



Welcome & Introduction (1 slide) HEADSHOTS AND TITLES

Section 1: Webinar Introduction

Speaker: Wilsonia Cherry, NEH

Hello everyone, this is Wilsonia Cherry with the NEH. And, I am happy to welcome to the 2015 National Arts and Humanities Webinar for museums, libraries, and humanities-based youth programs.

We hope that through today's discussion, we are able to shed some light on the National Arts and Humanities Youth Program Awards and Creative Youth Development as it pertains to your work in the field.

Our work here, in Washington D.C., is guided by our National Arts and Humanities Youth Program Awards working group, and you will hear from them over the course of this meeting.

I would like to introduce them to you now.

Webinar Introduction

Traci Slater-Rigaud
 Director
 National Arts and Humanities Youth Program Awards
 The President's Committee on the Arts and the Humanities

Sarah Fuller
 Library Program Specialist
 Institute of Museum and Library Services

Wilsonia Cherry
 Deputy Director
 Division of Education Programs
 National Endowment for the Humanities

Elizabeth Pickard
 Director, Interpretive Programs
 Missouri History Museum

Julia Nguyen
 Senior Program Officer
 Division of Education Programs
 National Endowment for the Humanities

Cheryl A. Eberly
 Principal Librarian
 Young Adult/ Volunteer Services
 Santa Ana (CA) Public Library (SAPL)

Reagan M. Moore
 Museum Program Specialist
 Institute of Museum and Library Services

Welcome & Introduction (1 slide) HEADSHOTS AND TITLES

Section 1: Webinar Introduction

Speaker: Wilsonia Cherry, NEH

[Wilsonia Introduces working group...]

We will be joined later by Elizabeth Pickard and Cheryl Eberly - both winners of the NAHYP awards. I will be introducing them in greater detail later.

So first, we will have a program overview given by Traci Slater-Rigaud



II. PCAH/NAHYP History Intro (3 slides)

Section 2: Program Overview

Speaker: Traci Slater-Rigaud, PCAH/NAHYP

Although most of you are already familiar with the award, I'd like to provide a brief background of the program.

The National Arts and Humanities Youth Program Award is the nation's highest honor for the field of out-of-school time arts and humanities programs, particularly those that reach underserved children and youth. It's a signature initiative of the President's Committee on the Arts and the Humanities in partnership with the National Endowment for the Arts, the National Endowment for the Humanities, and the Institute of Museum and Library Services.



Speaker: Traci Slater-Rigaud, PCAH/NAHYP

a. General Introduction

Every year the President's Committee and our cultural partners present National Arts and Humanities Youth Program Awards to 12 outstanding programs across the U.S. and one International Spotlight Awardee. 38 Finalist programs also receive certificates of excellence for their work.

This is the 18th year of the program and since the award's inception in 1998; we have recognized 260 diverse programs throughout the United States and around the world. Each year the First Lady confers these awards in a White House ceremony, affirming the achievements of the programs as national models of success in their field.

Because the award is presented by the First Lady on behalf of the President's Committee and the three federal cultural agencies, the National Arts and Humanities Youth Program Awards make a highly visible and powerful statement about the value of community-based youth arts and humanities learning, both nationally and internationally.

We believe that by shining a light on excellent out of school time arts and humanities programs, we create awareness and support for the work that they do as well as showcase national models and best practices to enhance and build the field overall.



Award Winners



Speaker: Traci Slater-Rigaud, PCAH/NAHYP

Who wins and why?

The awards recognize and support outstanding programs that lay new pathways to creativity, expression, and achievement outside of the regular school day.

These programs excite and engage a range of students, cultivating imagination, collaboration, discipline and academic success, with demonstrable results.

They also provide safe harbors after-school, weekends and evenings, for children and youth in some of our country's most at-risk urban and rural settings.

Recipients of the award receive a \$10,000 grant and the opportunity to visit the White House and receive the award from First Lady Michelle Obama. The

Awardees also receive a full year of capacity-building and communications support, designed to make their organizations stronger.

As the nation's highest honor for the field, the national endorsement of a National Arts and Humanities Youth Program Award adds significantly to the credibility of recipients and leads directly to an increase in their visibility, funding support, and impact.



III. CYD Intro (2 slides)

Section 3: Definition and Model Programs

Speaker: Traci Slater-Rigaud, PCAH/NAHYP

The National Arts and Humanities Youth Program Awards honor exemplary Creative Youth Development programs in the arts and the humanities.

Creative youth development programs are DYNAMIC. They not only deliver excellent learning opportunities in the arts and humanities outside of the regular school day, BUT THEY place an equal emphasis on youth development as well.



What is CYD?



