

***CALDERA TRANSFORMATION CAMP***  
***WHAT WE LEARNED***

***WE CAN HELP YOU,  
AND YOU CAN HELP US LEAD.  
PUT US OUT THERE.***

***—“WHITEFLOWER,” CALDERA HIGH SCHOOL STUDENT***



CALDERA

The May 5–8, 2011 Transformation Camp was organized by Caldera and supported by a grant from the Oregon Community Foundation. We are profoundly grateful for their support, which both contributed to the vision of the project and provided the resources to make it all possible.

Deep thanks to Delta Air Lines for underwriting travel costs for the participants of this meeting.

Thank you to the many people who made this project significant, and who have committed to working together on new projects in the future. Please see the Transformation Camp Participant list on p. 8, as well as biographies in Appendix C.

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*Here for Oregon. Here for Good.*

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## ***TRANSFORMATION CAMP: WHAT WAS THAT ALL ABOUT?***

On May 5–8, 2011, in the Cascade Mountains of Central Oregon, Caldera gathered a group of like-minded organizations that work in innovative ways with underserved kids, along with leaders in the arts, neuroscience and digital media.

**Our purpose was to:**

- Join forces to expand our work to reach more children
- Share our strengths and problems
- Launch a national network that is specifically interested in **unleashing the creativity of underserved kids.**

The next pages focus on the content of our discussions during our time together. It was a deeply rewarding, intense, passionate, sometimes difficult but joyful exchange among an extraordinary group of creative individuals. This report does not attempt to capture that magic (though we hope it was captured on the film we took of the meetings). This report is also not a chronological record of the meeting. **Instead, this report simply records the main ideas, needs, goals, and information shared in our two days together.**

## WHO WAS THERE?

### *PROGRAM DIRECTORS:*

Duncan Campbell	Friends of the Children / Portland, OR
Hanif Fazal	Open Meadows / Step Up Program / Portland, OR
Joe Hall	Ghetto Film School / South Bronx, NY
Monica Haslip	Little Black Pearl / Chicago, IL
Christy Herbes	Brooklyn Community Arts & Media High School / NY
Liz Hopfan	Free Arts NYC / NY
Tony Hopson	Self Enhancement, Inc. (SEI) / Portland, OR
Jim Hubbard	Venice Arts / Venice, CA
Mark Smith	Power of Hope / Seattle, WA
Tricia Snell	Caldera / Portland, OR

### *SPEAKERS:*

Matthew Dickman	Poet / Portland, OR
Jonathan Harris	Visual and Online Artist (number27.org), international
Jon Kamen	Radical Media / New York, NY
Helen Neville	Brain Development Laboratory, Univ. of Oregon / Eugene, OR
Eric Pakulak	Brain Development Laboratory, Univ. of Oregon / Eugene, OR
Rey Ramsey	One Economy / TechNet, national

### *PROVOCATEURS:*

Dave Chen	Equilibrium Capital Group / Portland, OR
Dan Heagerty	Water and Energy Conservation Expert / Portland, OR
Chief Delvis Heath	Confederated Tribes of Warm Springs / Warm Springs, OR
John Jay	Wieden+Kennedy / Portland, OR
Catón Lyles	Drummer / Portland, OR
Chris Riley	Studio Riley, formerly Apple / Portland, OR
Dan Wieden	Wieden+Kennedy / Portland, OR
Caldera Kids	Whiteflower, Sticks, Milagro, IDK, Kamodo Conda, Lulu

\*Biographies and contact information included in Appendix C.

Each program director was asked to express the main strengths and challenges of their organizations, as well as their hopes in attending this meeting.

## WE SHARED OUR STRENGTHS:

Community-building skills

Knowledge of how to use art/media/design as avenues to deeper community issues

Knowledge of how to teach art/media/design as problem solving

Excellent, creative teaching artists

Understanding of creative process

Research-based programming: programs and projects that are bearing results (qualitative evidence, with growing quantitative evidence)

Comprehensive programming: in school, after school, summer, year-round

Continuous programming: commitment to underserved kids from early years to adulthood

Paid, professionally trained mentors (as opposed to old model of untrained volunteers)

Collaboration with many other types of organizations

Flexible, creative organizations, willing to change

Belief that all kids can learn

Some youth development organizations now starting schools

## **WE SHARED OUR CHALLENGES:**

### **SOCIETAL:**

Racism, classism, sexism, and other prejudices/power dynamics

General absence of critical thinking in society

Clash between supporting kids' development of confidence and self-esteem, and authentically preparing them for corporate/real-world expectations

Cuts of arts from school curricula that result in programs and education coalitions like STEM (Science, Technology, Engineering and Math) that ignore the arts as an integral part of education

### **STAFF ISSUES:**

Hard to find trained, quality leaders who can sustain the organization

Burnout: the work takes a copious amount of energy and time

Many youth development organizations are understaffed, underfunded

Training staff takes a lot of resources

### **MESSAGING:**

Hybrid organizations without one clear pitch ("elevator story")

Defining role of arts in the organization; defining role of creativity in the organization

