



LAKESHORE ARTS



**Final Report  
Outcome Evaluation of  
Shazaam! In Focus, a photography and spoken word program  
for youths aged 12 to 14**

Prepared by:  
Kelly McShane, PhD, CPsych, CE  
Sofia Puente-Duran, PhD  
Katey Park, MA

With Assistance from:  
Milaina Manganaro  
Karen Caldascarolo

Version 1.3  
September 13, 2019

## **Executive Summary**

An outcome evaluation was conducted following the delivery of the Shazaam! In Focus Program over a three year period (Spring 2017; Fall 2017-Spring 2018, Fall 2018-Spring 2019). The goals of the evaluation were to gather data on the programs' impact on student participants, based on surveys from students, teachers, and artists. In addition, the evaluation also examined the program delivery (implementation and experiences) and sought feedback for enhancing the program. This report combines all data from the three years of program delivery.

The evaluation was completed by Ryerson University and drew from a utilization focused evaluation approach. Students (N=360) completed surveys (containing quantitative and qualitative items) on Day 1 and Day 6 of the program delivery, as well as at follow-up at 6 weeks post program. Sample size for student data ranged across years ranged from 54 to 158. Artists (N=35) and Teachers (N=13) completed surveys (containing quantitative and qualitative items) post program.

### ***Implementation: How was the program delivered***

- High program implementation fidelity: 79% rate of adherence to the program manual's instructions for activity delivery
- High attendance rate: average of 5.7 sessions attended by students
- High levels of completion of activities as instructed: 92% of students completed all activities
- Highly positive ratings of the program infrastructure and organization from artists and teachers

### ***Experiences: What was their impression and experience in the program?***

#### **Students**

- Students rated the program overall as highly enjoyable (8.7/10) and positive
- Students also felt respected by adults in the program and felt safe taking part in the program
- Most favourite aspect of the program was photography/photoshop and few students could identify as least favourite aspect of program
- Most valuable lesson learned were practical skills in art (e.g., photoshop, writing, photography)

#### **Artists**

- Positive elements of the program experience included: good management, working as a team, and overall good flow of the program.
- Challenges described included: management of classroom and of the time allotted for activities), student absences, and school-related challenges (announcements, assembly).

#### **Teachers**

- Overall positive experience with program, including reports of positive impact on students and positive support offered to students

## **Outcomes: What was the impact on students?**

### **Student Reports (N= 54-158)**

- Students' self-reports were **higher at post program and follow up** for: artistic ability, happiness with school, school performance, positive attitude towards self, confidence in self-expression, and power over their decisions.
- Students' self-reports were **higher at post-program only** for confidence presenting
- Students' self-reports were **higher at follow-up as compared to pre** for being able to talk to teachers about their problems
- Students' self-reports were unchanged post program on their belief they have a number of good qualities
- Students' self-reports decreased from post to follow up for respect for differences

### **Artist Reports (N=35)**

- Overall, artists were **“very satisfied”** with their experience working with Lakeshore Arts and reported several positive experiences on quantitative questionnaires.
  - LA staff, teachers, and students were extremely prepared
  - LA staff and teachers were perceived to be very friendly
  - LA staff were perceived to be extremely clear on program objectives
  - Artists felt “extremely” supported by LA staff and teachers
  - Program length (6 days for 2 hour sessions) was perceived by artists to be an appropriate amount of time
  - Artists felt that their compensation was “somewhat” generous and were extremely likely to recommend this program to other artists

### **Teacher Reports (n = 13)**

- All reported that their experience taking part was **“extremely positive”**
  - LA staff and artists were extremely organized
  - LA staff and artists were very friendly
  - Instructions from artists were extremely clear
  - Teacher rubrics were perceived as “extremely useful” for student assessments of objectives
  - Teachers were extremely likely to incorporate student assessments into report cards and final grades
  - Program length (6 days for 2 hour sessions) was perceived by teachers to be an appropriate amount of time
  - Teachers were extremely likely to recommend this program to a colleague and expressed interest in partaking in the program again next year

## **Recommendations**

Students, artists and teachers had limited to suggestions on how to improve the program and felt quite positively about it. Evaluators have provided suggestions for evaluation outcomes and improved liaison with school administration and continued engagement of teachers.

## Table of Contents

Executive Summary	2
1. Background and Literature Review	5
2. Method	7
3. Results	12
3.1. Program Implementation	12
3.2. Program Experience	18
3.3. Program Outcomes	29
3.4. Suggestions for Program Improvement	43
4. Recommendations and Conclusions	47
References	48
Appendix A: Logic Model	49

## **1.0. Background and Literature Review**

Understanding the ways in which community-based art programs provide services and have an impact on its population-base is an important step toward identifying program outcomes and success. Currently, processes involved in understanding the effect of arts-based programs in the community are particularly valuable given twofold. First, arts education has been subject to extensive criticism as a component in the standard curriculum of the public education system (Upitis, 2011); subsequent government cuts to education funding have placed art programs into lesser priority at provincial and national levels (Anderson, 2003). Second, capturing ways in which arts education has an impact on adolescent outcomes can reflect service needs and improvement efforts within and across communities (Wright et al., 2006). At best, identifying program impact of arts education focused on child and adolescent wellbeing can provide government-level funders and policy-makers with a foundation through which to enhance awareness of community needs and service provision where more focus is needed.

Research has shown that arts-based educational programs indeed show important implications for wellbeing and development among varying populations, from childhood (e.g., Baker & Harvey, 2014) to adulthood (e.g., Fraser & Keating, 2014), and among individuals with special needs, such as autism (Douglass, 2011; Epp, 2008). For adolescents in particular, in addition to gaining skills in various art techniques (Wright, John et al., 2006), arts-based programs have been shown to support adolescents in developing a sense of mastery and personal efficacy over their own experiences (Wallace-DiGarbo & Hill, 2006), improve socio-emotional wellbeing and reduce maladaptive behaviours (Wright, John et al., 2006; 2006; Douglass, 2011; Reynolds, Nabors, & Quinlan, 2000), and develop confidence, self-expression (Holloway & LeCompte, 2001), and a positive connection to school (Lima, 1995; Mynaříková, 2012). In addition, participation in such programs has been shown to increase community engagement among youth from lower-income, high-needs communities, particularly when there shows to be a safe and supportive environment in place (Wright et al., 2006).

However, although studies have examined the relationship between arts-based programs and adolescent outcomes, less attention has been paid to the processes through which these programs have an impact on their participants. In other words, there has been a dearth of research evaluating the processes that make a program effective. Such an evaluation builds on a structure of program implementation ideals, including adherence to activity implementation, adequate delivery of components from sensitive facilitators in the program, and having an organized infrastructure (Carroll, Patterson, Wood et al., 2007; Patton, 1994; 1997). Another factor that requires further attention is the ability for art programs to be accessible for its young participants among inner-city, underserved communities, by reducing typically documented barriers of program attendance, such as concerns with accessibility, cost, and safety (Hampshire & Matthijisse, 2010).

In light of the above, the present evaluation used a mixed-method evaluation design (i.e., integrating quantitative and qualitative data; Caracelli & Greene, 1993) to examine the impact of a school-based art program, "*Shazaam! In Focus*" on the socio-emotional wellbeing, positive

development, and school experiences of adolescents in their grade 8 classrooms. Additionally, focal concerns included better understanding program implementation processes and the ways in which it provides adolescents with a positive infrastructure among inner-city, multicultural communities.

## **2.0. Method**

This project employed a mixed-method, multi-informant evaluation design. The focus was to incorporate quantitative and qualitative data from multiple informants to assess: (1) program implementation processes, and (2) estimate the effect of time-points on outcomes among participants in the program (Cook & Campbell, 1979; Grimshaw et al., 2000).

The evaluation employed a utilization-focused evaluation (UFE) and developmental evaluation design for two reasons. First, the program was implemented over 3 years and thus could allow for the processes of the program to develop from Spring 2017 and Spring 2019. Developmental processes would take place via incorporating ongoing feedback and consultation with key stakeholders and program users (Patton, 1994). Second, using a UFE, the program could become highly useful and relevant to its participants (users), thus becoming better able to serve the schools across communities (uses) as a practical and relevant program (Patton, 1997; 2008; 2011).

### **Stakeholder Consultations**

- Stakeholder consultations were conducted with the program director, staff, and artists ( $N = 4$ ) in the Spring 2017.
- Each interview lasted approximately 30-60 minutes and included question items related to program goals, program impetus, and identifiable outcomes. Such items were in line with the standards of an outcome evaluation put forth by the Canadian Evaluation Society.
- An analysis of interview data was performed via a synthesis and coding of themes, activities, and objectives.
- Interviews with key informants were used to enable the provision of a comprehensive understanding of the program impetus and objectives.
- Thus, data were incorporated into the 'Program Logic Model' in order to help access the outcomes of the program (See Appendix A for Logic Model)

### **Survey Development**

- A search for evidenced-based measurement was conducted via an extensive search of the literature within academic and gray documents (e.g., PsychINFO, GoogleScholar, google).
- This methodological approach included consulting a large literature base related to existing tools that have been used in previous documents that focus on program participation and implementation.
- The search for previously validated measures were synthesized and selected to create measures reflective of each program goal and outcome (as identified in the program logic model).
- A comprehensive list of data sources, tools, and measures were analyzed and synthesized into a document, and organized by components in terms of their validity, relevancy, and of high-quality standards. It was important to find measurement items that were most relevant to the program goals in order to sufficiently capture the

different outcomes of interest in the measurement (construct validity). Additionally, item selection was conducted so as not to bare much overlap within components (i.e., items that are not highly inter-related within and across scales), yet provide enough detail to identify differential program effects.

- Accordingly, in line with program goals, measures comprised of survey data and contained Likert-scale questions (quantitative data) and open-ended responses (qualitative data) related to youth outcomes, such as confidence presenting, self-expression skills, self-esteem, and social support (from peers and teachers), as well as program engagement.
- Survey measures were also created for teachers and artist facilitators to complete on the final day of the program (post).
- Measures also included unique IDs in order to preserve participant identity and confidentiality.

### **Data Collection Method**

- Quantitative data were employed using surveys administered over three time-points, and included at baseline on Day 1 of the program (pre), post-program on Day 6 of the program (post), and four weeks post-program (follow-up), consisting of Likert-scale response categories (e.g., 1 = completely disagree to 7 = completely agree).
- Qualitative data were employed using open-ended responses and allowing participants of the program (students, artist facilitators, and teachers) to incorporate written or verbal responses of personal thoughts and feelings related to program components, as well as overall experiences, valuable lessons learned within the program, and program impact. This data was also collected at multiple time points.

## **Measures**

### **2.1. Program Implementation**

#### ***2.1.1 Implementation Fidelity***

- Assesses the degree to which the program's activities were delivered as planned and outlined in the program manual.
- An activity checklist was used to measure adherence to the program manual and assess the extent to which activities were implemented and completed as intended.
- The checklist was completed by program facilitators at the end of each day of the program, and included a table of daily activities as indicated in the manual, an indication of activity completion (Yes/No), by whom an activity was completed, and a description of any reasons for modifications or change.
- Facilitators also completed one open-ended item, indicating one notable modification used in the delivery of the program in order to assess possible facilitator sensitivity to adjust as needed.

#### ***2.1.2 Student Participation***

- The number of sessions attended by students was assessed using an attendance list

completed by the teacher on a daily basis.

- A measure of student activity completion assessed the extent to which students were able to complete activities as instructed.
- The activity checklist was rated by an independent observer (a research assistant) using a codebook to assess the completion of two major components of the program: (1) metaphorical imagery and (2) self-reflections.
  - **Creative writing related to metaphorical imagery of a photograph** indicated whether students would provide a description of their photograph using metaphorical language and relate it to themselves (i.e., use descriptive words that are representations or symbols of personal reflections). In line with the facilitator instructions manual and objectives for student activity completion, response categories were rated as 1 = Using metaphorical language, and 2 = No metaphorical language used.
  - **Self-reflection spoken word** assessed the extent to which students related their pieces to themselves (i.e., use the word "I"), and whether they gave examples of personal, meaningful experiences with a description (i.e., use words such as "family," "friends," "goals," "interests"), and expressed language of states of emotion ("sad," "happy," "angry," "anxious," etc.). In line with the instruction manual and objectives of the task, response categories were rated as, 1 = Reflective, and 2 = Not reflective and not about the self.

