**Case Study[[1]](#footnote-1)**

**TEEN REVIEWERS and CRITICS (TRaC) PROGRAM**

**of**

**ARTSCONNECTION**

***Dance TRaC at a Rehearsal of the Martha Graham Dance Company***

*Friday evening, December 2, 2011, with milder than usual weather in New York City. High school students in the Dance section of the Teen Reviewers and Critics (TRaC) program are gathering outside the Joyce Theater's Dance Art New York (DANY) Studios at 38th Street and Eighth Avenue in Manhattan. They are awaiting others in the program and Christine Jowers, the Dance TRaC instructor. Inside the building are the 11 DANY Studios -- all available to rent as rehearsal, audition, class, and workshop spaces. It is here that the Martha Graham Dance Company rehearses.*

*When Jowers arrives, she provides context for the teens -- all dance enthusiasts and many dance students themselves. "You are writing a* preview*," she tells them, "of the Martha Graham Dance Company, now in rehearsal for dances to be performed in March of their 2012 season at the Joyce Theater," adding:*

*It's a dilemma -- how to keep a company running when the creative force dies. . . . You may have seen in the newspaper that Merce Cunningham's company is having its last performances. Merce decided in advance . . . to close down his company if he wasn't around to create new work. Martha Graham didn't want to think she would die, and she didn't care what happened to her pieces when she died. . . . So the company is trying to modernize her work. . . . The Graham Artistic Director Janet Eilber has asked new choreographers to do a variation on this famous dance of Martha Graham's called* Lamentation *-- as a comment on history.*

*The group enters the building and climbs an exuberantly-painted stairway. There are several floors of studios, comfortable waiting areas, and Joyce Theatre posters everywhere. Jowers introduces Janet Eilber, who tells the 10 students:*

*. . . [you are] really going to see a rehearsal. Sometimes we invite people in to see an 'Open Rehearsal,' which is more like a performance. Right now, the dancers are reclaiming a dance that hasn't been performed for 25 years. They're using a silent film from the 1940s with Martha Graham, Erick Hawkins, and Merce Cunningham in the lead roles. The last time it was performed was in 1986 and they have a degraded film of that performance, but it has music. So, they're watching the silent version for the movement and putting it together with the music using the 1986 version. . . .*

*After heading up another set of stairs to the rehearsal studio, the TRaC group spreads out on the floor across the front of the studio, pads out, pens in hand, taking notes on the activity around them. Denise Vale, the Senior Artistic Associate and rehearsal director, is in a corner working on the music; in another corner, dancers around a TV/VCR watch sections of the dance and try out movements; in the other corners, the back-up dancers for the Martha Graham and Erick Hawkins* *roles are at work. Jowers explains "double-casting," and hence, one person working on a solo in the middle of the room and another in a corner practicing the same dance. Passing by, Vale mentions that the soloists take the DVD home to practice.*

*Tadej Brdnik, a Principal Dancer and Manager of Special Projects for the Company, stops by to ask the students who they are -- and then talks with Eilber and Jowers, explaining that the Company is developing the "Tablet Experience," a means by which subscribers can access more in-depth information about the Company than is publicly available. He wonders aloud whether some of the TRaC reviews along with student photographs can go up on the new site. Responding that she would need permission of the girls and their families, Jowers pauses, then says, "It may be possible."*

**HIGH 5 TICKETS TO THE ARTS**

*The* ***high five*** *is a celebratory hand gesture that occurs when two people simultaneously raise one hand, about head high, and push, slide or slap the flat of their palm and hand against the palm and flat hand of their partner. --* Wikipedia

High 5, the organizational home of TRaC, has an only-in-New-York story behind its start.

The city of Broadway lights, world-renowned opera, dance, music, theatre, as well as active and celebrated off-Broadway and off-off-Broadway performance centers, let alone eminent settings for visual art, had no tradition of low-cost student tickets. This all changed when a New York City high school junior -- Rebecca Neuwirth -- spent time in Vienna where, among other experiences, she explored opera via student tickets. Once home, she planned to continue her arts learning, but discovered that student tickets did not exist. It was full-freight or nothing. Instead of swallowing her disappointment, Neuwirth wrote to Mayor David Dinkins and, pointing out the Austrian practice, asked what could be done in her hometown. As is sometimes the way of big-city bureaucracies, her letter landed on the desk of someone who knew someone at American Symphony Orchestra -- and from there, settled in the hands of Eugene Carr, then Executive Director of the Orchestra.[[2]](#footnote-2) Carr, known for his interest in reaching new audiences, gave Rebecca a desk for the summer to work on the challenge.

When a Carnegie Hall performance testing the concept of low-cost student tickets proved successful, Carr was able to interest *The New York Times* and TicketMaster, as well as various arts organizations, in the effort.[[3]](#footnote-3) He also created a focus group of high-school students to help name the project. They responded with "High 5" -- coupling the high-fiving gesture and a $5.00 fee for a student ticket.

In the meantime, over at Bravo Television,[[4]](#footnote-4) Ada Ciniglio, future High 5 Executive Director, was busy compiling ideas for sponsorship packages in the arts for big television series.[[5]](#footnote-5) When she saw one of the *pro bono* High 5 ads run by *The New York Times*, she was immediately intrigued:

Bravo at the time didn't have advertising, it had sponsorships. . . . With a sponsorship, there had to be marketing and visibility, and [student tickets] seemed like a great way to get that visibility. I thought it . . . would be great to have this program expanded to all over the country.[[6]](#footnote-6)

Ciniglio met with Carr, who at their first meeting, she reports, "said I'd be the kind of person to run [High 5]." [[7]](#footnote-7) Shortly thereafter she wrote a successful proposal to the Citibank Foundation for initial funding to start the High 5 program. In 1995, Ciniglio took High 5, which had started as a volunteer project in 1993, and obtained 501 (c) (3) status for it as an independent non-profit. She moved the enterprise into an office at 1790 Broadway in Manhattan and energized the effort:

I met with the people at TicketMaster and we were on our way! . . . I went to five major places and they all signed on: . . . Carnegie Hall, Lincoln Center, Public Theater, BAM [Brooklyn Academy of Music], New York City Ballet. We weren't in any museums at that point. . . . [Then] Agnes Gund, who was Executive Director of MOMA [Museum of Modern Art], asked why we didn't have museums. We said, 'If MOMA signed up, we'd have the rest.' So that's what happened. MOMA signed up and then so did everybody else.[[8]](#footnote-8)

When asked why these organizations would be willing to give away tickets, she responds, "Their primary motive was to develop younger people as audiences. People genuinely wanted that." The vision was one of a seamless, win-win fit: High 5 as a vehicle whereby arts organizations' desire for new audiences energizes the vision of "a world in which . . . . the arts . . . ultimately become a rich and enduring part of [young people's] lives."[[9]](#footnote-9)

There was, however, one sector of the arts world that initially held out:

I felt very strongly . . . that tickets had to be donated. We never paid for tickets. . . .The biggest hurdle for us was that Broadway wasn't interested. They had TDF [Theatre Development Fund[[10]](#footnote-10)] and didn't want to give away anything. They wanted some money *from* us . . . .[[11]](#footnote-11)

Later, Ciniglio adds: " . . . we knew it was going to be impossible to raise enough money to support purchasing tickets. We needed the funds to promote and market to teens, and to eventually offer

education programs that supplemented and illuminated their arts experiences."[[12]](#footnote-12)

**Providing Tickets for Teens**

High 5 asked organizations to donate a minimum of 10 seats for a performance, and, says Ciniglio, " . . . they *always* have 10 unsold seats. . . . the basic idea is that once a seat doesn’t sell, it's worthless." [[13]](#footnote-13) With High 5 voucher in hand, a student arrives at the box office and gets an unsold seat. "That could mean that the student wasn't always relegated to a second balcony seat. They could be sitting next to someone in the orchestra who had paid for a seat."

Beginning in 1995, Ciniglio led and nurtured High 5 for 12 years, including an initial student review effort -- an early precursor of High 5's Teen Reviewers and Critics program, which began in 2002.[[14]](#footnote-14) As she shaped High 5, she created a few guidelines for using the tickets. Students could bring an adult since at times that was the only way a teen could go out at night -- "but there *had* to be a teen." [[15]](#footnote-15) The biggest problem, she says, "was people trying to get in on the $5 tickets who weren't eligible." Another question revolved around "adult content," with High 5 deciding not to act as a censor, but to handle all offered tickets, although at times indicating content that might concern some viewers.