Defining role of empowerment or "social work" in the organization

Gaining public visibility is difficult and time-consuming, with limited staff

### **EVALUATION GUIDELINES NEEDED FOR:**

Improving programs and staff skills/effectiveness

Educating/communicating with funders

### **FUNDING:**

High cost per child, and high cost of facilities

Need for board members who can give significant money

Need for improving relationships to foundations

Need/pressure for growth and scaling, versus lack of resources to do so

### **MAINTAINING AUTHENTICITY OF ORGANIZATION, STAYING TRUE TO CORE MISSION, IS A CHALLENGE AS ORGANIZATION GROWS.**

### **HOW DO WE ALIGN GOALS OF SOCIETY, OURSELVES, OUR PROGRAMS, OUR EVALUATION AND OUR FUNDERS?**

## **WE SHARED OUR HOPES:**

### **SEEK INSPIRATION:**

For ourselves

To nurture leadership in the field

### **LEARN BEST PRACTICES:**

Share our knowledge, improve our work

Learn how others have overcome challenges

### **CREATE A NATIONAL NETWORK TO:**

Connect with others/develop a broader community

Develop peer mentoring relationships

Define common vision/purpose

Launch national advocacy

Leverage our assets

Create smarter partnerships

Collaborate on a collective communications campaign

Reach out internationally

### **WHAT OTHER NETWORKS ARE OUT THERE, AND HOW MIGHT WE OVERLAP, OR NOT OVERLAP?**

### **FIND NEW FUNDING TO:**

Learn new funding strategies

Create new funding avenues

Tap into money on level of Teach for America or KIPP (Knowledge Is Power Charter School network)

Explore collective fund-raising possibilities

### **DEVELOP AUTHENTIC, EFFECTIVE EVALUATION TOOLS:**

Find ways (other than standard educational indicators, such as graduation rates) to evaluate our success

Discover how to best organize and present anecdotal evidence

Develop/share evaluation plans that suit us, help us improve, and communicate effectively to funders

## WE HEARD SOME PROVOCATIVE VOICES:

### **MATTHEW DICKMAN**

Stock phrases of our field become meaningless with overuse.

How can we reinvigorate, ground our language?

### **JON KAMEN**

IBM came to Radical Media for help in developing interactive software that would allow people to communicate in real time in cyberspace. They felt that IBM did not have the creative power necessary to undertake this project, but that Radical Media did.

This story suggests that big business is drying up for lack of creative juice. Kids from our organizations can provide this juice. The idea that big business needs underserved kids offers us a business case for youth development work.

Creativity and innovation are essential engines for the economy.

Radical Media, “a transmedia company that develops, produces and distributes television shows, films, commercials, brand identities, advertising concepts, digital content and event-based entertainment,” is an inspiring model for our organizations, and our kids. Their work reaches into many realms. Radical Media sees every new assignment they receive, every new project, every new challenge, as a chance to evolve.

Radical Media chooses to be defined “simply by the work we do.”

A model for the future. A model for our kids.

### **HELEN NEVILLE AND ERIC PAKULAK**

In the United States, scientific evidence tells us that higher socioeconomic status results in better language, literacy, and numeracy skills, as well as better health and longer lives.

However, 17 countries have higher average test scores and lower income-based inequality than the United States (McKinsey, 2009).

Virtually every aspect of the development of the human brain is shaped by experience. Youth development programs are one element in our children’s lives—in addition to the obvious influence of parents and caregivers—that provide vital experiences, shaping the brain systems important for vision, hearing, motor skills, attention, language, reading, math, music, emotions and learning.

At different stages of development, different parts of the brain are particularly affected by specific experiences. Learning about what these experiences are, and when exactly they affect the brain, is valuable information for youth development organizations. <http://changingbrains.org/>

University of Oregon’s Brain Development Lab’s findings are based on their long-term study/ collaboration with Head Start. The study has included over 500 three-to-five-year-old children living at or below the poverty level. The focus is on developing attention skills in the children and on parent training. The children are tested for language, visuospatial skills, numeracy, IQ, attention, and memory.

Linking the work of youth-development organizations with evidence-based study being done by institutes such as Helen and Eric’s will not only strengthen our programs but will also demonstrate our value to funders.




### **JONATHAN HARRIS**

“To know your myth is the task of all tasks.”

—Carl Jung

One can see/depict sacred space, or hellish space (illustrated by Jonathan’s paintings versus his partner’s, in Iceland). Which vision do you choose to feed?

Visual thoughts:

-  Forward at all costs
-  Stuck dogma
-  Spiraling forward

Solitude and nature lead to ideas.

Simplicity: A system is only as complex as it needs to be to function efficiently.

### **REY RAMSEY**

What is possible is doable with the will and passion to do it.

We need a “North Star,” i.e. a goal we are all reaching for, our common purpose.

Metaphor: how do we fit as many rocks and stones into a container as possible? We need to get “big rocks” into the container first, then the smaller ones. That is, we should define our common purpose first, before we begin talking about fund-raising or marketing plans.

Technology is not an answer in itself. Technology makes networks easy to form these days but cuts out intermediary connecting organizations.

Youth development organizations like ours should stay aware that we are part of a bigger group of people reexamining education.

### **CALDERA KIDS**

Artists are cool weird. That quality made it easier for me to bypass the dangerous world of gangs, drugs, violence, too-early sex.

Caldera should stay small, intimate. Caldera alone can’t take over the world, but all the organizations in this room can work together to affect the whole world.

It is not only the big things at Caldera that have taught me; it’s the little things, the small daily interactions.

We want to get deep into these world problems. Give us authority. Trust us. Kids want to transform, open up, step out of their comfort zones.

(On being asked what tools are needed for a youth to become a leader): It’s not tools, but people’s support that is the juice.