III. CYD Intro (2 slides)

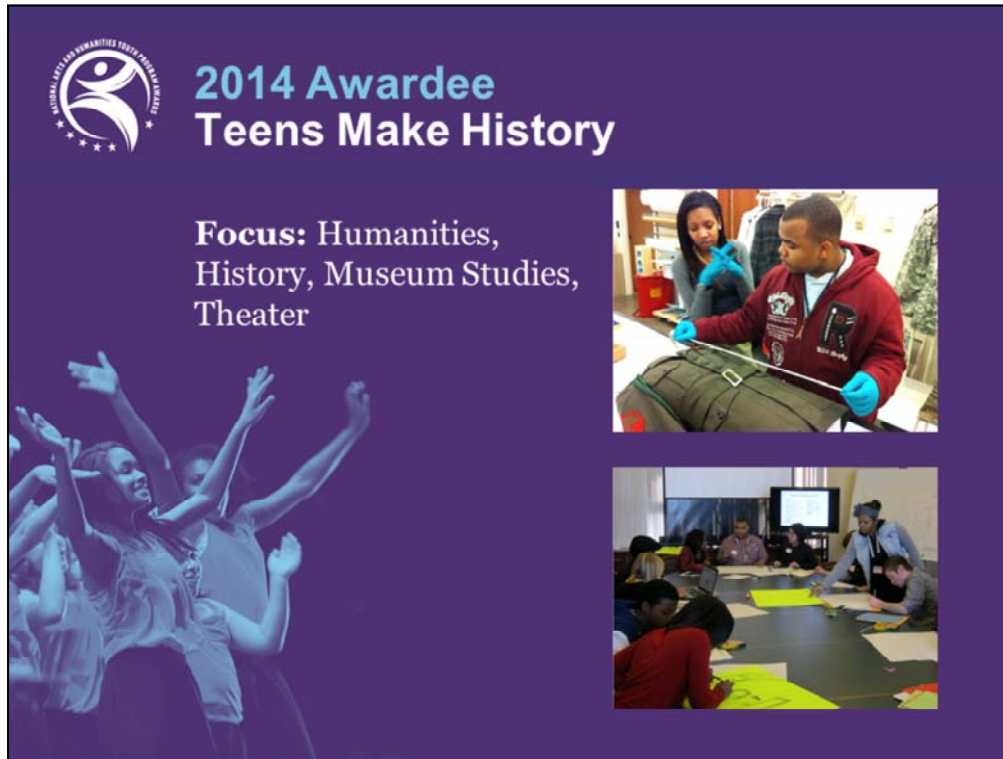
Section 3: Definition and Model Programs

Speaker: Traci Slater-Rigaud, PCAH/NAHYP

These programs take a holistic approach by providing wraparound services such as mentoring, tutoring, college application assistance, they engage parents, and some even integrate social services support such as on-suit counseling.

The programs encourage development of grit and ingenuity, teamwork, and critical thinking and problem-solving skills that participants need to master the Common Core State Standards at school, make meaningful contributions to their communities and be ready for college and rewarding careers.

Today, we are fortunate to have two Creative Youth Development programs with us today. And now, Wilsonia will take it from here.



IV. Alum Awardee / Creative Youth Development Spotlight #1 (3 slides)

Section 4: 2014 Recipient – Teens Make History

Speaker: Elizabeth Pickard, Missouri History Museum

- a. Program Summary as model humanities/museum program

WILSONIA CHERRY INTRODUCES TEENS MAKE HISTORY, MISSOURI HISTORY MUSEUM, ELIZABETH PICKARD

As Traci said, when designing this webinar we wanted to present two award winners who focus on either 1) museum and/or library programs and 2) humanities programs.

With Elizabeth Pickard, who is the Director of Interpretive Programs at the Missouri Historical Society, you are going to get a two-fold presentation. Because, she is looking at a humanities program, history program, and museum studies all in one program. This organization was an award winner in 2014 with their program, Teens Make History

Speaker: Elizabeth Pickard

Good Afternoon, I am delighted to be here.

Program summary [Teens Make History](#) (TMH) was founded by the Missouri Historical Society in 2007 as a work based learning program to use museum work to teach teens work skills; to encourage high school graduation; and to help students gain the self-worth and capabilities needed to excel. In turn, the teens provide their own perspectives, experiences and capabilities to museum guests – and have reached well over 100,000 real and virtual visitors through content they have developed since the program's inception.

Today TMH is really comprised three elements: The Teens Make History Academy – an eight week, mini-museum studies course that introduces teens to many different aspects of museum work through hands on, participatory and team based projects; and two paid apprenticeship programs, which successful graduates of the Academy can apply for. The apprentice teams are the TMH Exhibitors and the TMH Players.

Since 2007 the TMH Players have researched, written and performed over twenty museum theatre performance pieces. The plays are grounded in primary and secondary source research and are written in connection with permanent and touring exhibition topics. Topics include the civil rights movement in St. Louis during the 1940's, the experience of enslaved people in the early United States, the experiences of one of the first female war correspondents during World War II and recent events in Ferguson, MO. The TMH Players run discussions and answer questions after each performance.

