

**The Edmonton arts and youth feasibility study: A qualitative look at
running an arts education program for youth in conflict with the law**

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Abstract

The Edmonton Arts and Youth Feasibility Study was conducted as a result of the question being asked “Can a structured art program be run with youth in conflict with the law?” It was a three month, arts-based, targeted prevention program run in an already existing drop-in centre for delinquent youth. This article reports on the qualitative findings of in-depth interviews conducted with the key stakeholders: participating adolescents (aged 14-19 years), lead artists, research assistants, and site directors. Findings suggest that the art curriculum, the strong relationships built, and the gains made were all strengths of the program. These gains include the acquisition of art skills, social skills and an improved ability to problem solve. Findings from this study also suggest the need for future research, including outcome studies and a program evaluation.

Résumé

Le *Edmonton Arts and Youth Feasibility Study* a été entrepris afin de répondre à la question « Est-ce qu'un programme d'arts structuré peut être mené avec des jeunes en conflit avec la loi? ». Il s'agissait d'un programme ciblé, de nature préventive comprenant des activités artistiques s'étalant sur trois mois. Le présent article rapporte les résultats qualitatifs d'entrevues en profondeur, menées avec les différents acteurs du programme. Nous trouvons parmi ceux-ci : les adolescents participants (âgés de 14 à 19 ans), les principaux artistes, les agents de recherche et les directeurs du site. Les résultats indiquent que le curriculum artistique, les forts liens interpersonnels formés et les gains réalisés sont les principales forces du programme. Plus précisément, les gains réalisés incluent le développement d'habiletés artistiques et sociales ainsi qu'une croissance dans la capacité de résoudre des problèmes. Les données soulignent aussi le besoin d'effectuer de plus amples recherches, notamment au niveau des retombées et de l'évaluation de programme.

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1.0 Introduction

In Canada there is a high prevalence of youth cases brought before the courts. In 2002 there was a total of 84, 592 cases in Youth Criminal Court and of those, 59.6% were found guilty. Of those cases, 10, 325 fell under the Young Offenders Act and 68% of those case ended with a guilty verdict. In Alberta, there were a total of 11, 362 cases in Youth Court, representing approximately 13% of the country's total number of Youth Court cases. Six-thousand nine hundred and sixty five of the cases in Alberta resulted in guilty verdicts, on par with the statistics for the rest of the country. Of the cases in Alberta, 1,825 fell under the Young Offenders Act. This represents 16% of all Youth Court cases and is slightly higher then the national values. Seventy-Two percent of those cases had a guilty verdict, again representing a higher percentage than that of the Canadian statistics (www.statcan.ca/english/Pgdb/legal24a.htm).

According to Ezell and Levy (2003), in the United States, recent policies on juvenile justice have been falling away from rehabilitative goals and moving toward more punitive measures. This is evidenced by the idea that “despite the recent decreasing rate in juvenile crime, there are an increasing number of youth that enter the juvenile and criminal justice system” (p. 108). They found that in 1997, based on a one-day count, there were approximately 106, 000 juvenile in residential placement (Ezell and Levy, 2003).

These numbers indicate that North American youth are in trouble. A serious multifactorial problem has been identified. There is not only a significant financial cost to the system, but social and psychological implications for these youth, as well. If the problem is not addressed, the delinquent youth will most likely become delinquent adults, causing greater damage to society and effectively costing the justice system more and more money. Members of society have the right, the responsibility and the opportunity to

address this problem at its onset rather than letting it linger, thus resulting in serious consequences. These youth have the potential to become contributing members of society. They should therefore receive the help and guidance that they require to change their path and achieve their full potential. While there are always costs associated with developing and implementing programs, the benefits to society far outweigh these costs.

The purpose of this study is to examine the feasibility of establishing a structured art program for youth in conflict with the law (YCL). The art program was run in Edmonton, Alberta, a population with a high percentage of at risk youth (www.statcan.ca/english/Pgdb/legal24a.htm). The goal of the program was to recognize the impact that the youth's current problems (i.e. drug use, delinquency, etc.) have on their lives and deter them from continuing in the same negative direction. The aim was to provide the youth with the tools they need to strengthen their cognitive abilities, enhance their social skills and develop interpersonal relationships. The goal was to use art programming to attain such crucial social abilities (Wright & John, 2004).

The objectives of this study include determining the feasibility of establishing a structured art program that can be subjected, at a future date, to an outcome evaluation; to test the feasibility of conducting a before and after data collection; and to test the acceptability of both the implementation of a structured art curriculum and the data collection procedures to the participants (Wright and John, 2004).

This study will contribute to our knowledge base in the field of social work in three ways. First, it will help guide us in the design of arts education programs for youth in conflict with the law; including the recruitment process, and the program implementation. It will teach us the importance of using a framework to set up the program. Second, social workers will learn how such programs could be studied and what instruments should be

used to study them in the most complete and effective manner. The third contribution, and perhaps the most important, is that it will provide the necessary data to reflect the value of arts programming both during and outside school hours with appropriate, concrete, scientific proof. Social workers will be able to argue for funding for such programs throughout the country. Social workers will also be able to focus their energy on prevention, protection and redirection of youth into society, enabling them to be more socially conscious and successful.

2.0 Literature Review

Many researchers within the field of social work studies have shown a growing interest in arts education programs within schools, youth organizations and in juvenile offender institutions (Gardner, 1989, 1993; Darby and Catterall, 1994; Weitz, 1996; Offord, Lipman & Duku, 1998; Eisner, 1998; Wright and John, 1999; Ezell and Levy, 2003). A review of the literature reveals that in addition to acquiring art skills, there is evidence of cognitive, academic and psychosocial benefits related to arts education. The literature also shows the importance of intervening as early as possible because of the continuity of aggression during one's lifespan. Limited research on art programs run in juvenile detention facilities provides a strong argument for further development of art programs for incarcerated or at-risk youth.

This literature review will argue why arts education programs are the best medium for work with youth at risk. There is a discussion regarding the continuity of aggression and how this shows why involving youth in prevention programs will help them later in life.

2.1 *The argument for an arts education programs*

The following researchers have identified that the cognitive process of arts education can enhance overall cognition and could be transferred to non-art activities such as academic performance (Gardner, 1989 and 1993; Darby and Caterall, 1994).

Gardner's (1993) theory of multiple intelligences demonstrates the cognitive benefits of the arts. Gardner writes that, according to his theory, people are strong in different cognitive areas and they have differing cognitive styles (Wright and John 2004). The multiple intelligences that Gardner refers to are both scientific and artistic in nature, thus leading Gardner to conclude that educational curriculum should be based on these different intelligences and not on one view of intelligence. Gardner's work (1989, 1993) on the cognitive components and benefits of arts education promotes creativity in the student. This creativity can be transferred to the non-art context (Wright and John 2004) and benefit the student in various ways such as improving academics and problem solving capacities. Similarly, Darby and Caterall (1994) argue that arts education opens the door for students and teaches them a world of symbols that are not otherwise learned. The understanding of these exclusive symbols allows students to better understand the various symbols that are used in daily life.

Darby and Caterall (1994) contend that the arts are a form of cognition and, that just like language, the arts have an "inherent set of symbols that involve cognitive processing". Therefore, the way in which arts education contributes to the enhancement of one's cognitive abilities is compared to the similar contribution of language acquisition. Darby and Caterall (1994) write about the development of two programs that have emerged as a result of the recognition of the arts as a cognitive process. ARTS PROPEL

and Discipline-Based Art Education (DBAE) are two arts based programs that are not only designed to enhance one's cognitive abilities but also to expand the individual's skills in various art forms. ARTS PROPEL assesses the processes of producing, perceiving and reflecting about art rather than focusing on the final product. Therefore, the students in this program are using their cognitive skills in addition to their learned art skills. DBAE is similar in that it encourages the students to understand the complexity of visual productions that they have accomplished rather than just focusing on the specific art skills learned (i.e. learning to draw a flower). The youth will learn the process of team work and skill building rather than specific task achievement. Weitz (1996) supports that the arts are a new way for youth to process cognitive information. She writes "each arts and humanities discipline has its own distinct symbol system, whether it is nonverbal, as with music or dance, or uses language in a particular way, as with creative writing or oral history" (p.11). She believes that these symbols engage the mind, requiring it to perform a higher level of analysis.

The role that arts education plays in boosting academic achievement is a growing area of study. Many authors (Darby and Catterall, 1994; Weitz, 1996; Offord, Lipman & Duku, 1998; Eisner, 1998) have researched whether varying forms of arts education contribute to the success of students both academically and socially. Offord, Lipman and Duku (1998) write that "not only is their (children) present life quality enriched, but there appear to be long-term benefits extending into adult life". If this statement is true then the need for arts education during school hours and outside of school hours is fairly clear. Darby and Caterall (1994) contend that a successful learning experience for a child leads to academic achievement and persistence in school. They draw their ideas from Merlin Wittrock who wrote "In the area of student perceptions and expectations, the research

indicates that student belief that success is possible is one of the most important factors related to school achievement.” The development of one’s skill in a particular art form, allows the individual to feel successful. This promotes higher self-esteem and encourages the individual to continue to strive for success in academics.