Put us in a position to fail, because then we’ll rethink what we’re doing, and find out if we really are leaders.

We can help you, and you can help us lead. Put us out there.

(On being asked what youth graduating from Caldera need): It is up to us kids to help you now.

We need people, a variety of options and resources.

Give us scholarships! Help us learn the steps to getting scholarships and other resources. Give us practical steps.

The solution will come to you all. Be patient.



# WE CAME TO SOME DECISIONS:

## **OUR ACHIEVEMENT:**

**A commitment from everyone present to work together in the future**  
(with Jonathan Harris abstaining for now).

## **OUR OVERARCHING GOAL:**

**Underserved youth transformation**

## **OUR MAIN OBJECTIVES:**

- 1. Grow the capacity to meet a growing need**
- 2. Restore creativity as a priority in public policy, philanthropy, education and youth development**

## **OUR PLACES:**

**A defined Place allows space for our kids to find meaning and belonging.**

## **OUR LANGUAGE:**

**“Scaling Up”:** While our challenge is to “scale up”—reach more kids—this doesn’t necessarily mean to grow our own organizations, which are already stressed for resources. We can help each other deepen/expand/improve our existing programs and we can incubate new programs and new leaders. We can do this through an alliance of organizations that work to unleash the creativity of underserved kids.

**“Creativity”:** Creativity is not the sole purview of the arts world. It is essential for growth in every field. Creativity is the ability to come up with new ideas that are useful, to problem-solve, to see a situation from a new angle and move in a new direction to correct entrenched problems.

**“Arts”:** How important, for a potential network of our organizations, is the criteria of working through the arts? This question was not definitively answered. Three of the ten organizations participating in this meeting do not explicitly work through the arts. They do, however, work through developing creativity. What other networks exist for youth organizations, which we would overlap with? How important are the arts as a distinguishing factor, so that we do not invent a redundant group? Is creativity the binding factor? Is transformation, since that is the word we used in defining our overarching goal as a group” (i.e., “underserved youth transformation”)?

**“At Risk”:** It was generally agreed that this is an outdated word with negative connotations for our youth. “Underserved” is a better but not ideal word. “Undervalued”—well, maybe. Perhaps “Undiscovered?” What other terms can we explore?

## **OUR PURPOSE:**

**A common purpose/vision is essential for the creation of a network. We are not working with these kids just to make them fit in. Rather, we want to empower them to change our broader culture.**

## **OUR COMMUNICATION NEEDS:**

We need a common language to communicate our value.

That language should be simple and fresh.

Our messaging is not just to fund our organizations, but also to empower our kids.

The needs of our “consumer” (our kids) should direct our thinking on how we evaluate and improve our programs.

The needs of our “consumer” (our funders) should direct our thinking on how we communicate our goals, techniques and value.

We must answer: How do we make our ideas emotionally sticky? What is our message? Who are we messaging to?

## **OUR FIXATION ON FOUNDATIONS:**

Foundations provide only a small amount of funding, so while we should cultivate relationships with them (you diversify funding by not ignoring any one source), we should not fixate on them. We should spend significantly more time cultivating relationships with individuals and businesses that believe in our work.

Foundations are our friends/partners; their goals overlap ours. Our job is to educate them on how to best understand us, to learn from their experience with evaluation and “due diligence,” and to nurture clear, authentic communication with them.

## **OUR EVALUATION NEEDS / OUR COLLABORATION CHOICES:**

We should use our data for our own purposes, to evaluate and improve our programs, and communicate our value as we see fit. Look to new areas for help and funding, for instance to national research organizations (the Institute of Education Science) or regional research organizations (universities).

How do we apply science to practice?

How do we put all our knowledge—from many spheres—together to provide full support for kids?

Our programs need to connect to public schools. A private-public partnership. What models can we look to?

## **PEOPLE TO MOVE AHEAD NEXT STEPS:**

Chris Riley  
Joe Hertzberg  
Mark Smith  
Tricia Snell

## **STEERING COMMITTEE:**

Chris Riley  
Dan Heagerty  
Eric Pakulak  
Joe Hall  
Joe Hertzberg  
John Jay  
Liz Hopfan  
Mark Smith  
Monica Haslip  
Tricia Snell









## APPENDIX A:

Detailed Comments from Each Program Director on Strengths, Challenges, and Hopes

### BROOKLYN COMMUNITY ARTS PROGRAM / NY / CHRISTY HERBES

97% African-American  
Public School – Media Arts and Community

#### Strengths:

Use of media to create community, and to help kids succeed, graduate

25 eleventh graders: special project re technology, finance, entrepreneurship, in school and after school

Using design to solve problems

#### Challenges:

Funding

Finding staff for arts education

Integrating arts into school curriculum

Energy and time

Translate expectations of corporate world for the kids: give kids an authentic experience in corporate world

#### Hope to get from this meeting:

Learning from other programs

Connection to other programs

### CALDERA / PORTLAND OR / TRICIA SNELL

Budget \$1.3M, includes:

1) Youth program, 2) Artist-in-residence program, 3) Facility rental/curated events

Organization 15 years old

Kids age 11 to early adulthood

83% of kids on free and reduced lunch

60% students of color; 40% Caucasian

#### Strengths:

Sense of community that the kids feel and contribute to

Intentional, research-based program that provides structure for art-making, risk-taking and creative problem-solving

High standard of teaching artists

State-of-the-art equipment—statement that our kids deserve excellence

93% high school graduation rate

#### Challenges:

Haven't honed our identity/"elevator story"—our youth work falls into multiple categories: arts, social work, youth "group mentoring," environmental education. Additionally, we run an artist-in-residence program, rent our facilities, conduct meetings/curated events so could be categorized as an arts/cultural center.