A striking aspect of High 5's early development in "the days of the telephone message machine"[[16]](#footnote-16) revolved around "building a brand and a business." Among other things, this entailed developing a mailing list of students, teachers, and parents; selling the tickets, initially through Ticketmaster outlets throughout the city "by clerks . . . we had to educate . . . about their new student customers," and gathering "inventory from literally hundreds of arts organizations who had never had teens in their audiences." Ciniglio says ". . . all I ended up doing was operations. . . . It was operationally very intensive," especially in the pre-internet era. Three times a year, she and her staff compiled printed catalogues listing available student tickets and distributed "about 20,000" copies, mainly by mail, to school libraries and the three NYC public library systems. This required ticket confirmations well in advance of printing the catalogue. Ciniglio ruefully recalls that the catalogue was always out of date by the time it appeared -- including, at times, attempted *retraction* of tickets when a show hit it big.[[17]](#footnote-17)

**TRaC: TEEN REVIEWERS and CRITICS**

By 1999, High 5 staff were encouraging students to write reviews of events they attended and then publishing the reviews in the next edition of the catalogue of offerings. Stacey Engels, who joined the effort as a consulting writing in 2000, later says, "Self-starting students would write reviews,"[[18]](#footnote-18) an assessment that Ciniglio echoes, adding that the process was "Sporadic, catch as catch can, whoever had the self initiative to write." As limited as the review process was at that point, Ciniglio valued it because "student voices, critical voices would be important for our other goals: teens would trust teen voices more than [they would] any critic." Engels agrees, adding: "That and literacy. The big picture of teens participating in the cultural world of New York. And literally, also developing critical literacy, developing the ability to write opinions and to gain literacy skills."

These perspectives laid the groundwork for taking the informal review process and launching the next step for High 5: creation of the Teen Reviewers and Critics (TRaC) Program.[[19]](#footnote-19) Ultimately, it was widespread internet use -- and the creativity and energy to tap into it -- that opened up the possibility of radically changing the program's operational mechanics as well as offering new ways for it to grow.

**Early TRaC**

In late 2001, with the promise of matching funds from the New York City Department of Cultural Affairs (DCA), Ciniglio began developing TRaC, reaching out to potential funders, including the Robert Bowne Foundation. The DCA grant came through in mid-2002. Engels, newly back from Europe, re-joined the effort, taking on the role of High 5 After-School/Education Director to implement and manage the new initiative, "which was to be a formally-developed extension of the Student Reviewers program we had in place."[[20]](#footnote-20) That same year, the Bowne Foundation funded High 5 to support implementation of the TRaC program. In her award letter, RBF Executive Director Lena Townsend offered kudos and encouragement: “As people who are passionate about literacy and about the arts, we are happy to see the kinds of connections you’ve made between them.”[[21]](#footnote-21)

The eight-week pilot session, in Fall 2002, was Multi TRaC,[[22]](#footnote-22) a continuing offering now called Multi-Arts that provides forays into a mix of arts venues. The 21 teen participants attended programs from the worlds of music, theater, dance, and visual arts. For this initial effort, participants were largely high school juniors and seniors, all selected on the basis of teacher recommendations and writing samples.[[23]](#footnote-23) Students came from New York City and New Jersey, with half the participants speakers of English as a second language. Meeting in the library of Americans for the Arts,[[24]](#footnote-24) the program integrated:

* Four arts experiences, including performances and art exhibits
* Four analytic workshops during which participants read and discussed reviews by professional art critics as well as studied elements of writing structure
* Four guest speakers: Ben Brantley of *The New York Times*, clarinetist Don Byron, Linda Winer, Theatre Critic of *Newsday*, and David White of Dance Theatre Workshop
* Writing, editing, and rewriting two reviews each, with the option to write a third.

The strong response to the inaugural run excited both Ciniglio and Engels, who developed ideas to strengthen and expand the program, including:

* Adding visits backstage and inside arts venues, including rehearsal studios, performance spaces, and rehearsals, as well as interviews with technical staff
* Presenting guest speakers from a broad range of backgrounds and experiences
* Providing more in-class writing workshops and tickets to mainstream performances -- both in response to students' suggestions.

This final bullet underlines High 5's practice of setting both challenges and opportunities. Students themselves sensed this duality, asking for more writing support *as well as* demands and for deeper traditional context *as well as* the avant-garde. TRaC staff elaborated the latter point:

After the first session, the students requested that they be taken to more mainstream events in addition to experimental work. The staff thought this suggestion was important because for teens who have not previously been exposed to many arts events, it is difficult to review an experimental work without ever having seen the more mainstream or classical works.[[25]](#footnote-25)

Clearly, TRaC was both igniting and satisfying needs and interests.

**TRaC at Three**

Given students' strong response to the initial offering, High 5 staff began discussing an expansion to include single discipline programs -- possibly dance, theater, music, visual arts, and poetry/spoken word -- as well as continuing Multi TRaC, now recast as a taster menu. The first new program was Dance TRaC, building on the interest of the Dance Theatre Workshop (DTW): ". . . [DTW staff] were very aware of how they were impacted by the cuts in dance -- not just production but the critical response to dance was slashed more than anything else. [David Sheingold] really believed reaching a new generation of critics could help turn that around."[[26]](#footnote-26)

By 2005, TRaC was partnering with ArtTable in visual arts and Carnegie Hall in music, as well as Dance Theatre Workshop. Since the program's start in Fall 2002, it had sponsored Multi TRaC, Dance TRaC, Fast TRaC for high school students already writing at a college or professional level, as well as an intensive 10 day Film TRaC in partnership with the South African Film Festival, with screenings in a variety of venues around the city. Ciniglio and Engels also began the Open House event to publicize TRaC to potential participants, teachers, and funders -- an event that continues today.

***Dance TRaC at a Rehearsal of the Martha Graham Dance Company (continued)***

*At the point of the TRaC visit to the Martha Graham Dance Company's rehearsal, the dancers had been working for five days on reconstructing the dance* Every Soul is a Circus, *part of the company's* The Inner Landscape *season*.  *About an hour into the rehearsal, Denise Vale asks the dancers to run through what they have so far. It is the first run-through -- even Janet Eilber hasn't seen what now amounts to 14 minutes of the dance. Turning to her group, Christine Jowers tells the TRaC students how special it is to see the first run-through of a good portion of a dance.*

*Following the run-through, the dancers get back to work on a group section -- and Eilber asks Blakely White-McGuire, who had just performed the Martha Graham role in the run-through, to join the TRaC students for an interview.*

*The students along with Jowers gather in an open space in the corridor, and very shortly, White-McGuire and Eilber join them. At first, the students are quiet, a bit shy, so Eilber and Jowers start things off; soon White-McGuire is talking about growing up in a small Louisiana town and her early classes at Graham:*

*I had never heard of Martha Graham but the Graham Ensemble, the second or junior company, toured and I was so excited about it. I researched and when I got old enough, I came to New York City. . . . Carol Fried was my first Graham teacher. . . . Carol was a great teacher. She told us to practice lifting our stomachs while we are walking, everywhere [we] go. I thought that was a great idea.*

*Before long, TRaC participants are jumping into the conversation.*

*How do you feel while you're dancing? You look like you enjoy it.*

*I really enjoy it. And it's scary. I have a tender side in a hard shell. . . . Inside I feel a lot of different things.*

*What is it like learning choreography? Is it one-shot or does it take a long time?*

*It's a layered process. What I do is write everything out. I watch the videos, then make scenarios -- monologues/dialogues before I learn the music. I really study the video. The more I watch the black-and-white video of Martha and Erick and Merce, the funnier it gets. It takes time.*

*Is everything from the old version in the 1940s or do you put in any new moves?*

*No changes. Not in the moves. The energy and the musicality might change. Martha Graham, Erick Hawkins, Merce Cunningham were all so unique. You can't copy what they did; I have to transpose it to myself. Same steps though.*

*Here, Eilber adds: The interpretations and the bodies are different. Same steps. But dancers have gotten more elastic and stronger since then. . . . Martha lived to the age of 96 and she loved incorporating the stronger dancers into her old pieces. Holding onto the emotional theme while making use of the greater facility.*

*How do you think it will turn out? Are you excited? Worried?*

*I feel it will be a hit, welcomed because it is so different. Refreshing even though 1940s and classic modern dance vocabulary. It's so humorous. . . . It's wonderful to be cheeky. And it's unusual for our repertoire.*

*After the TRaC participants go out, Jowers turns to thank Eilber: "I think it's weird to only see performances. It's important to see a rehearsal and understand what goes into the performance. . . . It's so difficult to condense dance history, but meeting real people, having guests, bring it alive."*

**Changing Hands at TRaC**

In 2000, High 5 Tickets to the Arts celebrated its fifth anniversary and "passing the 25,000 ticket mark" with the publication of *High 5 at Five*, a history of its development. Shortly thereafter, the new century became a time of change for the program.

