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National Arts & Youth Demonstration Project

Interim Report

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Summary

The National Arts & Youth Demonstration Project has completed its implementation phase. A total of 183 children and youth participated in nine-month art programs in five sites across Canada and four data collection periods were conducted from September 2002 to June 2003. In addition, 46 interviews were conducted with stakeholders in July 2003, two booster art sessions were held in the fall of 2003, and a follow-up data collection was conducted in December 2003. Interim reports were sent to the Expert Advisory Group after each data collection period, updating members on project activities and highlighting preliminary results from the study.

The present report offers the results of the qualitative data analysis, growth curve analyses of observational outcome measures using HLM, the initial results of the propensity matching on selected outcome variables, and discussion of next steps for data analysis.

Qualitative Data Analysis

In addition to the quantitative component of the study, 46 interviews were conducted with key stakeholders, including children, parents, lead artists, site directors and research assistants. Children and parents were randomly selected.

Perception of implementation and engagement processes, perceived child gains by participants and parents, program challenges and experiences of program staff and administrators were explored. Key lessons learned included:

- Maintaining parental involvement through telephone contact and in person
- Application of consistent and creative youth engagement strategies
- Implementation of child management skills training needed for all staff
- Keeping the curriculum child-focused despite inconveniences
- Implementation of less onerous measures (e.g. length of questionnaires)
- Results of the demonstration project indicate that community-based art programs are useful as a prevention strategy aimed at children and youth.
- Given these data, art based programs to children should occur on a universal basis in order to increase participation and foster equitable outcomes for children, especially in lower-income communities.
- Important to initial and on-going implementation, active recruitment of youth, and employment of nurturing and pro-active engagement strategies ensured optimal involvement of youth in the program.
- Incentives such as free transportation, provision of snacks, and parental involvement enhanced youth engagement.
- In terms of perceived youth gains, program participants and their parents reported increased confidence, improved prosocial skills with adults and peers, improved conflict resolution skills, and increased art skills acquisition.

- Program elements that contributed to successes included:
 - A child-focused curriculum and adapting the art curriculum to the children's skill level
 - Addressing child management issues to facilitate effective conflict resolution between youth, and fostering creative problem-solving

Program challenges included establishment of clear roles amongst staff, child management issues, maintaining sustained participation, and implementation of evaluation tools. Despite these challenges all sites believed the program to be life-enriching and sustainable.

Growth Curves of Art Skills and Prosocial Forms Outcomes

In regards to the Prosocial and Art Skills Form, data gathered from the on-site research assistant ratings, the growth curves show significant improvement in the children's prosocial skills, task completion, skills development, and participation levels.

Growth Curves for Child Self-Report Outcomes

Propensity matching using the NLSCY as a reservoir of potential controls has been performed. The selected outcomes used for the propensity matching are conduct problems, emotional problems, hyperactivity ADHD, prosocial behaviour, and self-esteem. Of the five outcomes, the NAYDP children's scores on conduct problems, emotional problems, and hyperactivity show a statistically significant improvement over time when compared to the NLSCY children. The prosocial behaviour score of the NAYDP children shows a significant decrease over time when compared to the data of the NLSCY children. There was no significant difference in the self-esteem scores of the NAYDP children and the NLSCY children over time.

Next Steps

The research team is conducting further analyses. The current focus is:

- Examining individual candidate variables from the Youth Self Report Questionnaire that reflect severe levels of impairment (i.e., carrying weapons, stealing, or assaulting others) to decide upon the most appropriate method of analyzing these variables.
- Graphing the individual growth curves for the selected outcomes of each NAYDP child and superimpose these curves onto the overall growth curves.
- Using the themes extracted from the qualitative results to devise a short evaluation tool that art organizations can use to evaluate their programs.

Site symposia will be held in September and October 2004. Results specific to each site available at the respective symposia will be:

- Each site's growth curves superimposed onto the overall NAYDP for the observational measures.
- Each site's growth curve superimposed onto the overall NAYDP and NLSCY growth curves for the selected psychosocial outcomes.

At the National Symposium in September 2004 as well as at the site symposia, a booklet of results and a final report on all of the above will be made available.

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APPENDIX A: QUALITATIVE INTERVIEW RESULTS

APPENDIX B: QUALITATIVE INTERVIEW GUIDE

APPENDIX C: SELECTED QUESTIONNAIRE ITEMS AND OUTCOME VARIABLES FOR YOUTH SELF-REPORT FORM

APPENDIX D: SELECTED QUESTIONNAIRE ITEMS AND OUTCOME VARIABLES FOR PARENT SELF-REPORT FORM

APPENDIX E: QUESTIONNAIRE ITEMS AND OUTCOME VARIABLES FOR PROSOCIAL BEHAVIOUR IN ART CLASS AND ART SKILLS FORM

1.0 Introduction

1.1 Background

The National Arts & Youth Demonstration Project (NAYDP) is a three-year demonstration study implemented in five sites across Canada, exploring art programs as an alternative method for primary prevention of child and youth behavior problems. NAYDP explores the extent to which community-based organizations can successfully recruit, engage and sustain young people in artistic endeavors and demonstrate positive outcomes for children and youth such as staying in school, improving academic performance, improving self-efficacy, instilling hope for the future, encouraging a focus on career development and most importantly inhibiting their involvement in negative social behavior such as substance use, crime and violence.

The research question of primary interest is: Does offering art instruction to children, from disadvantaged backgrounds, have any effect on their well-being, community functioning and school performance?

The NAYDP's activities from January 2002 to August 2002 included recruiting and orienting five demonstration sites to the project, conducting data collection and child management training sessions, developing the outcome and process measurement package and assisting the sites in developing their art programs. Thirty to thirty-five children age ten to fifteen years were recruited in each site. In September 2002 they began participating in structured art programs twice a week. In September and December 2002 respectively, baseline Time 1 data and Time 2 data were collected from children, parents, schools, and on-site research assistants. Preliminary descriptive data analysis and inferential data analyses comparing mean outcomes for Time 1 and Time 2 data were presented in the first interim report, covering the time period from January 2002 to February 2003.