Overwhelming cost of facilities leads to funding problems

Need more staff

#### Hope to get from this meeting:

Share our best practices and help each other expand or deepen our programs

Form a network: A way to respond to "scaling up" pressure is to incubate new programs to serve more kids, not necessarily grow Caldera itself

Advocate for ourselves as a cohesive national field rather than just in our own cities or states

Perhaps open new funding

Perhaps make ties with programs worldwide

## FREE ARTS NYC / NY / LIZ HOPFAN

Budget \$1.8M

Age 6–13

Organization is 8 years old

100% kids low income

Train teachers to use art in their work

Parents and children work together through arts activities

### Strengths:

Structured curriculum

Go into 30 different social agencies/groups

Now doing long-term evaluation of program with outside evaluator

### Challenges:

Personal burnout

### Hope to get from this meeting:

Inspiration

## FRIENDS OF THE CHILDREN / PORTLAND, OR / DUNCAN CAMPBELL

\$4M National Budget (\$300,000–\$1.3M for branches)

Age 6–18+

40% African-American, 20% other people of color, 40% Caucasian

All from low-income background

### Strengths:

Start early with most difficult children

Long-term commitment

Paid mentors

Grad rate 85%

92% avoid incarceration

### Challenges:

\$9,200/year/child

Finding quality management leaders

### Hope to get from this meeting:

Something different

Sense of urgency for change

## GHETTO FILM SCHOOL / SOUTH BRONX, NY / JOE HALL

Budget \$1M, for three programs: 1) Fellows, 2) High School, 3) Digital Bodega

Organization almost 11 years old

Educate storytellers—20 students; \$175K for a 15-mo. program

### Strengths:

They are an arts organization

When they design their programs, they design it as if for wealthy people—i.e., best standards

Focus on travel

Easy to get funding in Bronx, but hard to get money for travel

Insider-track internships, and get them into colleges

Only some kids get into Film Festival; GFS believes in real-life lesson of “you have to improve/be good to get in”

They are now starting a school—Grades 9–10

### Challenges:

Kids on prescription drugs for ADD

Well-intentioned people want them to scale up, while they’d prefer to go deeper

Want their program to be good in itself, not good for certain demographic of kids

Don’t use the term “at risk”

### Hope to get from this meeting:

Hear how people get around challenges

## LITTLE BLACK PEARL / CHICAGO, IL / MONICA HASLIP

Budget \$1.4M, but with school is \$3.2M

Organization is 17 years old

96% African-American

Age 7–19

Serve 500 kids/yr.

### Strengths:

Art as an avenue for deeper community issues: 1) after-school program, 2) work-force development program for adults, 3) new facility

Greatest success is ability to self-reflect, willingness to change

Opening charter school in Sept: Grades 9–10, with 175 kids

### Challenges:

Creating access to new opportunities for community  
Injustice, racism

“Hazing” from foundation community when they chose to change

Kids coming back to do the work of Little Pearl, but they are disenchanted with the work—need leaders who can sustain their work

### Hope to get from this meeting:

Group to help nurture leaders in field

## **OPEN MEADOW / STEP UP PROGRAM / PORTLAND, OR / HANIF FAZAL**

Open Meadows is an alternative high school and an alternative middle school

**They run two transitional programs:**

-8th to 9th grade (Step Up, Hanif's program)

-High school to college

**Step Up budget \$1.5M**

**400 kids, identified in 6th grade as unlikely to graduate from m.s.**

**65–75% kids of color**

**Students interact with program 2–4 times per week**

**Three intended outcomes: full enrollment; 80% of kids pass core courses; 95% stay in school by end of year**

### **Strengths:**

40% of staff are people of color (difficult in Portland)

### **Challenges:**

How to scale up to serve more kids, and keep same quality of programs

Cost per kid high

General belief systems in schools and society that “some kids just can't succeed”—even if this belief system shifts, next problem is how to implement actual change

### **Hope to get from this meeting:**

Common vision; coming together to work together

## **POWER OF HOPE / SEATTLE, WA / MARK SMITH**

**Budget \$500K**

**Age 14–19**

**Organization is 15 years old**

**75% youth of color**

**Includes kids of privilege: they are also at risk for not using their privilege for something good**

### **Strengths:**

Kids as leaders: making change now

### **Challenges:**

Arts as medium not necessarily their message

Are they an arts program or an empowerment program?

Finding their elevator story

### **Hope to get from this meeting:**

Mantra: Only way we can succeed is to

- 1) leverage assets
- 2) create smart partnerships
- 3) improve every day

Network

## **SELF ENHANCEMENT, INC. (SEI) / PORTLAND, OR / TONY HOPSON**

**Budget \$12M**

**Organization is 30 years old**

**80% African-American**

**“Coordinators” (like “Friends” or “Mentors”):**

**1–48 elementary level**

**1–35 middle school**

**1–40 high school**

**SEI has 98% graduation rate; 85% go to college**

### **Strengths:**

Continuity of services, age 8–25

Comprehensive, in and out of school, and summer connected programs

Holistic approach: have to work with parents too

Relationship model: 3 roles of adults in kids' lives: 1) mentor, 2) teacher, 3) parent

Of the “who, how, what” at SEI most important are the “who” and “how”

Fundamental belief that all kids can learn

### **Challenges:**

Training people

Maintaining authenticity and culture as we grow

Visibility and exposure to public

### **Hope to get from this meeting:**

Connect with like-minded people

Develop new vehicle for organizations to connect to, to grow and scale up

Organizations like Teach for America, KIPP, etc., getting mega \$—how do we tap into that?