The Teens Make History Exhibitors began their work in 2012 when they opened a full scale exhibit about the experience of coming home from war, in 2013 they created an oral history collection of local activists and in 2014/15 they created and ran a live action role playing game focused on the immigrant experience. They are now working on their second full-scale exhibition, *Where Did You Go To High School?* This question is often asked in St. Louis shorthand for who do we both know, what's your religion, what is your economic status and more. The teens are using that history to examine how that question can both create common ground and division – depending on who is asking and being asked. Since they are actually in high school, they are also bringing their own lived experience into the dialogue about this topic.

Program composition. The program is diverse and the majority of our apprentices are African American. Depending on the year, 40-70% of our students are eligible for free and reduced lunch. 60% of teens report an increase in GPA after joining the program. We have now had 67 apprentices finish the program (the are eligible to stay from the time they are hired through high school graduation) of those 67, all but one have graduated from high school. 96% of our graduates go on to college or post-secondary professional training.

How TMH is a Humanities program

Although TMH trains students in both the arts and in the humanities, I want to be sure to say that in the program the arts (Theatre in our case) is used in service to the humanities. To paraphrase and simplify the NEH's definition of the term humanities, all of our students study and interpret history; and pay particular attention to reflecting our diverse heritage, traditions, and history. A key part of our work is relating the relevance of that history to the current conditions of life in our city, region, country and world.



IV. Alum Awardee / Creative Youth Development Spotlight #1 (3 slides)

Section 4: 2014 Recipient – Teens Make History

Speaker: Elizabeth Pickard, Missouri History Museum

b. Why program is CYD

How the program is Creative Youth Development

I have to admit that I did not fully realize just how tied to the idea of Creative Youth Development TMH is. We used Shirley Brice Heath’s work on what makes effective non-school hours learning to develop the scope and philosophy of the program as it was launched. It was not until I was prepping for this webinar that I made the connection that her work was tied back to the NAHYP and to Creative Youth Development – so from that point of view, CYD shaped the program from its inception.

The central idea in CYD is that young people are able to reach high achievement and personal growth through participation in a creative activity. Heath’s work called for us to recognize young people as resources, not problems. She stressed that the developmental predisposition toward risk in teens can be productively and creatively

fulfilled in non-school hours programs where teens have a high level of ownership in the work they are creating and when there are real world stakes for their success. We have seen time and again that teens can and do create meaningful work that adds to our ability to interpret our heritage to the public. Sometimes they do it better than we can. A great example of this is the play that they wrote about their own experiences and feelings surrounding the events in August 2014 in Ferguson. The play spurred an unprecedented level of in depth dialogue between audience members of different backgrounds. These conversations often lasted two or three times longer than the 13 minute play. I believe one of the reasons for that was that the teens were sharing their own, real stories and feelings and that adult audiences dealt with that truth by listening, thinking and even reconsidering their own thoughts or ideas. This program is a great exemplar of how TMH both amplifies teen voices and of how their work helps us deliver excellent historical interpretations. One of the hallmarks of good interpretation is provocation – and it is clear that this performance provoked thinking and deep listening.

Another guiding CYD principle is that as young people create their own work in the arts, humanities and sciences, they build the personal, social, and intellectual capacities they need to succeed in school, career and life. We find that to be true through several metrics. We evaluate teens as employees – putting them through a shorter version of the same performance evaluation that every other employee of the MHS goes through. We use retrospective self-evaluation to ask teens to rate themselves as they thought of themselves before coming into the program and as they are about to leave it. These evaluations show that the teens perceive themselves as growing in terms of self-management, communication, collaboration, creative thinking and problem solving. Every teen reports growth in some or all of these areas. They consistently report via journaling that they see both themselves as more capable and others as more like them than they thought.

Another really important part of CYD is high expectations for real-world work – our TMH exhibitors go through the exact same process of project approval, team meetings, reporting to senior management and execution of projects as our adult exhibit teams do. Our TMH Plays are evaluated using the identical evaluations as those written and performed by professional actors and playwrights. We drive home to them repeatedly that we expect them to do great professional work, not just great work for “a bunch of kids” and they deliver.



2014 Awardee Teens Make History

Impact of Award



IV. Alum Awardee / Creative Youth Development Spotlight #1 (3 slides)

Section 4: 2014 Recipient – Teens Make History

Speaker: Elizabeth Pickard, Missouri History Museum

c. How program leveraged the Award

What the NAHYPA award has meant for the program

Receiving the NAHYPA award definitely raised the profile of the program in the community. Although there was a small bump in recognition by news outlets, recognition by funders (both new and existing) was even more significant.

It has also led to recognition from other community entities, and as a result of the attention generated by the NAHYPA award (and I am convinced though I do not know it factually) winning the award led directly to a local award from FOCUS St. Louis, the What's Right With the Region Award in the category of innovative solutions.