The second interim report discussed NAYDP activities up to May 2003 as well as an overview of preliminary trends and results. Preliminary analyses on Term 1 and Term 2 attendance and attrition were reported. Additional data were collected from children, parents, and on-site research assistants: Inferential data analyses on Time 1 to 4 Prosocial and Art Skills Forms and Time 1 to 3 data on Parent and Youth Self-Report Forms were conducted. In addition, Time One and Two School Records forms were analyzed.

The children graduated from the program in June 2003. The third interim report presented the NAYDP's activities up to October 2003. Preliminary analyses of Time 1 to 6 data on Prosocial and Art Skills Forms, Time 1 to 4 data on Parent Self-Report Forms and Youth Self-Report Forms, and Time 1 to 3 data on School Records forms were conducted. Preliminary analyses on Term 1, 2, and 3 attendance and attrition were also conducted. In addition, a report of the qualitative analysis was included.

Art booster sessions and the final data collection period occurred in fall 2003. The fourth interim report included the booster sessions attendance rates and analyses of Time 1 to 7 data on Prosocial and Art Skills Forms, Time 1 to 5 data on Parent Self-Report Forms and Youth Self-Report Forms, and Time 1 to 4 data on School Records Forms. In

addition, qualitative data analysis and a progress report on the propensity matching was included.

The present report offers the results of the qualitative data analysis, growth curves of observational outcome measures using HLM, the initial results of the propensity matching on selected outcome variables, and discussion of next steps for data analysis.

1.2 Sites

1.2.1 Montreal

L'Hôte Maison, the site of interest, is located in Rosemont-Petite-Patrie. This area has a population of 129,417 inhabitants, which comprises 7.3% of the population of the city of Montreal. This neighborhood has a high proportion of single parents. French is the household language spoken by the majority (81%) of the area's inhabitants. English is the language of choice for 5% of households. Immigrants comprise 18 % of the population in this district (Ville de Montreal, 2001).

L'Hôte Maison is a non-profit organization that offers support and guidance for any young person between the ages of 12 to 15 in addition to cultural, physical, and artistic activities. Its objective is to assist adolescents who are struggling with social or family problems and to offer workshops on different topics relating to youth.

1.2.2 Toronto

Art Starts Neighborhood Cultural Centre is located in the former city of York, or West central Toronto. In the 1996 census, this area had a population of 146,534. This area has an average total employment income of \$23,160 as opposed to \$ 27,309 in the metro Toronto area (Statistics Canada, 1996a). Of the York population, 21.7% aged 25 and over has less than a grade 9 education as compared to 11.7% in Toronto. The unemployment rate in York is 12.4% as compared to 9.1% in both Toronto and Ontario (Statistics Canada, 1996a). This community is exceptionally culturally diverse. The 1996 census lists the visible minority population as 50,150. In addition, there were 69,515 York residents who listed their first language learned and still understood as neither English nor French.

Art Starts is a neighborhood storefront founded in 1992. Its mandate is to use the arts to help build a healthy community. It offers a small gallery, programs, and a performing arts space for theatre, poetry readings, music, storytelling, and other events. The programs occur both in the Arts Starts building and in the community, such as in the schools. Examples of past programs are: original community plays, visual art by youth displayed in the neighborhood supermarket, and a myriad of theatre, music, and visual arts programs for children.

1.2.3 Tillsonburg

Tillsonburg is a town located in Southwestern Ontario, midway between highway 401 at Woodstock and the north shore of Lake Erie. In the 1996 census, the population is listed as 13,211. Four students in this site come from an isolated, rural, and largely Mennonite area, approximately 20 km south of Tillsonburg, in the Houghton Township. Of the population 25 years and over, 16.6% in Tillsonburg have less than a grade 9 education which is less than the Ontario average of 11.7%. Of the population 25 years and over, 10.6% in Tillsonburg have completed university which is less than the Ontario average of 18.8% (Statistics Canada, 1996a).

The Participate Community Arts Program in Tillsonburg is a multi-disciplinary community arts program for children and youth run out of the town mall. Founded in 1997, the program foci include art in schools, after school programs, youth engagement in the community, and youth engagement in different disciplines.

1.2.4 Winnipeg

The NAYDP focus is on the neighborhood of Dufferin. Census data from 1996 indicates that of the families in this area, 40.4 % are one-parent female families. The average household income is \$19,797.00. Income from employment comprised 46.2 % of income and 46.7 % comes from government transfer payments. Canadian citizens comprise 96.1 % of the population. Winnipeg in general has an aboriginal population of 7.1 %, however, 42.2 % of the population in Dufferin is aboriginal. The unemployment rate is 22.9 % in this community compared to 8.2 % in the rest of Winnipeg. In this community, 68% of residents rent their homes as compared to 38% in the rest of Winnipeg (Statistics Canada, cited in City of Winnipeg, 2002).

Manitoba Theatre for Young People (MTYP) in Winnipeg has been creating and presenting theatre productions for children and families since 1982. MTYP was originally founded in 1965 and incorporated in January of 1977. In 1982, it was reconstituted as a professional company devoted to creating and presenting theatre for young people and their families. The company has received numerous honours, including being the first English theatre to win the Canadian Institute of the Arts for Young Audiences Award in 1992. MTYP is one of only two theatres in English Canada offering a main stage season of plays for children and their parents to attend together, and it is the only one to offer a full series especially for teens.

1.2.5 Vancouver

The program is situated in Strathcona, Vancouver's oldest residential community, in close proximity to Chinatown. The population of Strathcona is listed as 8,082. Strathcona is the only area in Vancouver where English is not the most commonly stated mother tongue. Sixty-one percent of all Strathcona residents listed Chinese as their mother tongue. English was the next most commonly stated first language, representing 24% of the residents (Statistics Canada, cited in City of Vancouver, 2002). Strathcona borders Vancouver's Downtown Eastside (Jurock, 2003). In Vancouver, the program is situated

in Strathcona, in close proximity to Chinatown. Approximately, 61% of all Strathcona residents listed Chinese as their mother tongue, as opposed to 24.5% of city of Vancouver residents. Vietnamese is the mother tongue of 8.5% of Strathcona residents, as opposed to 2% of city of Vancouver residents. English was the mother tongue of 19% of residents, as opposed to 51.8% of City of Vancouver residents (1996 Census, cited in Vancouver Community Web pages). A traditionally and presently low-income neighbourhood, the area experiences problems such as drug dealing and addiction, HIV infection, prostitution, crime, lack of adequate housing, and high unemployment (City of Vancouver, 2000).