Other ways to evaluate success of our organizations

## **VENICE ARTS / VENICE, CA / JIM HUBBARD**

### **Strengths:**

Deep, multi year mentoring through media

Rely on volunteers, plus staff of six

Power to create

### **Challenges:**

Need space; cost of rent high

Gentrified town (Venice)

Need critical mass of board members able to give money

Cooperation needed

### **Hope to get from this meeting:**

Connect with others, enriching experience

Photography teaches critical thinking: the problem in our society is of *absence* of critical thinking



## ***APPENDIX B: BOOKS RECOMMENDED***

### ***TRANSFORMATION CAMP PARTICIPANTS AUTHORED THESE BOOKS AND PAPERS:***

*All-American Poem* by Matthew Dickman

“Different Profiles of Neuroplasticity in Human Neurocognition” by Helen Neville

“How can Musical Training Improve Cognition?” by Helen Neville

*Forces for Good* by Leslie Crutchfield and Heather McLeod Grant

*The Laws of Simplicity* by John Maeda

*Managing Non-profits.org* by Rey Ramsey

*Shooting Back* by Jim Hubbard

*We Feel Fine* by Jonathan Harris

*Where Good Ideas Come From* by Steven Johnson

### ***TRANSFORMATION CAMP PARTICIPANTS RECOMMENDED THESE BOOKS DURING THE MEETING:***

*How Children Fail* by John Holt

*Pedagogy of the Oppressed* by Paulo Frier

*The Trusted Advisor* by David Maister, Charles Green and Robert Galford

## ***APPENDIX C: PARTICIPANT BIOGRAPHIES & CONTACT INFORMATION***

### ***PROGRAM DIRECTORS***

#### **CHRISTY HERBES**

Arts & Media Chair at Brooklyn Community Arts & Media (BCAM) High School, a small high school that opened in fall 2007 in Brooklyn, New York. Created and teaches an art & new media curriculum that encourages students to use art and design as vehicles for both self-expression and social change. Program director for the “Own Your Future” pilot project, in which students engage in an intensive yearlong media arts, entrepreneurship and community empowerment training.

cherbes@gmail.com

Brooklyn Community Arts and Media High School

300 Willoughby Ave., Room 306

Brooklyn, NY 11205

718-230-5748

#### **DUNCAN CAMPBELL**

Founder of Friends of the Children, a mentoring program supporting underserved children in seven communities across America. Founder of Youth Resources, the Children’s Course and the Children’s Institute. Founder and chairman emeritus of the Campbell Group. Former child care worker for juvenile offenders. Purpose Prize winner, 2009.

To reach Duncan, contact: Megan Schlegel

mschlegel@thefaithfulfriends.org

44 NE Morris Street

Portland OR 97212

503-329-4328

#### **HANIF FAZAL**

Founder and director of Step Up, an innovative 8th- and 9th-grade transition program of Portland, Oregon’s Open Meadow Alternative Schools. He has worked with the most resistant student/youth populations across the United States and abroad.

hanif@openmeadow.org

Open Meadow/Step Up Program

7633 N. Wabash Ave.

Portland, OR 97203

503-488-5195

#### **JIM HUBBARD**

Photographer and creative director for documentary programs, Venice Arts, Venice, California. Fellow, USC Annenberg School for Communications. Cofounder, USC Institute for Photographic Empowerment. National Child Labor Committee’s Lewis Hine Distinguished Service Award, 2007.

jim@venice-arts.org

Venice-Arts

1630 Shell Ave

Venice, CA 90291

310-386-1698

#### **JOE HALL**

Founder of the Ghetto Film School, developing young film storytellers in the South Bronx.

Spearheaded opening of the Cinema School, the nation’s first film high school. NYC Mayor’s Award for Arts and Culture, 2005.

jhall@ghetto.org

Ghetto Film School

79 Alexander Ave Suite 41A

The Bronx, NY 10454

718-589-5470

#### **LIZ HOPFAN**

Executive director of Free Arts in New York City, supporting underserved youth through the arts. Former elementary school teacher in South Central Los Angeles.

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Free Arts NYC

1431 Broadway, 7th Floor

New York, NY 10018

212-974-9092

**MARK SMITH**

Before coming to Power of Hope as executive director, Mark worked as the executive director of Clothes for Kids. Mark has served in nonprofit management for more than 10 years and, prior to that, taught in inner-city schools for 12 years, from kindergarten to high school. He has a master's degree in education with a focus on diversity and equity issues.

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 4408 Delridge Way SW, Suite 105  
 Seattle, WA 98106  
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 206-390-4683

**MONICA HASLIP**

Founder and executive director of Little Black Pearl Art and Design Center in Chicago, serving urban youth through a program that marries art and entrepreneurship by teaching young artists how to market and sell the work they create. Named one of "100 History Makers in the Making" by TheGrio.com, a division of NBC News, 2011.