I also feel that the award helped the program stay visible during our recently completed strategic planning process. Raising our profile as a National Leader in museums is now one of our strategic goals, and the NAHYPA was used as a key exemplar of how we have started to do this.



2014 Awardee TeenSpace: Circle of Mentoring

Focus: Library, Reading and Discussion,
Multidisciplinary



V. Alum Awardee / Creative Youth Development Spotlight #2 (3 slides)

Section 5: 2014 Recipient – TeenSpace: Circle of Mentoring

Speaker: Cheryl Eberly, Santa Ana Public Library

a. Program Summary as model library program

WILSONIA CHERRY INTRODUCES TEENSPACE CIRCLE OF MENTORING, SANTA ANA PUBLIC LIBRARY, CHERYL EBERLY

And, I want to introduce Cheryl Eberly who is the principal librarian of Young Adults Services for the Santa Ana Public Library. Her program, The TeenSpace: Circle of Mentoring Program, was also a 2014 NAHYP winner.

Speaker: Cheryl Eberly

Hello all, this is Cheryl Eberly from the Santa Ana Public Library and The TeenSpace: Circle of Mentoring Program. I am really excited to be here to

share with you about our program and the impact that this national award has had on our program. And, I am especially excited for library programs to apply, and go for this special award.

The TeenSpace at its core is a program that creates a safe place for teens to gather under the guiding mentorship of caring adults and peers. Our program also has a component that requires teens to give back to their society in a way that teens feel empowered and eventually become mentors.

This program – the Circle of Mentoring approach – developed overtime. It is an umbrella approach that covers a multitude of programs in various, different types of arts. It started out when I was a History Room Archivist Librarian. I had a lot of teens that came into the archives to volunteer. As they volunteered, digitizing papers, documents, and photos, they would talk about their hopes and aspirations for college, and life. And, from there I became in charge of the young adult program and also the volunteer program. I brought in many mentors from the community to teach these young adults.

So that is how The TeenSpace: Circle of Mentoring started. In the early years, teens contributed their time and resources to the program. And, those early teens went away, and were supported through college. A lot of them came back and were hired on as tutors and mentors themselves. There is a system in place and that is the core of Circle of Mentoring: to create this whole support network of mentored learning in the arts, science, and technology for a youth, guided by people and peers from their communities. They participate in this program with the expectation that they themselves will also supply similar guidance for the next generation.

[Overs a rundown of the various programs of TeenSpace]



2014 Awardee TeenSpace: Circle of Mentoring

Model for Creative Youth Development



V. Alum Awardee / Creative Youth Development Spotlight #2 (3 slides)

Section 5: 2014 Recipient – TeenSpace: Circle of Mentoring

Speaker: Cheryl Eberly, Santa Ana Public Library

b. Why program is CYD

Sana Ana is a city where 80% of the population is Latino. Only about 20% of the population has a high-school diploma, and less than 8% has any college degree (i.e. AA or BA). The mean age is 34. The youth in our city have a lot of challenges, so pursuing higher education is difficult. And, a lot of them have immediate needs like jobs. So it is very important that our program build in internships to help our youth to aspire to go to college but also support them. That is why a lot of our programs have internship components, paid-internship components, and mentoring components. That one-on-one is important. We guide our youth to go to college and navigate them in the early years of college.

We are a dynamic program, always changing the program's focus. While there will always be an art component, its focus shifts from spring to fall depending on the needs of the community. We always trying different arts-,

science-, and humanities-based programs. History will always be a core of TeenSpace. And, we will always have a digital media component because 1) we have local access to our Channel 3 and 2) it is important that our kids get access to our digital media tools.

We are very holistic in that we believe that we need to grow the whole team, supporting them not just through learning and the tutoring program, but emotionally. We also make sure that they are engaged in their community. Teamwork and critical thinking is something we encourage them to develop throughout all their programs. But, really what we nurture them to develop is the executive functioning skills. And, that is our broad-based mentoring approach.



2014 Awardee TeenSpace: Circle of Mentoring

Impact of Award



V. Alum Awardee / Creative Youth Development Spotlight #2 (3 slides)

Section 5: 2014 Recipient – TeenSpace: Circle of Mentoring

Speaker: Cheryl Eberly, Santa Ana Public Library

c. How program leveraged the Award

The program impact was amazing. The Award and the White House honor was validation to our young adults and mentors that came to our library and donated their time. It validated all the volunteer hours, contributions, sacrifices, and the sharing of their resources – albeit limited – that they put out to the community. It motivated them to continue on and encouraged them to give back. More concretely, we were able to leverage the award to get more tracking on our ‘Memories of Migration’ project and have more participation in it. It has encouraged collaboration with our school district and community.

Overall, it was really impactful.