Founded in 1979, Arts Umbrella offers a range of visual and performing arts programs for young people aged 2 to 19. While the Arts Umbrella building is located on Granville Island, the NAYDP program is run out of Strathcona Community Centre. Arts Umbrella strives to ensure that arts education is accessible for all young children who wish to participate. It offers over 230 different classes each week, ranging from general art courses to pre-professional studies in theatre, dance, painting, sculpture, architecture, film, photography, new media, and more.

2.0 Methodology

2.1 Design

The project is an exploratory descriptive multi-method study with both a quantitative and a qualitative component. The outcome component and main thrust of the research is a quantitative study based on the pre-post test method, with follow-up. The design of the study is a pre post-test method with a six-month follow-up. Propensity matching, using the National Longitudinal Survey of Children and Youth (NLSCY) as a reservoir pool for obtaining a matched control group, has been completed for selected outcome variables. The research team plans further quantitative data analysis.

The qualitative component is concerned with the ways in which the programs are being implemented. Qualitative interviews with site directors, children, parents, and research assistants provide an evaluation review of the project, capture some of the program processes that were not captured by the quantitative component of the study, and provide material for developing a best practices model for developing and implementing art programs in the future.

2.2 Sampling

In primary prevention research and evaluations, it is often difficult to implement randomized control group designs. Thus, non-probability purposive sampling was used in this study. There was a focus on recruiting children and youth from underserved and disadvantaged communities.

In August 2002, Research assistants completed community-mapping forms as an exercise in systematically describing the community's characteristics and listing its resources, such as its schools, social service agencies, housing developments, and recreation centres. Some of the research assistants are part of the communities in which the programs occur;

thus, they found it relatively straightforward to map their community and tap into its resources.

With their understanding of the community of interest, the research assistants were well prepared to decide how to best perform an outreach function to recruit children into the program. The research assistants' drew on this experience again in order to recruit new children to replace the dropouts. In addition, word of mouth amongst the study's parents and children helped attract newcomers.

2.3 Art Program Terms and Data Collection Timelines

There is a distinct difference between terms of the art program and data collection times (eg: Time 1, 2, or 3). The program is divided into 3 terms, with each term having a unique art curriculum that includes a learning plan and goals. Baseline data collection for Parent and Youth Self-Report forms and School Records Forms occurred at the beginning of Term 1, in September 2002. Midway through Term 1, Time 1 Prosocial and Art Skills Forms data were collected. Time 2 data collection of Parent and Youth Self-Report Forms as well as School Records forms and Prosocial and Art Skills Forms occurred at the end of Term 1, in December 2002.

Midway through Term 2, in February 2003, Prosocial and Art Skills Form data were again collected. At the end of Term 2, in March of 2002, Parent and Youth Self Report Forms and Prosocial and Art Skills Forms were again completed. At the commencement of Term 3, in April 2003, Prosocial and Art Skills Forms were again completed. In June of 2003, at the end of Term 3, Parent and Youth Self Report Forms, School Records Forms, and Prosocial and Art Skills Forms were completed again.

For follow-up, during the last booster session, the children again completed Youth Self Report Forms. The research assistants completed Prosocial and Art Skills Forms to monitor changes or patterns in the children's progress in the art program. Parents completed the Parent Self Report Form. In addition, school records data was gathered again.

This totals seven data collection periods for the Prosocial and Art Skills Forms. There is a total of five data collection periods for Youth and Parent Self Report Forms and four data collection periods for School Records Forms.

3.0 Intervention

At the conclusion of each Term of the curriculum, in a ceremony at the site, the children received a signed certificate recognizing them for their participation in the program. Term 1 art curricula occurred from September to December 2002. In January 2003, Term 2 commenced. In April 2003, Term 3 art curricula commenced. It was requested that the sites develop art curricula that featured skill development and goals that are achievable but increase through the TermTerms in complexity and challenge. There was a logical justification for this request: According to Mahoney and Stattin (2000), highly structured leisure activities that include regular participation schedules, direction by adult activity leaders, and an emphasis on skill-building that increases over time in complexity and

challenge are associated with a decrease in anti-social behavior and other negative outcomes. Thus, such highly structured activities are standards within the NAYDP program.

4.0 Qualitative Sample Methodology

To augment the quantitative and process forms, the Principal Investigators wanted to explore stake-holders' (participating children, parents, artists, site directors and research assistants) perceptions of program activities and processes at the five participating sites. The aim was to evaluate and document the implementation process, best practices, lessons learned and sustainability issues at each of the participating sites and identify common key elements that need to be in place for successful adaptation of arts-based programming in other locales in Canada.

Constituencies of interest for the qualitative interviews included participating children and parents of the five community arts programs, the directors of the on-site arts organizations, the lead or primary art instructors and the research assistants that served as liaison between the research team at McGill University and the community sites.

To get an accurate commentary of program processes, it was deemed important to have child participants whose attendance in the arts program was equal to the site's average or higher. Hence, the average attendance for each site was calculated by gender and participants entered in the pool for selection and had an average or higher attendance in the program. To illustrate, suppose the average program attendance in Montreal was 79% for male program participants and 77% for female program participants. Therefore, all potential female interviewees in the Montreal pool would have had an attendance rate of 77% or higher.

On June 17 and 18, 2003, a site visit was made to Toronto to pilot test and fine tune the interview guides that were developed for the qualitative interviews. Two program participants, a boy and a girl randomly selected by gender, were interviewed along with their mothers for a total of four pilot interviews.

Following the pilot interviews, the month of July 2003 was devoted to conducting direct one-on-one interviews with three children, their mothers or guardians (hence, three parents/guardians) and the executive at each site. The only exception was the site director of Tillsonburg, Ontario whose schedule did not permit a direct meeting and was interviewed by phone. Thus, seven one-on-one interviews were held over a two-day period at each site for a total of 35 interviews at all sites.

Additionally, telephone interviews were conducted with the research assistant and lead art instructor at each site for a total of 10 interviews at all sites. Lastly, a recreation programmer in a community centre in Vancouver who played a key role in identifying and recruiting program participants at the Vancouver site was also interviewed.