#### ***2.1.3. Artist and Teacher Experience of Program Structure***

- Facilitators and teachers were asked Likert-scale questions related to program and classroom organization and infrastructure. Examples of facilitator questions included, 'How prepared was the Lakeshore Arts staff for this program?' 'How clear was the Lakeshore Arts staff in communicating the objectives of this program?' and 'How prepared were the teacher(s) and students in this classroom?' For teachers, examples of questions included, 'How organized was the Lakeshore Arts staff for this program?' 'How organized were the Shazaam! In Focus Artists?' and 'How clear were the artists in presenting the instructions over the 6-day Shazaam! In Focus program?'. Questions were based on five-point response categories and adapted for each item, ranging from 'not very,' 'neither/nor' to 'very'.

## **2.2. Program Experience**

#### ***2.2.1 Student Program Experience (Open-Ended)***

- Student open-ended responses identified (1) the most favourite, and (2) the least favourite parts of the program, (3) one valuable lesson learned from the program, and (4) overall experience in the program

#### ***2.2.2 Artist/Facilitator Program Experience (Open-Ended and Quantitative)***

- Artist facilitators were asked about their overall satisfaction working with the program, and responded on a 5-point Likert scale ranging from 'very dissatisfied' to 'very satisfied'.

- Teachers were asked about their overall experience taking part in the program, with 5-point Likert responses ranging from ‘extremely negative’ (= 1) to ‘extremely positive’ (= 5).

## 2.3. Outcomes

### 2.3.1 Student Survey Outcomes

- Student outcomes identified demographic data and assessed socio-emotional wellbeing using model of positive youth development, encompassing a strengths-based approach to the selection of items.
- Measure selection of items from the original sources were adapted and modified to be relevant to the art program context.
- Demographic data: self-reported questions included four items related to age, gender (Male, Female, or Prefer not to say), self-identified ethnicity/cultural background (What is your ethnic background?), and language(s) spoken at home (List all).
- Questions for student outcomes were self-reported by the student and in the form of Likert-scales to assess the following main outcomes:

Outcome	Question items
Art skill development	Self-reported art ability (e.g., painting/ drawing, music, writing) rated on a scale, ranging from 1 = <i>Very poor</i> to 10 = <i>Excellent</i> ).
Confidence in presenting	Self-rated “confidence to give presentations to your class” (Response categories were standardized across time-points to a 7-point scale, ranging from 1 = <i>Not at all true for you</i> to 7 = <i>Completely true for you</i> ).
Self-expression	Self-rated “comfort in expressing yourself” (Response categories were standardized across time-points to a 7-point scale, ranging from 1 = <i>Not at all true for you</i> to 7 = <i>Completely true for you</i> ).
Self-esteem (attitude toward self)	“On the whole, I am satisfied with myself,” “I feel that I have a number of good qualities” and “I take a positive attitude toward myself.” (Responses ranged from 1 = <i>Not at all true for you</i> to 7 = <i>Completely true for you</i> ).
Having a voice/autonomy	“I feel a lot of voice/power to make my own decisions” and “I was encouraged to take responsibility and make my own decisions about my work” (Response categories ranged from 1 = <i>Not at all true for you</i> to 7 = <i>Completely true for you</i> ).
Connections	Included items related to positive attitudes toward school, bonds with teachers and peers, and connections with artist facilitators.

### 2.3.2 Perceived Student Outcomes (Artist/Teacher)

- Artist and teacher perceptions of the students.

## **2.4. Feedback and Suggestions**

### ***2.4.1 Student Program Feedback (Survey and Open-Ended)***

- Student survey responses to suggest changes to the program.

### ***2.4.2 Artist and Facilitator Feedback***

- These program components were identified via survey questionnaires from artist facilitators and teachers, completed post-program, consisting of Likert scale questions and open-ended responses.
- Open-ended responses for artists and teachers were related to student highlights in the program and suggestions for program improvements. Open-ended responses for artists also included challenges experienced in the program and modifications made during the program.

## **2.5. Analysis Plan**

- Quantitative analyses of student outcomes were conducted for the entire sample of students ( $N = 360$ ) from across all three years of the program. A series of Repeated Measures ANOVAs were conducted, where the dependent Items are the construct at three time points (pre, post, and follow-up), and the independent Item is the year that the program was implemented. The “pre,” “post,” and “follow-up” means presented are an average of all three years that the program was evaluated aggregated together (for example, the Artistic Ability “Pre” is the means for Year 1, Year 2, and Year 3 averaged together to create a single pre-test value). The Greenhouse-Geisser correction was used when the assumption of sphericity was violated.
- Quantitative analyses for teacher and artist surveys were examined by identifying means (and SDs) for Likert scale Items and combined across classrooms.
- Open-ended responses from students, artist facilitators, and teachers related to key outcomes of interest and program processes and were analyzed using a thematic coding analysis. Responses were given themes and a corresponding numerical allocation, thus responses could be coded and compared with the rate of themes across perceptions.

## 3.0. Results

### 3.1. Program Implementation

**3.1.1 Implementation Fidelity: Were activities implemented as planned? (As identified by artist facilitators).**

**Table 1.** Results highlighting activity implementation rates using an activity checklist (Year 1).

Measure	Result ( <i>N</i> = 5 artist respondents)
The checklist of activities	<ul style="list-style-type: none"><li>• 79.3% indicated that the majority of activities were implemented as planned from the program manual</li></ul>
Modifications among activities that were completed when planned	<ul style="list-style-type: none"><li>• Facilitators noted that 16% alterations occurred for activities that were completed when planned,</li><li>• Starting late/running over time (<i>n</i> = 12 activities),</li><li>• Feeling rushed (<i>n</i> = 4 activities),</li><li>• Alter activity slightly (<i>n</i> = 2 activities),</li><li>• Some students left early/did not complete (<i>n</i> = 1 activity),</li><li>• Taking time to calm class/rowdy (<i>n</i> = 1 activity),</li><li>• Giving time for a short break (<i>n</i> = 1 activity).</li></ul>
Among activities that were not completed when planned	<ul style="list-style-type: none"><li>• Facilitators noted that some activities were not completed according to the activity schedule (for 21% of activities),</li><li>• Changing the activity to another day (<i>n</i> = 5 activities),</li><li>• Running out of time (<i>n</i> = 4 activities),</li><li>• Removing one activity given the class context, and filling time with another activity (<i>n</i> = 1 activity).</li></ul>

- Additionally, artist facilitators responses to the question of 'one modification used during the program' across three years.

**Table 2.** Program Modifications of Program (Artist Reported)

*Note.* Suggests how to update the Program Manual for the following year.

<b>Item: Modifications Made Across Artists</b> <b><i>N</i> = 22 artist respondents</b>
---

Theme	% (#)	Quote
Poetry Activity (adapting to different context)	23% (5)	<p><i>"We spent more time writing poetry since the students moved through the course quickly - we used a poetry scale for ideas."</i></p> <p><i>"The students worked quickly so I had them start thinking about poems on day 4. I think it added a lot of quality to their work."</i></p> <p><i>"I cut out some warm ups and the collage presentation to allow for more room for poetry as that's what the kids wanted and needed."</i></p> <p><i>"Poetry examples in other languages and in different forms. Explaining instructions in Spanish. Avoiding triggers for autism."</i></p> <p><i>"I brought in books so students had examples of poems, we also had a poetry café with food, I modified the 10 minute poem (pg5) so it was easier for some students."</i></p>
Modify Instruction Delivery	18% (4)	<p><i>"I led the metaphorical image explanation which is normally done by the photographer."</i></p> <p><i>"What I had to do was I had to run the collage slideshow, we ran it on the next day, but we need to change it to the second day... it's run on the third day, which means I have to pull my computer out, I have to set it up to show, and everything, and then re-set up to edit. So, we've requested for it to be the second day when we do the photo-editing, as opposed to the third day, so that way we have more days of editing."</i></p>
Warm-Up Activities	14% (3)	<p><i>"Changed a few of the morning warm ups, spent slightly less time on collage and more on My Life Bus Route."</i></p> <p><i>"Changed up ice breakers and gave more time to the workbook exercises."</i></p> <p><i>"Cut all the warm ups out and gave an extra 40 minutes on day 5 to finish collages. Cut out day 2 writing exercises (only poetry)."</i></p>
Photography Activity	14% (3)	<i>"I had to walk a few of the students through writing their image reflections."</i>

		<p><i>"Having a second person help with editing photos throughout the sessions."</i></p> <p><i>"Jointly edit to improve speed of work completion."</i></p>
General Procedure Changes	14% (3)	<p><i>"I didn't do so many check-ins but the students really were engaged with Q &amp; A about the artists."</i></p> <p><i>"Added additional columns in workflow chart to track student photo process and reflections."</i></p> <p><i>"We shifted some of the instruction around to keep students engaged."</i></p>
Bringing in alum student to present their work	5% (1)	<i>"We had a student come in, a grade 9 student that took the program last year in grade 8. They came and inspired- it was amazing, they came through and performed the same piece that he won the slam with last year."</i>
Spending additional time with students	5% (1)	<i>"Well I came in earlier and I stayed a little bit later. I also worked through recess. And you just- there's times where the student likes the image the way it is but I allow them to experiment, where I don't do that if I'm rushed.... When you're rushed, you're just barreling through. It's kind of an assembly line and I think art is more than an assembly... The other part is sometimes kids don't even use the iMac or the Mac. So they don't even know how to use a mouse. So now you got to do a quick mouse tutorial. So it's like a lot that has to happen in 50 minutes. But it works, and the kids are happy, and we're happy."</i>

### 3.1.2. Student Participation: What was the rate of student attendance and did students complete activities?

- Program attendance (Year 1)

Measure (N = 74 students)	Interpretation	Interpretation
# Of sessions attended (Out of 6 sessions)	5.7 (.63)	<ul style="list-style-type: none"> <li>• 95% attendance rate, indicates a high level of attendance</li> </ul>

- **Student Activity Workbook**
  - Largest proportion of students completed the metaphorical imagery and self-reflections activities as instructed.
  - It was shown that most self-reflections were related to how student backgrounds and adverse life events shaped parts of their identity, as well as disclosing personal information related to family, humanity, interests, relationships, and aspirations.

**Table 3.** Results highlighting student activity completion rates overall, and specifically for, (1) metaphorical imagery, and (2) and self-reflections for Year 1.

Measure	Result
Complete program activities ( <i>N</i> = 74 students)	<ul style="list-style-type: none"> <li>● 92% of students completed program activities.</li> </ul>
Metaphorical Imagery ( <i>N</i> = 70 students)	<ul style="list-style-type: none"> <li>● Approximately 70% of students used metaphorical imagery in their activity.</li> </ul>
Self-reflections ( <i>N</i> = 66 students)	<ul style="list-style-type: none"> <li>● Approximately 58% of students used reflective language in their poetry.</li> </ul>

### 3.1.3 Artist and Teacher Experience with Program Structure

- Results for program structure from artists and teachers were incorporated across all three years.

**Table 4.** Descriptive statistics for artist and teacher quantitative data on post program surveys. Measures were on a scale of 1 to 5 (with 5 being the most desirable response), unless otherwise stipulated. This table is an amalgamation of all three years that the program ran.

Measure ( <i>n</i> = # of respondents)	Results <i>M</i> ( <i>SD</i> )	Interpretation
<b>Artist Facilitators (<i>n</i> = 35)</b>		
Preparedness of Lakeshore Arts staff	4.94 (.24)	Artists felt that the Lakeshore Arts program staff were ‘extremely prepared’ for this program.
Preparedness of teachers and students in classroom	4.71 (.62)	Artists felt that the teachers and students were ‘extremely prepared.’
Friendliness of Lakeshore Arts staff	5.00 (.00)	Artists unanimously felt that the Lakeshore Arts program staff were ‘very friendly.’