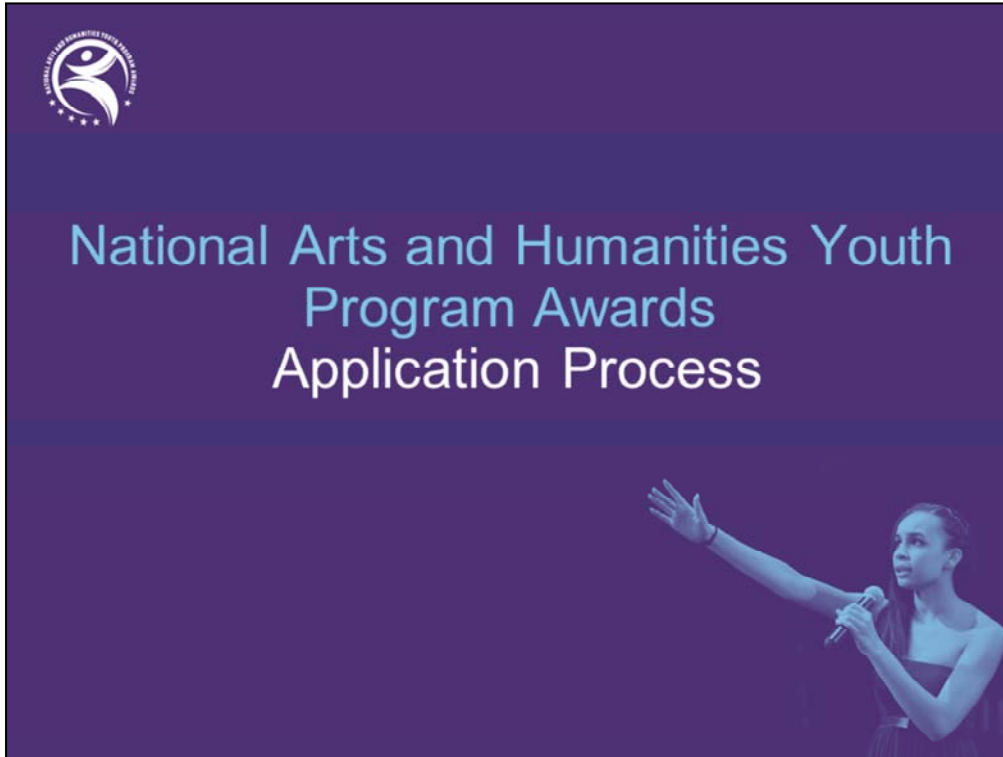


Break for Q&A



Break for Q & A

Speaker: Wilsonia Cherry



VI. Demystifying NAHYP Application Process

Section 6: Discuss NAHYP Application and Process

WILSONIA CHERRY INTRODUCES REAGAN MOORE, IMLS

The next segment of our program: I am sure that you are all interested in how Elizabeth and Cheryl actually got to where they are right now, talking to you as alumnae. We are going to have members of the NAHYP working team address several issues related to the application process. And, I hope that once they are done some of the mysteriousness of the program and the award will have been dispelled.

Reagan Moore will now speak to the Eligibility Criteria.



Eligibility Criteria

1. Operate as a program for children and youth outside of the school day.
2. Use one or more disciplines of the arts or the humanities as the core content of its program.
3. Concentrate on children and youth who live in family and community circumstances that limit their opportunities.

VI. Demystifying NAHYP Application Process

Section 6: Discuss NAHYP Application and Process

- a. Eligibility Criteria, Speaker: Reagan Moore, IMLS (3 slides)

Eligibility Criteria

Speaker: Reagan Moore, IMLS

Good afternoon everyone. I am going to talk to you about eligibility.

1. Operate as a program for children and youth outside of the school day. Preschool, after-school, weekend, and/or summer programs, however, may have a school-based component or use school space. Multi-site initiatives that meet the criteria also are eligible.

2. Use one or more disciplines of the arts or the humanities as the core content of its program.

3. Concentrate on children and youth who live in family and community circumstances that limit their opportunities—underserved children and youth are the primary participants in the program.



Eligibility Criteria (cont.)

4. Involve children and youth as active participants in the arts or humanities experience.
5. Provide participants with ongoing, regularly scheduled sessions.
6. Integrate arts or humanities education programs with youth development goals.

VI. Demystifying NAHYP Application Process

Section 6: Discuss NAHYP Application and Process

a. Eligibility Criteria, Speaker: Reagan Moore, IMLS (3 slides)

4. Involve children and youth as active participants in the arts or humanities experience; cultural programs in which children function only as an audience are not eligible for a National Arts and Humanities Youth Program Award

5. Provide participants with ongoing, regularly scheduled sessions; one-time and occasional programs will not be considered.

6. Integrate arts or humanities education programs with youth development goals (e.g., enhanced leadership skills, self-confidence, and peer relations); programs that concentrate only on preparing youth for an artistic or cultural career are not eligible for a National Arts and Humanities Youth Program Award.



Eligibility Criteria (cont.)

7. Have been operational since January 2010 for a minimum of five years.
8. Be a nonprofit 501(c)(3) organization.
9. Be in good standing if a federal grant recipient.