In 2005, with High 5 established and TRaC gaining its feet, Stacey Engels left to focus more time on her own writing. That year, in recognition of her contribution to after school education in New York City, she received the Partnership for After School Education's (PASE) 2005 PASEsetter Award Honorable Mention. A year later, in 2006, Ada Ciniglio reduced her time at High 5 and then, in 2007, left her position as Executive Director, although she remained on the High 5 Board of Directors and continues today on the ArtsConnection Board.[[27]](#footnote-27) The Arts and Business Council of New York, in 2006, awarded Ciniglio its Encore Award for Arts Management Excellence in recognition of her work in the worlds of the arts and arts education.[[28]](#footnote-28)

Colin Delaney, also a playwright, continued as High 5 Program Manager, taking care of all the ins-and-outs of soliciting, advertising, selling, and distributing the arts tickets to requesting teens as well as organizing tickets for the growing TRaC programs.

In September, 2005, Eric Ost, a writer himself, joined the High 5 staff as the second director of TRaC. A New Jersey native, Ost began his college career at Rutgers University and then transferred to Temple University. Two sets of college experiences helped develop his interests and shape his career trajectory. First, at Temple, he gained a sense of both hands-on and theoretical knowledge of teaching -- tutoring freshmen in English and writing, as well as tutoring in an honors literature course. Then, as a senior, his classroom studies in philosophy, history, and English -- as well as a sense of the relationship of first-hand experience to learning -- suddenly came alive through a study abroad program in Rome:

. . . it was the first time that history and art history were woven together. . . . there we were in Rome, with art all around us; I got a sense of art, literature, history all together. . . . For one break, I got the idea to follow Caravaggio['s travels] and I went to Southern Italy and then into Sicily. It was a great experience, and out of that I wanted to live in New York City -- to be in such a rich culture.[[29]](#footnote-29)

After graduation, Ost returned to New Jersey and worked in various education-related positions, including: school counselor and writing coach at the Writing Center in West Philadelphia; substitute high school teacher in New Jersey; and paraprofessional in special education. "Through all this experience," he says, " I really got to see that there have to be different ways for young people to learn."[[30]](#footnote-30) At the same time, he was circulating his resume in New York City, where he still wanted to live. He says, with a laugh at his younger self: "Someone told me to look at 'non-profits,' and I had *no* idea what they were or what they did."

Through a family friend, however, Ost heard about an opening at a non-profit: the TRaC position at High 5. He interviewed with Ciniglio, was hired as TRaC Director of Education and Outreach, and started work immediately. He recalls moving into New York City on September 3, starting work on September 7, and being "told that the open house for the program was the next week."[[31]](#footnote-31) Engels stayed on to support Ost through his initial TRaC weeks and remained available afterward, touching base periodically.

Still, once on his own and in the midst of the managerial whirlwind, Ost found himself the only person in the organization with specific programmatic responsibility -- at a time when TRaC was a strapping yet relatively young and still-developing endeavor. Ost recalls his early days as a time of feeling his way, encountering tasks with no experience of his own to draw on and little in-house guidance for translating into action the programmatic materials at hand. Looking back on those first days, he recalls his early apprehensions:

. . . . I was supposed to be doing all these things: recruiting kids to the program, getting instructors . . . I had no idea how to recruit kids and had no connections with schools. I had no arts connections that I could tap for recruiting instructors. . . . I had no idea about what I was supposed to do -- and there was no one to ask.[[32]](#footnote-32)

Beyond the pressures of that initial period, however, he discovered three pivotal sources of support: the Robert Bowne Foundation; the continuing TRaC instructors who had been brought on by Ciniglio and Engels; and the arts organizations themselves that were contributing tickets to High 5. Each helped enrich and broaden ways of thinking about, developing, and implementing TRaC.

**Developing TRaC**

Working with TRaC Instructors

From the start, Ost says, one of his most important supports and creative partners at TRaC has been the group of instructors -- initially those that Ciniglio and Engels had brought on, and continuing as he hired new instructors.  Each instructor is grounded in the focus art of her/his particular TRaC session and participates in that art world in some capacity.  Ost singles out one in particular:  Brian McCormick, a member of the initial (2003) cohort of instructors, leading Dance TRaC, and who, about 2010, moved to Multi TRaC.  McCormick is an ongoing link to TRaC's start and an invaluable participant in its growth.  For Ost, the first group of instructors brought experience with the various arts as well as knowledge of TRaC.  Perhaps more to the point, they were and are keen to stimulate students' exploration of the various facets of arts worlds. Together with Ost, they formed " a "team" of collaborators, thought-partners, and stanch arts practitioners and enthusiasts.

Moreover, as the need arose, it became apparent that TRaC instructors knew others in the arts, and if one was leaving or a new TRaC developed, it was the instructors who brought in new teachers. Thus, the group that Ciniglio and Engels initially hired has been the font of later generations of instructors.

Working with Participating Arts Organizations

At the outset, Ost grasped little interactive relationship between High 5 (the ticket side) and TRaC (the program side) except that the program "was a way to use some of [the tickets]."[[33]](#footnote-33) Quickly, however, his perceptions changed as he began working with the arts organizations already engaged through donating tickets to and working with High 5. Over time, such relationships had developed further as opportunities arose for them to link more deeply with TRaC, resulting in a solid base of organizations that had moved beyond ticket-provision to contributing substantially to TRaC programming. Ost says:

The programming mainly happened with people at the arts organizations that High 5 worked with -- at Carnegie [Hall] with the music person or at Dance Theatre Workshop or with a group for women artists -- ArtTable -- for visual arts. There was no room at High 5 for TRaC to have meetings so we met at Dance Theatre Workshop; or we got help from Carnegie developing the Music TRaC, suggestions about programs that would be good for kids or help with finding guest speakers, [plus] housing in their space.[[34]](#footnote-34)

Beyond tickets, then, such art organizations were providing TRaC with expertise, connections, imagination, space, entree into particular areas of the arts world. Perhaps most importantly, staff at these organizations became stimulating interlocutors with and supporters of the program because, as Ciniglio predicted, they saw TRaC as a means to a desired end, namely the development of young arts enthusiasts. These relationships continue today. Simultaneously, the process of working with TRaC became an intellectual boon for the energetic young man with a thirst for the arts. He recalls:

I was recruiting [students] and getting support from the High 5 network of arts programs . . . [from people] like Hollis [Headrick] at Carnegie [Hall], the Guggenheim [Museum] and Sharon Vatsky, David Sheingold [at Dance Theatre Workshop] to see what was happening in dance. . . . I was 25 years old then -- and I was going in and talking with established people in their field . . . . Figuring out what I was doing and building the program.[[35]](#footnote-35)

Ost discovered in practice a deep mutuality between TRaC and the arts organizations, with both aiming to expose high school students to the arts. On the one side, an aim to engage teens as a step in fostering and expanding a knowledgeable, involved audience for the arts. On the other, broadening teens' experiential and learning horizons, not only of the arts but in critical literacy. TRaC provided a venue for the involved arts organizations to interact with adventurous, interested teens, many of whom wanted to contribute -- through their reviews -- to shaping the arts experiences of their peers.

The Robert Bowne Foundation and TRaC

At the same time, High 5 had no internal professional development resources to help support Ost across a range of programmatic aspects, including: basic program development and management; participant recruitment and engagement; inter-relationships with schools and teachers. Despite the link to arts organizations and the budding TRaC sessions in place, High 5 continued primarily as a venue for soliciting, obtaining, and distributing arts tickets to interested teens. There was no cluster of *program* colleagues at High 5 with whom Ost could regularly brainstorm and problem-solve.