A total of 46 people were interviewed.

For the program's youth, cluster sampling by gender was utilised prior to randomization to reflect the 2 girls/1 boy ratio at the program sites. One girl and one boy were selected for the pilot interviews. A total of 10 girls and five boys were selected for the main study interviews. Two alternates per site were also selected for the main study as back-up interviewees. Selected children were matched with their parents to compare their feedback.

Site directors and on-site research assistants were contacted by the McGill research team's program manager and research assistants to scheduled interview dates and times with the selected sample's parents, children and lead art instructors. The on-site research assistants played a key role as go-betweens in setting up the interviews with parents and children. All of the potential interviewees contacted for the interviews agreed to take part in the qualitative study.

All the Parent-Child matched interviews were videotaped. Videographers that were not directly affiliated with the on-site art organizations were hired by the McGill research team, on oath of confidentiality, to film the Parent-Child interviews. With the exception of two sets of Parent-Child interviews in Winnipeg, all the matched interviews were audio-taped as well.

All the interviews with site directors, lead art instructors and research assistants were audio-taped.

4.1 Qualitative Results

All the interviews have been conducted and all taped interviews have been transcribed and checked for completeness (data cleaning). The tapes were transcribed by the qualitative research assistant and two part-time graduate assistants specifically hired and trained to assist with transcriptions.

The transcripts were cleaned by each transcriber and all the transcriptions were reviewed by the qualitative research assistant prior to being imported into the QSR N6 (2002) software. QSR N6 is the sixth and latest version of the NUD*IST software series utilised 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.

Four transcripts underwent further triangulation and quality check by the whole team (the qualitative research assistant and two graduate student assistants) prior to being transferred to QSR N6.

Dr. Ramona Alaggia, a research professor at the University of Toronto with expertise in qualitative analysis, was brought to the McGill campus on two occasions to serve as a consultant in training members of the McGill research team on the QSR N6 programme and to review the data's quality prior to preliminary analysis. The following 21 codes (themes) were generated from reviewing the first batch of cleaned transcripts and are explored in Appendix A:

1. Recruitment parent response
2. Recruitment child response

3. Ad hook parent (particular features advertised that attracted the parent)
4. Ad hook child (particular features advertised that attracted the child)

5. Parent perception of program delivery
6. Child perception of program delivery

7. Parent program positives
8. Child program positives

9. Parent program negatives
10. Child program negatives

11. Parent benefits gained
12. Child benefits gained

13. Parent-program staff relationship
14. Child-program staff relationship

15. Program impact on parent-child relationships and;
16. Peer relations

17. Service providers program positives
18. Service providers program challenges

19. Service providers effective strategies
20. Service providers lessons learned

21. Service providers recommendations

4.2 Interview Guide

The interview guide was developed by the McGill research team. A series of team meetings were held to discuss themes of interest and a preliminary literature review was conducted prior to developing a draft of the interview guide. A qualitative research assistant was hired in March 2003 to review and further develop the interview guide.

Additional team meetings were held to develop a conceptual framework for the interview guide. The interview guide was further refined through a more targeted literature review of different research studies carried out by Mahoney, Stattin, Magnusson and Cairns (Mahoney, Stattin & Magnusson, 2001; Mahoney & Stattin, 2000; Mahoney & Cairns,

1997) on the role of structured activities and adult-child social relationship on anti-social behaviour.

The final draft of the interview guide (refer to Appendix B) was field-tested in Toronto on June 17th and June 18th of 2003 and slight changes were made accordingly (for example, the interviewer's introduction on the children's interview guide was simplified and shortened). Concepts explored in the interview guide that were later developed into codes include:

1. Recruitment strategy:

This concept captured the ways in which program stakeholders first heard about the NAYDP programs at different sites, identified their sources of information and what specifically interested them in participating. The McGill team was particularly interested in identifying the key program features that various stakeholders found appealing and the venues/key persons that served as their primary source for information.

2. Program expectations and experiences at different cycles of the program:

This concept encompassed several themes of interest to the McGill Team. One, the degree to which program expectations (prior to program commencement) matched initial impressions of the program, i.e. program fidelity to what had been promised/advertised. Two, if program activities and/or format ended up being different from what had been anticipated, whether the differences observed were perceived positively or negatively by the program stakeholders over time. Three, what program stakeholders liked about the program. Four, what program stakeholders did not like about the program. Lastly, program participants (the children) were asked specifically which activities they liked and which activities they did not like and why.

3. Skills/competencies gained

This concept explored what program participants (the children) thought they learned by participating in the program from the art activities, their instructors and their peers. Whether the benefits perceived by the children mirrored the benefits cited by their parents. On the part of the art organisation, this concept explored the competencies and insights the program executive and staff felt they gained by participating in a highly structured demonstration project with high-needs communities.

4. Interpersonal relationship with program staff, family and peers

The literature review indicated that close relationships formed with one or two program staff played a key role in positive skills development in interpersonal relationships and in sustaining interest in program participation. Hence this concept explored the interactions and relationships parents and program youth had with program staff, with each other and with peers.

5. Experience with the research project (questionnaire forms)

There had been some concern during the planning process on whether communities would adapt and adjust to being part of a research inquiry. This particular concept

explored the postfacto viewpoints formed by various stakeholders on being part of a research-based project.

6. Program sustainability (community & organisation buy-in)

This concept explored whether there was interest in continued program participation on the part of parents and children, and interest in continued service provision on the part of participating art organisations and their community partners. For the organisations that did express interest in continued service provision, this concept also explored the extent to which they had formulated strategies in place to secure funding as well as the degree to which they planned to adopt (or adapt) the current NAYDP format in future programming.

7. Recommendations

This concept explored the various recommendations proffered by all the stakeholders to improve the program.

4.3 Results of Thematic Analysis Based on all Stakeholders Responses.

In addition to the quantitative component of the study, 46 interviews were conducted with key stakeholders, including children, parents, lead artists, site directors and research assistants.

The purpose of the interviews was:

- To explore stakeholders' perceptions of program activities
- To explore children and parents' perceptions of the strengths and limitations of the art programs
- To evaluate and document the implementation process
- To identify common key elements that need to be in place for successful adaptation of arts-based programming in other locales in Canada.
- To use the findings from the above four purposes to aid in the development of an evaluation tool for community-based organisations.