VI. Demystifying NAHYP Application Process

Section 6: Discuss NAHYP Application and Process

a. Eligibility Criteria, Speaker: Reagan Moore, IMLS (3 slides)

7. Have been operational since January 2012 for a minimum of five years, including 2016 [“operational” refers to the operational years of the specific nominated program(s), not the organization’s years of operation, when nominating a program or programs within an organization];

8. Be a nonprofit, tax-exempt 501(c)(3) organization, unit of state or local government, or federally recognized tribal community or tribe;

9. Be in good standing if a federal grant recipient.



Selection Criteria

1. Evidence of high quality programming.
2. Evidence that the experience provided is of sufficient intensity, consistency, and duration.
3. Evidence that the arts or humanities program registers children's learning through outcomes.

VI. Demystifying NAHYP Application Process

Section 6: Discuss NAHYP Application and Process

b. Selection Criteria and Attachments, Speaker: Julia Nguyen, NEH (3 slides)

WILSONIA CHERRY INTRODUCES JULIA, NEH

Then we will move on to Julia Nguyen who will talk about the Selection Criteria.

Selection Criteria/Application Process (3 slides)

Speaker: Julia Nguyen, NEH

Thank you Wilsonia. I am going to talk you through the selection criteria that the reviewers will be using to review your application. And, you will want to address each one of these explicitly in your application.

1. Evidence of high quality programming in the arts and/or the humanities.
(You will want to demonstrate this with concrete description with examples of

what you are doing.);

2. Evidence that the experience provided is of sufficient intensity, consistency, and duration as to reasonably expect a positive impact on the skills, development, and/or resiliency of children and youth (In your narrative, you will want to specify how many hours of active engagement in supervised program activities are provided throughout the arc of the project.)

3. Evidence that the arts or humanities program registers children's learning through stated outcomes. Such evidence should include end results from assessments, overall program evaluations and surveys, and/or performance measures, as well as honors, public recognition, or youth entering advanced training and/or higher education, etc;



Selection Criteria (cont.)

4. The program's focus is on fostering child and youth development.
5. The integration of support services.
6. Professional background of the educators working with the young people.
7. Organizational stability and commitment.

VI. Demystifying NAHYP Application Process

Section 6: Discuss NAHYP Application and Process

b. Selection Criteria and Attachments, Speaker: Julia Nguyen, NEH (3 slides)

leadership skills, self-confidence, and ability to develop strong positive relationships with peers and adults), including information on the children and young people who participate in the program;

5. The integration of support services (e.g., homework help, counseling, job training, etc.), and/or prevention strategies (e.g., mentoring) with arts and humanities programming—the way these disciplines and services work together to address program goals;

6. The professional background of the educators, historians, librarians, artists, curators, museum professionals, and other scholars working with young people, and/or managing the program(s); and

7. Organizational stability and commitment. Include information about important partnerships and their functions; reliability of funding sources; efforts taken to diversify revenue; continuity of staff, etc.



VI. Demystifying NAHYP Application Process

Section 6: Discuss NAHYP Application and Process

b. Selection Criteria and Attachments, Speaker: Julia Nguyen, NEH (3 slides)

You will also have the opportunity to attach supporting materials to your application.

The first thing you will want to attach is up to three resumes. These resumes should be from project leadership or people who are working very closely with the young people of your program. Reviewers are looking for resumes that show the qualifications of these people to undertake the role that they have in your program. This goes back to selection criterion #6.

You will also include three letters of recommendations. These can come from a number of sources: a major funder; a representative from your local school district; a leader or member of the community that works with you. They should come from people that can speak about your program and its impact.

Next, you can include up to three photographs. Just a word about the photos: In general, action shots that show excited, engaged young people working in arts and the humanities programs are going to be much more effective than post-workshops, which certainly have their place.

Finally you can attach up to three additional materials, which can take a number of forms. It can be 1) newspaper clippings of publicity that you received; 2) sample curriculum that you developed for the young people of your program; and 3) annual reports. There is a lot of flexibility in the attachments that you upload to your application.

In general, all of these supporting materials should serve to support and amplify the information you have provided in your application.



VI. Demystifying NAHYP Application Process

Section 6: Discuss NAHYP Application and Process

c. Application Process Experience, Speaker: Sarah Fuller, IMLS and Awardee Alums (1 slide)

WILSONIA CHERRY INTRODUCES SARAH, IMLS

Finally Sarah Fuller will engage with the awardee alumnae on the application process and experience. And, then we are going to move to the Frequently Asked Questions, which we think will address some of the questions that we have received from our viewers.

Application Experience (1 slide)

Speaker: Sarah Fuller, IMLS and Awardee Alumni

We want to spend a few minutes talking to Elizabeth and Cheryl about their application experience to hear from the applicant perspective.

How many times did you apply to NAHYP before receiving the award?

Elizabeth: We were really fortunate, we won the award the first time we applied – although it had been on our list for a couple of years.