Csikszentmihalyi and Schiefele (in Darby and Caterall, 1994) point to the personal attachments one makes towards an arts project as a contributing factor in the participant’s higher academic achievement. They write that emotional attachment to an arts project increases the motivation to learn. This motivation expands into all areas of academics such as the sciences and mathematics. Uptitis and Smithrim support this idea in their report to the Royal Conservatory of Music in 2003. They write that arts education positively affects other aspects of living and learning beyond the intrinsic values of the arts themselves (p.6). Like Csikszentmihalyi and Schiefele, they write of the greater motivation to learn and the increased social skills. They add that students involved in the arts may exhibit higher academic achievement than their peers who are not involved in the arts. Weitz (1996) agrees that arts have the potential to enhance academic performance. Participating in the arts allows the youth to develop skills that can be used to enhance other, sometimes less appealing subjects. Weitz (1996) gives examples how “Drawing helps writing. Song and poetry make facts memorable. Drama makes history more vivid and real” (p. 11). Weitz (1996) also believes that the alternative method by which the arts are taught helps the learning process.

Heath and Soep (1998) discuss the positives of arts education and write that the arts carry “a power for learning achievement both in the arts themselves and in closely related competencies upon which successful performance and knowledge in the arts depends (p. 12)”. Heath and Soep (1998) completed a comparison between students in their research

who completed the National Educational Longitudinal Survey (NELS), those youth who participated in arts-based organizations and a database of students attending schools across the U.S (p. 12). They found that involvement in arts based organizations led to an intensity of certain characteristics among the youth. Some of these include motivation, persistence and planning. Some empirical data from their study showed that: 25% of the youth are more likely to report feeling satisfied with themselves; 31% are more likely to say that they plan to continue education after high school and; 23% are more likely to say they can do things as well as most other people can. These are but a few of the positive data results that demonstrate the academic benefits of arts education. As noted before, motivation plays an important role in a students' academic achievement.

The psychosocial benefits of arts education have been identified. Offord, Lipman and Duku (1998) identify increased self-esteem, and the opportunity to identify with respected coaches and supervisors as two advantages of learning skills in the arts during the childhood years. They also add that “competence in the arts and sports has been reported as a factor protecting children against the occurrence of emotional and behavioural problems in situations where the children are at increased risk for these conditions” (p. 1).

Darby and Caterall (1994) point out that there are a growing number of researchers that believe the arts play an important role for children at-risk and for those with special needs. These researchers contend that the development of protective factors through arts programming helps the at-risk child become resilient during critical transition points in their lives. This resilience is what helps the youth develop pro-social behaviour, thereby minimizing delinquency. Weitz (1996) supports that participating in the arts is an important activity in the life of a child. She writes that “organized youth activities can

deter risky behaviour in adolescents”. She adds that “arts and humanities programs are particularly potent in promoting youth development” (p. 10).

Ezell and Levy (2003) wrote an article evaluating an arts program for incarcerated juvenile offenders. In their review of the literature, they note that engaging in art helps at-risk youth escape from their current life or their institutional circumstances. They also contend that there is a cathartic aspect of art allowing the youth to express their feeling and release their tension in non-verbal, socially acceptable ways. Ezell and Levy (2003) point out that for most youth art helps develop a sense of competence, a sense of self and a sense of pride. One benefit to the youth is that the “results are tactile” (p. 108). For incarcerated youth, Ezell and Levy (2003) argue, there is additional benefits to the arts. They write that “arts programs offer opportunities to exercise decision-making and take ownership and responsibility for something” (p. 109). A further review of the research, they found one study that focuses on the impact of an art program run in a juvenile institution. They found that there was a 60-70% decrease in violence for the program participants.

Ezell and Levy’s (2003) study evaluated “A Changed World” (ACW), an arts program run in a juvenile correction facility in Washington State. The purpose of ACW was to reduce recidivism of juvenile offenders. In the first year, a pre-test post-test design was used to measure changes in the youth (i.e. self-esteem, peer relations). In the second and third year of the program, several quantitative and qualitative measures were used to obtain data on skill acquisition (open-ended survey), workshop goals (assessment on whether or not they were obtained), observed change (as observed by the artists), institutional behaviour (reported by staff using a point system), and recidivism (taken from court records). Their findings showed that ACW had a “positive impact on the youth

who participated” (p. 113). They indicated that there was a high level of goal accomplishment and skill acquisition. Most significant was that the staff reported a greater compliance with the rules of the institution. There was also some preliminary indication that repeat offending of the participants was lower. This research strengthens the argument that there is a need for more art programs for youth at-risk both inside and outside juvenile offender institutions.

2.2 Continuity of aggression and delinquency: Reasons for a prevention program

Physical aggression has been identified as one of the best predictors of later deviant behaviour (Tremblay et. al., 1996). This information is important because it reflects the need for programs that could limit physical aggression in younger children, thus enabling them to display pro-social behaviour in the future as opposed to deviant behaviour. In two separate studies, Farrington (1991, 1994) showed that boys aged 8-10, living in a low socio-economic status environment of London, were more likely to have been convicted, be chronic offenders, be unemployed and have reported drunk driving at the age of 32 (in Offord and Bennett, 1994; Tremblay et. al, 1996;).

Richard Tremblay, Louise Masse, Linda Pagani and Frank Vitaro (1996) noted that there have been few studies linking preschool aggressive behaviour to later deviant behaviour. They question why these studies have not been done, given that they found through their literature search that aggression is a “highly stable behaviour” (p. 269) and therefore the expectation is that an aggressive preadolescent would have been an aggressive preschooler.

There have been previous attempts to engage YCL in artistic programs. The objectives of such programs were to improve pre-existing skills, develop life skills, and expose the youth to positive role models. In his book *Lost Boys*, Dr. James Garbarino writes “we can save our sons, even our temperamentally vulnerable sons, from turning violent by connecting them to positive values and embedding them in positive relationships” (p. 149). While the previous attempts did not empirically demonstrate a link between the program activities and the short-term objectives, prevention research studies suggest that a relationship exists between the short-term objectives and long term outcomes. With the development of protective factors such as positive attitude, strong social skills and a pro-social peer group at-risk youth have reduced chances of developing conduct disorder (Fraser, 2003). While success has been limited both for group programs (Mulvey, Archer and Reppucci, 2004) and with case by case clinical interventions (Offord and Bennett, 1994), the long term benefit to society makes the efforts in program development worth the energy.

The National Arts and Youth Demonstration Project (NAYDP) was a three-year demonstration study that took place in five sites across Canada. The developers of the project hypothesized that involvement in artistic endeavours (i.e. creative writing, dance, theatre, drawing, video production, etc.) will improve the psychosocial outcomes for children and youth e.g. staying in school, improving academic performance, inhibiting youth involvement in negative social situations such as substance use, crime and violence (John, Wright, & Rowe, 2000). In addition, exposure to the arts has been known to increase youth involvement in community service (John, Wright, & Rowe, 2000). The NAYDP was geared towards disadvantaged youth who in large part do not have access to arts programs (Offord et. al. 1998). The arts were the medium of choice because the

developers of the program researched the topic and concluded art instruction shows promise as a proactive prevention effort for the children. They argued that this is so because imagination is a crucial element in enhancing the child's positive sense of self and well-being (John, Wright, & Rowe, 2000). The goal of this project was twofold. One, to determine to what extent a community-based organization can successfully recruit, engage and maintain 10-15 year olds from low-income communities in structured and intensive art programming. The second goal was to determine whether involvement in an art program demonstrates positive outcomes with respect to emotional and behavioural problems. The results were positive; indicating that in fact the children maintained interest in the program and demonstrated positive outcomes. Following the presentation of these results the following question was asked "Could the NAYDP model be implemented in an organization working solely with *youth in conflict with the law*?" In order to answer this question a three-month feasibility study is being conducted. This study will report on the qualitative data obtained through interviews with the various stakeholders and allow the social work research to continue to progress and develop.

3.0 Theoretical Framework

The present study is based on the theoretical framework known as Positive Youth Development (PYD). A significant amount of research and documentation has surfaced in the area of PYD in the last decade (Weitz, 1996; Delgado, 2000; Lerner et. al., 2000; Pittman, 2000; Catalano et. al., 2002; Roth and Brooks-Gunn, 2003) The research data shows that common characteristics of individuals, families, schools and communities often predict positive and negative outcomes for youth (Catalano et. al., 2002). As a result of this interesting and revealing data, there is a growing interest in PYD programs. In

order to fully comprehend the impact PYD has it is important to first understand its historical origins and some of its defining characteristics. A discussion about the research on PYD programs will provide a greater appreciation for the topic as well as an in depth understanding about the framework and its relation to the current study.

The origins of Positive Youth Development date back to the 1950's when there was an increase in juvenile crime and an influx of federal funding to address the problem (Catalano et. al., 2002). Throughout the 1960's this trend increased and there was a growing concern for the health and well-being of American youth. While at this time there was an emergence of prevention programs, the programs were not based on theory or research and they often focused on the prevention of single problem behaviour (Catalano et. al., 2002). A pivotal time in the field of social work was when researchers and service providers began looking at longitudinal studies that identified predictors of problem behaviours in youth. These led to a new wave of prevention programs that tried to preclude the occurrence of these problem behaviours. In the 1980's prevention models began to analyze the multiple problems that were found present in children. Researchers realized that it was not only the encouragement given to a child to avoid drugs, violence or other delinquent behaviours that would prevent the youth from developing problem behaviours. It was the "promotion of children's social, emotional, behavioural, and cognitive development" (p.9) that was seen as important in preventing problem behaviours (Catalano et. al., 2002). In the 1990's research results led investigators to focus on the etiology of the problem and the benefits of positive behaviours. This research combined with outcome reports on PYD programs has led to the current convergence of PYD and prevention science (Catalano et. al., 2002).

With the development of the above mentioned concepts, there has been an important paradigm shift from deterrence to development (Roth and Brooks-Gunn, 2003). The shift is defined by a focus of attention on the youth's development as a means to preventing behaviour problems as opposed to focusing on the youth's problems as the cause for inappropriate development.