Through support visit conversations with and encouragement from Anne Lawrence, the Bowne Foundation Program Officer, Ost learned about the Foundation's professional development offerings -- in particular, its action research group.[[36]](#footnote-36) Lawrence's sharing of information with grantees is a Bowne practice we have seen often during support visits and other interactions between grantee staff and herself: a light-touch mention of a specific professional development offering that might be of benefit for the staff person and the program. Moreover, in addition to particular professional development learning/practices, Bowne staff recognize the value of cross-program interaction and the different kinds of support that such colleagues can provide each other.

That first year with TRaC, Ost took part in the Bowne-supported action research group, led by Suzanne Marten of Center for Educational Options. Here, with a group of program colleagues -- all current or former Bowne grantees -- he found support and ideas for his TRaC work. In many ways, he says, he enacted his own action research *on* the group itself. He recalls:

Anne [Lawrence, Bowne Program Officer] was really great. Within a year, I was part of the Bowne action research group -- and got critical support there. We [High 5] were under-resourced and I was running this program -- and I used the [action research] group as a support group. I'd ask, 'How do you do this?' 'What about evaluation?' I had no idea. 'Do you have kids who drop out? How do you deal with that?' 'What do I change about the program?' I remember a guy from Outward Bound -- and Sister Brenda who was from a community-based afterschool program based in a religious organization. The group was so helpful to me -- I asked them about *everything*.[[37]](#footnote-37)

In addition to action research, Ost engaged in Bowne-sponsored evaluation seminars with Kim Sabo-Flores, Ph.D. He recalls receiving very practical information about ways to think about and integrate evaluation measures at the start of a particular set of program sessions, thereby allowing for a grounded, useful evaluation at the end. Thus, for example, he used a student questionnaire to capture early expectations of participants and another at the end to get outcomes, focusing on program aims as well as on anticipated factors that initially attracted participants. In addition, he attended "most Bowne networking events around a range of topics."[[38]](#footnote-38)

Throughout this period, he says, there was ongoing "back and forth dialogue with Anne [Lawrence]."[[39]](#footnote-39) Grounded in these months-long discussions, as well as interaction with other program people and the continuing brainstorming with TRaC instructors, Ost learned about the ins and outs of managing and evaluating a nonprofit program as well as ways to think about, develop, and deepen its substantive offerings. He explored ways to interact with schools and teachers and, at the same time, the efficacy of different approaches to working with youth. Although he also tried other professional development venues, these were often disappointing forays. He recalls, for example, beginning "to pursue arts education fields; I went to the *Face to Face Arts Conference* [part of the NYC Arts in Education Roundtable] but it was mostly about teaching-artists in schools and how to write contracts."

It was access to the experiences of others working in non-profits and in the afterschool field that provided the deepest and most practical assistance.

Six years later, Ost continues to recognize that: "Up to now, Bowne has been my major PD [professional development] access."[[40]](#footnote-40) Moreover, not only has he used such lessons in program development, he also continues to draw upon them in supporting instructors who join TRaC. These individuals are largely selected for their connections to and experience in the art world and often do not bring extensive, if any, teaching experience. In Ost's debrief meeting with instructors after the Fall 2011 term, one can see him translating the collegial support, as well as lessons, that he received through Bowne into support for others.[[41]](#footnote-41) Thus, one instructor says to Ost:

Thank you so much, Eric.  Because until you took the time to say, 'Do you have a lesson plan?' I was floundering.  . . . I didn’t understand the depth of this. . . . You took me by the hand and said, 'Show me the lesson plan by Tuesday.' It was so helpful.  You were so patient. . . . Teaching is . . . deeply humbling.

To which Ost responds: "You have to be on. The exhausting days are challenging. . . . And then there are the days you soar, you read the feedback from the kids and you know you're connecting."

Later in the discussion, he brings together comments of other participants, saying:

You’re asking: what is the role of the writing in the workshop?  I think the goal is for them to utilize writing to help them understand and process.  That happens in exercises like the mistranslated poem or the haiku responses.  If it's only two reviews, that’s okay.  The point is to be utilizing words to translate their ideas. . . .

I think the goal is to have them see writing as a powerful tool in thinking about the [art] work they see.  They need to turn in at least one review to be published.  That is a leverage; it *is* a critics program.  But they are beginners and the goal is for them to use the language.

An instructor adds:

I think the edits really did help them.  The feedback, line edits, when I asked them, 'What do you mean here?' . . . . They dreaded getting them [back], but every time . . . they came back with something better. . . . One effective thing that happened was the time [Eric] came in and they paired up and read each others’ papers and spoke about what was missing, what they didn’t understand, what they thought was great. It was lively. They were comfortable with each other by then. And because it was one-on-one, they could be honest.

Another extends the discussion, saying: "I feel we did accomplish an understanding of the difference between a reviewer and a critic.  Anybody can do a review. A critic needs to know something or do research.  They learned that difference by the reading they did. "

**Growing TRaC**

During that first fall, in 2005, Ost's absorption in TRaC and in New York City merged. He recalls:

In the Fall, I was going to all the [TRaC] events -- I was seeing New York City and the arts. Then, where I lived, I took the F train to come in [to the office] and I decided that I'd get off at every stop and explore the neighborhood to get a sense of the city. . . . So here I was, living in New York City and learning about experiencing art. . . . I was doing what I said I wanted to.[[42]](#footnote-42)

This engaged immersion fed into the development of TRaC. When he started working at High 5, there were three TRaC sessions in place: Visual Arts, Dance, and Multi TRaC (now titled Multi-Arts). In planning for the following round of Spring 2006, Ost was ready to expand, building on Multi TRaC units previously developed by Ciniglio and Engels. He says, "I started the Music TRaC, so then we had Visual, Dance, Multi, and Music TRaCs."[[43]](#footnote-43) He adds, "The first summer [in 2006] was a blast -- and the program took on a life of its own. By the spring, kids were clamoring to join." By 2007, six options, including Theatre TRaC and Film TRaC, were offered, a roster that continues today.[[44]](#footnote-44)

High 5's website includes *TRaC FAQs*, a column in Q and A format that includes the following:

**Which TRaC is right for me?**  
Well, that depends on you! Many times painters will take Visual Arts TRaC and musicians will take Music TRaC, as you'd expect. However, some of the most rewarding experiences (as we've heard from TRaC grads) have occurred when people venture into uncharted territory. We encourage people to experiment. Try the class you know the least about. No matter what you choose, you are guaranteed to go somewhere and see something you've never seen before.[[45]](#footnote-45)

Like getting off the F train and exploring the neighborhood.

TRaC as Art Going/Art Critics Cohort

As Ost dove into working with TRaC, he began to see opportunities to extend the three-year-old program in new ways. Even at the program's then young age, based on the efforts of Ciniglio and Engels, the essential linking of tickets and support for students' exploration of art worlds had been established, relationships with many art institutions had been nurtured and built, and teens from around the city and beyond were participating in TRaC sessions.

At the same time, Ost felt that opportunities to link participants together as a cohort were as yet largely untapped. Moreover, although participants were to write arts reviews from the start, there were few incentives to do so. In part, as pointed out by a TRaC instructor who has worked with the program from that period and continues today: "There was not so much focus on writing early on, and even if the kids wrote reviews, there was no place to publish them . . . ."[[46]](#footnote-46) Into this mix, Ost brought his experience in education, working with young people of varying capabilities in classroom and workshop environments , his personally revelatory experience in Italy -- and his ability to tap into the uses of the internet and social media. He also, as the TRaC instructor continues, injected "the program with a lot of energy." Moreover, Ost's previous efforts to foster literacy, writing skills, and the individual interests of young people came into compelling interaction with Bowne's focus on literacy and the potential of afterschool. Of his beginning work with TRaC, Ost says:

I wanted to add an education component and tie it to the tickets. . . . if [the teen participants] were writing about [the shows], then there was an educational component. I saw it as an opportunity to think in-depth about the arts and to meet each other, all doing the same things. This was the seeding for what to do with [TRaC].