Perspectives of the children, parents & service providers are shown below. A table showing themes from all stakeholder interviews is available in Appendix B.

4.3.1 Perception of Implementation and Engagement Processes: All Stakeholders

- Active outreach recruitment in the form of flyers and brochures in public places such as malls and entranceways of schools drew strong numbers for registration.
- On-site presentations made by the principal investigators secured child and parent interest. Follow-up phone calls facilitated enrollment.

- Important aspects of the community outreach included an arts focus, specific activity descriptions, and sessions that start right after school.
- Expectations of the program were clearly to increase exposure to arts, learn new activities such as film-making and drumming, participate in plays, be exposed to peer interaction, improve relations with adults and peers, improve group work skills, and to have fun.

Active engagement strategies were successfully employed to ensure youth engagement. Engagement was enhanced by:

- Food offered at each session
- Transportation provided for each child
- Telephone calls made to parents to encourage attendance
- Absences were followed up by phone
- Curriculum was child-focused and interesting
- Effective conflict resolution between youth facilitated by program staff
- Creative problem-solving for addressing child management issues and adapting the art curriculum to the children's skill level

4.3.2 Perception of Outcomes: Perceived Child Gains by Participants, Parents & Service Providers

- Increased confidence
- Improved pro-social skills with adults and peers:
 - Improved conflict resolution skills
 - Improved problem solving skills
- Skill acquisition in art activities

4.3.3 Program Challenges: Experiences of Program Staff and Administrators

- Child management issues
- Creating supportive ecologies
- Instrumental tasks of organizing transportation, phone calls
- Keeping roles of staff clearly delineated
- Integrating research tools

4.3.4 Lessons Learned

- Maintaining parental involvement through telephone contact and in person
- Application of consistent and creative youth engagement strategies
- Implementation of child management skills training needed for all staff
- Keeping the curriculum child-focused despite inconveniences
- Implementation of less lengthy questionnaires

- Results of the demonstration project indicate that community-based art programs are useful as a prevention strategy aimed at children and youth.
- Given these data, art based programs to children should occur on a universal basis in order to increase participation and foster equitable outcomes for children, especially in lower-income communities.
- Important to initial and on-going implementation, active recruitment of youth, and employment of active engagement strategies ensured optimal involvement of youth in the program.
- Incentives such as free transportation, provision of snacks, and parental involvement enhanced youth engagement.
- In terms of perceived youth gains, program participants and their parents reported increased confidence, improved pro-social skills with adults and peers, improved conflict resolution skills, and increased art skills acquisition.
- Program elements that contributed to successes included:
 - A child-focused curriculum and adapting the art curriculum to the children's skill level
 - Addressing child management issues to facilitate effective conflict resolution between youth, and fostering creative problem-solving

Program challenges included establishment of clear roles amongst staff, child management issues, maintaining sustained participation, and implementation of evaluation tools. Despite these challenges all sites believed the program to be life-enriching and sustainable.

5.0 Proposed Model

According to our proposed model, if children participate in structured art instructions with incrementally more challenging steps, delivered in a caring environment with learning expectations, they will exhibit direct outcomes such as task completion and demonstration of art skills, better communication skills, ability to engage in conflict resolution (with guidance), and ability to work cooperatively with staff and other children. The hypothesis is that children who participate in structured art instructions with incremental steps, delivered in a caring environment with learning expectations, will attend regularly and participate willingly (Hamblen, 1993; Darby & Catterall, 1994; Hulett, 1997; Catterall, 1998; Eisner, 1998; Granger, 1998; Heath & Soep, 1999). These are referred to as the immediate or direct outcomes (Hulett, 1997; Kubish, Fulbright-Anderson, & Connell 1998).

These direct outcomes, if attained, will lead to task completion and demonstration of art skills, better communication skills, ability to engage in conflict resolution (with guidance), and ability to work cooperatively with staff and other children. A crucial part in the mechanism of change process that is a catalyst for the intermediate outcomes is

positive reinforcement by public recognition of work produced by the children. These immediate outcomes can be measured with the Prosocial and Art Skills Forms.

If these goals are achieved there will be concomitant effects that are the intermediate outcomes, namely, raised self esteem, and bonding to prosocial peers and prosocial adults (Hawkins & Catalano, 1993; Fulbright-Anderson & Connell, 1998). But more importantly they will enhance the sense of self-efficacy. Self-efficacy is a concept that states that persons will engage in activities deemed difficult if they think they will be successful (Bandura, 1997). The latter is congruent with what Garmezy (1971) had previously stated to be the hallmarks of competence and a building block in primary prevention, namely, good peer relations, academic achievement, commitment to education, purposive life goals, and early and successful work histories. All these outcomes, immediate and intermediate, will have the effect of increasing extra curricular activities and greater motivation to succeed in school and reduce the tendency to gravitate toward antisocial behavior, namely the long-term outcomes.

5.1 Instruments

Data were gathered through multiple sources: Parents, children, school personnel, and on-site research assistants. Youth and Parent Self-Report Forms are from the National Longitudinal Survey on Children and Youth (NLSCY). This is a longitudinal study supported by Human Resources Development Canada (HRDC) and Statistics Canada. It is designed to follow a representative sample of children into adulthood while monitoring their development and well-being. NAYDP uses existing self administered scales from cycle 3 of the NLSCY to measure identified outcomes. This is necessary in order to use NLSCY respondents as a comparison group for this study.

The data from the children were captured through separate Youth Self-Report Forms for 10-11 year olds, 12-13 year olds, and 14-15 year olds. In regard to the Parent Self-Report Form, parents may fill out more than one form if they had more than one child each in the program. Data collection tools were designed to measure certain concepts.

Listed below are the data collection tools and the concepts that they are designed to measure. These concepts relate to the research question.

5.1.1 Youth Questionnaire

The following outcome data were obtained through the Youth Self-Report Questionnaire. They were:

- Prosocial behaviour
- Social support
- Attitude to school
- Self-perception of school achievement
- Self-esteem
- Child behaviour checklist of externalizing behaviour (conduct disorder and hyperactivity)

- Child behaviour checklist of internalizing behaviours (depression).
- Child's perception of parental support and understanding and parental relationship
- Smoking, drinking, and drug use
- Extra curricular activities

5.1.2 Parent Questionnaire

As well as demographic data, the Parent Self-Report Questionnaire also provided information on the following outcome variables.