In 1988, The Grant Commission put out a report titled *The Forgotten Half* (in Pittman, Kirby and Ferber, 2000). They identify four things that young people need:

More constructive contact with adults who can help them guide their talents into useful and satisfying paths; opportunities to participate in community activities that they and adults value, especially giving services to others; special help with particularly difficult problems ranging from learning disabilities to substance addictions; and initial jobs, no matter how modest, that offer a path to accomplishment and career opportunity (p.18).

One year later the Carnegie Commission's "Turning Points" (in Pittman, Kirby and Ferber, 2000) asked the question "What do we want every young adolescent to know, to feel, to be able to do upon emerging from an educational and school related experience?" Their response lies within five characteristics identified with being an effective human being. The Commission writes "the [adolescent] will be an intellectually reflective person, a person en route to a lifetime of meaningful work, a good citizen, a caring and ethical individual, and a healthy person" (in Pittman et. al., 2000).

Following these two reports, efforts were focused on identifying desired youth outcomes that are more than just problem prevention. Pittman et. al. (2000) identified three themes that have emerged from the various lists of desired outcomes. "Problem free is not fully prepared" could be described as the motto for PYD. This phrase reflects on

the limitations that exist when people are assessed in terms of problems. Moreover, just being “problem free does not represent the goals most parents have for their children. And it does not reflect what young people want for themselves” (p. 21). “Academic competence, while critical, is not enough” meaning that while it is important to be intellectually competent, other competencies, such as vocational, physical, and emotional, are vital as well. The third theme can be summed up by the phrase “competence alone, while critical, is not enough”. The idea here is that it is important for a youth’s competence to be tied to “confidence, character and connections” in order for their skills to be productive.

Positive youth development is not without its challenges. Catalano et. al. (2002) is aware that there is a need to establish shared definitions of the key constructs of PYD. They also point out that there is a need to document the evidence for the effectiveness of the programs that use PYD lastly they feel that there is a need to better understand why enhancing positive youth development also prevents problem behaviours. Catalano et. al. (2002) indicates that the new evidence that is emerging responds to the last of these challenges. The team writes:

The same risk and protective factors that studies have shown predict problem behaviours are also important in predicting positive outcomes. Risk factors increase the likelihood of problem behaviour and decrease the likelihood of positive outcomes. Protective factors decrease the likelihood of problem behaviour and increase the likelihood of positive outcomes (p.14).

Their next argument is that it would then be likely that decreasing risk and increasing protection would affect both problem and positive outcomes.

While PYD has yet to be well defined, Catalano et. al's 2002 study, that reviewed 77 PYD programs, identified a set of recognizable features of PYD programs. According to them PYD programs should seek to achieve one or more of the following objectives: promote bonding, foster resilience, promote social, emotional, cognitive, behavioural and oral competence, foster self-determination, foster spirituality, foster self-efficacy, foster clear and positive identity, foster belief in the future, provide recognition for positive behaviour and opportunities for prosocial involvement, and foster prosocial norms. Lerner et. al. (2000) summarizes PYD into 5 Cs: competence, confidence, connections, character, and caring and compassion.

Through his work in the field Melvin Delgado came across the following as a definition for positive youth development:

Positive Youth Development is an approach to working with youth that operates from the premise that all youth engage in a developmental process by which they seek to meet their needs and build their competencies. The model suggests that the way to assist youth in achieving positive outcomes from this process is the design of environments and services that emphasize strengths, asset building and youth/adult relationships (Delgado, 2000, p.11).

Delgado likes this definition because it allows social workers to team up with other service providers with whom they do not normally collaborate (2000).

Roth and Brooks-Gunn (2003) write that "positive youth development encompasses all our hopes and aspirations for a nation of healthy, happy, and competent adolescents on their way to productive satisfying adulthoods. They agree with Catalano et. al.'s statement

that PYD is not well defined. They write that a definition is elusive and that youth development programs can only be described at a general level that “they help participants develop competencies that will enable them to grow, develop their skills and become healthy, responsible, and caring youth and adults” (p. 171). Roth and Brooks-Gunn define three characteristics of PYD programs. The first is that the *program goals* seek to promote positive development, the second is that the *program atmosphere* nourishes a sense of hope and is youth-centered, and lastly that the *program activities* provide formal and informal opportunities for youth to nurture their interests and talents, practice new skills and gain a sense of personal or group recognition (p. 172). According to their review of the evaluation literature “the atmosphere, rather than the opportunities provided by program activities, differentiates successful youth development programs from other successful programs for youth” (p. 180).

Prevention science research shows that exposure to an increased number of risk factors increases the likelihood a child’s behaviour problems and conversely, exposure to more protective factors prevents problem behaviours in spite of risk exposure (Catalano et. al., 2002). Bell’s research showed that different risk and protective factors are salient at different stages of a child’s development (in Catalano et. al., 2002). The three factions, prevention scientists, policymakers, and youth development practitioners all came to the same conclusion: programs need to go beyond a single problem behaviour focus.

Catalano & Hawkins (1996) write about the social development model of behavioural development. This model uses what Catalano and Hawkins (1996) called the, Social Development Strategy (SDS), which describes healthy behaviours as outlined in the social development model. One of the fundamental components of the SDS is to strengthen protective factors. The way that this is done is by the promotion of healthy behaviours

through adult communication of healthy beliefs, and clear standards for young people (Catalano & Hawkins, 1996). Research on the social development model shows that it can accurately predict adolescent behaviour (Channing Bete Company, 2003).

Another model, based on youth development, was formulated by a research organization called the Search Institute. Their model is known as the Developmental Assets framework. Developmental assets, as described by the Institute, are factors in young people's lives that promote positive development. These assets perform three main functions: buffer young people's exposure to risk, increase the likelihood that young people will engage in positive behaviours and, mediate the effects of developmental "deficits," such as abuse and overexposure to television (Channing Bete Company, 2003). The main difference between the two is that SDS focuses on both protection and risk, while the Assets framework emphasizes asset building over risk reduction. These are but two models to have emerged in the last ten years reflecting the commitment to broadening goals, increasing the options and redefining the strategies for youth (Pittman et. al., 2000).

In 1996, Judith Humphreys Weitz's report "Coming Up Taller" discussed research done on 218 programs that met certain criteria that fit the youth development framework. This report was a culmination of two years of work following President Bill Clinton's initiative to "increase the availability of the arts and the humanities to children, especially those at risk" (p. 1). The study reports on 13 characteristics that define an effective program. Seven of these characteristics are most relevant to the current study. According to Weitz, effective programs use the arts' ability to motivate learning. The director of one of the programs studied reflected on this fact "You give them (the youth) a little bit of stimulus, and it's like the blossom. It's giving kids permission to have ideas, because they don't even actually acknowledge that they can have an original idea" (p. 22). The second

characteristic of an effective program is that they emphasize dynamic teaching tactics such as hands-on learning, and the use of technology. The executive director of one of the programs stated “Children don’t want to know about things intellectually. They want the experience of doing them” (p. 22). Third is the opportunities provided to the youth to succeed. In order for a program to be effective, Weitz states there needs to be both an expectation of success and a means to achieving it.

The fourth characteristic of effective program that is relevant to the EYAFS is they must build on the existing values of the youth. Weitz quotes another executive director as saying “You can’t exclude kids from the adult world because that’s where they’re headed and that’s what much of their frustrations and longing is about” (p. 25). Fifth is that effective youth development programs provide youth with an accessible and safe haven and a broader context in which to learn (Weitz, 1996). The location of the current study offers this physically safe and accessible facility that Weitz describes.

One of the characteristics that this author deems to be the most relevant to the current study is “that positive adult relationships are central to success” (p. 28). One of the directors interviewed put it this way:

I think one of the big linchpins in our success has been creating a program that is both satisfying to the people we’re serving and the people who are volunteering. What we’re able to do is give people, give our volunteers, a way to use their skills and to serve the community (p.29)

Lastly, the effective programs are ones that are located in organizations that are committed on a long-term basis. Common to the programs described in Weitz’s report (1996), is the desire to sustain their programs for the long-term in order to build a relationship with the community and the youth. Sustaining such programs for the long-

term present challenges such as funding and getting Governmental support to run the programs.

As noted earlier Catalano et. al. (2002) identified 15 recognizable features of youth development programs. His comprehensive research focused on programs that sought to achieve one or more of these features (i.e. promotes bonding). Twenty-five of the seventy-seven PYD programs identified were deemed effective based on the evidence presented in the evaluation (Catalano et. al., 2002). All of the programs identified sought to strengthen social, emotional, cognitive, and/or behavioural competencies and seventy-five percent of them also targeted healthy bonds between adults, increased opportunities for youth participation in positive social activities, and recognition and reinforcement for that participation (Catalano et. al., 2002).

The results of their research showed that of the 25 programs studied, nineteen of them showed positive changes in behaviour (i.e. interpersonal skills, and quality of peer and adult relationships), and twenty-four of them showed significant improvements in problem behaviours (i.e. drug/alcohol abuse, violence, and truancy; Catalano et. al., 2002). For the purposes of their research, Catalano et. al. (2002) divided the PYD programs by the number of social domains the programs covered. These domains were: family, community or school. Programs were in one, two or three of these domains. While the programs studied covered many different strategies, common themes emerged across all them. Each of these programs attempted to strengthen social, emotional, behavioural, cognitive, and moral competencies; build self-efficacy; assist families to set clear standards of behaviour; increased health bonding with adults, peers and younger children; expand opportunities; provide structure in program delivery (Catalano et. al., 2002).