Friendliness of class teacher	4.71 (.57)	Artists felt that the class teachers were ‘very friendly.’
Clarity of LA staff in communication program objectives	4.94 (.24)	Artists felt that the Lakeshore Arts program staff were ‘extremely clear’ in communicating program objectives.
Felt supported by LA staff	4.97 (.17)	Artists felt ‘extremely supported’ by Lakeshore Arts staff.
Felt supported by class teacher	4.56 (.71)	Artists felt ‘extremely supported’ by class teachers
Perception of 6-day program length*	2.63 (.84)	Artists felt that the program length of 6 days was ‘just about right.’  Score of 1 = Too Short Score of 3 = Just about Right Score of 5 = Too Long
Perception of 2-hour daily length*	2.68 (.88)	Artists felt that the program daily length of 2 hours was ‘just about right.’  Score of 1 = Too Short Score of 3 = Just about Right Score of 5 = Too Long
Impact on Youth	4.81 (.39)	Artists felt that the Shazaam: In Focus session had ‘a great deal of impact’ on youth.
Overall Satisfaction	4.86 (.69)	Overall, artists were ‘very satisfied’ with their experience working with Lakeshore Arts.
Compensation*	3.86 (1.17)	Overall, artists felt that their compensation was ‘somewhat generous’ compared to similar programs they have done for other organizations.  Score of 1 = Very Ungenerous Score of 3 = Undecided Score of 5 = Very Generous
How likely would you recommended <i>Shazaam! In Focus</i> to other artist facilitators?	9.46 (.87)	Artists were extremely likely to recommend this program to other artist facilitators.
<b>Teachers (n = 13)</b>		
Organization of Lakeshore Arts staff	4.92 (.28)	Teachers felt that the Lakeshore Arts program staff were ‘extremely organized’ for this program.
Organization of Artists	4.92 (.28)	Teachers felt that the Artists were ‘extremely organized’ for this program.
Friendliness of Lakeshore Arts staff	5.00 (.00)	Teachers unanimously felt that the Lakeshore Arts program staff were ‘very friendly.’
Friendliness of Artists	4.92 (.28)	Teachers felt that the artists were ‘very friendly.’
Clarity of Artists in presenting instructions	4.92 (.28)	Teachers felt as though the artists’ instructions over the 6-day program were ‘extremely clear.’
Usefulness of “Student Workbook”	4.92 (.28)	Teachers rated the student workbook as ‘extremely useful.’

Usefulness of “Teacher Rubrics”	4.50 (1.17)	Teachers rated the teacher rubrics as ‘extremely useful’ for student assessments of curriculum objectives.
Likelihood of using program work in students’ final grades / report cards	4.83 (.39)	Teachers were ‘extremely likely’ to include work completed during <i>Shazaam! In Focus</i> as part of students’ final grades in their report cards.
Perception of 6-day program length*  Score of 1 = Too Short Score of 3 = Just about Right Score of 5 = Too Long	2.92 (.49)	Teachers felt that the program length of 6 days was ‘just about right.’
Perception of 2-hour daily length*  Score of 1 = Too Short Score of 3 = Just about Right Score of 5 = Too Long	2.92 (.28)	Teachers felt that the program daily length of 2 hours was ‘just about right.’
Overall Satisfaction	5.00 (.00)	Overall, teachers’ overall experience taking part in <i>Shazaam! In Focus</i> was unanimously ‘extremely positive.’
Likelihood to partake again	4.92 (.28)	Teachers indicated that they were “Yes, Absolutely!” likely to partake in the <i>Shazaam! In Focus</i> program again next year.
How likely would you recommended <i>Shazaam! In Focus</i> to a colleague?	9.92 (.28)	Teachers were extremely likely to recommend this program to a colleague.

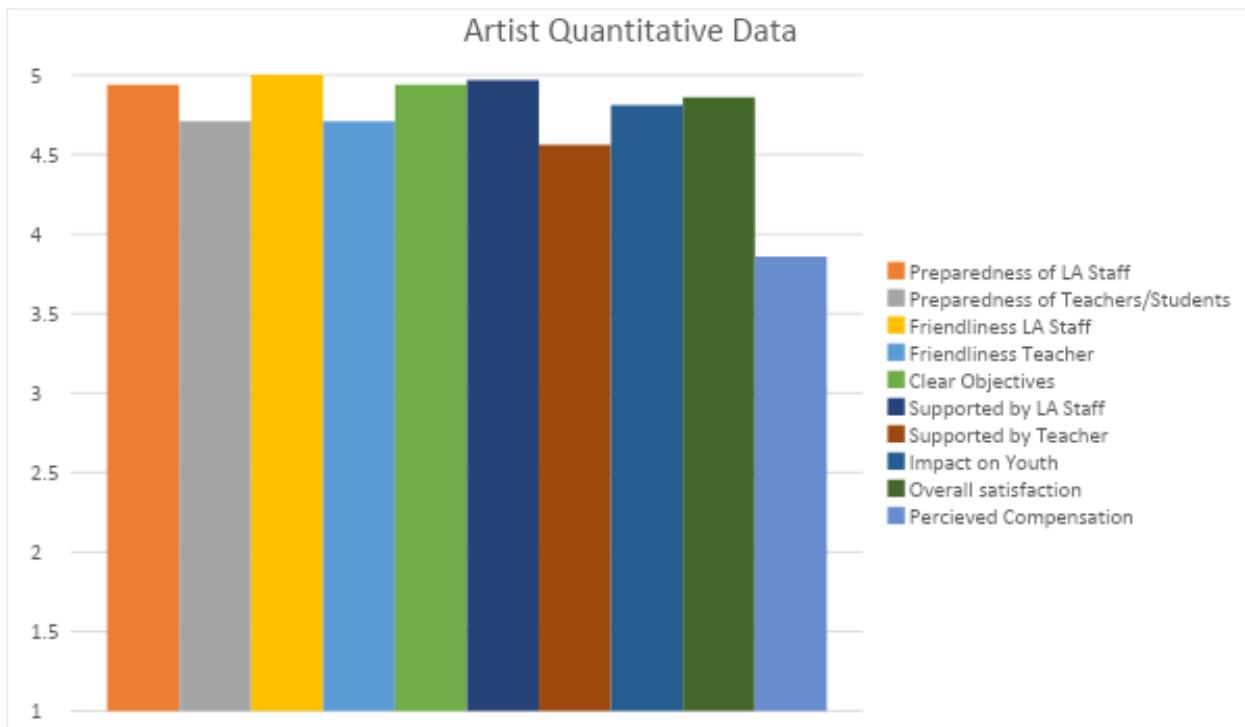


Figure 1. Artist scores on quantitative measures.

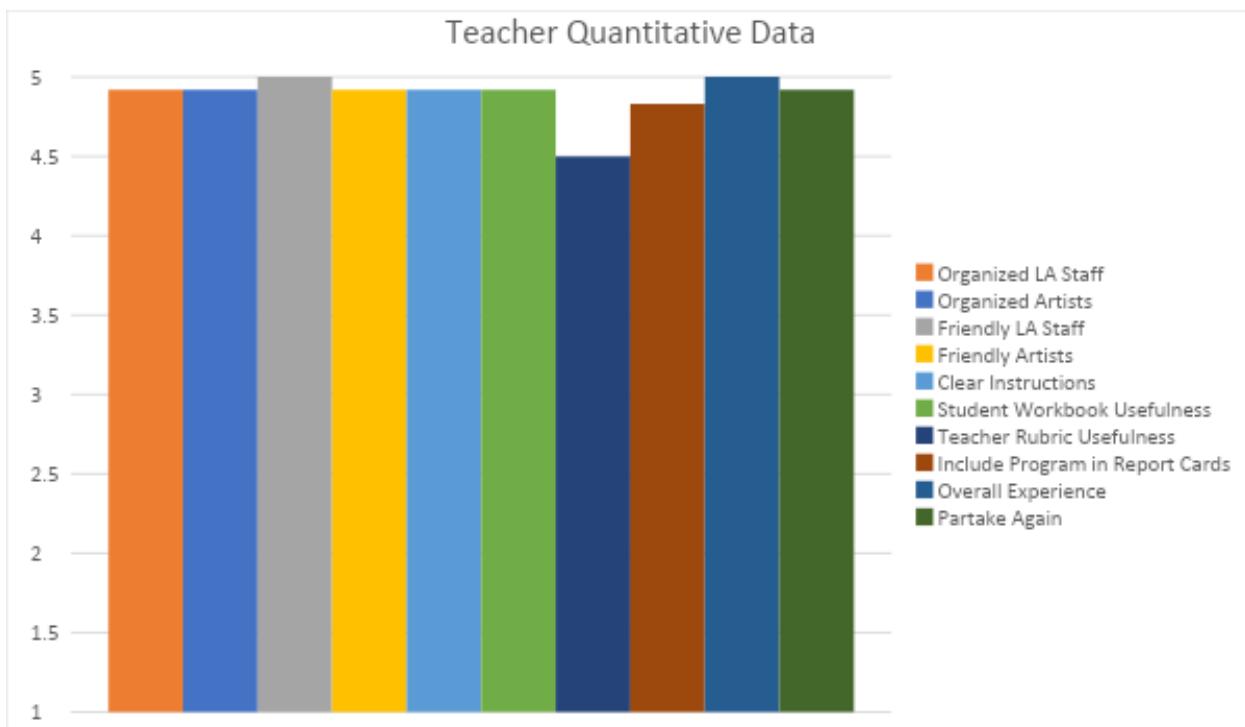


Figure 2. Teacher scores on quantitative measures.

### 3.2 Program Experience

### 3.2.1 Student Experiences (quantitative)

**Table 5.** Student Experiences with the Program (Post)

Program Experience (All are out of 7 unless otherwise specified)	Mean (SD)	Interpretation
Enjoyment of the program (out of 10)	8.69 (1.41)	The majority of students rated the program as enjoyable.
Clarity of rules and expectations	6.50 (.82)	Students felt the rules and expectations were clear.
Felt respected by adults in the program	6.73 (.57)	Students felt respected by the adults in Shazaam! In Focus.
Felt safe in program and its activities	6.53 (.89)	Students felt safe taking part in the program and its activities.
Comfort level with photography / digital media	6.40 (1.02)	Students felt comfortable with the photography / digital media activity.
Adults paid attention to what was going on in students' lives	6.14 (1.05)	Students felt that adults in Shazaam! In Focus paid attention to what's going on in their lives.
Involvement in program activities	6.15 (1.05)	Students felt they were very involved in program activities.
Taking responsibility in making own decisions	6.07 (1.03)	Students felt that they were encouraged to take responsibility and make their own decisions about their work.
Making clear connections to personal experiences	5.83 (1.03)	Students felt that they were somewhat/mostly able to make clear connections to personal experiences.
Comfort level with writing poetry	5.69 (1.36)	Students felt somewhat/mostly comfortable writing poetry.
Lack of sense of belongingness *reversed scored	5.97 (1.62) *reversed	Students somewhat/mostly felt as though they belonged.

	scored	
--	--------	--

**Table 6.** Student Experience with Program (Follow-Up)

Program Experience (out of 7)	Mean (SD)	Interpretation
Having friends to talk to about a problem	5.75 (1.38)	Students agreed somewhat/completely that they had friends they can talk to when they have a problem.
Would participate in this program again	5.81 (1.54)	Students agreed somewhat/completely that they would participate in Shazaam! In Focus again.
Interest in taking another photography workshop	5.69 (1.73)	Students agreed somewhat/completely that they would be interested in taking another photography workshop in the future.
Interest in taking another spoken word workshop	4.50 (1.93)	Students agreed somewhat that they would be interested in taking another spoken work workshop in the future.

### 3.2.2 Student Experiences (Open-Ended Responses)

\*Note: Some student responses fit across two themes (or more), thus the total number of responses may be greater than the total number of students.

#### Favourite Aspect of Program

Summary for ‘Least favourite part of program’:

- Across student responses, the majority of students ( $n = 129$ ) indicated that their favourite aspect of the program was the **photography/photoshop** component, followed by the poetry slam/presenting ( $n = 76$ ), and the self-portrait collage ( $n = 67$ ).