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 Little Black Pearl Workshop  
 1060 East 47th  
 Chicago, IL 60653  
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**TONY HOPSON**

President and CEO of Self Enhancement, Inc., which reaches underserved African-American youth in Portland, Oregon, to help close the achievement gap, with 100% of their students graduating and 85% going on to pursue higher education. Awarded the Oregon Award for Public Service. Named "Point of Light" by President George H. W. Bush. Recognized by the Edna McConnell Clark Foundation.

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**TRICIA SNELL**

Currently executive director of Caldera, an arts mentoring organization that supports underserved Oregon children, and whose mission is to be a catalyst for transformation through innovative art and environmental programs. Formerly founding director of the Alliance of Artists Communities, a national network of artist residency programs. Writer, musician, writing instructor, early childhood music educator (Suzuki). Selected publications include *Artists Communities* (Allworth Press, 1996/2000); "American Creativity at Risk" (Art Papers, 1998); "Music as a Way of Knowing" (Oregon Humanities, 2002).

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**SPEAKERS****ERIC PAKULAK**

Postdoctoral research associate in the Brain Development Laboratory (BDL) at the University of Oregon, researching the effects of poverty and disparity in socioeconomic status on the development of brain systems important for cognition, with emphasis on systems important for language. He is also the BDL outreach coordinator, involved in many aspects of sharing research with the public. Additionally, he served as a cowriter and coproducer of *Changing Brains*, an educational DVD for parents, educators and policy makers.

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**HELEN NEVILLE**

Director of the Brain Development Lab and professor of psychology and neuroscience, University of Oregon. Former director of the Lab for Neuropsychology at Salk Institute for Biological Studies in San Diego and professor of cognitive science and neuroscience at the University of California, San Diego. Known for her research in biological constraints and the role of input from the environment in the development of the human brain.

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**JON KAMEN**

Chairman and CEO of Radical Media and award-winning executive producer. Academy Award for *The Fog of War*. Grammy Award for *10 Days That Unexpectedly Changed America*. Television credits include four seasons of *Iconoclasts* for the Sundance Channel and the premiere episode of *Mad Men*.

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**JONATHAN HARRIS**

Cocreator of *We Feel Fine*, a project that continuously measures the emotional temperature of the human world through large-scale blog analysis. He has made other projects about online dating, modern mythology, anonymity, news and language; and he received a 2005 Fabrica fellowship and three Webby Awards. His work has also been recognized by AIGA, Ars Electronica, the state of Vermont (for which he codesigned the state quarter), *Print* magazine (which named him a 2008 New Visual Artist) and the World Economic Forum (that named him a 2009 Young Global Leader).

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**MATTHEW DICKMAN**

Author of *All-American Poem* (American Poetry Review/Copper Canyon Press, 2008). Recipient of the Honickman First Book Prize, the May Sarton Award from the American Academy of Arts and Sciences, the Kate Tufts Award from Claremont College, the 2009 Oregon Book Award and two fellowships from Literary Arts of Oregon. He has been profiled in *The New Yorker*, and his poems have appeared in *Tin House*, *McSweeney's*, *Ploughshares*, *The Believer*, *BOMB online* and *The New Yorker*, among many others. W.W. Norton & Co. will publish his second book in 2012.

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**REY RAMSEY**

President and chief executive officer of TechNet, the preeminent bipartisan political network of chief executive officers and senior executives of leading U.S. technology companies. Previously chief executive officer of One Economy Corporation and founder of the Public Internet Channel ([www.pic.tv](http://www.pic.tv)). He has spent years creating innovative partnerships between nonprofits, government and the private sector, and coauthored *ManagingNonprofits.org: Dynamic Management for the Digital Age* (John Wiley & Sons, 2001).

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## PROVOCATEURS

### CHRIS RILEY

Founder of Studio Riley, a Portland, Oregon-based studio set up to explore the relationship between business and culture through the disciplines of brand strategy and communications design. Former head of planning in the Graphic Design Group at Apple, Inc., and before that, head of strategic planning at Wieden+Kennedy. He was also a founding director of PICA: The Portland Institute of Contemporary Art.

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### DAN HEAGERTY, CALDERA BOARD MEMBER

For more than three decades, Heagerty has worked tirelessly for Clean Water Act, Endangered Species Act and National Environmental Policy Act compliance across the western United States. Now at Caldera, he has had a major part in establishing a hydro facility, as well as overseeing the use of natural resources.

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### DAN WIEDEN, CALDERA FOUNDER AND BOARD MEMBER

Oregon native, University of Oregon graduate and co-founder of the independent, creatively led advertising agency Wieden+Kennedy, Dan Wieden has spent the past 29 years both creating and fostering others in the creation of innovative advertising that breaks the mold. Now in its 29th year, W+K, a company with nearly 1000 employees worldwide, can boast many industry awards, including being named Agency of the Year in 2010 by *Adweek*, *Ad Age*, *Creativity* and *SHOOT*, making it the first agency to ever sweep the honors. W+K has offices around the world, including Portland, New York, Amsterdam, London, Tokyo, Shanghai, New Delhi and São Paulo. Its client base is as diverse as it is recognizable, listing Nike, Target and Coca-Cola on the roster. In 1996, Wieden undertook the founding of Caldera, an organization that encourages underserved Oregon kids to participate in the arts.