The Edmonton Youth and Arts Feasibility Study (EYAFS) fits into the Positive Youth Development framework as it is described above. The EYAFS was designed to encourage the development of protective factors in the participants. The hope is that by participating in the EYAFS, the youth will develop a positive attitude towards school, society, and their future, stronger social skills, an interest to continue their involvement in the arts which will encourage new friendships (Wright and John, 2004). These three goals fit into Catalano et. al.'s (2002) PYD features of fostering belief in the future, promoting social competence, and promoting bonding.

4.0 Methodology

4.1 Design

The current study was designed to assess the feasibility of a structured and intensive art program for youth in conflict with the law (e.g. assault, armed robbery). Prior to making large financial investments it was decided that it would be wise to assess whether it is possible to engage these youth in such a program and whether an appropriate outcome evaluation could be completed. The present paper explores the qualitative component of the Edmonton Arts and Youth Feasibility Study. The qualitative information, gathered through in-depth interviews, supplements the quantitative data by enhancing the information with positive and negative aspects of the program as well as suggestions for improvement of the program.

The in-depth interviews were conducted with the various stakeholders in the project, following their participation in the structured art program. The stakeholders were adolescent participants, research assistants, the on-site coordinator, members of the board

of directors of the 'iHuman Youth Society' (the site selected for the program), the site director and the lead artists. The goal of the interviews was to get the perspective of the stakeholders on the various activities and processes at the site. The study employed the Long-Interview method, a qualitative methodology that is well suited for uncovering and describing multifaceted processes (McCracken, 1988). This study used an adapted version of the interview guides (see Appendix B) developed for the National Arts and Youth Demonstration Project (Wright et. al. 2004). Minor changes were made in order to reflect the different population that this program was geared towards. The main areas addressed by the interview guides are: 1) recruitment strategy, 2) stakeholders' expectations, 3) program experiences, 4) skills and competencies gained, 5) relationship with the program staff/participants, 6) sustainability of the program and 7) further recommendations for the program. All stakeholders and the participants' parent or legal guardian signed consent forms agreeing to their participation in the study (see Appendix C).

4.2 Sampling Strategy

A total of 23 one-on-one interviews were conducted in a five day period. The qualitative interviews were done with a sub-sample of individuals representing the different categories of stakeholders. Given the youth's high level of transience, convenience sampling was the sampling strategy of choice. Fifteen of the eighteen youth who participated in the program were interviewed, of which 11 were female and 4 were male. The three youth not interviewed were not available to be interviewed during the period that the interviewer was available. The youth ranged in age from 14 to 19 years old and came from a variety of ethnic backgrounds: 6 identified themselves as mixed race (1 black/white, 1 Sri Lankan/Somalian, 1 white/Native, 1

Polish/Irish/French/Native/Ukrainian, 1 Cree/Vietnamese, 1 unidentified), 4 were Aboriginal, 3 were Métis and 2 were Caucasians. One male site director who stated that he was in his 60s and two male members of the site's board of directors were interviewed, one aged 56 and the other aged 40. These three individuals were chosen because they played an important role in the inclusion of this art project in their organization. The site director described himself as being mixed race, and the two board members described their ethnic background as Caucasian/Canadians. Three lead artists were interviewed, of those, two were female and one was male. Their ages ranged from 24 to 47 years old. All three artists stated that they were Canadian. Both the research co-ordinator and the research assistant were interviewed. They were both female, one was 31 years-old and the other was 22 years-old, respectively. The research co-ordinator's ethnic background is East Indian and the research assistant described herself as Canadian.

The youth were recruited by the site personnel through four major sources: the Edmonton Youth Offender Centre (EYOC; secure custody), the Yellowhead Youth Centre (YYC; secure and open custody), the Youth Criminal Defense Office (YCDO) and the Youth Restorative Action Project (YRAP) (Wright, John and Sheel, 2005). The youth were also referred to the project by youth workers, probation officers and lawyers. Some of the youth who were previously 'iHuman Youth' were invited to participate if they met the criteria of being less than 18 years old and in conflict with the law (Wright, John and Sheel, 2005).

4.3 Data Collection

The on-site research co-ordinator and the project manager from McGill University prepared a tentative schedule of youth interviews that were to take place at the 'iHuman

Youth Society' "studio". The interviews took place over a five day period from March 20th, 2005 to March 24th, 2005. Given the unpredictability of these youth, the interviews were conducted based on the presence of the youth at the time that the interviewer was there, for example, 8 of the 15 youth were interviewed on the first day of interviewing because it was a Sunday (when the youth are usually around the facility). Two of the youth were interviewed at the Edmonton Young Offenders Centre (EYOC) because they had recently been incarcerated. Interviews with the site director and one board member, the research co-ordinator and the research assistant took place at an outside office given to the research team at McGill for the duration of the project. The other board member and two artists were interviewed at the "studio", and the third artist chose to be interviewed at a coffee shop.

All interviews were audio-taped with the consent of the stakeholders. Participants all signed consent form prior to the start of the program. Site directors, the research co-ordinator, the research assistant and the artists all read and signed consent forms in the presence of the interviewer.

4.4 Data Analysis

All interviews were transcribed, and reviewed in preparation for analysis. The transcribed interviews were imported into the QSR N6 software. QSR N6 is the sixth and latest version of the NUD*IST software series utilized for qualitative analysis. N6 is specifically designed to handle structured, code-based analysis of large amounts of text data and is used in over 80 countries.

Three researchers partook in the process of coding a sub-sample of interviews that consisted of: 3 youth interviews, 1 site director, the research co-ordinator, and 1 artist. Dr.

Robin Wright, a professor at McGill University and a supervisor for this project reviewed all the data for accuracy. The researchers reviewed the data and discussed them until satisfactory agreement was reached on the coding of the information. The following twenty codes were developed from these six interviews:

F1: Living circumstances

F2: Youth-Staff Relationship

F3: Recruitment

F4: Transportation

F5: Program improvements

F6: Level of engagement

F7: Program expectations

F8: Program negatives

F9: Program positives

F10: Favourite activities

F11: Least favourite activities

F12: Art skills gained

F13: Social skills gained

F14: Peer relationship

F15: Personal benefits gained

F16: Family support

F17: Rationale for participation

F18: Staff experience

F19: Organization gains

F20: Program sustainability

No additional codes emerged following the researcher's examination of the remaining nineteen interviews. The codes were then printed out and scanned for common themes, statements and ideas that may have emerged from the interviews. Interpretations were made based on emerging categories of the data.

4.4.1 *Establishing Trustworthiness*

Lincoln and Guba (1985) ask "How can an inquirer persuade his or her audiences that the findings of an inquiry are worth paying attention to, worth taking account of?" (p. 301). They developed four criteria for establishing trustworthiness, to answer this question. These are: credibility, transferability, dependability, and confirmability (Lincoln and Guba, 1985).

In order to respond to Lincoln and Guba's (1985) criterion of credibility when establishing trustworthiness, the researcher spent sometime observing the activities at 'the studio' in order to understand the participant population. In addition, the use of investigator triangulation (Key, 1997) during the coding process adds to the internal validity of the findings. The initial coding process for this project involved the researcher and two other individuals familiar with the project. This triangulation helped develop the twenty codes listed above. The researcher had in depth discussions regarding the nature of the participants' conflict with the law with the research assistants and the site director. This, in addition to the researcher's five years of social work experience in interviewing and dealing with difficult adolescents allowed for a greater understanding of the adolescents and the environment where the program took place.

The semi-structured interviews with the stakeholders were audio taped, allowing for the researcher to make accurate transcription of their responses. The open-ended

questions and the researcher's neutrality allowed for a precise description of the interviewee's answers (Lincoln and Guba, 1985).

In order to satisfy the need for confirmability, the researcher used the interview guides (see appendix B), took notes during the interviews, and audio taped the interviews. These are all available from the researcher upon request.

5.0 Findings

The findings derived from the qualitative interviews exposed specific characteristic properties of the program. These characteristics indicated the successes and challenges of the program as related to the stated goals of the qualitative interviews. These goals were: 1) to explore stakeholders' perceptions of program activities; 2) explore the youth's perceptions of the strengths and limitations of the art programs; 3) document and assess the implementation and data collection process; 4) identify common key elements that need to be in place for successful adaptation of arts-based programming with at-risk youth in other locales in Canada; 5) get a better understanding of the behavioural and emotional problems the youth are coping with, paying particular attention to how they are managed during the program, and 6) document the process of collecting this type of data for future research endeavours (Wright & John, 2004).

The interviews probed various areas such as recruitment (how did they find out about the program), rationale for participation (why did they want to join), program expectations (what did the youth expect), relationships and family support, perceived outcomes and gains, program challenges and recommendations for future program development. Specific themes emerged from these interviews. Some of these key themes were that the youth joined the program because they were told that they would participate

in activities that related to art. While the youth were unable to pinpoint any particular expectations they had going into the program, they were able to state that the program staff were nicer than they expected. Another key element to have emerged from the interviews was the peer relationships, and the impact they had on some of the perceived social and personal gains, as reported by the youth. All of the stakeholders suggested that a better facility would improve the service delivery of this program. The detailed findings are discussed below with direct quotes from the stakeholders.

5.1 Recruitment, Rationale for Participation and Program Expectations: Youth

The first area probed was related to recruitment. The youth were asked “How did you find out about the art program? Who first mentioned the program to you? And when and where did you hear of the program?” One of the youth stated simply regarding how she heard about the project “My friend brought me here and then (...the staff) were like ‘hey you want to join the project?’ And I was like ya sure.”