**Table 6.** Student responses to ‘most favourite aspect of the program.’

Most favourite aspect of the program		
	Total	

Theme	Responses	Quote
Photography / Photoshop	129	"The photography because I had a really fun time taking pictures."
Poetry slam / presenting	76	"The poetry slam because it was amazing listening to everyone's thoughts and feelings."
Self-portrait collage / painting	67	"My favourite part was the collage because I found it fun and was able to express myself through art."
Writing spoken word poem	48	"Writing poetry! I did not expect that I would enjoy writing poetry."
Outdoor photoshoot	44	"Going to the park and taking beautiful photos because now I see the world differently."
Expressing self (general)	26	"It gave me an opportunity to tap into my emotions and express myself."
Connecting with peers and artists	23	"The amount of support everyone was giving each other was unreal, it gave people more confidence."
Everything	8	"Everything, it was super fun, if I had a decision I would do it again."
Having fun	1	"Missing work and having fun"

### Least Favourite Aspect of Program

Summary for 'Least favourite part of program':

- Across student responses, the majority of students ( $n = 86$ ) indicated that there was nothing that they disliked ("none" / "I liked everything"). Additionally, students indicated that their least favourite part of the program was the poetry slam/presenting ( $n = 70$ ), writing poetry (about the self,  $n = 44$ ), and the self-portrait collage/painting ( $n = 42$ ).
- Other least favourite components among student responses included, the photography/photoshop ( $n = 27$ ), feeling rushed or missing a day of the program ( $n = 13$ ), paperwork or activities unrelated to the major art components of the program, and the end of the program (because it was the last day).

**Table 7. Student responses to 'least favourite aspect of the program.'**

Item: Least favourite aspect of the program		
Theme	# Across 3 years	Quote
None (I liked everything)	86	"I loved everything about shazaam, it was awesome."
Poetry slam / presenting	70	"The poetry slam, this is because I was still nervous presenting my poem."
Writing about self / writing spoken word poem (difficulty)	44	"My least favourite part was writing my poem because I am not very creative."
Self-portrait collage / painting (lack of ideas, lack of time, not interested)	42	"Collages, because it wasn't as creative as the other activities."
Photography / Photoshop / Editing photos (repetitive)	27	"My least favourite part of shazaam was when we were editing the pictures because it was boring." "Not that I didn't enjoy the element but the photography was my least favourite."
Worksheet / booklets (side activities)/ surveys Timing issues (missing a day of the program)	16	"The activities in the booklet that weren't main events (poem, photography, etc)."
Timing issues (missing a day of the program)	13	"My least favourite part was missing a lot."
Instructions / opening / icebreaker / other	8	"Listening to the lectures."
End of the program	7	"Day 6 because it was the last day."

**Table 8. Student responses to indicate, 'one valuable thing learned in the program' (Across 3 years) and 'Overall experience' (Across 2 years)**

Summary for 'One valuable lesson learned':

- Across student responses (combining post and follow-up responses), the majority of students ( $n =$

- 151) indicated that the most valuable lesson learned in the program was practical knowledge in art (photography/photoshop/writing), followed by the importance of self-expression ( $n = 108$ ), the importance of confidence (believing in yourself,  $n = 95$ ), as well as self-reflections and learning about the self ( $n = 76$ )
- Additionally, students indicated that the most valuable thing they learned in the program was to respect others and their differences ( $n = 56$ ), discovering new artistic abilities ( $n = 26$ ), the importance of resilience and perseverance ( $n = 24$ ), new appreciation for art ( $n = 20$ ), and overcoming fears of presenting (public speaking,  $n = 20$ ).

<b>Item: One valuable lesson learned (taken from post &amp; follow-up surveys)</b>		
<b>Theme</b>	<b># Across 3 years</b>	<b>Quote</b>
Practical knowledge and skills in art (photoshop, writing poems, photography, etc.)	151	"The most valuable thing I learned was how to take a regular photo and turn it into something meaningful."
Self-expression (how to express, the benefits, emotions, uniqueness in expression, power of voice)	108	"To embrace myself and my opinions, and to express my thoughts respectfully but without hesitation."
Confidence / believe in yourself	95	"To have confidence in yourself, never be ashamed of something you have done, everyone has embarrassing moments in their life."
Self-reflection and learning about the self / be yourself	76	"Everything I do has meaning, the colours I choose reflect me, I have learnt to express myself through simple things I use everyday."
Respecting others and their differences (interpersonal relations)	56	"Everyone is different and believe in different things and anyone and everyone should respect that."
Discovering artistic / new abilities	26	"I learned that I have more artistic abilities than I actually thought."
Resilience / perseverance/ focus	24	"Think positive about yourself and try your best and don't give up."

New appreciation for art and its diversity	20	"One thing I learned was that pictures can mean a lot of different things, they can mean different emotions."
Overcoming fears (public speaking)	16	"Learning how to present without being scared about doing so."
Valuing time	7	"The most valuable thing I learned in shazaam was that time is everything, the more time you spend on something the better the outcome."
Not sure/nothing	2	

Summary for 'Overall experience':

- Across years 2 and 3, the majority of students ( $n = 205$ ) indicated that their overall experience was positive in general. Additionally, 31 students expressed that their overall experience was related to connections with and appreciation of the staff, as well as feeling that the program was an educational experience expressed among 26 students.

Item: Overall Experience (taken from years 2 & 3)		
Positive experience (general)	205	"It was an awesome experience, learned a lot of new things like photoshop and poetry, highly recommend for grades to come."
Connection with and appreciation of the staff	31	"I thought the program was well put together and very interests, all the adults / instructors were very kind and supportive."
Educational; Knowledge and skills development in art (photoshop, writing poems, photography, etc.)	26	"Shazaam was really helpful for me and taught me a lot of things about photography and poetry, I really enjoyed it."
Self-expression	10	"I really enjoyed being able to express myself and my interests through art."
Felt safe and respected	9	"I felt very shy when I started, but throughout the program I felt more and more comfortable, I love how kind they were."

Negative experience (disliked certain aspects of program, anxiety, competitive)	6	"It was fun, but I don't really like how we have to do so many surveys."
Creative outlet	6	"I loved all the activities we did, it really let me express the type of creativity I have."
Self-reflection and learning about the self	4	"It was very fun and helped me learn more about myself."

### 3.2.3 Artist and Teacher Program Experiences

#### Positive Experience from Artists

Theme	Quotes
Positive Contributions (N = 10)	<p><i>"I think the managing is going good, I think the whole team does a good job at it and they're amazing. I think just a day. Just editing, and that's it. But it's almost impossible, you can't do seven days."</i></p> <p><i>"I love the program as is."</i></p> <p><i>"Staff and overall flow of the program seems to be perfected by the staff. Things are smooth in terms of delivery."</i></p> <p><i>"The overall flow of the program seems to be perfected by the staff."</i></p> <p><i>"Things are smooth in terms of delivery."</i></p> <p><i>"I love the program as is."</i></p> <p><i>"There were very few challenges in this particular session."</i></p> <p><i>"Having an assistant there helped."</i></p> <p><i>"Teachers are familiar with the program and encouraging adds to the energy of the program."</i></p>

	<p><i>"In this class there were 3 ESL students and one student (who came halfway through the program) with special needs. It was a challenge working with those students in explaining work but it was a great opportunity to explore new techniques."</i></p> <p><i>[Likelihood of recommending the program, on a scale of 1-10]?</i></p> <p><i>"Twelve. A hundred. Amazing, I love it."</i></p>
--	---

#### **Teachers' Added Comments (N = 10 respondents)**

Theme	Quote
Positive Impact on Students (N = 6)	<p><i>"I hope this continues to be available for more students. I watched the boys mature as they interacted with other young men they could relate to."</i></p> <p><i>"Fantastic program that will enrich the lives of students. It brings about confidence, determination and self-expression. Please keep this program going."</i></p> <p><i>"I find that this program overall helps student's self esteem and confidence - their mental health and well-being is very important for youth of our generations."</i></p> <p><i>"Such a fun experience but more than that - my students had the chance to learn about themselves - very important at this age."</i></p> <p><i>"Amazing program, great staff, inspires students and staff to aim high."</i></p> <p><i>"I really enjoyed the program and felt that the students did as well, it was something different and engaged many of our students."</i></p>
Overall positive comments (N = 3)	<p><i>"Unfortunately, I was not present during much of the program due to absence and schedule. However, the Shazaam team was able to continue to deliver this exceptional program."</i></p> <p><i>"Awesome job guys, fantastic program."</i></p> <p><i>"Thanks for another fun, and successful year."</i></p>
Importance of supporting students (N = 1)	<i>"Needs one being taken care of."</i>

#### **3.2.4 Challenges Experienced in the Program (Artist Respondents)**

Challenges Experienced in the Program Noted Across Artists <i>N = 23 artist respondents</i>		
Theme	#	Quote
Classroom management challenges (Limited teacher support, disorganized, distracted)	26% (6)	<p><i>"There was limited engagement by the teachers especially around dealing with the hall pass issues, which added unnecessary supervisory roles on staff."</i></p> <p><i>"Overall atmosphere of the classroom and student behaviour was distracted and disordered, making it a challenge to have the students focus and participate."</i></p>
Challenges with time management for art tasks (photography / photoshop, writing, collage)	26% (6)	<p><i>"Timing - photo editing was a bit rushed, 15 mins doesn't give all students enough time to work through / process their photo editing."</i></p> <p><i>"I think always for the editing, it's the rushing... we're on a time crunch... I'm still happy, I'm not complaining, but it's a bit of a pressure. You feel like you're in a pressure cooker, right? The first thing you're shooting- you're doing your small tutorial, you're shooting and then you're editing from beginning to end, nonstop."</i></p> <p><i>"Even though we did have time to work on the poems beforehand, even having more time to work on the poetry would have been helpful."</i></p>
Challenges with time management / time constraints (general)	17% (4)	<p><i>"Short time for facilitation."</i></p> <p><i>"Ice breakers were a bit long."</i></p>
Student Absences (Fall behind)	13% (3)	<p><i>"Absences. It is easy to fall behind with a 6 day schedule."</i></p> <p><i>"There was a couple of students that were absent yesterday, which was a day to really get down to the writing, and so that was a challenge."</i></p>
School-related challenges (e.g., announcements, school assembly)	9% (2)	<i>"I think the most challenging part was the interference of the assembly at the end. That just put everyone in a little bit of a panic. But we pulled it together as well at the end, we came</i>

		<i>through... I think it's working through those challenges together as a team which makes you kind of learn from it."</i>
Feeling rushed balancing logistics, (paper work) and working with students	4% (1)	<i>"There's so much logistics now, like it is overwhelming. It's fine because we manage. But we're being given the same amount of time with 35-40% more logistics.... So we're navigating new systems.... and it feels like we're doing a lot. Too much, in a very short amount of time. I think we probably need about another half an hour each. Like, everyday if we could have the half hour to then come together and collect, and navigate what we're needing, put things in order, organize."</i>
Working with students who require additional attention	4% (1)	<i>"In this class there were 3 ESL students and one student (who came halfway through the program) with special needs. It was a challenge working with those students in explaining work but it was a great opportunity to explore new techniques."</i>
Feeling that there is too much structure (limited flexibility)	4% (1)	<i>"The sessions are very structured, which is good to a certain degree but too much structure is limiting."</i>
Overall, the program went well	9% (2)	<i>"There were very few challenges in this particular session."</i>  <i>"They were on top of things, I think their classroom teacher also has a lot to do with that. She kind of sets the environment and the tone so then when you come in, they're already very respectful and they listen to what is asked of them and they deliver, so, that wasn't much of a challenge."</i>