Cheryl: We had applied twice for the 2013 and the 2014 application. We were a finalist in 2013. We applied again and won in 2014.

So Cheryl, what was it like applying as a NAHYP finalist?

Cheryl: We were motivated and encouraged to apply as a 2013 finalist. We added more to our 2014 application.

Could both of you also talk about who nominated your programs?

Elizabeth: We nominated ourselves.

Cheryl: We also nominated ourselves.

I think it is important to reiterate that organizations can self-nominate. They can also be nominated by community members or other people who are aware of your program. There are many different options as far as nominations are concerned.

Who from your organization was involved in writing 2014 application?

Elizabeth: I wrote the bulk of it in collaboration with our Managing Director for Community Education and Events and also with our development staff. But, because I had been with the program from the beginning, I wrote the bulk of it and they helped me shape the application as need.

Cheryl: For me, my library assistant took the lead in putting the application together and writing the preliminary part. Then my library manager and I had finished the bulk of the narrative. It was very much a collaborative effort.

What were your thoughts when answering the narrative section of the application? In the past, we have heard this exercise described as a therapeutic or constructive experience for applicants, giving them the chance to look at their program -- in terms of Creative Youth Development work. Did you experience something similar or different?

Elizabeth: Yes, putting everything together – pulling the experience, the professional development, and the evaluation together, as well as taking the time to do thorough analysis of the evaluation data – was very rewarding. It has been a very helpful resource since then. I often go back to that narrative and draw pieces out of it as we look for other funding opportunities.

Cheryl: Yes, I went through a similar experience. Only because it just gave us a chance to 1) take a look at our program 2) fine tune our narration for what it was and 3) be able to describe it in bite-sized portions. Because our program has always been such a huge umbrella-type of program, this helped us to fine tune it and to see our success. It was good experience.

I'd like to thank both of you for sharing your experiences with all of us today. I will turn it back over to Wilsonia.



Frequently Asked Questions

1. What is meant by “outside of the school day” or “after-school”?
2. How is five years of operation calculated?
3. What should be done when more than one program is presented for consideration and some, but not all of them meet the criteria?
4. How are the humanities defined?



VII. Frequently Asked Questions (2 slides)

Section 7: FAQs

Speaker: Wilsonia Cherry and All Presenters Participate

Frequently Asked Questions (2 slides)

Speaker: Wilsonia Cherry and All Presenters

We believe that some of your questions will be answered as we walk through Frequently Asked Questions.

What is meant by “outside of the school day” or “after-school”?

The program activities do not happen during required school hours, and the program is not considered part of an “in-school program”.

No permission from school officials is required to either participate in activities or to leave the school for off-site activities. The school may support

the program or provide resources, but students need only parental permission that is directly given to the program (not through the school).

Programs that do both in- and out-of-school work would not qualify unless the after-school component alone is nominated for consideration; if the nomination does not clearly state the program is outside of the school day, disqualify it.

How is five years of operation calculated?

The program must have been in operation since January 2012, and for that five-year period, the program must be able to demonstrate it had nonprofit status in order to be considered.

What should be done when more than one program is presented for consideration and some, but not all of them meet the criteria?

Consider only the program(s) that meet the criteria. Note in the evaluation form heading which program(s) you evaluated and also make a remark in the overall comment section. If a narrative is not clear about what program, if any, meet the criteria, cannot be considered because they are not eligible.

How are the humanities defined?

According to the 1965 National Foundation on the Arts and the Humanities Act, “The term 'humanities' includes, but is not limited to, the study of the following: language, both modern and classical; linguistics; literature; history; jurisprudence; philosophy; archaeology; comparative religion; ethics; the history, criticism and theory of the arts; those aspects of social sciences which have humanistic content and employ humanistic methods; and the study and application of the humanities to the human environment with particular attention to reflecting our diverse heritage, traditions, and history and to the relevance of the humanities to the current conditions of national life.”



Frequently Asked Questions

5. What does “underserved” mean?
6. What is a child/youth development approach?
7. What is an ongoing experience?
8. I have received funding from NEA, NEH, and/or IMLS in the past (or I am in the process of applying for a grant); am I still eligible for a National Arts and Humanities Youth Program Award?



VII. Frequently Asked Questions (2 slides)

Section 7: FAQs

Speaker: Wilsonia Cherry and All Presenters Participate

What does “underserved” mean?

Children or teens who have limited opportunities for exposure to the arts and the humanities, including: 1) youth with family incomes that inhibit their ability to participate in programs outside of, or after school; 2) youth who live in areas with limited access to these resources, such as some rural areas in this country; 3) students who qualify under Title One; 4) youth in low performing schools; 5) youth who are part of a juvenile corrections program; 6) youth who experiencing health challenges such as drug addiction, mental health diseases, etc.; and 7) young people with learning or physical disabilities.