The second area probed was the youth’s rationale for participating in the program. They were asked “What did you hear about the art program that made you interested in coming?” The inclusion of art in its various forms attracted the youth to the program. Some of the youth mentioned specific activities such as the video, painting or the drawing whereas others were simply pleased that they would get to participate in art activities, an opportunity they do not normally have. One youth responded “I just wanted to learn how to draw better. And train my voice, and learn a bit more on piano.” Another youth stated “It had the word art”.

The youth did not reveal that they had any expectations regarding the program. However, when questioned more specifically, these same youth mentioned that they were surprised, it was not what they had expected. One youth referred to the staff of the program and commented about how they were different then she expected “Probably, maybe a little bit better than what I thought. Maybe better because I didn’t think that the people who worked here were as nice as they have been.”

5.2 *Adult-Youth Relationships: Youth and Staff*

The relationship that was built between the staff and the youth participants was identified as an integral part of the program. The area probed was related to the relationships built between the youth and the staff as perceived by the youth and as perceived by the staff. The questions asked were “What did you learn from the instructors? Is there a staff person that you can go to if you have a problem you want to talk about?”

All the youth indicated that their relationship with the staff was important and helpful. All of them were able to name at least one staff person they would go to if they were in trouble. “I always talk to someone, to the staff about my problems” was how one youth commented on her relationship with the staff. She felt she could trust them.

The staff interview guides did not specifically probe the area of their relationship with the youth. Their relationship with the youth often came out when asked “What do you feel you gained from this particular experience by the end of the project?” The staff felt that the experience of teaching and creating with the youth helped them develop a good rapport and working relationship with them. This positive relationship empowered them and led them to feel that they had the potential to help the youth make positive changes in

their lives. “Working with the youth is really good. Just teaching them, I mean creating with them is really great too, but seeing them learn things has been a really good experience” stated one of the artists. Another artist reflected on her relationship with the project youth:

I said the smoke motivation (referring to the fact that she used cigarettes as a motivation to get the youth to cooperate) but it gave me an opportunity to talk with the youth. Just like in a casual thing and ask ‘so how you feeling about this? What do you want to do?’ I think having an individual relationship, if out of the entire 2 hours, you only gave them 5 minutes of real individual time, if building that relationship, particularly with high risk youth, I doubt you can operate anything like this if you don’t build some kind of relationship with the youth because they won’t come back, they won’t respond, they might steal your stuff.

5.3 *Peer Relationships: Youth*

A second area probed regarding interpersonal relationships was related to the youth’s relationship with each other. The youth were asked “What did you learn from the other youth in the program?”

In response, the participants talked about the importance of a non-judgmental environment at the studio as well as the significance of their peer relationships. The bonds built were both valuable and educational. One of the most common themes that emerged from the interviews was the ability of the youth to learn from each other. Discussing what she learned from the other youth, one participant stated:

Instead of learning more about their art, and about how they do their own work, I learned more about how they’ve dealt with different issues in their life, and how

they've, you know, we kind of learned from each other, so that we, you know, don't make the same mistakes they've made. I mean, knowledge in groups is power, it's, why have someone else make a mistake if you've already learned it right?

Another youth confirmed this sentiment with a similar statement "Just that it was a good program and that they enjoyed it. I learned what not to do, what to do. Where to go and where not to go. Learn from your mistakes I guess."

The youth noted that their friends, both from inside and outside of the project, were quite supportive and positive about the program. When talking about his friends that are not part of the project, and their feelings about his involvement, one youth responded by saying:

Most of them think I am the shit. They think I am one of the most coolest kids I have ever met. With the program, without the program. Mostly they think it is cool because I involve most of my friends with the program, with my music video.

5.4 *Family Relationships: Youth*

As noted earlier, the participating youth had little or no relationship with their parents and their whereabouts were often unknown. As a result, when discussing their family's response to their involvement in the program, the majority of the youth responded by saying that they do not have a relationship with their families. Most of them stated that they had not spoken to their family members in years and that their parents or siblings had no knowledge of their involvement in the program. The youth were asked "What does you family thing you learnt in the program?" The youth who maintained contact with their parents stated that there was a positive response to their involvement. One youth, with a smile on her face commented "They are proud of what I am doing, instead of doing

what I used to do. My dad thinks that, at least I am not outside doing, getting into trouble or anything.” One of the more outspoken youth responded with:

They are very proud of me. My parents and grandparents are extremely proud of me. I have come a long way from when I first got out of jail. And they seen that I have learned all these things...I am pretty much going to be famous. I have a lot of agents coming to see me. All because of this program, my parents see that.

5.5 *Perceived Outcomes and Gains: Youth and Staff*

All the stakeholders had positive comments to make regarding the benefits of the program. Personal, organizational, social and art skills were all areas mentioned as gains resulting from their participation in the program. The four groups interviewed discussed these positives from different perspectives.

The three artists interviewed identified common views about the program. They felt that there was a significant benefit to setting a goal and completing a final project. For example, putting on a show at the end of the program after working throughout the set time frame. One artist identified that she was able to incorporate an idea she had for a book into the program. She enjoyed working with the youth on this project and stated that:

Because I had, I was collecting the book, and I still had quite a few solid pages of the book, that I could put together, I could have just done it all myself, but I felt like I wanted to give a greater sense of ownership to the youth on this book. It is all their material, but I also wanted them to have a hand, or at least some of them having a hand in putting it together.

As the teachers of the program, the artists stated that it was really exciting and positive for them to see the children learn something, whether it was the operation of a video camera or how to paint. One artist highlighted his personal gain:

When you see the lights glow in their eyes, once in awhile you find kids that you hit a mark and they go “ya I get it”. Then they are ready for the next step. Then they go with it. That is always exciting as a teacher.

The research assistants had a slightly different view and were able to identify the personal gains as a result of being a part of the program. They were able to note that participating in this project added more validity to what they were doing. The project gave them the chance to improve their understanding of what works and what does not work with this population of youth. They were also happy to see the positive effect that the program had on the youth’s social capacities. “I think it was good for me to see that it actually benefited the youth” noted one of the research assistants. This type of reflection demonstrates the personal benefit gained by this research assistant.

The adolescents identified many personal benefits that resulted from being participants in the project. A number of them stated that by participating in the program they were able to stop or decrease their drug use because they shifted their focus, their time and their energy on something else. “I did quit crystal meth. (Methamphetamines), because I wanted to do this video. If I didn’t quit, I would never show because I would always be out there doing drugs.”

Another commonality amongst the youth regarding the personal benefits that they gained was that they were able to learn from one another, learn from each others’ mistakes and be able to not replicate the mistakes of others.

I learned more about how they've dealt with different issues in their life, and how they've, you know, we kind of learned from each other, so that we, you know, don't make the same mistakes they've made.

The site director and board members indicated that in addition to the positive impact that the program had the youth, there was an important increase in the energy level within the organization. All three mentioned that the youth and staff had revived energy and an increased interest to learn about the arts. With reference to a poetry project the youth worked on, the site director noted that:

It was a real bonus for us because we have lots of suicidal girls when we started the project, that were absolutely totally suicidal and once they started expressing themselves... it is amazing how that turned their perception around for them and gave them, that sort of embodied them in that fact that 'oh gee, I could do something'.

They also remarked that there were some organizational gains made as a result of the program. For example, the site director stated that "we learned that it is good to take risks like this project", opening the door for the organization to accept future programs such as this one. One of the aims was to answer the following question: 'is it possible to run a structured art program with this population?' The answer comes from one of the research assistants "I was able to see how you *can* offer a structured art program in our type of organization."

The program had a significant impact on all youth. Three key outcomes and gains for the youth emerged from the interviews. One was the development of more trusting, and non-judgmental relationships, with both staff and peers. Second was the acquisition of social skills, such as being able to relate to different people, and cooperating with people

that you don't like. Third was the acquisition of art skills such as learning to use a video camera and learning how to paint with more emotion.

Significant gains were made on a social level. The youth described how being part of an art program and interacting with other youth with similar problems has helped them develop social skills. A participant simply stated that she has become "more sociable". When asked to expand on that remark she stated "With the being more sociable, I've made so many friends here, different types of people. Normally half the people here wouldn't be the people I would've normally associated with."

The social benefits of the program were reflected by other youth as well, "I learned how to cooperate with people I don't particularly like. I learned how to handle myself". Another adolescent felt that the greatest benefit was "Problem solving. When you are with people lots of times you kind of get mad at each other. Ways to deal with it I guess. Ways to talk it over instead of fighting."

Another positive impact that the program had on the youth was with respect to the specific art skills gained. Some of the favourite activities mentioned were painting, making videos, writing poetry and recording it onto a CD. The youth truly enjoyed the various, diverse and interesting art activities offered. The youth commented on how they enjoyed making videos using the video camera. One participant described one of her favourite activities in the following manner:

I liked the random videotaping. We had people running around with cameras, you don't know that they are videotaping you and you are doing something stupid, and you watch it later and you are like oh man.

Another youth corroborated these sentiments “The video cameras. Making videos and stuff. Videotaping the break dancing. Just being able to take it out in the community and do stuff like that.”

While videotaping was one of the popular activities, other youth expressed their appreciation of other activities. One of the incarcerated youth stated “Poetry and stuff like that I did. Recording my poetry on a CD”. Many of the youth not only enjoyed participating in the activities themselves, but learning new techniques of painting, how to mix colours, and how to edit a video. In response to the question “In general what did you learn from the activities in the program?” One youth responded “How to paint better. Different techniques of painting, different things. Different canvasses, papers. I never even knew what a canvas was until I came here. I thought it was just a piece of paper.” Responding to the same question another youth stated “How to edit a video, how to makeshift a video, how to plot a video.”

Regardless of the stakeholder group being interviewed, the positives of the program were clearly reflected in the remarks made.