### **3.3. Program Outcomes**

#### **3.3.1 Student-Reported Outcomes**

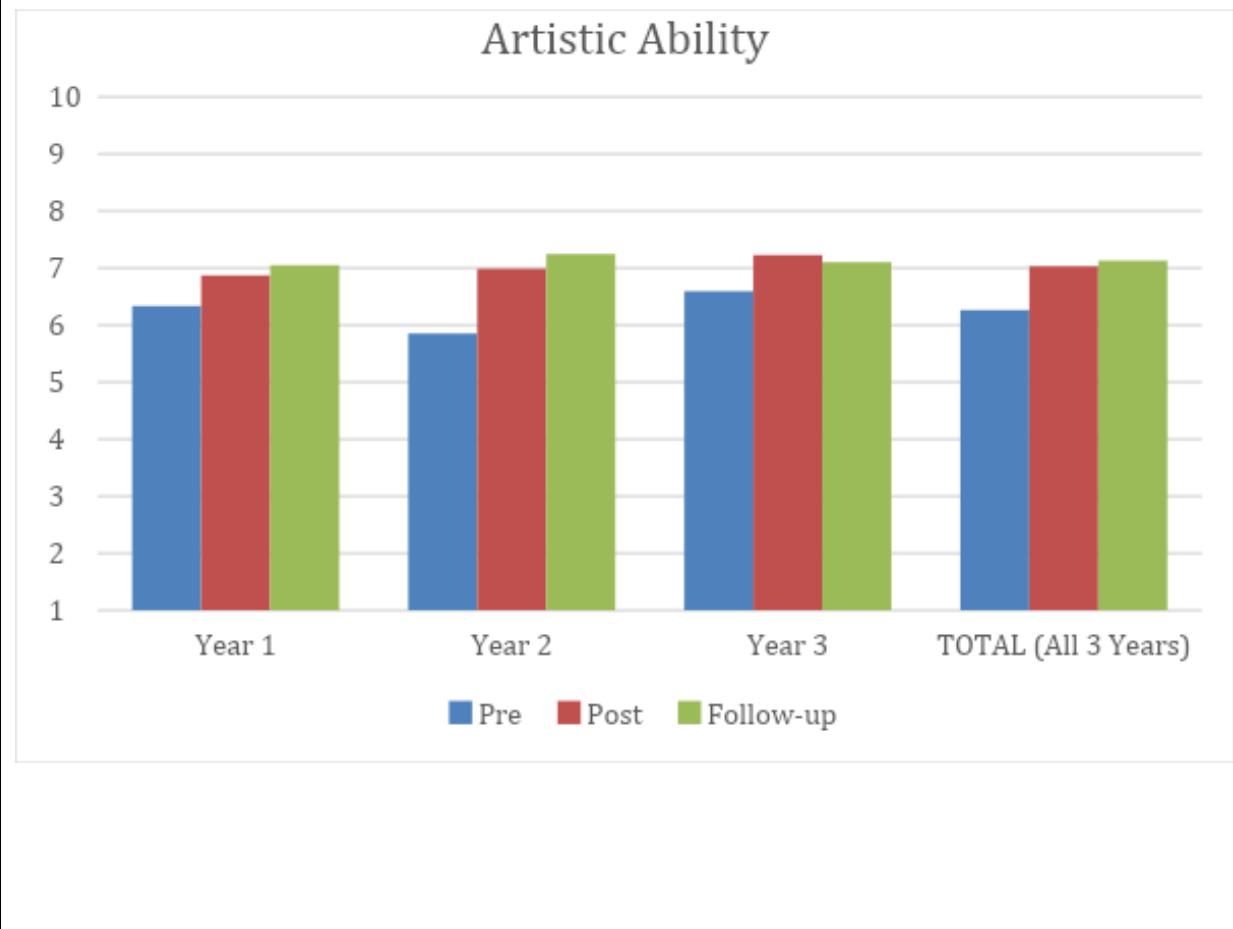
Student Outcomes (Pre, Post, Follow-up)

Summary: Students self-reported artistic ability, happiness with school, school performance, positive attitude towards self, confidence in self-expression, and power over their decisions was higher at the end of the program (post) as compared to at the start of the program (pre).

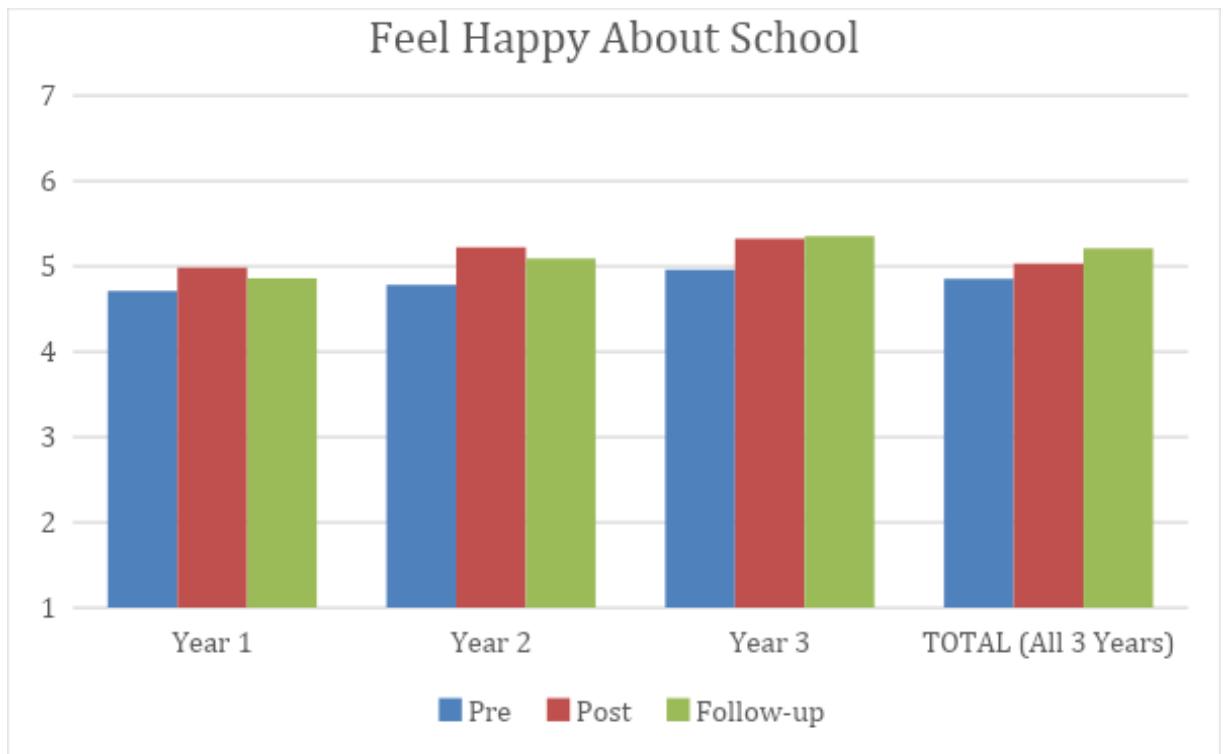
Increases were maintained at follow-up.

Students also felt more confident presenting immediately after participating in the program, but this effect was not maintained at follow-up.

Outcome	Mean (SD)			Significant Changes, Interpretation
	Pre Time 1	Post Time 2	Follow-up Time 3	
Artistic Ability (out of 10)  # of students:  Y1: n = 86 Y2: n = 54 Y3: n = 143	6.37 (5.87)	7.07 (1.70)	7.11 (1.69)	Yes. [ $F(2, 306) = 4.55, p = .030, \eta_p^2 = .016$ ] Students self-reported artistic ability was rated significantly higher by the end of the program, and these changes were maintained at follow-up.  Self-reported artistic ability was rated significantly higher from pre to post ( $p = .045$ ) and significantly higher from pre to follow-up ( $p = 0.023$ ). There was no significant changes from post to follow-up ( $p = .268$ ).



Feel Happy About School (out of 7)	4.83 (1.47)	5.01 (1.50)	5.22 (1.38)	Yes. $F(2, 650) = 13.46, p < .001, \eta_p^2 = .040$ Students felt significantly happier with school by the end of the program, and these changes were maintained at follow-up.
# of students: Y1: $n = 110$ Y2: $n = 60$ Y3: $n = 158$				Students felt significantly happier with school from pre to post ( $p = 0.10$ ) and from pre to follow-up ( $p < .001$ ). There was no significant change from post to follow-up ( $p = 0.70$ ).



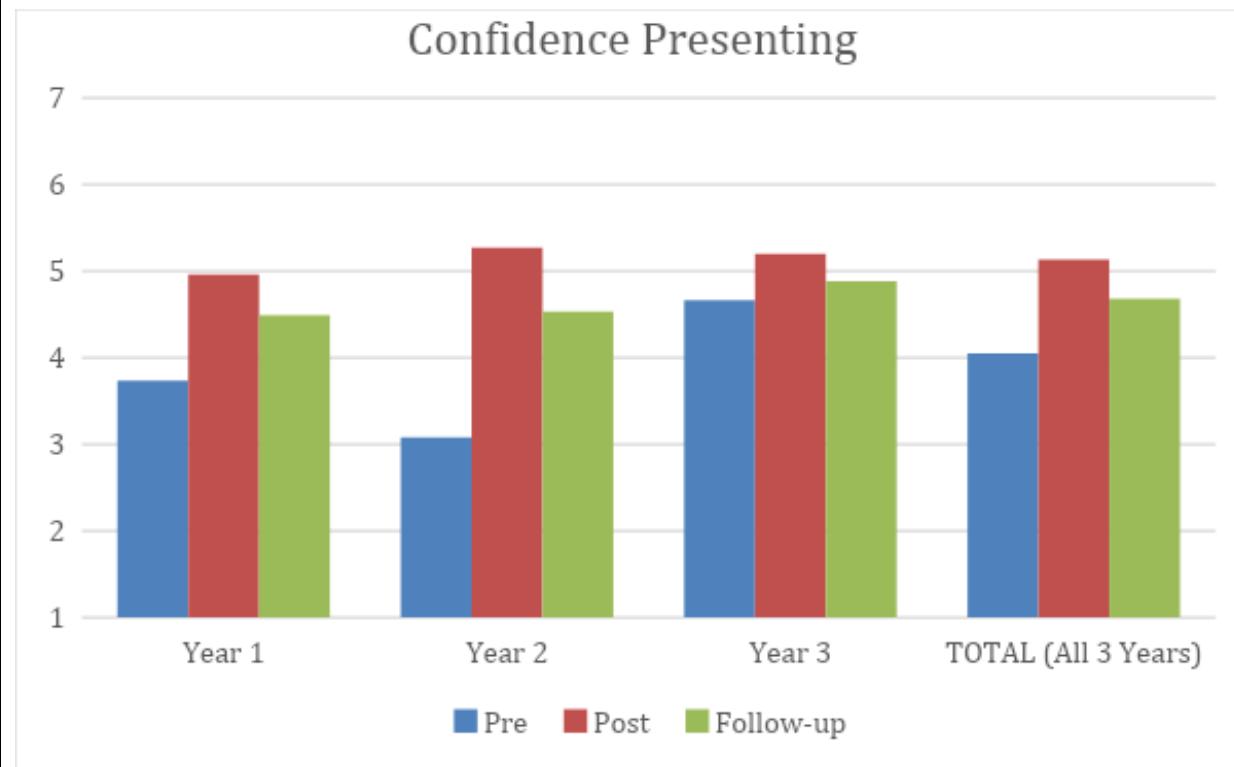
School Work Performance (out of 7)	5.25 (1.19)	5.48 (1.20)	5.50 (1.18)	Yes. $[F(2, 640) = 10.61, p < .001, \eta_p^2 = .032]$ Students felt they performed better at school by the end of the program (as compared to the start of the program) and these changes were maintained at follow-up.																				
# of students:  Y1: $n = 110$ Y2: $n = 59$ Y3: $n = 154$				Students felt they performed significantly better from pre to post ( $p < .001$ ) and from pre to follow-up ( $p < .001$ ). There were no significant changes between post and follow-up ( $p = .913$ ).																				
<p style="text-align: center;"><b>Perception of School Work Performance</b></p> <table border="1"> <thead> <tr> <th>Category</th> <th>Pre</th> <th>Post</th> <th>Follow-up</th> </tr> </thead> <tbody> <tr> <td>Year 1</td> <td>5.3</td> <td>5.3</td> <td>5.4</td> </tr> <tr> <td>Year 2</td> <td>5.2</td> <td>5.6</td> <td>5.4</td> </tr> <tr> <td>Year 3</td> <td>5.3</td> <td>5.6</td> <td>5.5</td> </tr> <tr> <td>TOTAL (All 3 Years)</td> <td>5.4</td> <td>5.4</td> <td>5.4</td> </tr> </tbody> </table>					Category	Pre	Post	Follow-up	Year 1	5.3	5.3	5.4	Year 2	5.2	5.6	5.4	Year 3	5.3	5.6	5.5	TOTAL (All 3 Years)	5.4	5.4	5.4
Category	Pre	Post	Follow-up																					
Year 1	5.3	5.3	5.4																					
Year 2	5.2	5.6	5.4																					
Year 3	5.3	5.6	5.5																					
TOTAL (All 3 Years)	5.4	5.4	5.4																					