We understand that “underserved” is an arguable term, but the instances described above meet the eligibility requirement under which the award was initiated.

What is a child/youth development approach?

A number of qualities are needed to become a caring, confident and successful adult. The arts and the humanities are great contributors to youth achievement, but youth need guidance in other areas such as academics, family relations, peer relations, and physical and mental health to help put them, and keep them on a successful growth path. We think of a child/youth development approach as one that encompasses all of that – everything that is needed to help a young person grow up into a caring confident and successful adult. It is using the arts, the humanities, and other support services to work with the whole person.

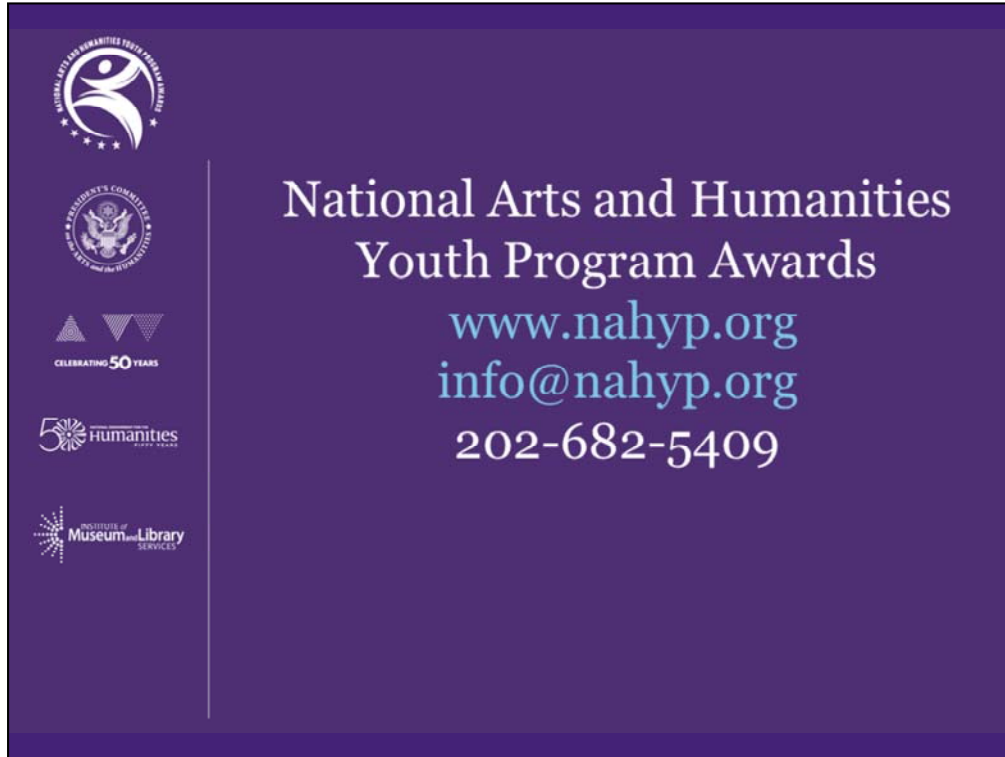
What is an ongoing experience?

It is a program that allows young people to participate in a series of learning activities that provide in-depth exposure and exploration of the arts or humanities. Programs where the sole activity involves doing things such as attending performances and lectures with no comprehensive curriculum for studying the arts or humanities do not qualify. We are not looking for passive learning, but more active sustained engagement on the part of the young people in the program.

I have received funding from NEA, NEH, and IMLS in the past (or I am in the process of applying for a grant); am I still eligible for a National Arts and Humanities Youth Program Award?

Yes, this is not a grant but an award – an award to empower you to continue to do the work you are doing and perhaps connect with others so you can have an even greater impact on your community.

While there are not reporting requirements for this award – which is actually like a one-time grant – we ask that your organization be in good standing with these agencies, i.e. all of your interim and final reports, both narrative and financial, have been submitted as requested.



Closing

Speaker: Traci Slater-Rigaud, PCAH

WILSONIA CHERRY INTRODUCES TRACI, PCAH/NAHYP

Now Traci will talk about the application announcement.

Speaker: Traci

We issue the application via our website (www.nahyp.org). The application will be posted on the website in mid-November, or the third week of November. For those of you who are still with us just note that because we collected your information when you RSVP'd for this webinar, you will be sent the application announcement directly.

If you go to our website today, there is information regarding the application; however, you will not be able to access the actual application. One thing that I would encourage you to do if you have been a previous applicant: Do not hesitate to call me at 202-682-5409 to request a feedback call on your

application. If you have been a repeat applicant and you receive feedback on your application, I would say that 9 out of 10 we see an improvement in your application, which will increase your chances of making it through your selection gauntlet.

On behalf of myself and my working group partners, I would like to thank you for taking the time to join us on the call today. Do not hesitate to call or email our office with any additional questions you may have. Again our website is www.nahyp.org and our email is info@nahyp.org. Thank you.