There was an opportunity to make a choice about writing about the arts, about criticism, and talking about it -- to develop an arts-going philosophy; to do real, in-depth arts-going by writing reviews. I could envision going online, meeting with a larger community -- what social media eventually made possible. . . .

I thought about how to get kids engaged and see themselves as part of a larger group -- not just something that they came to every once in awhile . . . .[[47]](#footnote-47)

Over time, Ost expanded the range of program offerings, all infused by a view of TRaC's potential to foster participants' exploratory spirit, sense of community, and literate, critical sensibility in approaching the arts as well as their own writing. Ost worked to:

* Create online media, including:
  + An online weekly newsletter where selected TRaC and Freelancer reviews are published and sent to "thousands of New Yorkers"
  + *The High 5 Review*, the online newspaper that publishes each TRaC participant's strongest review effort; Brian McCormick, the long-time TRaC instructor quoted earlier, says, "By having *High 5 Review*, there was a change in emphasis [in the program] -- there was a reward for writing reviews."
* Formalize and expand the Freelancers Corps, open to 13 to 18 year olds (including those not yet in high school and therefore not eligible to join TRaC as well as those not wanting to do TRaC) who commit to attending at least one art event per month and submitting at least one 200-400 word review every two months. Participants can get two free tickets to any event on the High 5 Events Calendar. As Ost advertises:

Attention teen writers! WE WANT YOU to join the High 5 FREELANCERS CORPS!

. . . . Our goal is to be the premiere place for teen writing on the arts. . . . That means we want to cover EVERYTHING:  film, museums, theater, dance, performance, music.  Any of it and all of it.[[48]](#footnote-48)

* Develop structures and practices to bring TRaC participants together, such as:
  + An All-TRaC kick-off party, bringing together current participants across all the TRaCs
  + Cross-TRaC events for different TRaC sections, such as an outing for Visual and Multi TRaCs
  + Establish giving two tickets to any requesting TRaC participant to any High 5 event, the extra ticket "to bring family or introduce a friend to the arts -- to evangelize the arts; to get participants to as many arts events as they want throughout the TRaC term and to allow them to bring other people in their lives into their experiences"[[49]](#footnote-49)
  + Online invitations to TRaC participants to investigate one-off art happenings and pop-up events
  + End-of-semester celebration with a TRaC Finale for participants that takes place in an arts venue and includes TRaC participants, their family members, and friends
  + Ciniglio and Engels created the Open House as a way to introduce TRaC to potential participants, teachers, and funders; Ost refashioned the event as a more informal, teen-run affair that aimed both to recruit new participants and be a "place for alumni to reconnect" [[50]](#footnote-50)
  + Monthly "Friday Film Night" -- movie and pizza -- at the Sony Wonder Lab, open to *all* high schools students, including, of course, current and past TRaC participants. Ost sees these events as a way to: (1) make High 5 tickets available for free to help connect teens to "a distinct arts-going High 5 experience"[[51]](#footnote-51) and (2) help build ". . . a 'club house' type atmosphere to help [participants] connect to the experience"[[52]](#footnote-52)
* Offer two free tickets to all desired High 5 offerings to each completing TRaC participant until he/she is 19 years old
* Establish summer 2-day workshops -- one meeting to attend an art event and the second to meet as a group to discuss the event and their reviews (a taste of the full TRaC experience) -- a new opportunity that one instructor calls "awesome, a great addition to the program," drawing in new students who are "so bored with nothing to do over the summer, and who often come to the program in the fall"[[53]](#footnote-53)
* Moreover, proposing that "kids in afterschool art groups can start clubs at their schools. Think about how to take back what they do in TRaC -- it's not just about what they do here."[[54]](#footnote-54)

Building on the groundwork of Ciniglio and Engels, Ost says, "Now the program has a structure, a place, concrete community connections to each other."[[55]](#footnote-55)

Overview of TRaC Program Structure

The following from TRaC FAQs provides a to-the-point and inclusive description of the structure and content of the 10 week TRaC program today. Each TRaC program has a limit of 12 participants, a total of 72 slots across the six programs per term. Program instructors come from the world of the arts and are all "working writers, critics, artists and art lovers."[[56]](#footnote-56) This piece by Ost, as the one above -- reflect his ability to employ the internet to communicate with a teen audience:

**What do you do in TRaC?**

Over ten weeks, participants travel together to see at least SEVEN hand-picked shows and exhibitions at different venues, in different boroughs and neighborhoods. You'll meet professional artists, playwrights, musicians, writers and critics, and hear how they live, think and work. You'll write about what you see/hear/experience. In weekly workshops, you'll learn the language of each art discipline, debate your tastes with peers, chat with visiting artists, and write and workshop 300 - 500 word reviews. Your best work will be published in High 5's online newspaper, [*The High 5 Review*](http://www.high5review.org), and may be featured in our weekly email newsletter, which goes out to thousands of New Yorkers. In addition, Teen Reviewers and Critics also get their pick of shows on the High 5 event calendar. That is, a pair of tickets, *FREE*, whenever you want them, up until your 19th birthday. It's the gift that keeps on giving....[[57]](#footnote-57)

TRaC as Social Circle/Social Support

Beyond the draw of supported forays into and writing about the arts, the coming together of participants, each out of his or her daily routine, to explore often unknown worlds with new colleagues provides, in itself, incentives and rewards. Perhaps especially so for teens who are struggling to define themselves and/or have what others might see as quirky interests.

Stacey Engels, the founding director of TRaC who continues to work with teens in an afterschool program, observes:

It really is one of the most electric things . . . . You get into, no matter how different kids are in your school, you get into a groove. You put kids together who would never cross each other's paths to be together for a couple of months and to share ideas and see art together. I really think it is such a paradoxical time in one's life. The need for independence is as powerful as the need for a peer group. This offered an alternative peer group. . . . There is something deadening about the [school] identity that can be imposed on you. . . .

Afterschool is an important place to try things out. You get into the same repetitive grooves in school or in your family. In something like TRaC, you are seeing new communities, new parts of the city, new people. [[58]](#footnote-58)

In addition to providing an opening out into different worlds, such experiences can provide a place to open up and explore the world that one inhabits every day. Thus, during a Multi TRaC session, a discussion of a recently seen play becomes the venue for students to talk about social stereotypes and taken-for-granted assumptions. One student -- quiet at the start -- begins talking about his attendance at a private school where, he tells his TRaC mates, everyone assumes his family has money because he is there -- and no one knows that he is there on a scholarship. [[59]](#footnote-59)

During the Fall 2011 debrief, one of the instructors also refers to this moment:

. . . . All those stereotypes about rich kids, we got to talk about them because of *How Much Is Enough* [an audience-participation production]*,* which raised questions about values . . . .

someone had asked someone in the show a controversial question. . . . 'How can you tell someone is rich?' and the answer was about race. . . . it opened up . . . assumptions kids had about where they are from, what school[s they attend]. . . . They had known each other but this got them to *know* each other. [[60]](#footnote-60)

The two founders -- Ciniglio and Engels -- are, in fact, adamant that TRaC belongs in afterschool, despite pressure to put the program into the school day. Engels comments:

The students in TRaC are getting *out* of their turf and thinking of the whole city as their turf and communicating across generations and neighborhoods. You bring something like that into schools and you lose 60 percent of its value.[[61]](#footnote-61)

At the same time, High 5 and TRaC constituencies raise questions for some staff, questions that may very well occur in other voluntary programs as well. TRaC draws males and females, students from a broad range of schools, ethnic, and racial backgrounds, as well as from different areas of New York City, Long Island, and New Jersey. Despite outreach efforts, however, Engels recalls her frustration in realizing that TRaC was not reaching teens from all across New York City's broad population spectrum.