Positive Attitude Toward Self (out of 7)	5.48 (1.42)	5.35 (1.37)	5.60 (1.32)	Yes. $[F(2, 631) = 8.28, p < .001, \eta_p^2 = .025]$ Students had a more positive attitude towards themselves from pre to follow-up ( $p = .044$ ). Interestingly, there was no significant difference between pre and post ( $p = 1.00$ ), suggesting that the positive attitudes towards themselves emerged several weeks after partaking in the program.
# of students: Y1: $n = 110$ Y2: $n = 59$ Y3: $n = 158$				

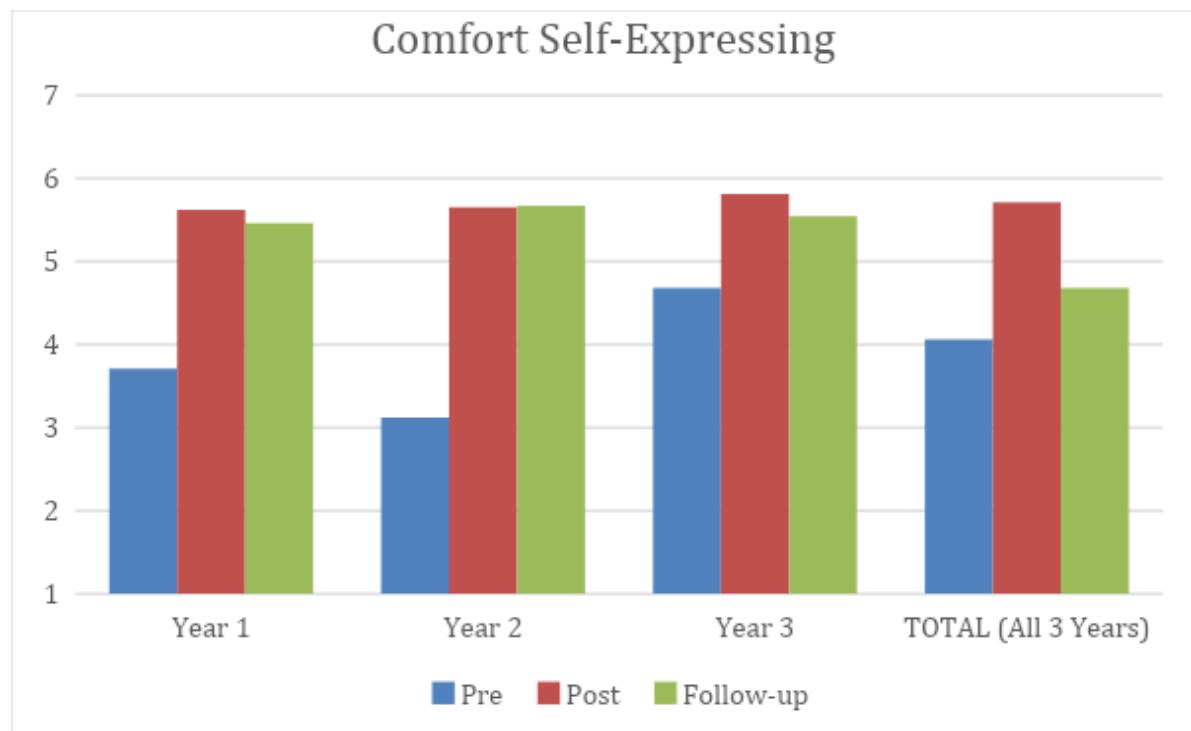
**Positive Attitude Toward Self**

Category	Pre	Post	Follow-up
Year 1	5.5	5.0	5.5
Year 2	5.4	5.1	5.5
Year 3	5.6	5.8	5.7
TOTAL (All 3 Years)	5.5	5.3	5.6

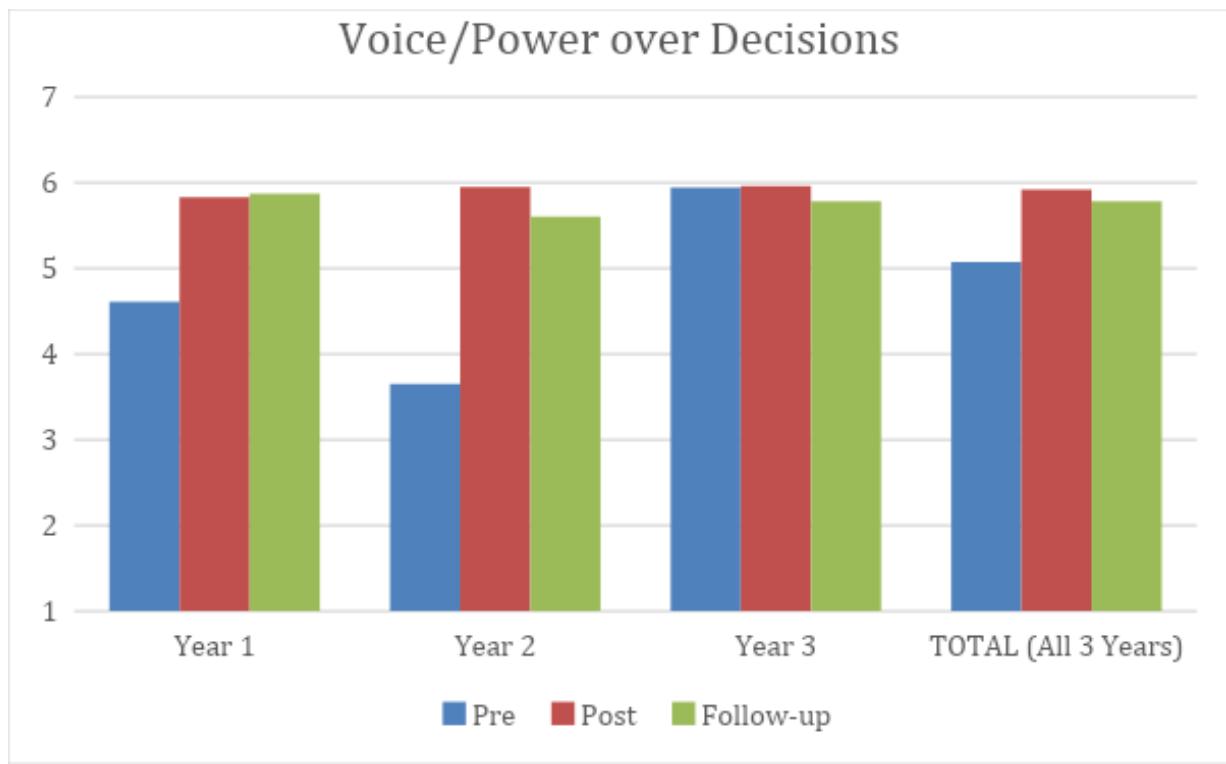
Confidence Presenting (out of 7)	4.05 (1.63)	5.13 (1.63)	4.68 (1.61)	Yes. [ $F(1, 621) = 89.89, p < .001, \eta_p^2 = .219$ ] There was a main effect of confidence presenting, such that participants felt the most confident presenting at post (Time 2), compared to both pre ( $p < .001$ ) and follow-up ( $p < .001$ ). This suggests that students felt more confident presenting immediately after participating in the program, but this effect was not maintained over time.
# of students:  Y1: $n = 110$ Y2: $n = 59$ Y3: $n = 154$				There was also a main effect of Year. [ $F(2, 320) = 7.80, p < .001, \eta_p^2 = .047$ ]. Students who partook in Year 3 (Spring 2019) felt significantly more confident with presenting compared to both Year 1 ( $p = .001$ ) and Year 2 ( $p = .002$ ).



Comfort in Self-Expression (out of 7)	4.06 (1.59)	5.71 (1.35)	5.54 (1.25)	Yes. $F(2, 644) = 222.37, p < .001, \eta_p^2 = .408$ Students felt more comfortable in self-expression by the end of the program (as compared to the start of the program) and these changes were maintained at follow-up.
# of students:  Y1: $n = 110$ Y2: $n = 60$ Y3: $n = 155$				Students felt more comfortable self-expressing themselves from pre compared to post ( $p < .001$ ) and from pre to follow-up ( $p < .001$ ). There were no significant differences between post and follow-up ( $p = .153$ ).  There was also a main effect of Year [ $F(2, 322) = 9.297 p < .001, \eta_p^2 = .055$ ]. Students who partook in Year 3 (Spring 2019) felt significantly more confident with presenting compared to both Year 1 ( $p = .001$ ) and Year 2 ( $p < .001$ ).



Voice/Power over Decisions (out of 7)	5.08 (1.53)	5.92 (1.23)	5.78 (1.18)	Yes. $F(1, 601) = 102.50, p < .001, \eta_p^2 = .241$ Students reported greater voice/power over decisions at the end of the program (as compared to the start of the program) and these changes were maintained at follow-up.
# of students:  Y1: $n = 108$ Y2: $n = 60$ Y3: $n = 157$				Students reported greater voice/power over decisions from pre to post ( $p < .001$ ), and from pre to follow-up ( $p < .001$ ). There was no significant difference between post-test and follow-up ( $p = .072$ ).



**Table 10.** Student Outcomes (Pre and Follow-up)

Summary: Students reported that they were significantly more likely to be able to talk to teachers about their problems from pre-test to follow-up. Data at post (time 2) was not collected.

Outcome	Mean			Significant Changes, Interpretation
	Pre Time 1	Post Time 2	Follow-up Time 3	
Talk with Teachers about Problems (out of 7)	4.42 (1.82)	N/A	4.91 (1.73)	Yes. $[F(1, 357) = 18.11, p < .001, \eta_p^2 = .048]$ Students reported that they were significantly more likely to be able to talk to teachers about their problems from pre-test to follow-up ( $p < .001$ ).
# of students: Y1: $n = 116$ Y2: $n = 62$ Y3: $n = 182$				The mean score at both pre and follow-up was ~4 out of 7, indicating that despite these improvements, most students still do not believe that they have a teacher they can talk to.

Talk to Teachers about Problems

A bar chart titled "Talk to Teachers about Problems". The y-axis ranges from 1 to 7. The x-axis categories are Year 1, Year 2, Year 3, and TOTAL (All 3 Years). For each category, there are three bars: blue for Pre, red for Post (Missing), and green for Follow-up. In all categories, the blue bar is the highest, followed by the green bar, and then the red bar. The values are approximately: Year 1 (Pre: 4.6, Post: 1.0, Follow-up: 5.0), Year 2 (Pre: 4.2, Post: 1.0, Follow-up: 4.3), Year 3 (Pre: 4.4, Post: 1.0, Follow-up: 5.1), and TOTAL (Pre: 4.5, Post: 1.0, Follow-up: 4.9).

Category	Pre	Post (Missing)	Follow-up
Year 1	4.6	1.0	5.0
Year 2	4.2	1.0	4.3
Year 3	4.4	1.0	5.1
TOTAL (All 3 Years)	4.5	1.0	4.9

■ Pre ■ Post (Missing) ■ Follow-up

**Table 11.** Student Outcomes (Pre, Post)

Summary: No significant differences on students' perception that they have a number of good qualities from pre to post.