- Child's externalizing behaviour (conduct disorder and hyperactivity)
- Child's internalizing behaviour (depression)
- Child's prosocial behaviour
- Family functioning
- Parent's Perception of Neighbourhood characteristics

5.1.3 School Records Form

The School Records Form measured:

- Academic Achievement
- School Attendance
- Anti-social behaviours

5.1.4 Prosocial and Art Skills Forms

The research team developed instruments to measure children's immediate outcomes in the art program. These forms were labeled Prosocial and Art Skills Forms. They have previously been labeled Process Forms. This instrument measures:

- Level of participation in art programs
- Skill development
- Social skills
- Task completion
- Conflict resolution
- Co-operation with group

The questionnaire items for each of the outcome variables for the Youth and Parent and Self-Report Forms are shown in Appendices C and D respectively. Appendix E shows the questionnaire items for Prosocial Behaviour in Art class and Art Skills forms.

6.0 Analysis

The growth models for the NAYDP children's Prosocial and Art Skills forms and the growth models derived from the NAYDP and NLSCY Youth Self-Report Forms are presented. Data analysis was performed using the SPSS/PC (Nie et al., 2001) and HLM 5.05 (Raudenbush, Byrk & Congdon, 2002) software packages.

6.1 Propensity Matching

In comprehensive community initiatives it is rather difficult and expensive to attempt to randomize sites. Therefore one of the problems in observational studies like the NAYDP is how to estimate treatment effects for a cohort exposed to a well-defined intervention in the absence of an experimental control group. A method to address that problem is what is referred to as propensity matching.

It is a method that provides a flexible and convenient way to adjust for pre-existing between-group differences (Foster, 2003). The matching on propensity scores has been deemed an important class of procedures when there are many matching variables and most useful when there are many outcome variables (Rubin & Thomas, 1996). Furthermore, Rosenbaum and Rubin (1985) have shown that in typical statistical matching, with numerous matching covariates it is virtually impossible to find matched pairs that are close to each other on all the covariates. A more efficient method is to use a logistic regression model to calculate a scalar summary of set of matching covariates, namely the “estimated propensity score” and use this as the primary matching variable (Rosenbaum & Rubin, 1983). Rubin and Thomas (1996) noted that an important feature of matching on the “estimated linear propensity scores is that it does not require close pairwise matches.” Rosenbaum and Rubin (1983) define the propensity score as the conditional probability of assignment to a particular treatment given a vector of observed covariates.

The National Longitudinal Survey on Children and Youth (NLSCY) is a database with a large reservoir of potential controls. Although the NLSCY respondents are not drawn from the same population as the NAYDP respondents, but in whom we have the same set of pre-treatment covariates

6.1.2 Steps in Propensity Matching

In early February and in mid-March 2004, Dr. Lindsay John, (Co-Principal Investigator), Ms. Tanya Morton (Data Manager), and Mr. Eric Duku (Statistical Consultant) traveled to the University of New Brunswick to access the Statistics Canada NLSCY database and consult with Dr. Douglas Willms (Canadian Research Institute for Social Policy) in order to prepare files for propensity matching and analyze the data using both the NLSCY and NAYDP. The research team had two consultations with Dr. Willms and discussed the strategies for data analysis.

Listed in Figure 1 are the steps taken by the research team to conduct the propensity matching. Variables from the four NLSCY cycles were used, keeping the original variable names for variables that are repeated. There were variables that were not repeated all four cycles; thus they could not be used in the analysis. A giant control file of NLSCY data was saved for children aged 96 months and older, who have data in at least three of the four cycles. The four cycles were from 1994, 1996, 1998, and 2000.

Three separate SPSS files of age cohorts for the NLSCY youth were created: aged 14 and above from cycle 3, aged 12 - 13 from cycles two or three, and up to and including age 11 from cycle one. It was decided to break the data into three separate cohorts because the older children were not present in all cycles. In addition, it would not be appropriate to compare 8 year olds to 14 year olds. These three data files were then considered as the baseline data for the NLSCY to be matched to the NAYDP.

A logistic regression analysis was performed, with the variable of Treatment =1 (NAYDP subjects), control = 0 (NLSCY subjects) as the outcome, and all the variables (outcome and covariates) in Table 1 entered as predictors. The predicted probabilities obtained from the model fitted were saved as the propensity scores (one for each child). Once the propensity scores were obtained the matching was performed.

Using the NLSCY identification numbers from these files the appropriate baseline data for the cohorts were selected from the 4 cycles of data available. These files were joined together and for comparability purposes outcomes were rescaled so they have a minimum of zero and maximum of ten. Paired t-tests were used to check the similarity of NAYDP and NLSCY samples. (Presented in Table 1).