While developing TRaC, Engels participated in a Bowne-sponsored action research seminar led by Suzanne Marten of the Center for Education Options with Pam Little of the Literacy Assistance Center. "We [participants] brought our challenges to the table, broke it down, and wrote about it . . . . Having time to ponder problems and write about it was very important."[[62]](#footnote-62) Through this process, Engels came to recognize that, although participation in TRaC is totally free, with the program providing all event tickets gratis, most TRaC teens arrive having had at least some exposure to the arts, enough to feel comfortable in such environments as well as with critiquing and exploring pieces and performances. "[T]hose who hadn't had [such] opportunities tended to embrace them far less." She later adds:

Pam [Little] and Suzanne [Marten] had everything to do with keeping my spirits up and continually helping me redirect because I was just getting my eyes opened to the realities of economic and educational disparities in NYC and I felt incredibly guilty that I couldn't do more about what seemed to be the 'natural selection' and the high ratio of more affluent students, no matter how much outreach we did in 'at risk' schools.[[63]](#footnote-63)

In a separate conversation, Ost reflects on his introduction to TRaC and initial understanding of its participants, perceptions that are akin to those of Engels:

The program caters to the most talented, top kids; kids with means; kids with parents who are flexible and let them go out to events -- and it still does. I thought, 'These are advanced kids from private schools; it's not the job I thought I had.'[[64]](#footnote-64)

Over time, however, as Ost worked with the program, he saw that "it's *not* just them . . . they're just a small piece of the pie -- just as it is in New York City."[[65]](#footnote-65)

During the instructors debriefing meeting with Ost in late 2011, it is clear to everyone that the range of participants is far more nuanced and complex than on initial view. Each participant has made a choice to be in the program. Many come to be with others who enjoy a particular art form, while others are explorers, looking to make forays into new arenas with similarly-adventurous teens. Still others see themselves as loners, out-of-step with their high school colleagues. One instructor says of a recent TRaC group, "This was a group of 'freaks and geeks,' who self-defined as weird kids. They kept saying how awesome [it was] that they all thought they were going to be *the* weird kid, and they were *all* weird kids." When another mentions having a number of participants with Asperger syndrome, Ost responds that a participant with Asperger's came, enjoyed TRaC, and had gotten the word out. Participants also come from a range of school types, including public, private, and home-school settings.

Later in the debriefing, Ost points to another reason why afterschool offers so much potential to teens: "That's the special thing about the program. It's not *just* that kids are from all over the city, from different backgrounds. . . . But you end up having everybody that is interested in being there -- for exploring. They've all applied to be in an afterschool writing program. It's not like school.[[66]](#footnote-66)

In 2011 and again in 2012, the efforts of Ciniglio, Engels, Ost, TRaC instructors, Colin Delaney, TRaC participants, and engaged teachers and parents was nationally recognized. The President's Committee on the Arts and the Humanities along with its cultural partners -- the National Endowment for the Arts, the National Endowment for the Humanities, and the Institute of Museum and Library Services -- named TRaC as one of "50 exceptional programs across the country for their work in presenting rich arts and humanities learning opportunities to young people."[[67]](#footnote-67)

**TRANSITIONING HIGH 5 AND TRaC**

**Summer 2007 - Summer 2011**

Although TRaC was thriving programmatically under Ost, High 5 Tickets to the Arts was somewhat "rudderless" during 2006-2007 as a search for a new Executive Director was ongoing, led by High 5 Board member Ada Ciniglio. In summer 2007, Tim Cynova, former Executive Director of The David Parsons Dance Company, came on as High 5 Executive Director, remaining for about a year. It was a time of financial difficulties and the organization was in fund-raising mode. Ost recalls:

When [Tim Cynova resigned], we were engaged in fund raising -- you'll remember that time, with all the trouble at Bear Stearns and Lehman Brothers -- who were our funders -- and the economy tanked. We had no money.[[68]](#footnote-68)

The staff had been trimmed drastically, and Cynova's departure left High 5 and TRaC combined with only four program staff, including the two Program Managers (Ost for TRaC and Colin Delaney for High 5).[[69]](#footnote-69) With the Executive Director's salary freed up, there was some cushion, but in the late fall, the staff had to go on furlough. They began a four-day work week, although, of course, as one recalls, "the amount of work wasn't cut, but we were doing it in four days." Furlough status lasted 32 months, from November 2008 to June 2011.

Throughout the transition, a committee of the High 5 Board, headed by Ada Ciniglio, searched for both "a merger partner and the transition funding that was essential to continuing our operation in the period before the actual legal merger could take place."[[70]](#footnote-70) During this time, Ciniglio stayed in touch with Lena Townsend, Executive Director at Bowne, to discuss possible partners and also to ensure continuation of the Robert Bowne Foundation's support, a critical point in all negotiations and planning for the future.[[71]](#footnote-71)

Eventually, two possible partners were identified: ArtsConnections and Young Audiences. Of the two, there were strong considerations in favor of ArtsConnection, including the fact that funders for High 5 and ArtsConnections did *not* overlap and the programs differ significantly, in part because ArtsConnections programming was at the time largely school-based, primarily in elementary schools.[[72]](#footnote-72)

Negotiations began in late Spring 2009. While High 5 continued "to pay [its] own way during the transition period,"[[73]](#footnote-73) Ciniglio and others on the Board worked to settle some financial issues as a requirement of the merger. The Robert Bowne Foundation and the New York City Department of Cultural Affairs provided guarantees that they would continue their funding to TRaC. Citibank, one of High 5 funders, forgave part of a loan, with the balance paid by High 5. The Paley Foundation allowed the program to terminate its lease, "removing a tremendous financial burden."[[74]](#footnote-74) Moreover, with only a few staff remaining with High 5, there were no redundancies with staff at ArtsConnection.

At the same time and of equal importance, High 5 and the TRaC programs had continued intact because Ost, Delaney, and the others had kept everything running. During the furlough period, five TRaC programs continued; as Ost reports, "The kids didn't know that High 5 almost didn't exist because we ran it." He recalls:

We were in transition from June 2009 and then the offices finally merged in 2010[[75]](#footnote-75). . . . When we came to ArtsConnection, we were true orphans. . . . In May/June 2010, the paper finally came through. It took a full year to make it official. On June 14, 2010, we moved to ArtsConnection. Even as it was, we had to . . . get through all this legal work ending the 501[c][3] for High 5 . . . . We packed up the truck and finally moved from the East Side. I drove the truck. . . . We got here and ArtsConnection was really sunny.[[76]](#footnote-76)

In talking about the merger and its impact on TRaC, Ost uses his 2011 annual review as an example:

It's a different environment . . . . In my yearly review, we were talking about how to institutionalize TRaC -- how to create an across the board curriculum; what are the goals for the next three years; how to develop a strategy and fundraise for it.[[77]](#footnote-77)

Ciniglio and Engels had envisioned and started TRaC. Ost furthered the program, putting the writing of reviews on solid ground and working to foster and institutionalize both a sense of community among the teen participants and, with the use of social media, a way of spurring teens' writing of reviews and sharing the work of TRaC with a broad audience. Now, High 5 and TRaC were moving into a new phase. Ost points to the felt difference in being part of a large, well-established organization with, for example, a Director of Education overseeing TRaC program management, a development unit undertaking TRaC grantwriting responsibilities, the availability of a program manager with 30 years experience working with schools and arts. Reflecting on the recent past, he says, "It's just so incredible for me -- I've been used to so many demands. I used to have to write the grants for TRaC when we were at High 5 and on furlough; now I just explain what we need and it goes to development."[[78]](#footnote-78)

Then he adds: "We still get grants from Bowne . . . . Bowne would fund at the size we were and not ask for expansion plans. . . . Bowne was about how to *deepen* the program and not dilute it."[[79]](#footnote-79)

There is a postscript to this story. In Fall 2012, after seven years with TRaC, Eric Ost is moving on; he will be attending Hunter College full-time for a Master's Degree in Education. He leaves having strengthened the TRaC program and with robust experience and learning under his own belt.