Outcome	Mean			Significant Changes, Interpretation
	Pre Time 1	Post Time 2	Follow- up Time 3	
Perception that student has a number of good qualities (out of 7)	5.45 (1.29)	5.45 (1.24)	N/A	No. [ $F(1, 354) = .000, p = .990, \eta_p^2 < .001$ ]  No significant differences between time points on students' perception that they have a number of good qualities.
# of students:  Y1: $n = 126$ Y2: $n = 60$ Y3: $n = 171$				

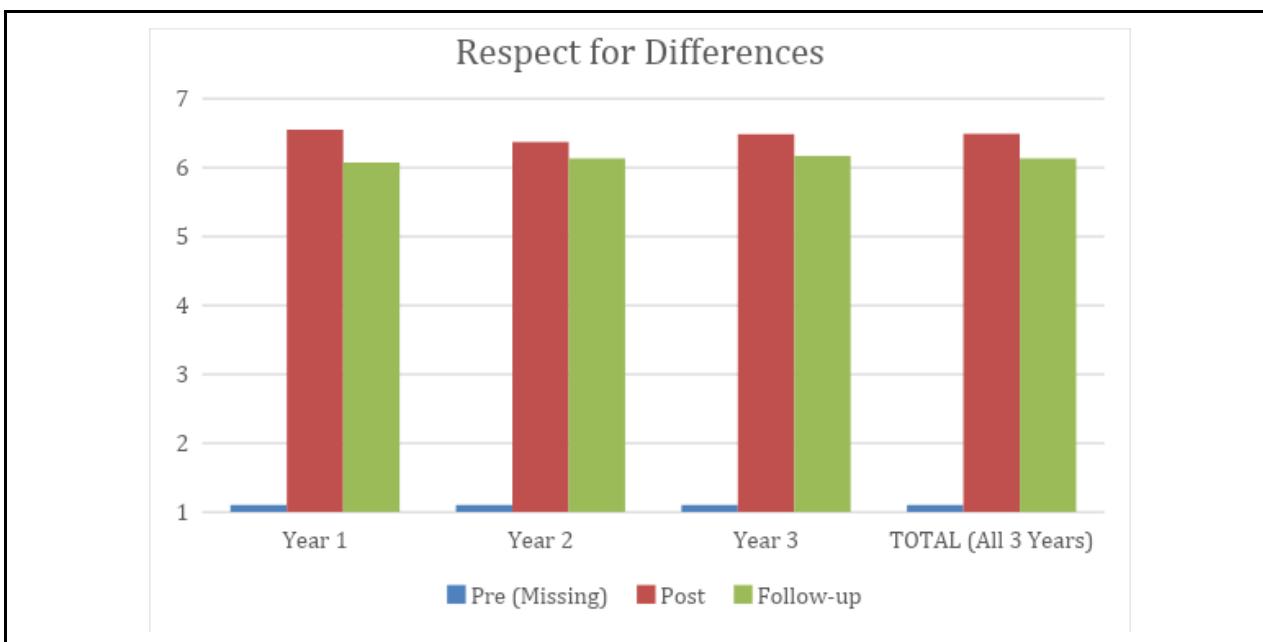
Perception on Number of Good Qualities

Category	Pre	Post	Follow-up (Missing)
Year 1	5.5	5.3	1.0
Year 2	5.4	5.5	1.0
Year 3	5.5	5.7	1.0
TOTAL (All 3 Years)	5.5	5.5	1.0

**Table 12.** Student Outcomes (Post, Follow up)

Summary: Students self-reported respect for differences decreased from post to follow-up.  
Data at baseline was not collected.

<b>Outcome</b>	<b>Mean</b>			<b>Significant Changes, Interpretation</b>
	<i>Pre Time 1</i>	<i>Post Time 2</i>	<i>Follow-up Time 3</i>	
Respect for Differences  # of students:  Y1: $n = 112$ Y2: $n = 60$ Y3: $n = 157$	N/A	6.49 (.77)	6.13 (1.12)	<p>Yes. <math>[F(1, 326) = 24.85, p &lt; .001, \eta_p^2 = .071]</math></p> <p>Contrary to hypotheses, respect for differences significantly decreased from post-test to follow-up (<math>p &lt; .001</math>).</p> <p>It is important to note that baseline ratings of this construct are missing. It is plausible to consider that perhaps partaking in the program temporarily increased respect for differences, which was then not maintained over time once the program ended and regular school programming resumed. However, without baseline data we cannot confirm this hypothesis.</p> <p>Furthermore, this questionnaire was on a scale of 1 to 7, so having mean scores of 6.49 and 6.13 suggests that students do have high ratings of respect for differences overall.</p>



### 3.3.2. Teacher/Artist Reported Outcomes

**Table 13. Artist Illustrations of Student Highlights in the Program**

Item: Student Highlights Noted Across Artists <i>N = 25 artist respondents</i>		
Theme	% (#)	Quote Examples
Students' Socio-Emotional Growth (e.g., overcoming shyness, confidence, expression)	32% (8)	<p><i>"Seeing students who have anxiety and social fright finally overcome it and present their poem to the class"</i></p> <p><i>"Halfway through the program one student was too shy to present their collage. By day 6 they performed a whole poem."</i></p>
Importance of the Slam (final performances)	32% (8)	<p><i>"The highlight is always... the ending. We get to see the kids kind of get up there and do their presentations."</i></p> <p><i>"[Teacher's] class had amazing poets and poetry. Final show was awesome."</i></p>
Importance of Connections (between Artists and students, one-on-one time, peers)	24% (6)	<p><i>"Sitting one-on-one with students to edit their photo - I felt that I was able to give them the attention they needed to focus and be heard."</i></p> <p><i>"The highlight this class was really the students' pieces before they</i></p>

		<i>slammed and having that infinite one-on-one time to hear their thoughts.”</i>
Student growth in writing / engagement in art tasks	24% (6)	<p><i>“For this cycle in particular, I was very happy to see the poetry levels of the students progress as much as it did.”</i></p> <p><i>“The shock on teachers faces when they find out their student is capable of writing, and performing such poems”</i></p>
Hearing about themes or challenges in student personal lives	12% (3)	<p><i>“It's always seeing how students open up about their experiences in their poems.”</i></p> <p><i>“Just thinking about the students who share a lot about their personal lives as well through the self-reflection collages. I get to hear a lot about things that are going on in the background, not just their favourite colour or their favourite sport, but things that are happening within their family life or their journeys through immigration and their friends that they are not friends with anymore. Like deeper themes? Those are definitely like the highlights.”</i></p>

Item: Student Highlights Noted Across Teachers <i>N = 12 teacher respondents</i>		
Theme	% (#)	Quote
Socio-Emotional Growth (Overcoming shyness, courage, confidence, self-expression)	50% (6)	<p><i>“Watching boys who were hesitant to write and shy to share write personal thoughts and feel encouraged to share with the class.”</i></p> <p><i>“Even the most reserved students in my class felt safe enough and confident enough to share some really powerful thoughts.”</i></p> <p><i>“It's amazing to see some students that are usually reserved or shy, come out of their shell and perform amongst their peers.”</i></p>
Student growth in writing / engagement in art tasks	25% (3)	<i>“One of my students rarely writes anything and was very resistant to participate in Shazaam but by the end of the 6 days, he had written 2 poems and completed 2 art projects.”</i>
Importance of Slam	17% (2)	<i>“I really enjoyed listening to the poetry slams (especially about violence among the black community). VERY powerful.”</i>

Providing students with opportunities to excel, that they do not typically have in a classroom	17% (2)	<i>"I found that students who aren't normally engaged in school, Shazaam really helped them to have an opportunity to express themselves in ways that they never usually had... so it gives them [ways] to excel in opportunities that they normally don't have in the classroom."</i>
Hearing students talk about the positive impact of the teacher on their lives	8% (1)	<i>"I learned that even though I don't always feel like my students hear what I tell them I really do have an impact on their lives and that is so rewarding – why I do this job."</i>

### 3.4 Suggestions for Program Improvement

#### 3.4.1 Suggestion for Program Improvement (Student Respondents)

**Table 14. Student responses to indicate ‘suggested improvements.’**

- Across student responses, the majority of student ( $n = 101$ ) indicated that they would not change anything (e.g., “I liked everything”). Additionally, some student ( $n = 44$ ) indicated suggestions to improve the length of the program (e.g., an extra day), as well as improvements in time allocation for activities suggested among 41 students.
- Additionally, 29 students suggested adding more or alternative options for activities, as well as adding more resources or staff, suggested among 17 students. Lastly, some students suggested making improvements within themselves ( $n = 6$ ), as well as suggesting having additional support for challenging tasks (such as for writing, and for those with presentation anxiety,  $n = 5$ ).

Item: Suggested Improvements		
Theme	# Across 3 years	Quote
Nothing (I liked everything)	101	“I would change nothing, the entire experience was welcoming, fun, and educational.”
Longer program	44	“Maybe come for more days because 6 days is not enough, I love you all too much.”
Better time allocation (i.e. for collage, for photoshop, more time for poem)	41	“Giving us more time to do things, it felt really rushed.”

More / alternative activities (e.g., give options)	29	"More fun activities."
More resources and staff (access to computer lab, more art supplies)	17	"I think <i>Shazaam</i> should have more helpers in the classroom because there were times where students were waiting awhile for their turn."
Improving the self / My presentation skills/ voice	6	"My speaking voice in front of the crowd, I want them to know what I'm talking about."
More student support (e.g., with challenging parts – writing, anxiety presenting)	5	"More help with the writing of the poetry."
Survey length/ content	2	"Surveys (long). They were kind of dry."
That art is fun	1	"Art is fun"
Competitive/ uninterested in art	1	"Poetry slam feels too competitive and makes me nervous"
Ask student thoughts on a " <i>Thought of the Day</i> "	1	

**3.4.2 Table 15. Suggestions for Program Improvement (Artist Respondents)**

Item: Suggested Program Improvements Across Artists <i>N = 26 artist respondents</i>		
Theme	% (#)	Quote
Procedural Suggestions	23% (6)	<p><i>"We need to iron out the logistics so that they run smoothly. There needs to be some sort of other form of identification for us as the team, and I was saying camera numbers, if we had a little sign that said camera numbers. So, camera # at the top right hand corner, and then at the beginning... It was also mentioned at the introduction that students had to put their camera number on the last three pages. That would solve everything. It's being left with us, and it means that then it's just one more thing I have to do. Right?... But to me, the main mode of operando is the</i></p>

		<p><i>students. And I understand that we're balancing, getting the funding, running the program, and it's a tough balance, to be honest. For me, it's a lot of logistics."</i></p> <p><i>"Less paperwork for students"</i></p> <p><i>"Better organization / time management from artist facilitators"</i></p> <p><i>"Just figuring out ways to have more time for the young people to just sit with their words or sit with their drawings. I don't necessarily know how to solve that or create a solution because getting them to know us is important but also getting into it is important too. Do six days feel like enough? No... but I think we can do it in six days."</i></p> <p><i>"Maybe if the students had a little prior knowledge about what they would be doing they could make better use of their time"</i></p> <p><i>"initial shazaam meeting to include program assistants"</i></p>
Improving Poetry Instruction	15% (4)	<p><i>"Like the thing that I appreciate with the photography is like, here's the skills, now go take the camera. Whereas with the poetry, there's a lot of small steps, which is important, because writing can be intimidating but it's like- I'm just- the only way it would change is to dive into it a bit faster. "</i></p> <p><i>"Adding the poetry scale to help students gain ideas."</i></p> <p><i>"Some references to poems available / spoken word is hard to teach."</i></p> <p><i>"Adding more poetry examples to support participants to understand what to write."</i></p>
Improving Photography / Collage Instruction	15% (4)	<p><i>"More time and interaction with photography."</i></p> <p><i>"Communicate metaphor in more depth."</i></p> <p><i>"I think the collage could have been tied in better with the themes of the poetry and photography."</i></p>