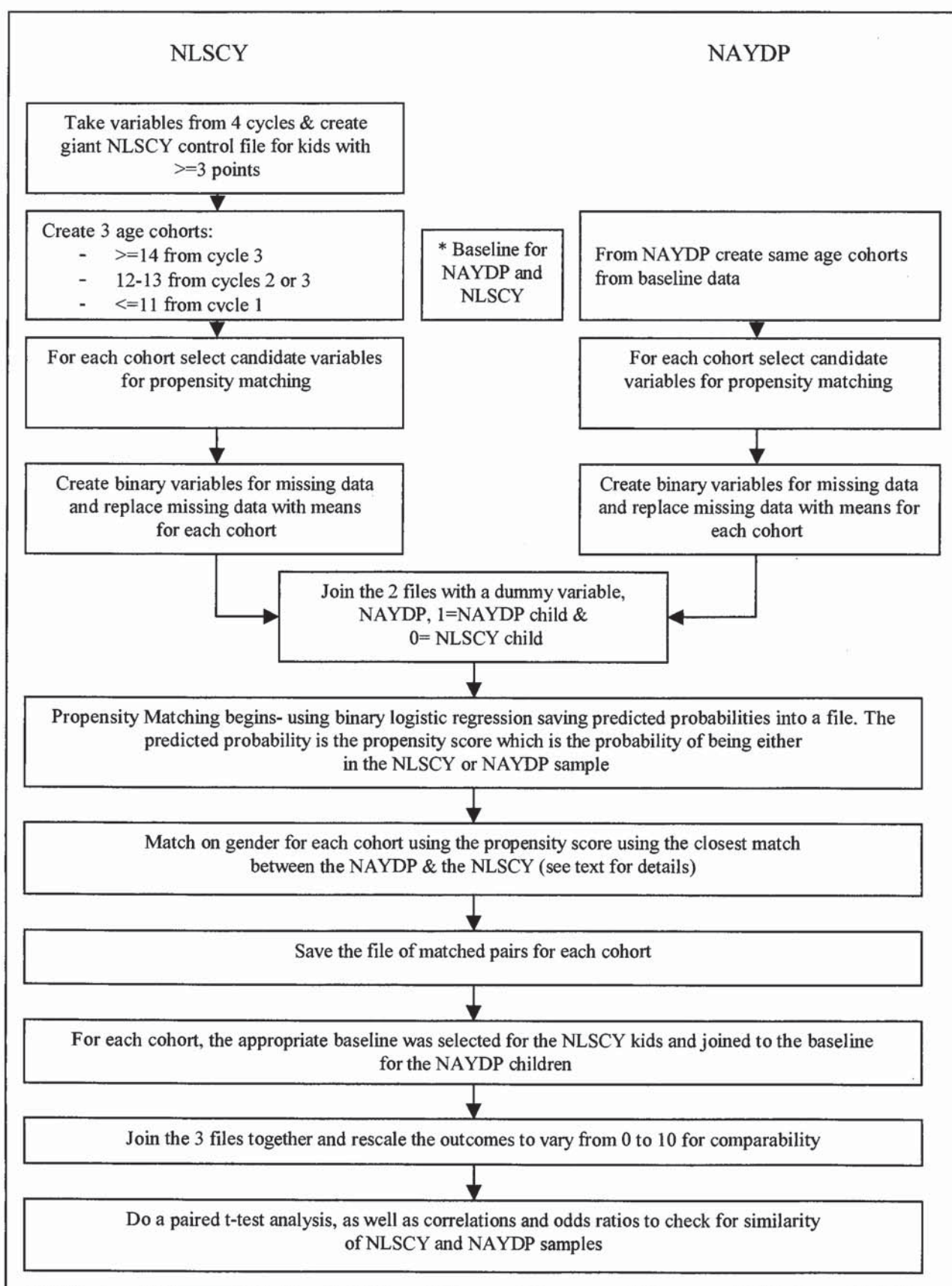


Table 1. Means and standard deviations

Outcomes	NAYDP (n=183)		NLSCY controls (n=183)		t-test*	Odds ratio	Correlation coefficient
	mean	s.d.	mean	s.d.			
Prosocial behavior	6.65	2.16	6.72	1.76	0.39	.98	0.12
Self esteem	7.84	2.07	7.85	1.67	0.07	1.01	0.00
Conduct disorder	1.55	1.91	1.36	1.83	-1.11	0.97	0.27
Hyperactivity	3.09	2.05	3.07	1.81	-0.12	1.0	-0.06
Depression	2.84	2.18	2.66	1.95	-0.89	1.04	0.06
Covariates							
Child age (months)	138.41	16.09	138.28	16.33	-2.02	0.99	0.87
Child gender (female)	0.64	0.48	0.64	0.48	0.00	0.98	1.00
PMK age	39.38	6.62	40.29	5.64	1.5	0.98	0.10
PMK years of education	11.55	3.08	11.27	2.57	-0.96	1.04	0.02
PMK marital status (lone parent)	0.41	0.49	0.35	0.48	-1.18		0.09
Household income (< \$20K)	0.38	0.49	0.45	0.5	1.83	0.98	0.44
Family functioning	0.90	0.49	.90	.48.	0.01	1.01	0.19

6.2 Hierarchical Linear Modelling (HLM).

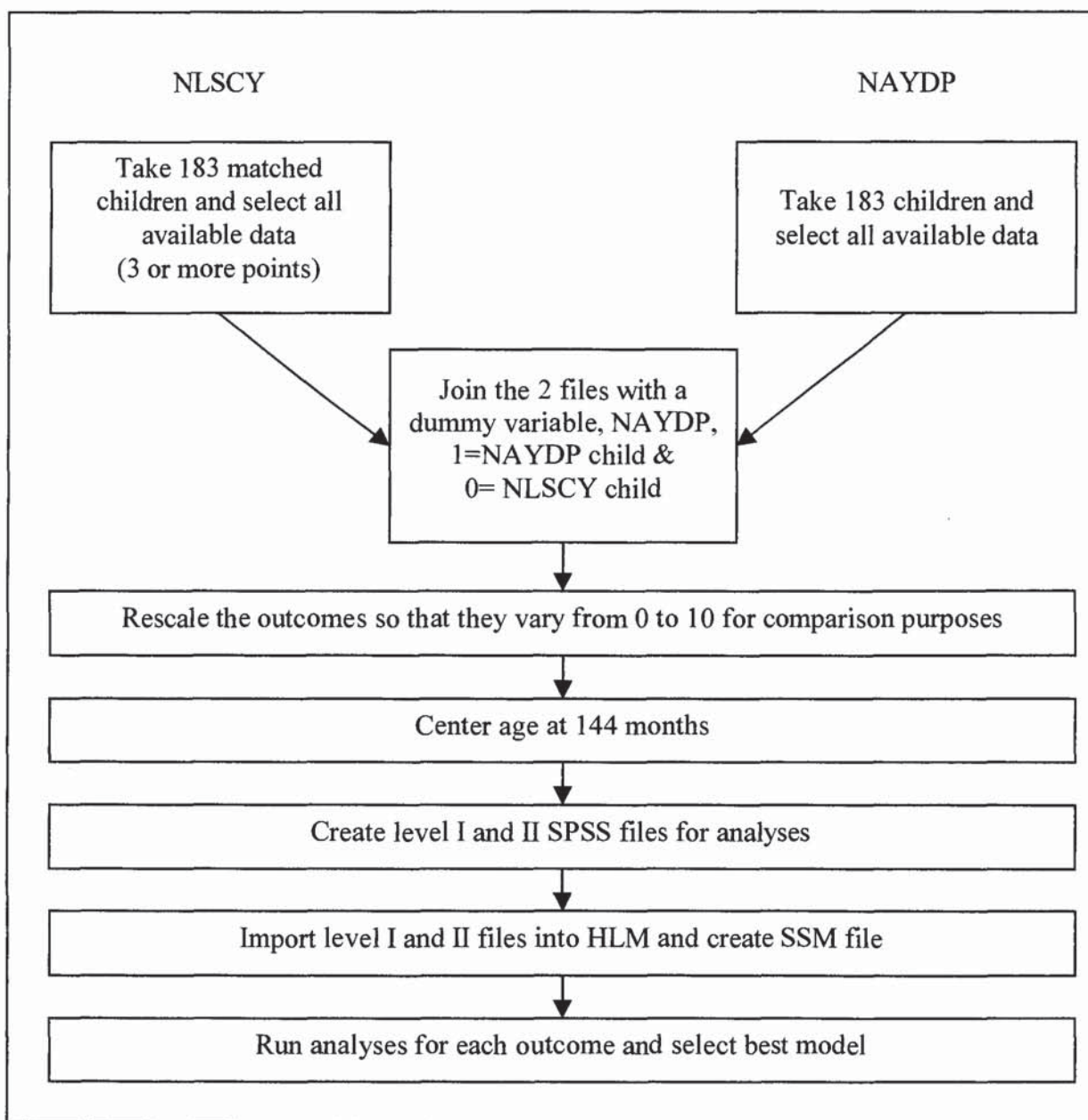
Hierarchical linear modeling is a method of assessing the relationship among variables that violates the assumptions of data independence (Boyle & Willms, 2001). Such an analytic strategy would allow us to include partial response data. In other words, it takes into consideration that not all the children were assessed at the same time or for the same number of occasions, namely the dropouts and the new recruits. Including the children with partial responses provides a non-biased sample.

