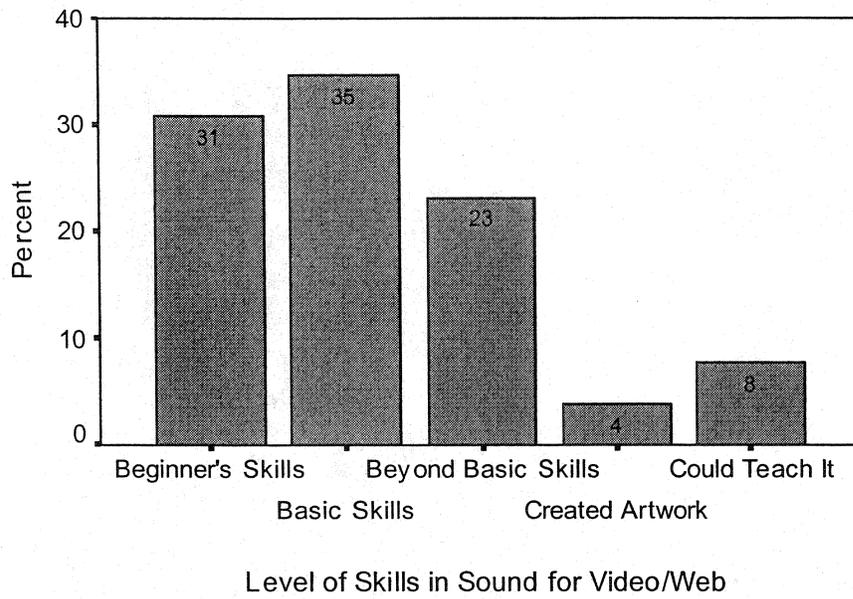
### D7. Knowledge of Multimedia Programming

#### After the DAN Program



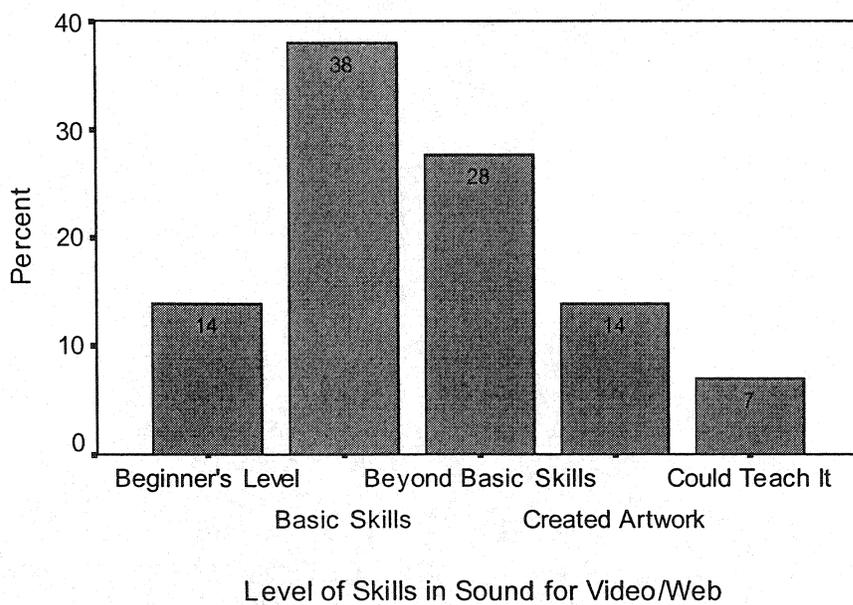
### D8. Basic Skills in Sound for Video/Web