5.6 Program Challenges

One of the common themes to emerge regarding the program challenges faced by the program was the facility in which it was run. All the stakeholders noted that the facility, in terms of its location and its layout, did not provide an appropriate environment for a structured art program for youth at risk. It was noted that this had an impact on the artists’ ability to deliver the programming. One of the artists felt that “There were so many disciplines working in the one studio, we had art, and the video and the music, it just wasn’t enough space for all of us to co-exist and still work as a group.”

The artists felt that the noise levels and the competition in the building made it difficult to maintain the participants' attention for any length of time. The research assistants offered a different perspective on the challenges that the facility presented. One research assistant felt that the program needed to be run in a separate location because the youth were easily distracted by the non-project youth and because when it came to collecting data about the project they were unable to distinguish between the site's everyday activity and the art project being run.

They had a hard time differentiating what was part of the project because they would get caught up, they would see their friends drop in at 'iHuman' and they would be hanging out on the other side (of the building).

The participants also expressed the same feeling of not being able to distinguish between the 'normal' activity and 'the program'. One youth when asked "What did you hear about the art program that made you interested in coming?" her response was "What is the art program?" The participants' main complaint regarding the facility was its geographic location "You got the Herb Jamieson (homeless shelter) right across the street. And they are all doing needles and popping pills. It is just not something I want to see."

Another youth's comments reflected the same sentiment, "I really wish this place was not in such a crappy neighbourhood. There are some bad sketch cases."

Staff members also stated that the preparation time for the program was inopportune. The artists faced the challenge of formulating the appropriate program within the time provided. The artists felt that the program was invented on the run. One artist remarked "We never had much start up time. So I thought we were a little behind. We sort of invented the program."

The research assistants felt the same way with regards to the amount of preparation time that was given before the initiation of the program. For them the main difficulty was the short period allotted for collecting the sign consent forms. Given that transient nature of the participant population and the time of the year, this was a significant challenge.

One researcher stated:

I think that we needed a lot more leeway time. I think that I, we were unprepared for what was going to happen and we started over the Christmas season which is always difficult time to start because it is hard to get a hold of people and it is hard to get a hold of youth and it is hard to get a hold of us.

One of the site directors discussed the same challenge:

We needed more lead time to get the permissions from the youth and the time was too short, because it is so hard because they are all over the place and they are under age. Just even finding somebody who can sign a consent form for them are monumental challenges. We needed more time.

Given the transient nature of these youth, it was difficult to ask them to be at the studio at specific times on a regular basis. The artists raised this concern because they would have liked to progress through the different stages of each module. They were unable to do so because when a participant missed a particular level, the artists would have to review the previous lesson. “What’s happening now, you move on to stage two, the stage one kids come in again because you missed them last time so you have to hold the whole class back to go back to lesson one” stated one of the artists. This artist suggested “It would be good to be able to catch them at different times, so you would hold one workshop, hold it several different times and you would finally get them. Then you would hold another workshop, hold it several different times”.

The inconsistent participation of the youth and their families posed a challenge for the research assistants as well. Both research assistants reported that it was difficult to contact parents or guardians in order to have them sign consent forms prior to starting the program. The research assistants conceded that although this was a challenge, there was little that they could do to overcome this challenge other than having more time to locate the individuals involved. As noted earlier, one of the board members felt the same way about being able to get all the permissions slips signed in the allotted time frame.

The youth had complaints regarding the forms that they had to complete at the beginning and at the end of the project. Some commented that they were too long; others stated that it brought up bad memories of a psychiatric facility that they were in and others stated that the questions were dumb. One of the more outspoken youth stated:

Frankly, I hate paperwork. I will do it because I have to. It is only 5 minutes out of my day. I would rather not do all the paperwork. Have you ever been drunk? Is a stupid ass question to ask in this program because obviously this place is like a drug rehab.

5.7 Recommendations for Future Programming: All Stakeholders

Recommendations for future programming were made by the various different stakeholders. The stakeholders were asked “If we were to do this program over again, what would you suggest we do differently?” The findings from this question led to responses of change the facility, the need for more preparation time, longer programming time, greater orientation for staff and a change in the forms that were filled out.

Suggestions made by all the stakeholders to improve the facility ranged from altering the current building to running the program in a completely separate building. An artist

noted that it would be important to have a building where the students could be isolated from the general population (of the organization) so that artwork could get done. The site director expressed the same feeling because he does not ever want to turn away a youth, but would like to ensure that those who are serious about their artwork have an appropriate place to complete their work. “The other parts of the building need to be more partitioned for the kids that are serious, that want to come in, they need a place to paint. We need a music area.”

One board member cautioned, though, that a different facility should not be too much like an institution:

The structure and the facility I think needs to be more thought out. Having said that I want to make it very clear that when you look at the physical building, ‘iHuman’, the building itself is very inviting and very relaxing to youth at risk. If you sanitize it, institutionalize it, put in more fluorescent lighting, put in a few more desks and some neat little chairs, have a very expensive microwave and issues like that then all of sudden you become institutionalizing it...so whatever site is being used it needs to be very real and gritty to the youth.

The staff suggested that in order to improve the service delivery, more preparation time would be necessary. The staff involved would benefit from having a greater understanding for the program and its population. This would enable them to design the best possible program for the youth.

Certain staff members critiqued the length of the program. Despite an explanation of the chosen timeframe for this feasibility study, comments such as “It just felt that everything was so rushed for a three-month program. There wasn’t a week or two, grace period. You couldn’t be off by a week because we ran out of time technically” suggests

that the research assistant would have preferred more time to complete the program and ensure that all the data collection was complete. The site director stated that program was too short. He suggested that the program be run for 3 months longer in order to offer the youth a more complete program with a celebration at the end of the project. One of the board member's comments corroborated this feeling "I would have liked to see it tried over, instead 2-3 months, to at least 9 months maybe a year."

Suggestions made to address the complaint regarding the forms included creating shorter forms and analyzing and adjusting the questions asked.

6.0 Implications for Social Work Practice and Education

Throughout the years, social work practitioners have questioned the value of their therapeutic mediums and the level of benefit to their clients. This particular study aims to highlight the implications that an arts education program would have on youth in conflict with the law. This qualitative research brings many important professional values and benefits to the forefront. Social workers now have a basis for understanding and implementing art education programs for similar clientele across Canada. The research data is interesting from a social, political and economic standpoint.

With the development of such programs, participants will have the chance to implement changes in their lives. The social improvement will give them opportunity to become productive members of society as opposed to becoming career delinquents and a financial burden to the government. Although a cost/benefit analysis was not done following this program, one can hypothesize that the combination of the social benefits to the youth and financial savings to society (i.e. prison costs, personal valuables lost) would be worth the time and energy invested. The mere potential of financial savings causes

political awareness. Therefore, the implications of a program such as this, could lead to governmental policy encouraging further development of PYD arts education programs both during school and non-school hours.

The development of more positive youth development programs would allow more data to emerge; demonstrating its value in the field of social work. The implication for the field of social work education is tremendous. Teaching future social workers to value positive development in youth will lead to more research in the field. More programs that help youth develop needed protective factors will minimize the focus on problem behaviours. Social worker will have more tools to use while working with their clients. This will lead to more efficient social work abilities and effective treatments. This study could lead to a growth in PYD based programming in schools, youth detention facilities and residential treatment centers for delinquent youth, an adjunct to the already existing protocols and programs.

7.0 Future Research Endeavours

The Edmonton Arts and Youth Feasibility Study opened the door for future research in the field of arts education with adolescent youth, especially those who are in conflict with the law. Given that the findings indicate that running such a program is feasible, future research should focus on studying the outcomes of such a program. A longitudinal study, examining the youth's cognitive capabilities, academic abilities and psychosocial functioning would be warranted. A study exploring their recidivism rates would also be crucial in determining the outcome effects of the program.

On-going qualitative research probing the areas of recruitment, rationale for participation, program expectations, relationships and family support, perceived outcomes

and gains, program positives, program challenges and recommendations for future program development would allow for progressive program enhancements.

Lastly, a program evaluation study would be an important addition to the field of arts educations programming. A complete evaluation of the program including a cost-benefit analysis, a sensitivity analysis, and an impact assessment would allow for researchers and program organizers to understand the value of such programming and help further researchers make sound improvements to arts education programs.

This author contends that further research on programs such as this one that use the PYD framework, would allow for further data collection regarding youth growth and development. The search for a common, operational definition of the theory is ongoing. The establishment of such as definition would help unify program developers in this area of study and would be beneficial to the field of social work research.

8.0 Conclusions

The National Arts and Youth Demonstration Project played an instrumental role in the development of the Edmonton Arts and Youth Project (EAYP). The value of the NAYDP program was identified through the qualitative and quantitative data and the EAYP was established with some necessary modifications to suit the needs of the target population. It has been shown in previous research that it is important to redirect youth in conflict with the law in order to change the delinquent path into one of success and achievement. This study aimed to determine the feasibility of running a structured art program for the youth in need.

The youth's acceptance of the structured art program was paramount to its success. They actually reflected that their rationale for their participation was the art component.

Their interest in the arts indicates that this education medium was an appropriate choice for this population. The findings from the qualitative interviews indicate that it is feasible to run such a structured art program for YCL.

Many positive outcomes and gains were identified by the youth, the staff and the organization as a whole. The gains made for the youth were on the personal, social, and artistic level. Some youth indicated that their participation in the program led to a cessation of drug use and less alcohol consumption. Socially, the youth indicated that they were able to be more sociable, make friends, and learn skills such as anger management. For many, the acquisition of art skills was a new venture for them. Learning how to use a video camera, understanding some 'rules' of painting, and using technology to record music were highlights of the art curriculum for the youth.