***Dance TRaC Meeting: Writing a Preview of the Martha Graham Dance Company (continued)***

*A week after the visit to the Martha Graham Dance Company, Dance TRaC is meeting at New York Live Arts in Manhattan. Christine Jowers waits in the lobby for the group to arrive so they can all go up to their classroom together. Jowers came to Dance TRaC based on her deep and multi-faceted interaction with dance and with writing about dance. She "has toured the USA, UK, and Caribbean as a performer, choreographer and teacher . . . ."[[80]](#footnote-80) In 1997, she created Christine Jowers/Moving Arts Projects, a non-profit company that includes both performance and the provision of movement workshops.[[81]](#footnote-81) In 2007, she was the founding editor of* The Dance Enthusiast*, a "web magazine".*

*We have created a platform that encourages writers, moving artists (both students and professionals) and audience members to participate, sharing their stories and experiences of the dance world with text and imagery so that the ideas and discussions of dance live on beyond the stage.[[82]](#footnote-82)*

*The "Audience Reviews" site opens:*

*Welcome to The Dance Enthusiast's NEW Audience Review Section. The Dance Enthusiast is committed to communication about our art form. Join the conversation and shape a dance world worth talking about. Help Artists. Express Yourself. Argue. Agree. Be Honest. Be Constructive. Be Anonymous or Make Your Name Here.* ***Share Your Audience Review[[83]](#footnote-83)***

*The TRaC meeting this afternoon will include discussions of students' draft previews of the Martha Graham rehearsal.[[84]](#footnote-84) The drafts are passed out, then Jowers opens by commenting: "I see a noticeable, real improvement in how people are communicating. I see improved use of words, more creative and varied." Each student reads her draft aloud,[[85]](#footnote-85) followed by feedback and comments by Jowers and the other participants. Clearly the students are familiar with the joint feedback- conversation: comments are direct, constructive, specific, and at times aimed at problem-solving. Jowers adds specific pointers: Be sure to include the name of the company and of the dance. If you quote someone, "you need to say exactly what they said . . . . You also want to credit Janet Eilber if you're quoting her." Finally: "Don't say it my way, write it your own way"; and "I don't want to go over the punctuation."[[86]](#footnote-86)*

*After the first reader, Jowers says:*

*I’d like you to figure out, and everybody help me, what are the things that are exciting, crucial, that you like in this piece. Circle them. What are the facts that interest you? . . . . I think of a paper like a performance. If you were going to make a dance, this has a lot of ideas in it, and you need to figure out what is important. [She enumerates many details that she likes, then adds] . . . but there are so many things. What meant a lot to you about that day? If you’re going to do a personal story, make me feel what was important to you.*

*Then Jowers calls for Shaina's haiku.*

*Laughing, Comedy*

*Dancers are actors on stage*

*Complete Perfection*

*Ambrosial Moves*

*Stuck in the moment of awe*

*Bodies grace the floor*

*Video dictates*

*Only five days in progress,*

*Yet captivating*

*But a rehearsal*

*We were allowed a peek at*

*A secret movement.*

*Pointe, Flex, Ronde de jamb*

*Music resonating ears*

*We watched a story*

*When the reading is finished, Jowers comments: "I liked this a lot," and then gives suggestions: give more information to the reader, "you want to be friendly to them and at least tell them where and when they are going to be performing." Add the name of the company and the date; "that you are a student and got to observe a rehearsal . . . . explain Dance TRaC . . . . If you were going to do this as a final offering for a newspaper, I would do all these things. I personally like haikus a lot. One phrase I like is 'ambrosial moves.'"*

*The next student up, Ada, reads her "The Reconstruction of Martha Graham* Every Soul is a Circus: *The Preview* . . . . [[87]](#footnote-87)

*The reconstruction*

*Of the circus soul has come*

*The magic begins . . . . .*

*The empress enters,*

*Here it comes, her circus*

*The crowd is dazzled . . .*

*He loves me so much,*

*But I search for someone else*

*How can I decide?*

*What awaits you is a journey. . . will you dare to take it?? . . .*

*Jowers responds: "I have to say, I really like this. There are things I would change, but I really like it. . . . I like how you made the haikus fit together into a preview. I would suggest that whatever piece you send in [for posting ], you send this too."*

*Tatiana reads her review, a part of which is quoted below.*

*". . . . Fast forward, rewind, pause, that position. . . no wait go back a little tiny . . . bit . . . more THERE okay stop!" Dancers present work called* Every Soul is a Circus *that was created by Martha Graham 47 years ago and can be seen fresh and modern today! The dancers acknowledge a single TV set with eyes of concentration and prepare until what they've studied for the past week on a video tape matches what will soon come to life on stage this season 2011- 2012 . . . . Martha Graham hoped to incorporate flirtatious and humorous themes to not only create personality but show that this is truly as a New York Times article quotes 'an arena of everyday life.' .. . . Blakely White McGuire takes on the character of a complete different person and shares in an interview how she manages-- 'Well I approach the choreography from a character viewpoint of what are her emotions, her intentions. . . .'"*

*Jowers comments, "I think this is a very good piece," and students jump in, one saying: "If I wasn’t there I could get a feel of what it was like. I feel she got straight to the point, used good words and lots of good details."*

*The students, with Jowers, review the writing tips they've been discussing: Don't be redundant; Make a list of your points and then review your piece to make sure you've covered what you want; Organize the information so your audience can follow it; Keep it short and sweet; Sequence; Don't cut the poetry, just decide when you're going to be direct and when you're not going to be direct and why . . . Remember you're talking to somebody, not just your personal, poetic response.*

*Eric Ost has just come in to remind everyone about sending him a review to post on* The High 5 Review.[[88]](#footnote-88)

*Jowers, with her* The Dance Enthusiast *editor hat on, asks: "Are you ready? Do you have the piece in your head that you're going to send me on Tuesday and I'm going to edit, and then you're going to send to Eric?"*

*Ost adds: "And I'm going to publish and not edit at all."*

1. Hirota, J., Schwabacher, S. (2014).  The Legacy of the Robert Bowne Foundation.  New York:  The Robert Bowne Foundation [↑](#footnote-ref-1)
2. Eugene Carr served as Executive Director of the American Symphony Orchestra from 1991-1996. See http://patrontechnology.com/about-crm/mission-history/ [↑](#footnote-ref-2)
3. High 5 Tickets to the Arts, High 5 Tickets to the Arts at Five (New York, New York, 2000). [↑](#footnote-ref-3)
4. Bravo, an American cable television channel, began as a commercial-free premium channel in December 1980. By the mid-1990s, Bravo started adding corporate sponsorships. See: http://en.wikipedia.org/wiki/Bravo\_TV

   [↑](#footnote-ref-4)
5. Ada Ciniglio, Written communication, received November 20, 2012, hereafter referred to as "Ada Ciniglio, Written communication." [↑](#footnote-ref-5)
6. Ada Ciniglio, Interview with Ada Ciniglio and Stacey Engels, April 20, 2012, hereafter referred to as "Interview Ciniglio and Engels." [↑](#footnote-ref-6)
7. Ada Ciniglio, Written communication. [↑](#footnote-ref-7)
8. Ada Ciniglio, Interview Ciniglio and Engels. The $5.00 TRaC ticket for a museum covers entrance fees for two teens. [↑](#footnote-ref-8)
9. Ada Ciniglio, Interview Ciniglio and Engels. [↑](#footnote-ref-9)
10. The Theatre Development Fund was established in 1968 to help support New York theatres. "TDF’s twofold mission is to identify and provide support, including financial assistance, to theatrical works of artistic merit and to encourage and enable diverse audiences to attend live theatre and dance in all their venues." See the TDF website

    http://www.tdf.org/TDF\_ServicePage.aspx?id=85&%20do=v [↑](#footnote-ref-10)
11. Ada Ciniglio, Interview Ciniglio and Engels.

    [↑](#footnote-ref-11)
12. Ada Ciniglio, Written communication. [↑](#footnote-ref-12)
13. All quotes in paragraph: Ada Ciniglio, Interview Ciniglio and Engels.