		<p><i>"I do know that once the photos are printed, they are presented. But I don't know to what extent they're actually speaking about their images and how that is a reflection of them. So I would like to see that part be included, maybe if we give them a choice of whether they want to present their collage or their photo, maybe that could be an option as well."</i></p>
Program Expansion (to more schools, for youth growth)	15% (4)	<p><i>"Lakeshore arts is already working on this, but taking the program to more schools is the best way to grow and improve the program"</i></p> <p><i>"More schools"</i></p> <p><i>"More school when possible"</i></p> <p><i>"More leadership opportunities for the youth"</i></p>
Improve Program Length	12% (3)	<p><i>"Extra half hour at the end."</i></p> <p><i>"An extra day or an extra 15-20 minutes."</i></p> <p><i>"Either longer sessions by even half an hour or more liberty to play with the format."</i></p>
Encouraging Additional Support (e.g., encourage teacher support, work in better unison)	8% (2)	<p><i>"Having an assistant there helped. Teachers are familiar with the program and encouraging adds to the energy of the program."</i></p> <p><i>"Maybe work in better unison with teacher / school in classroom. Teachers / supervisor were not consistent which might have restricted classroom etiquette."</i></p>
Challenges out of program control (e.g., supply teachers, assembly)	4% (1)	<p><i>"This class was tricky because there were a lot of supply teachers - hard to improve on that."</i></p>

### 3.4.3 Suggested Program Improvement (Teacher Respondents)

**Table 16. Teacher Illustrations of Suggestions for Program Improvement**

Item: Suggested Improvements Across Teachers
--

N = 10 teacher respondents		
Theme	% (#)	Quote
Overall positive: No need for improvement	40% (4)	<p><i>"I think it's great, I really like it, I like how they have the rubrics, I like how they have all of that. I think it's good. To be honest, I think it's great."</i></p> <p><i>"No improvements."</i></p> <p><i>"Can't think of anything, I thought the program was really authentic for the students."</i></p> <p><i>"I really can't think of any at the moment. It was all great."</i></p>
Program Content Suggestions	50% (5)	<p><i>"A bit more time spent on spoken word poetry would help all students improve their work - it's a new concept to most that requires more explanation."</i></p> <p><i>"A couple of modeled examples of how to connect with self-image and how to develop the written reflection."</i></p> <p><i>"Different programs for elective."</i></p> <p><i>"Add one more dimension, maybe music."</i></p> <p><i>"The activities are excellent but additional activities incorporated as a choice, depending on the cohort from year to year might enhance the program."</i></p>
Being mindful of time allotted to program and not falling behind standard curriculum	10% (1)	<i>"Falling behind with other classes; tight scheduling; sacrificing classes; takes time."</i>
Adapt to kids that need extra help	10% (1)	<i>"Computer access for LD students."</i>

## **4.0 Recommendations and Conclusions**

Outcome data was consistent across student self-reports, and artist and teacher surveys. This is a significant strength of the study design and increases the validity of the findings greatly.

Generally speaking, the program expansion that took place in Year 3 went very well. As noted in the outcome data, there were few differences noted between the Year 1 and Year 2-3. The data for Artists and Teachers was combined across all three years in order to preserve anonymity. Anecdotal data collected through observations and conversations with Artists in Year 3 suggest that additional classroom management support was needed in order to ensure that the program would run smoothly. This was often due to teachers being absent entirely from school on the day of the program, or because they were called out of the classroom.

- Continuing to foster strong relationships between school administration and teacher is vital to the success of the program

Addressing the impact of the program on students' relationships with their teachers might require additional thought. Specifically, students' scores on "Ability to talk to teachers" increased from pre-program to follow-up, however it hovered around 4/7 could be improved. Indicating that despite these improvements, most students still do not believe that they have a teacher they can talk to. Perhaps it is not surprising that the score is relatively unimpacted as communication involves both the teacher and students, and it is only the students who participated in the program.

- Taking time to reflect on whether it is possible that the program's reach can directly impact students' relationships with their teachers would be key. The decision to not include this as an outcome is also a possibility.

The one outcome area that was generally unaffected by the program was the degree to which students felt they possessed a number of good qualities. IN addition, much anxiety and worry was shared by the students about the performance element of the poetry slam. In fact, some students did not participate.

- It might beneficially to ensure that the "competition" part of the poetry slam is balanced with an emphasis on growth and taking risks which are also to be celebrated (i.e., not just the outcome but the process).

Two additional areas presented challenges for impact on students: respect for differences and confidence in presenting. Although the program resulted in improvements in both those areas between pre and post program, at program follow-up the gains were not maintained and decreased in fact for respect for differences.

- It is entirely possible that once the program is completed, students are not longer supported in the traditional classroom context in these two areas. In addition or alternatively it is possible that they have fewer opportunities to practise and receive feedback on these two areas and thus their gains are not maintained.

## References

- Anderson, S. E., & Ben Jaafar, S. (2003). *Policy trends in Ontario education: Working Paper*. University of Toronto: Ontario, Canada.
- Baker, W. J., & Harvey, G. (2014). The collaborative learning behaviours of middle primary school students in a classroom music creation activity. *Australian Journal of Music Education*, 1,3-14.
- Caracelli, V. J., & Greene, J. C. (1993). Data analysis strategies for mixed-method evaluation designs. *Educational Evaluation and Policy Analysis*, 15(2), 195-207.
- Carroll, C., Patterson, M., Wood, S., Booth, A., Rick, J., & Balain, S. (2007). A conceptual framework for implementation fidelity. *Implementation Science*, 2(1), 40.
- Douglass, D. (2011). *Self-esteem, recovery and the performing arts: A textbook and guide for mental health practitioners, educators and students*. Charles C Thomas Publisher.
- Epp, K. M. (2008). Outcome-based evaluation of a social skills program using art therapy and group therapy for children on the autism spectrum. *Children & Schools*, 30(1), 27-36.
- Fraser, C., & Keating, M. (2014). The effect of a creative art program on self-esteem, hope, perceived social support, and self-efficacy in individuals with multiple sclerosis: A pilot study. *Journal of Neuroscience Nursing*, 46(6), 330-336.
- Hampshire, K. R. & Matthijsse, M. (2010). Can arts projects improve young people's wellbeing? A social capital approach. *Social Science & Medicine*, 71,708-16.
- Holloway, D. L., & LeCompte, M. D. (2001). Becoming somebody! How arts programs support positive identity for middle school girls. *Education and Urban Society*, 33(4), 388-408.
- Lima, M. G. (1995). From aesthetics to psychology: Notes on Vygotsky's Psychology of Art. *Anthropology and Education Quarterly*, 26(4), 410-425.
- Myňáříková, L. (2012). Art-based Program for social and emotional development of children. *US-China Educational Review*, 8,720-726.
- Patton, M. Q. (1994). Developmental evaluation. *Evaluation Practice*, 15(3), 311-319.
- Patton, M. Q. (1997). *Utilization-focused evaluation: The new century text.*(3<sup>rd</sup>ed.).Newbury Park, CA: Sage Publications.
- Reynolds, M. W., Nabors, L., & Quinlan, A. (2000). The effectiveness of art therapy: Does it work?. *Art Therapy*, 17(3), 207-213.
- Upitis, R. (2011). *Arts education for the development of the whole child*. A report prepared for the Elementary Teachers' Federation of Ontario.
- Wallace-DiGarbo, A., & Hill, D. C. (2006). Art as agency: Exploring empowerment of at-risk youth. *Art Therapy*, 23(3), 119-125.
- Wright, R., John, L., Alaggia, R., & Sheel, J. (2006). Community-based arts program for youth in low-income communities: A multi-method evaluation. *Child and Adolescent Social Work Journal*, 23(5-6), 635-652.
- Wright, R., John, L., Ellenbogen, S., Offord, D. R., Duku, E. K., & Rowe, W. (2006). Effect of a structured arts program on the socio-emotional functioning of youth from low-income communities: Findings from a Canadian longitudinal study. *Journal of Early Adolescence*, 26(2), 186-205.

## **Appendix A: Logic Model**

			Outcomes & Impact	
Resources/Inputs	Activities	Outputs	Short-Term (< 1 year)	Intermediate (1-3 years)
<b>Funding</b> Ontario Trillium Foundation (3 year grant)	<b>Dates:</b> <ul style="list-style-type: none"><li>• 6 days over 2 weeks</li><li>• Fall &amp; Spring sessions.</li></ul>	<ul style="list-style-type: none"><li>• # Schools</li><li>• # Students (overall)</li><li>• # Permission slips</li><li>• # Students enrolled/classroom</li><li>• # Students attended/classroom</li><li>• # Of students who completed program</li><li>• # Of students who completed Evaluation Survey (Pre/Post)</li><li>• # Satisfaction rate by students</li><li>• # of surveys completed by teachers/facilitators</li></ul>	<b>Students</b> <ul style="list-style-type: none"><li>• Complete 6-day program</li></ul> <b>Students - Skills:</b> <ul style="list-style-type: none"><li>• Increase Photography/Spoken Word skills</li><li>• Improve presentation/ communication skills</li><li>• Given voice to learn how to articulate/express selves</li><li>• Enhance team building skills</li><li>• Create supportive environment among peers</li><li>• Tools to make own decisions</li></ul> <b>Students - Knowledge:</b> <ul style="list-style-type: none"><li>• Build sense of awareness of self-identity within a safe space – At critical age.</li><li>• Gain confidence – sense of accomplishment</li><li>• Enhance awareness of language as powerful tool to articulate selves</li><li>• Build sense of collective identity - peers</li><li>• Build connection to school/community</li></ul>	<b>Students</b> <ul style="list-style-type: none"><li>• Begin high school - Ease transition</li><li>• Enhanced self-identify/reflection</li><li>• Ease of navigation, with stronger communication and social skills in school</li><li>• Engagement in community</li><li>• Develop a network of friends</li></ul> <b>School</b> <ul style="list-style-type: none"><li>• Create safe space for students' to help navigate surroundings</li><li>• Safe space/hubs help foster student socio-emotional, academic growth</li></ul>
<b>Program Staff</b> Executive Director (Susan Nagy) School Program Coordinator (Alessandra Cardarelli) Program Manager (Kim Dayman) Program Officer (Brian Conway)	<b>One Day Before:</b> <ul style="list-style-type: none"><li>• Handout PRE OTF survey</li></ul> <b>Day 1:</b> <ul style="list-style-type: none"><li>• Collect PRE OTF survey</li><li>• <i>Handout/collect Pre-Lakeshore Arts program survey</i></li><li>• Introduction</li><li>• Familiarize with material</li></ul>			
<b>Program Facilitators</b> Artists (x2) Artists Assistants (x2)	<b>Last Day:</b> <ul style="list-style-type: none"><li>• <i>Handout/collect post-program surveys (LA &amp; OTF)</i></li><li>• Take final photo</li><li>• Present poetry</li></ul>			<b>Facilitators</b> <ul style="list-style-type: none"><li>• Increased intellectual and professional property</li></ul>
<b>Program Support</b> Principals/teachers Students Graduate Assistants (x2)	<b>Days Throughout:</b> <ul style="list-style-type: none"><li>• Writing/Presenting exercises</li><li>• Photos</li><li>• Poetry/Spoken Word</li><li>• Self-reflections</li></ul>		<b>School</b> <ul style="list-style-type: none"><li>• Enhanced student engagement</li><li>• Create safe space/hubs</li></ul>	<b>Family/Teachers</b> <ul style="list-style-type: none"><li>• Maintain improvement in communication and understanding of children.</li></ul>
<b>Physical Resources</b> <ul style="list-style-type: none"><li>• Lakeshore Arts Centre – room</li><li>• Dedicated classroom</li><li>• Office Space</li><li>• Permission Forms</li><li>• 1x Art Supply Box per school</li><li>• 1x Camera/student (batteries)</li><li>• 1x Binder with administrative info per school</li><li>• 1x Online folder/student</li><li>• Ipad?</li><li>• 1x IMac/school</li><li>• Projector in classroom</li></ul>	<b>End of year workshop:</b> <ul style="list-style-type: none"><li>• <i>Handout collect follow-up surveys</i></li></ul>		<b>Facilitators</b> <ul style="list-style-type: none"><li>• Increased sensitivity/support as mentor</li><li>• Improved professional skills to facilitate</li><li>• Mindful to create safe space</li></ul> <b>Family/Teachers</b> <ul style="list-style-type: none"><li>• Learn about children's reflections and competencies.</li></ul>	<b>Program Competency</b> <ul style="list-style-type: none"><li>• Expansion – Increased number of teacher/school take part;</li><li>• Grow and share program across other communities.</li><li>• Financial stability for continued offering of program activities.</li><li>• Offer “Intensive After School” Program.</li><li>• Improved automation in tracking program outputs.</li></ul>