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### DAVE CHEN, CALDERA BOARD MEMBER

Driven by a commitment to financial and personal sustainability, Chen formed the Equilibrium Capital Group and Patton Valley Vineyards to promote the development of sustainable practices. As a Caldera board member, he focuses on ensuring that the development of Caldera's land and programs is environmentally efficient.

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### JOHN JAY, CALDERA BOARD MEMBER

Partner and executive creative director at Wieden+Kennedy. John's creative and cultural influence has been recognized by magazines such as *I.D.* and *American Photographer*. A fascination with how youth culture can change and shape business drives Jay's commitment to Caldera.

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## SPECIAL GUESTS

### CATÓN LYLES

Accomplished Pacific Northwest artist of many decades and a favorite on the club and concert scenes. While specializing in traditional West African and Afro-Cuban styles of hand drumming, he was the accompanying and lead djembe drummer for nearly 20 years with the internationally acclaimed Northwest Afrikan American Ballet. For over 25 years he continues to be a dance accompanist often working with several school districts, world-renowned choreographers and dance educators. At present Catón is a paraeducator working with special ed behavior students for Portland Public Schools and is a faculty member of Young Musicians and Artists, Portland Theatre Brigade, Caldera and guest staff of Kúkátónón African Dance Troupe.

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### CHIEF DELVIS HEATH

Chief of the Confederated Tribes of Warm Springs, which includes Warm Springs, Wasco and Paiute Native American tribes. Their land includes a 1,020-square-mile area that stretches from the summit of the Cascade Mountains to the cliffs of the Deschutes River in Central Oregon.

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## FACILITATOR

### JOE HERTZBERG

Senior partner of Decisions Decisions, Joe has 30 years of experience as a consultant, helping businesses, nonprofit organizations and local governments make better decisions and work together more effectively. Former political scientist, former childcare worker, former board chair of Friends of the Children.

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## ***WHERE DO WE GO FROM HERE?***

### ***DRAFT DOCUMENTS TO FURTHER OUR CONVERSATIONS***

#### ***DRAFT ONE: IDENTIFYING TANGIBLE BENEFITS TO UNDERSERVED YOUTH AND YOUTH DEVELOPMENT ORGANIZATIONS THROUGH COMMUNICATION, COORDINATION AND COLLABORATION***

(BY MARK SMITH)



At the Transformation Camp sponsored by Caldera, we embraced the idea of our organizations collaborating for mutual benefits, such as furthering our missions, developing new resources, reaching new donors, strengthening programs, “scaling up,” improving sustainability and thriving in an increasingly competitive world. We expressed the belief that alliances with our nonprofits would generate significant rewards for our organizations, and ultimately, the youth and communities we serve. This is an attempt to “identify tangible benefits to our kids and our organizations that can be achieved through communication, coordination, and collaboration” because, in the words of Chris Riley (who is frankly much more eloquent than I), “This could be the foundation of a movement, a shared idea for the kids we all serve.”

After our work together, one thing seemed clear: our ability to create efficiencies and generate an increase and diversity of support in our own

organizations is not just important—it’s critical. I read somewhere that, for private-sector companies, competing in the marketplace furthers objectives, namely to increase revenue and market share. In contrast, nonprofit organizations compromise their objectives when they compete with other nonprofits that share their mission.

Realizing that nonprofit organizations have increasingly competed for shrinking grant dollars, and that the most successful nonprofit collaborations are those in which nonprofits and their funders collaborate to achieve common goals, The Lodestar Foundation, an organization dedicated to maximizing the growth and impact of philanthropy, launched a \$250,000 national award designed to “identify and showcase models of collaboration among nonprofit organizations.”

Borrowing heavily (very heavily) from that, I have compiled a list (not exhaustive by any means) of the benefits of collaboration in order to “identify efficiencies and overall benefits gained from working together.” They include:

- Increased efficiency in delivery of programs
- Elimination of overlapping services at the community level
- Greater economy of scale can lead to greater access to resources
- Adopting the strengths of each collaborator can create a much stronger whole



- Facilitates communication on shared issues and concerns
- Partnership can mobilize to reach a larger audience
- Coordination of messaging across a field
- New programming without interrupting the identities or current programming of collaborators
- Built-in advice and capacity support for the new enterprise
- Increased exposure with branding beyond the local community
- Coordination of activities across regional boundaries, potentially including the sharing of resources

Collaboration allows us all access to each other's skills, experience, and expertise making us and the youth we serve even better catalysts for positive change. Times are challenging for nonprofits and I believe our organizations continue to see an increase in the youth who need our services, but as Hudson-Webber Foundation President, David Egner, said, "Change doesn't come in calm waters; this is an opportunity for us to look at our own work to see how we can be more effective."

I would encourage us to take a look at Lodestar's Collaboration Prize (many of you may already be familiar with it). It outlines models of collaboration as well as the challenges and benefits of collaboration. Given the work we have started and will continue to build, we may be a strong contender for such a prize. Just my thoughts.

Mark Smith  
Executive Director  
The Power of Hope

## ***DRAFT TWO: A PROPOSED COLLECTIVE CAMPAIGN***

(BY CHRIS RILEY)



Unleashing the creativity of "at-risk" kids  
Caldera Transformation Camp, May 2011  
First draft of proposed collective campaign

Dear program directors, poets, artists, filmmakers, all,

We had a stimulating weekend of thoughtful and challenging discussion at Caldera. In some way each of us was transformed. Every program presented a glimpse of a better world. Instead of existing on the fringe of our society, dealing with persisting social injustice, these programs should represent the mainstream of our social contract.