The staff felt that they acquired a better understanding and an appreciation of the needs of this population. They identified that by working with them on various projects they were able to learn what works and what does not work with these youth. Furthermore, the staff felt that they gained a sense of satisfaction by offering the youth an opportunity that they may not have normally had. The interviews with the staff revealed gains to the organization as well. The staff described a renewed energy in the building and a greater interest for participating in various projects.

The program facilitated the development of relationships between the youth and the staff. In general, the youth reported that their positive relationships with the program staff were crucial. They were given the support and encouragement that they needed to succeed in their activities both inside and outside the organization. The staff also became role models for the youth. They represented the adult figure that many of them did not grow up having. This finding emphasizes the PYD framework's contention that it is important

for youth to have an important adult role model to set clear standards and communicate healthy beliefs (Catalano & Hawkins, 1996). Peer relationships played an important role in the youth's development of interpersonal skills. They learned how to deal with others with whom they don't get along, problem solve and share knowledge. These findings show that by participating in an arts program the youth developed the skills they need to survive and thrive in society. They attained a wide range of skills such as the ability to relate well to adults, and the ability to resolve conflict in appropriate non-aggressive ways. These skills will enable them to focus on positive behaviours rather than continue their delinquent ways.

Along with the positives of the program came some challenges. The facility in which the program was run was identified as a challenge to all stakeholders. They mentioned the physical structure of the building, the location of the building and the high level of activity inside the building. It was noted that by using a building that was already used by a larger population, it was difficult for the staff to run the program and it was difficult for the youth to stay focused on the art activities. In addition, because it was a building that the youth frequented prior to the implementation of the arts program, they had a difficult time distinguishing between the structured program and the normal daily activity in the building.

Another challenge faced by the staff was the amount of time they had to prepare for the program and the length of time given for the program to be completed. The staff worked hard to overcome these challenges and was able to accomplish the tasks at hand. It would be important for this concern to be addressed if this program were to be run again.

A key challenge that the on-site research staff faced was locating a parent or responsible adult to sign consent forms that would allow the youth to participate in the research project. This is a challenge that is typical for this population. The staff of future programs will have to brain storm regarding the best method of proceeding with regards to this challenge.

This study is not without its limitations. The transient nature of the population and their occasional incarceration limited some of the youth's attendance. As a result, some of the youth's responses were based on attendance and participation in only part of the program. Although a structured schedule was laid in accordance with the research protocol prior to implementation, it had to be adapted early on in order to accommodate the youth and the staff. The adaptation in scheduling made it more feasible for the youth to attend the sessions on a regular basis.

Overall, the interviews with the stakeholders revealed fundamental reasons for the program's success. These include, but are not limited to, the supportive, caring and understanding staff and the high quality and diversity of the programming. Another important aspect that led to a successful program was the flexibility and adaptability of the program from its initial form to suit the needs and characteristics of the youth.

The question proposed for this study was "Can a structured art program be run for youth in conflict with the law?" The findings from this study indicate that it is feasible to run a structured art program for this population. It is important, however, to keep in mind that in order to develop an arts education program for this population of youth, it is imperative that the staff and researchers fully understand the intricacies of the population. The youth that are in conflict with the law have had difficult pasts and the goal of such

programs is and will continue to be, to provide them with the necessary tools to change their lives.

The hope is to see more and more arts education programs throughout the country, aimed at improving the social abilities of such youth. It is with future research that the developments of such programs will be recognized amongst progressions in the field of social work practice and education.

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10.0 Appendix B: Interview Guides

Youth Interview Guide

DATE: _____

NAME OF ORGANISATION: _____

TIME INTERVIEW STARTED: _____

TIME INTERVIEW ENDED: _____

INTERVIEWER: INTRODUCTION

Hello, my name is _____ and I am a member of the McGill University research team in Montreal. Thank you for coming to talk to me today about your experiences with _____ arts program. Before we start, what have you been told about what we do at McGill? [JOT DOWN ANSWER. TAILOR RESPONSE ACCORDINGLY].

The program you attended is a new type of program so we are very interested in learning what you think about the program, what should change and what should stay the same if we were to offer this type of program again. Anything you tell me today will only be shared with the research team at McGill. What you say will **not** be shared with your teachers, relatives or friends. Is that clear?

I will be making notes as we talk but it is important to me not to miss or forget anything you tell me today so our conversation will be audio taped to help me review what you share with me once I get back to the University. Do you have any questions for me before we start?

1. How old are you?

Age _____ ETHNICITY _____ GENDER _____

2. Where are you living? Who lives with you?

3. How did you find out about the art program?

PROBES: *Who first mentioned the program to you?*

When and where did you hear of the program?

4. How do you get to and from the program?

5. Was transportation a problem for you? If so, how can we make it easier for future participants to get to the program?

6. What did you hear about the art program that made you interested in coming?

PROBES: *What did you think was going to happen at [NAME OF ORG.]?*

7. Once you started the program, was it different from what you thought was going to happen?

PROBES: IF YES: In what ways was it different?

INTERVIEWER: Now that you have been in the program for the past ____ months, I would like for you to tell me in more detail about.....

8. What did you like best about the program?

9. Which activities were your favourite?

INTERVIEWER: LIST ACTIVITIES BELOW IF PROMPTING IS NEEDED

10. What did you like least about the program?

11. Which activities did you dislike?

INTERVIEWER: LIST ACTIVITIES BELOW IF PROMPTING IS NEEDED

INTERVIEWER: Now I would like to cover what you learnt in the program.

INTERVIEWER: FEEL FREE TO GO BACK AND FORTH BETWEEN QUESTIONS 12, 13 & 14 TO FACILITATE CONVERSATION FLOW.

12. In general, what did you learn from the activities in the program?

13. What did you learn from the instructors?

FOLLOW-UP: Is there a staff person that you can go to if you have a problem you want to talk about?

14. What did you learn from the other youth in the program?

15. What do you feel you learnt about yourself from the program?

16. What changes in your attitude/behaviour/feelings about yourself do you think have occurred as a result of participating in this program?

17. What does your family think you learnt in the program?

PROBES: Do you enjoy talking about the program?

What does your mom/dad/sibling(s) say about...?

18. How about at School? What do your friends think about your involvement in the program?

19. How about in your neighbourhood? Do they know that you are in the program?
20. What do you think about the forms you complete at the beginning and at the end of the program?
21. If we were to do this program over again, what would you suggest we do differently?

INTERVIEWER: That's it for me. Do you have any questions for me?
Thank you for your time!

Lead Art Instructors' Interview Guide

DATE: _____
NAME OF ORGANISATION: _____
TIME INTERVIEW STARTED: _____
TIME INTERVIEW ENDED: _____

INTERVIEWER: INTRODUCTION

Hello, my name is _____ and I am a member of the McGill University research team in Montreal. Thank you for taking the time to speak with me today about your experiences with _____ arts program. Before we start, I would like to tell you what we, the research team at McGill, plan to do with the findings from this project. We hope to learn as much as possible from your experience to date so we have a good understanding of what works and what does not work if we were to implement arts-based programming for youth on a larger scale throughout Canada. Therefore, we are very interested in learning what you thought about the program and your views on what processes needs to change and what should stay the same. I would like to stress that your answers are confidential and that we will not share your responses with the staff or parents. Your participation in this interview is voluntary and you may refuse to answer any question that makes you uncomfortable or stop the interview all together. Our conversation will be audio-taped to help me review what you share with me today. Do you have any questions for me before we start?

INTERVIEWER: I would like to start off with some general demographic information since we will not be attaching your name to your responses.

1. Would you please tell me your:

Ethnicity _____ GENDER ____

Age ____
2. Please describe your educational background.
Probes: What art related education do you have?
3. Please describe your working experience (paid or not paid).
Probes: What art related work experience do you have?
What experience do you have in using art with youth?
4. How did you first hear about the [name of organization/project]?
PROBES: Who first mentioned the idea to you?
When and in what setting did you hear of this idea?
5. Why were you interested in working on this project?

6. What was your experience working with youth prior to working on this project?
7. What do you feel you gained from this particular experience by the end of the project?
8. What would you have done differently?
9. What other feedback or recommendation would you like to offer?

INTERVIEWER: That wraps up the interview on my part. Do you have any questions for me? Thank you for your time!

Site Directors' Interview Guide

DATE: _____

NAME OF ORGANISATION: _____

TIME INTERVIEW STARTED: _____

TIME INTERVIEW ENDED: _____

INTERVIEWER: INTRODUCTION

Hello, my name is _____ and I am a member of the McGill University research team in Montreal. Thank you for taking the time to speak with me today about your experiences with _____ arts program. Your organisation was selected for the EAYP project because of your high receptor capacity which includes a clear mission, structure and credibility within the community. I would like to explore your experience over the past 3 months in running an arts program for youth. We hope to learn as much as possible from your experience to date so we have a good understanding of what works and what does not work if we were to implement arts-based programming for youth on a larger scale throughout Canada. Before we continue, I would like to stress that your answers are confidential and that we will not share your responses with the artists, research assistant or parents. Your participation in this interview is voluntary and you may refuse to answer any question that makes you uncomfortable or stop the interview all together. Our conversation will be audio-taped to help me review what you share with me today once I get back to the University. If you do not have any questions for me before we proceed, I would like for you to review this written consent form and sign that you have understood the purpose for this interview.

INTERVIEWER: I would like to start off with some general demographic information since we will not be attaching your name to your responses.

1. Would you please tell me your:

Ethnicity _____ GENDER _____

Age _____

2. How did you first hear about the Edmonton Arts & Youth Project?

PROBES: Who first mentioned the idea to you?