#### Prior to the DAN Program

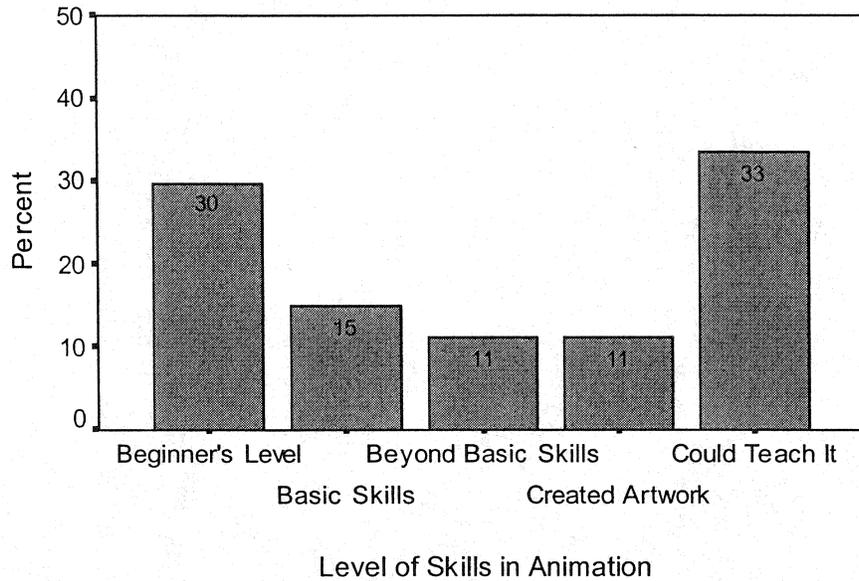


### D8. Basic Skills in Sound for Video/Web

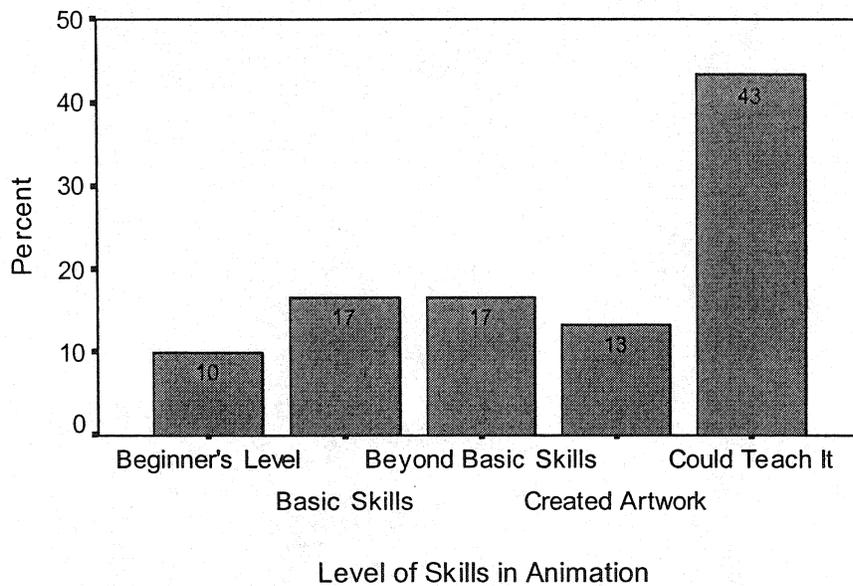
#### After the DAN Program



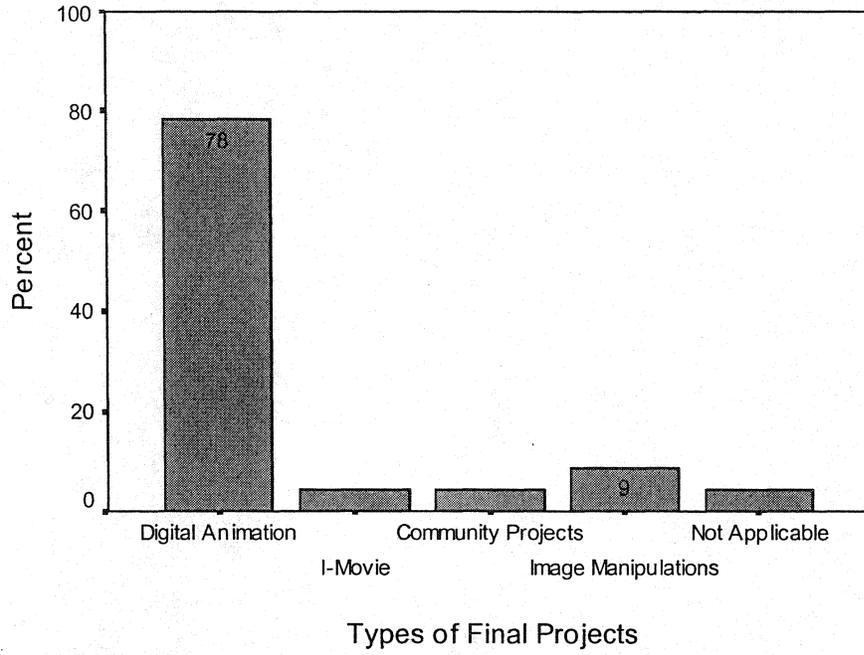
D9. Animation Skills in Using Video Lunchbox & Presentation Stand Prior to the DAN Program



D9. Animation Skills in Using Video Lunchbox & Presentation Stand After the DAN Program



### D10. Final Projects



### Sites Participating in the Evaluation