    [↑](#footnote-ref-13)
14. As High 5 grew, so did its staff, including, over time, an Administrative Manager, Marketing Manager and Assistant Manager, Director of Development and a Support Person, and a Financial Manager, as well as from one-three interns whose salaries came from various corporate sponsorships. [↑](#footnote-ref-14)
15. All quotes in paragraph: Ada Ciniglio, Interview Ciniglio and Engels. [↑](#footnote-ref-15)
16. All quotes in paragraph: Ada Ciniglio, Interview Ciniglio and Engels or Written communication. [↑](#footnote-ref-16)
17. Over time, High 5 developed relationships with particular teachers across New York City, Long Island, New Rochelle, and into New Jersey who wanted to expose their students to the arts -- greatly facilitating distribution of information. [↑](#footnote-ref-17)
18. All quotes in paragraph from Interview Ciniglio and Engels. [↑](#footnote-ref-18)
19. The program is widely known and referred to simply as TRaC. [↑](#footnote-ref-19)
20. Stacey Engels, Written communication, November 18, 2012. [↑](#footnote-ref-20)
21. Lena Townsend, Award Letter addressed to Ada Ciniglio, May 15, 2002. [↑](#footnote-ref-21)
22. Stacey Engels comments that "we always spelled MultiTRaC as one word . . . ." Later the title became Multi TRaC, and now is Multi-Arts. "Multi TRaC" is used throughout the case study to avoid confusion. [↑](#footnote-ref-22)
23. Later, outreach regularly included sophomores as well. At times, freshmen have participated, but in general, TRaC instructors have found that older students can better take advantage of the program. In addition, as Engels explains, "Because it was a free program taking people out of the realm of the familiar, we thought if a student didn't have the initiative to seek out a teacher to sponsor them, they wouldn't stick with it. It was built in as a requirement that they would stick to the eight weeks. We worried about attrition." Ciniglio adds: "People warned us that if it were free and [students] didn't get credits, what was the commitment?" For legal reasons, participants also needed written parental permission to be out at night. Interview Ciniglio and Engels. [↑](#footnote-ref-23)
24. A non-profit organization that works to advance the arts and arts education; see: http://www.artsusa.org/ [↑](#footnote-ref-24)
25. Quoted in the Robert Bowne Foundation Mid-Year Report, February 3, 2003. [↑](#footnote-ref-25)
26. Stacey Engels, Interview Ciniglio and Engels. [↑](#footnote-ref-26)
27. In 2010, High 5 Tickets to the Arts and Teen Critics and Reviewers (TRaC) moved to ArtsConnection. [↑](#footnote-ref-27)
28. Ada Ciniglio has played many roles in the arts and arts education, including: Director of a Rockefeller Foundation museum educators fellowship program at the Metropolitan Museum of Art; Director of Development at The Drawing Center; Visiting Assistant Professor, Arts and Cultural Management, School of Art and Design of Pratt Institute; Treasurer of the Board and member of the Executive Committee of ArtTable. [↑](#footnote-ref-28)
29. Eric Ost Interview, August 31, 2011, hereafter referred to as "Eric Ost Interview." [↑](#footnote-ref-29)
30. All quotes in paragraph: Eric Ost Interview. [↑](#footnote-ref-30)
31. Eric Ost Interview. [↑](#footnote-ref-31)
32. Eric Ost Interview. [↑](#footnote-ref-32)
33. Eric Ost Interview.

    [↑](#footnote-ref-33)
34. Eric Ost Interview. [↑](#footnote-ref-34)
35. Eric Ost Interview [↑](#footnote-ref-35)
36. Stacey Engels had also drawn on Bowne's Action Research Group for two years while at TRaC; see page 85 below. [↑](#footnote-ref-36)
37. Eric Ost Interview. [↑](#footnote-ref-37)
38. Eric Ost Phone interview, November 21, 2012, hereafter referred to as "Eric Ost Phone Interview". [↑](#footnote-ref-38)
39. All quotes in paragraph from: Eric Ost Interview. [↑](#footnote-ref-39)
40. Eric Ost Interview. [↑](#footnote-ref-40)
41. All quotes from Fieldnotes, TRaC Instructors Wrap-Up Meeting, December 21, 2011 [↑](#footnote-ref-41)
42. Eric Ost Interview. [↑](#footnote-ref-42)
43. All quotes in paragraph from: Eric Ost Interview. [↑](#footnote-ref-43)
44. Music and Theatre were part of TRaC from the start as units in Multi TRaC. Film also appeared early in TRaC with Engels' 10 day Film TRaC in partnership with the South African Film Festival (see above, page 74). Ost developed these into regular, single focus TRaC offerings. [↑](#footnote-ref-44)
45. See: <http://www.highfivetix.org/aspx/buzz/TRaC\_faq.aspx> [↑](#footnote-ref-45)
46. Brian McCormick Interview, December 10, 2012. [↑](#footnote-ref-46)
47. Eric Ost Interview. [↑](#footnote-ref-47)
48. See http://www.high5review.org/opportunities/freelancer-corps [↑](#footnote-ref-48)
49. Eric Ost Phone Interview. [↑](#footnote-ref-49)
50. Eric Ost, Phone interview. [↑](#footnote-ref-50)
51. Eric Ost Phone Interview. [↑](#footnote-ref-51)
52. Eric Ost Interview. [↑](#footnote-ref-52)
53. Brian McCormick Interview, December 10, 2012. [↑](#footnote-ref-53)
54. Eric Ost Interview. [↑](#footnote-ref-54)
55. Eric Ost Interview. [↑](#footnote-ref-55)
56. See: <http://www.highfivetix.org/Aspx/Buzz/TeenPrograms.aspx> [↑](#footnote-ref-56)
57. See: http://www.highfivetix.org/aspx/buzz/TRaC\_faq.aspx [↑](#footnote-ref-57)
58. Stacey Engels, Interview Ciniglio and Engels. [↑](#footnote-ref-58)
59. Fieldnotes, Multi TRaC session, December 2, 2011. [↑](#footnote-ref-59)
60. Fieldnotes, TRaC Instructors Wrap-Up Meeting, December 21, 2011. [↑](#footnote-ref-60)
61. Stacey Engels, Interview Ciniglio and Engels. [↑](#footnote-ref-61)
62. All quotes in paragraph from: Stacey Engels, Interview Ciniglio and Engels.

    [↑](#footnote-ref-62)
63. Stacey Engels, Written communication, November 18, 2012. [↑](#footnote-ref-63)
64. Eric Ost Interview. [↑](#footnote-ref-64)
65. Eric Ost, Phone interview. [↑](#footnote-ref-65)
66. Eric Ost, Instructor Debrief Meeting, December 21, 2011. [↑](#footnote-ref-66)
67. See: < http://www.nahyp.org/blog/2012-national-arts-and-humanities-youth-program-award-finalists/> [↑](#footnote-ref-67)
68. Eric Ost Interview. [↑](#footnote-ref-68)
69. In 2008, there had been 13 High 5 staff members across the entire organization, including TRaC and part-time staff. [↑](#footnote-ref-69)
70. Ada Ciniglio, Written communication. She adds: ”High 5 continued during the transition period because a Board member, Alfred Szymanski, took on the role of liaison between Board and staff and because I continued unpaid to work with the financial manager (who functioned as general manager) and the development manager to deal with the financial issues." [↑](#footnote-ref-70)
71. Ada Ciniglio says: "I personally went back to a series of funders with whom I had had established relationships, and made personal appeals for their support. I really had an overwhelming response -- including that of Bowne. Without that transition funding, High 5 would not have survived." Written communication. [↑](#footnote-ref-71)
72. Ada Ciniglio, Written communication. [↑](#footnote-ref-72)
73. Ada Ciniglio, Written communication. [↑](#footnote-ref-73)
74. Ada Ciniglio, Written communication. [↑](#footnote-ref-74)
75. The furlough status continued through June 2011, because, Ost reports, ArtsConnection was on furlough when High 5 joined. [↑](#footnote-ref-75)
76. Eric Ost Interview. [↑](#footnote-ref-76)
77. Eric Ost Interview. [↑](#footnote-ref-77)
78. Eric Ost Interview. [↑](#footnote-ref-78)
79. Eric Ost Interview. [↑](#footnote-ref-79)
80. See: http://movingartsprojects.org/bio.htm [↑](#footnote-ref-80)
81. See: http://movingartsprojects.org/company.htm [↑](#footnote-ref-81)
82. See: http://www.dance-enthusiast.com/about [↑](#footnote-ref-82)
83. See: http://www.dance-enthusiast.com/enthusiasts/reviews [↑](#footnote-ref-83)
84. Each TRaC participant is asked to submit his/her favorite review for publication in the online *The High 5 Review*. [↑](#footnote-ref-84)
85. This term, Dance TRaC included one male student but he did not attend the Graham rehearsal and therefore could not write a preview, although he participated during the follow-up meeting. [↑](#footnote-ref-85)
86. All quotes from this Dance TRaC session are from taken from field notes, December 09, 2011.

    [↑](#footnote-ref-86)
87. Published on *The High 5 Review*: See http://www.high5review.org/archives/author/ada-miranda [↑](#footnote-ref-87)
88. NYC arts coverage by the High 5 Review Freelancers Corps and the Teen Reviewers and Critics Program at *http://www.high5review.org/* [↑](#footnote-ref-88)