When and in what setting did you hear of this idea?

3. Why were you interested in becoming involved in this project?

4. What was your experience working with youth prior to working on this project?

5. What do you feel you gained from this particular experience by the end of the project?
6. What would you do differently if you had to do this project over again?
7. Based on where you started 3 months ago, in what ways has this project enhanced your ability to work with high-needs communities?
8. As you know, this was a research project. What are your thoughts on the experience of participating in a research demonstration project?
9. Do you believe this project will be sustained within your organisation and community?
PROBES: If yes, what factors, in your opinion, favour the project's continuation?

If no, what factors do you believe work against the project's long-term continuation?
10. What additional feedback or advice do you have for:
The researchers at McGill?
Future governmental policy

INTERVIEWER: That wraps up the interview on my part. Do you have any questions for me? Thank you for your time!

Research Assistants' Interview Guide

DATE: _____

NAME OF ORGANISATION: _____

TIME INTERVIEW STARTED: _____

TIME INTERVIEW ENDED: _____

INTERVIEWER: INTRODUCTION

Hello, my name is _____ and I am a member of the McGill University research team in Montreal. Thank you for taking the time to speak with me today about your experience working with _____ arts program. As you may know the organisation was selected to participate in a demonstration project. I would like hear first-hand about your experience over the past 3 months working in an arts program for youth. You have had a unique role as research assistant in both participating directly in the activity sessions and acting as liaison between us, the McGill University team and _____ organisation. We hope to take advantage of your experience and gain a good understanding of what works and what does not work if we were to implement this type of arts-based programming for youth on a larger scale throughout Canada. Before we continue, I would like to stress that your answers are confidential and that we will not share your responses with the artists, site directors or parents. Your participation in this interview is voluntary and you may refuse to answer any question that makes you uncomfortable or stop the interview all together. Our conversation will be audio-taped to help me review what you share with me today. If you do not have any questions for me before we proceed, I would like for you to review this written consent form and sign that you have understood the purpose for this interview.

INTERVIEWER: I would like to start off with some general demographic information since we will not be attaching your name to your responses.

1. Would you please tell me your:

Ethnicity _____ GENDER _____

Age _____

2. How did you first hear about the Edmonton Arts & Youth Project?

PROBES: Who first mentioned the idea to you?

When and in what setting did you hear of this idea?

3. Why were you interested in becoming involved in this project?

4. What was your experience working with youth prior to working on this project?

5. What do you feel you gained from this particular experience by the end of the project?
6. What would you do differently if you had to do this project over again?
7. Do you believe this project will be sustained by the organisation and community in the long-term?
PROBES: If yes, what factors, in your opinion, favour the project's continuation?
If no, what factors do you believe work against the project's long-term continuation?
8. As you know, this was a research project. What are your thoughts on the experience of participating in a research demonstration project?
PROBE: What did you think about the data collection process?
Do you believe there should have been more training or assistance? For whom? At what point in the process would provision of such support be helpful?
9. What difficulties (if any) have you experienced between your role as a Research Assistant evaluating the program processes and sessions and your day-to-day involvement in program activities?
10. What additional feedback or advice do you have for:
The researchers at McGill?
Future governmental policy

INTERVIEWER: That wraps up the interview on my part. Do you have any questions for me? Thank you for your time!

11.0 Appendix C: Consent Forms

EDMONTON ARTS & YOUTH FEASIBILITY STUDY

Information and Consent Form – Youth

You are being invited to participate in a research study. This form is designed to provide you with information about this study. The Principal Investigator or representative will describe this study to you and answer any of your questions.

1. Name of Participant: _____

2. Title of Research Study: Edmonton Arts & Youth Feasibility Study

3. Principal Investigator(s) and Telephone Numbers: If you have any questions about the research study, you may call Dr. Robin Wright or Dr. Lindsay John at (514) 398-7056.

4. What is the Edmonton Arts & Youth Feasibility Study?

- The Edmonton Arts & Youth Feasibility Study is a research study that will look at the benefits of participating in art programs.
- From January to March 2005, you will participate in an art program twice a week at iHuman Youth Society.
- You will fill out a survey with questions about you, your family, friends, how you feel and what you like to do at the beginning of January and at the end of March 2005. If you are uncomfortable with specific questions, you do not have to answer them.
- A researcher or art instructor will fill out a survey on how you are doing in the art program.
- At the end of the program, some youth will be interviewed on what they liked and didn't like about the program. The interviews will be videotaped.

5. Ending your participation in the research study

I understand that my participation is entirely voluntary and that I may withdraw from the study, including the art program, at any time. I understand that withdrawal from the study will not have any effect on any other program I receive or might receive from the iHuman Youth Society or, if applicable, will not have any effect on my probation.

If you wish to end your participation in this research study for any reason, you should contact

_____ at _____
Research Assistant Telephone Number

6. Confidentiality

The Edmonton Arts & Youth Feasibility Study will keep your answers private. No one from your home, school or any other authorities will see what you write. However, if you report dangerous ideation or behaviour, such as intentions to harm yourself or others, confidentiality will not be maintained and the appropriate agencies will be contacted.

7. Signatures

The Principal Investigator or Research Assistant has explained the nature and the purpose of the research study.

Principal Investigator or Research Assistant
Obtaining assent

Date

You have been informed of the research study and you have received a copy of this description. You have given permission for your participation in this study.

Signature of Participant (Youth)

Date

Witness

Date

EDMONTON ARTS & YOUTH FEASIBILITY STUDY

Information and Consent Form – Parent / Guardian

I consent for my child/ward, _____, to participate in a research study that is attempting to understand the benefits of art programs on youth. This study includes participating twice a week in an art activity offered by the iHuman Youth Society.

The study will begin in January and end in March 2005 and there are no costs involved in participation. Youth will not be paid for their participation. There are no risks involved with the art activities of this study.

The information collected will include the following:

1. A questionnaire for the youth about how they feel about themselves, their behaviour, friends, family and school. The questionnaire will take approximately 60 minutes to complete;
2. Observations made by the program instructors and research assistant on the interactions of my child/ward with other children and adults in the art class.

The information will be collected twice, once at the beginning of the program in January 2005, and after the program has ended in March 2005. Also in March 2005, we will want to have a 60-minute interview with a randomly selected number of youth to get their opinions about the art programs. We will want to know about what aspects of the program the youth found helpful and the specific ways these aspects had helped them. They will also be asked about aspects that they did not find helpful. The interviews will be videotaped and/or audiotaped. These interviews will be viewed only by the research team to help them understand the benefits of these programs from the perspective of the youth.

I understand that all information collected will be strictly confidential and that the name of my child/ward will not be associated in any way with the findings from this research. Only the researchers will have access to my child/ward's confidential information. However, if my child/ward reports dangerous ideation or behaviour, such as intentions to harm himself/herself or others, confidentiality will not be maintained and I and the appropriate agencies will be contacted. I further understand that my child/ward's participation is entirely voluntary and that I may withdraw him or her from the study at any time. I understand that withdrawal from the study will not have any effect on any other program they receive or might receive from the iHumanYouth Society or, if applicable, will not have any effect on their probation.

Should you require additional information, the principal investigators of this study are:
Dr. Robin Wright and Dr. Lindsay John. They may be reached at (514) 398-7056.

The Research Assistant is _____. She/he can be reached at _____.

I have read the above information. The content and meaning of this information have been fully explained to me. I will receive a signed copy of the agreement.

I, _____, hereby voluntarily consent to take part in this study.
(Parent or Legal Guardian name)

Name (Please print)

Signature

Date

I, _____, hereby certify that I have explained to the above mentioned parent/guardian and youth the nature of this study, and the procedures involved, and that the parent/guardian and youth have the option of not participating or withdrawing from the study at any time.

Name (Please print)

Signature

Date

Art Instructor Interview Consent Form

I, _____, consent to take part in a 45 to 60 minute interview conducted by
(Interviewee)

McGill University. The interview will explore my participation in the project as Lead Instructor for
_____'s art program.
(Site Name)

I understand that all information collected will be strictly confidential and that my name will not be associated in any way with the findings from this research. I further understand that my participation is entirely voluntary and that I may withdraw from the study at any time.

Should you require additional information, the principal investigators in this study are Dr. Robin Wright and Dr. Lindsay John. They may be reached at 514-398-2978.

I, _____, hereby voluntarily consent to take part in this study.
(Interviewee)

Name (Please print) Signature Date

Site Directors Interview Consent Form

I, _____, consent to take part in a 45 to 60 minute interview conducted by
(Interviewee)

McGill University. The interview will explore my participation in the project as Site Director for
_____.
(Site Name)

I understand that all information collected will be strictly confidential and that my name will not be associated in any way with the findings from this research. I further understand that my participation is entirely voluntary and that I may withdraw from the study at any time.

Should you require additional information, the principal investigators in this study are Dr. Robin Wright and Dr. Lindsay John. They may be reached at 514-398-2978.

I, _____, hereby voluntarily consent to take part in this study.
(Interviewee)

Name (Please print) Signature Date

Research Assistants' Consent Form

I, _____, consent to take part in a 45 to 60 minute interview conducted by
(Interviewee)

McGill University. The interview will explore my participation in the project as Research Assistant for
_____.
(Site Name)

I understand that all information collected will be strictly confidential and that my name will not be associated in any way with the findings from this research. I further understand that my participation is entirely voluntary and that I may withdraw from the study at any time.

Should you require additional information, the principal investigators in this study are Dr. Robin Wright and Dr. Lindsay John. They may be reached at 514-398-2978.

I, _____, hereby voluntarily consent to take part in this study.
(Interviewee)

Name (Please print) Signature Date