"No child left behind" was a marketing lie grounded in a hope: that indeed no child should be left behind as we forge into a future of promise and creativity. The

programs represented around our campfire offer to make that hope a reality. We agreed that we share a vision of transformation. The question is transformation of what or whom? From what to what?

What are we transforming?

Clearly we are all engaged in transforming the lives of the kids we serve. If we are successful, they will become young adults who actively participate in society and change it in ways small and big. Everything we do is for the kids, helping them become adults. Not passive adults or adults destined for incarceration and loneliness, but adults who are active members of society, provocative and engaged, people who will work hard to transform the

lives of others less fortunate than themselves.

The problem for "at-risk" kids is that society currently deems them unimportant. Our programs exist because we see these kids as important. Within the embrace of our programs, these kids are encouraged to see their own potential to become positive contributors and powerful people who can change society. We see powerful and important people where others only see risk. We need to change this.

So: We all support the transformation of commonly perceived "at-risk" unimportant kids into powerful important leaders in our communities.

Who are the people we are helping transform?

Obviously we do not think anyone is unimportant, but the fact that so many kids are not being served by our society as they grow into adulthood indicates that we are not the mainstream. So let us be clear: we take different approaches but we all live to unleash the creativity of "at-risk" kids so that they can become important individuals.

What can we do collectively that we cannot do alone?

We can improve the situation for these kids by changing society's perception of the value of so called at-risk kids. The greatest risk they face is the risk of being marginalized by society. We can create a powerful sense that the kids we serve are important. If we can achieve that change then government and private support may be more forthcoming and all our kids benefit as well as, hopefully, many more.

How can we evaluate our work?

We need to demonstrate that kids who are "at-risk" can become powerful leaders in our society.

A big idea: create a movement

Unleashing the creativity of "at-risk" kids transforms them into important voices and leaders in our society. Their stories transform our sense of values and character as Americans. Their gifts as storytellers, empathetic managers, leaders and provocateurs transform businesses and organizations into better places where innovation, creativity and humanity flourish. A kid who went to SEI or Power of Hope or Caldera can go on to do important work within their own community or at a local business. They can also rise to be president of The United States—yes they can. But only if they transform from feeling unimportant to realizing exactly how important they are and how to harness their own creativity to change the lives of others.

The kids, and many of us, hate the words: "At risk," but in those words lies a powerful idea. How many brilliant leaders could be described as "at risk" when they were kids? Obama? Clinton? Dylan? Ghandi? Mandela? King? The opportunity could be to change the meaning of the phrase to one that inspires leadership and grafts on to the perception of the kids we serve as powerful value to society.

This could be the foundation—a movement, a shared idea for the kids we all serve: That they are important and part of a sea change in our society, a creative reinvention around the value of the individual and the power of community.

We need a communication strategy that elevates the importance of "at-risk" kids and draws attention to their role as powerful contributors to society. It would be designed to create a better context for fund-raising and policy making as well as creating a sense of national community for the kids we serve.

Next steps

Your thoughts are important. Think of this note as a starting point, a challenge for us all to collectively imagine a better context for our work, a better society for our kids and, collectively, work to get there with other like-minded Americans. We are creating powerful leaders.

Studioriley.com



## DRAFT THREE: A PROPOSED EXECUTIVE SUMMARY

(BY JOE HERTZBERG)

We resolved to build a national movement to transform underserved youth. By unleashing their creativity, we can help empower them to change a world badly in need of repair. We have two broad strategies:

1. Grow capacity to meet the growing need.



2. Restore creativity as a priority in public policy, philanthropy, education, and youth development.

We need simple, fresh language to communicate our message. The needs and potential of our youth should direct our thinking, our words, and our work. In our discussion, the importance of language was clear:

- “Creativity”: Creativity is not just about the arts. In today’s rapidly changing world, the ability to innovate, to problem-solve, to see things in new ways, and to move in new directions is essential for growth in every field.
- “At-risk”: While our programs differ in demographic make-up, we all focus on youth from difficult circumstances who face huge challenges. Most have lived in poverty, many come from communities of color, and many of their young lives have been touched by violence, substance abuse, and family dysfunction. Because “at-risk” has negative connotations for many of us, we use “underserved” as

a placeholder. “Undervalued” is another suggestion.

- “Scaling Up”: We need to reach more kids because the need is growing. Our goal is not simply to secure funding for our own organizations. The need is too great. We must help incubate new programs and new leaders.

We recognize that we have limited ourselves through our fixation on foundations. Their goals overlap ours, and they should be our partners. Our job is to nurture clear, authentic communication with them.

We have a keen interest in improving our programs, using our scarce resources wisely, and communicating our results. Sound scientific data is a critical tool, but too often we find ourselves at odds with evaluators and funders. We need a new paradigm to bring all of us together in common endeavor.

Finally, our time together showed us how much we have to offer one another. By forming a network, we can share best practices, enjoy camaraderie, develop new resources, and create new opportunities for our kids.









***CALDERA ALONE CAN'T TAKE OVER THE WORLD,  
BUT ALL THE ORGANIZATIONS IN THIS ROOM CAN  
WORK TOGETHER TO AFFECT THE WHOLE WORLD.  
—“KAMODO CONDA,” CALDERA HIGH SCHOOL STUDENT***