Given the correlated nature of repeated measurements, HLM is the most appropriate analytic strategy. We are interested in the trajectory of individual growth over the five time assessments related to our designated outcomes.

6.2.1 Steps in the HLM Growth Curve Analysis

The steps in the HLM growth curve analysis are shown in Figure 2 below. The growth curves were run for both the NAYDP children and the matched NLSCY controls in order to see if the difference in the growth trajectories between the two groups for the five time-related outcomes is significant. The children's age is centered at 144 months (12 years) as this is the age midpoint of the sample. Centering on age means that the same value is subtracted from each score. The practical purpose of centering is to change the interpretation of the intercept on the y axis (Kreft & Deleew, 1998). Thus, the intercept can be interpreted as the average score for a child age 12 years for each outcome.

Figure 2
Steps in HLM Growth Curve Analyses



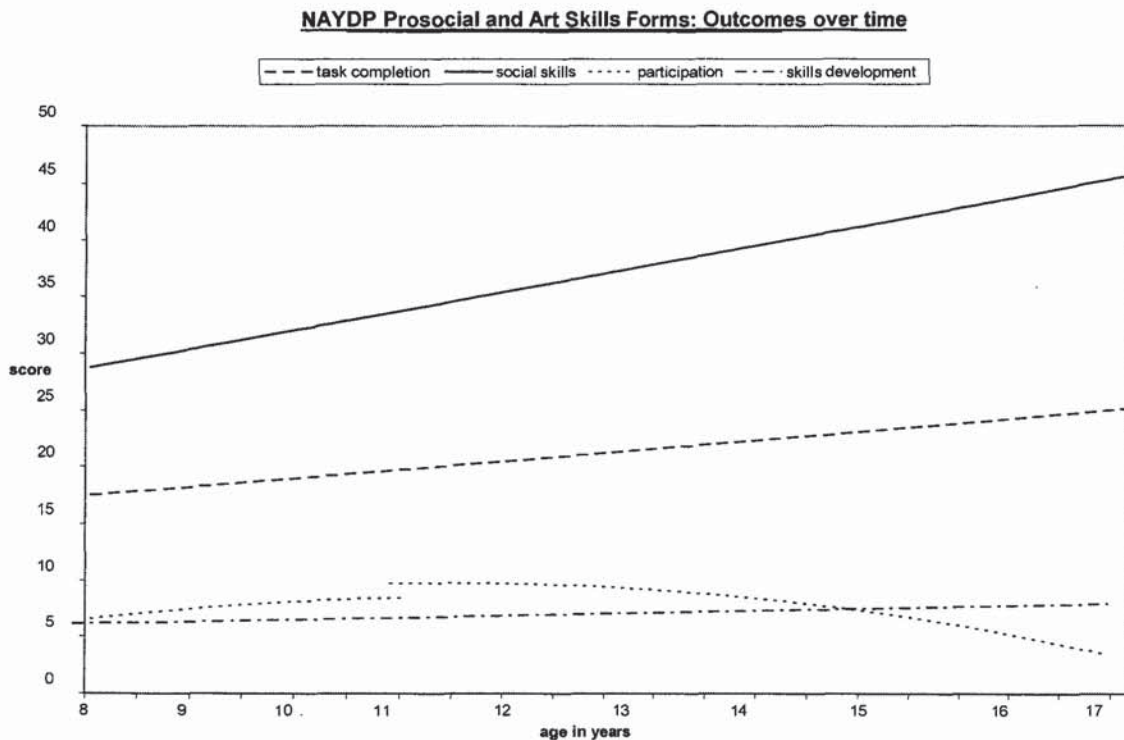
6.2.3. Growth Curves of Art Skills and Prosocial Forms Outcomes

The data from the Art Skills and Prosocial Forms were collected by the on-site research assistants based on their observations during the art program. As such forms were not completed in a comparable context for the NLSCY, growth curves cannot be compared with the NLSCY children. As can be seen in Figure 3, the children's

prosocial skills in art class improve over time. The improvement is statistically significant ($p < 0.05$).

In terms of the children's task completion score, we see that they improve significantly ($p < 0.05$). The art skills development of the children also improves significantly over the course of time ($p < 0.05$). In terms of participation, we can see that it improves throughout the program and then dips as the children grow older ($p < 0.05$).

Figure 3
Art Skills and Prosocial Forms Outcomes



Key:

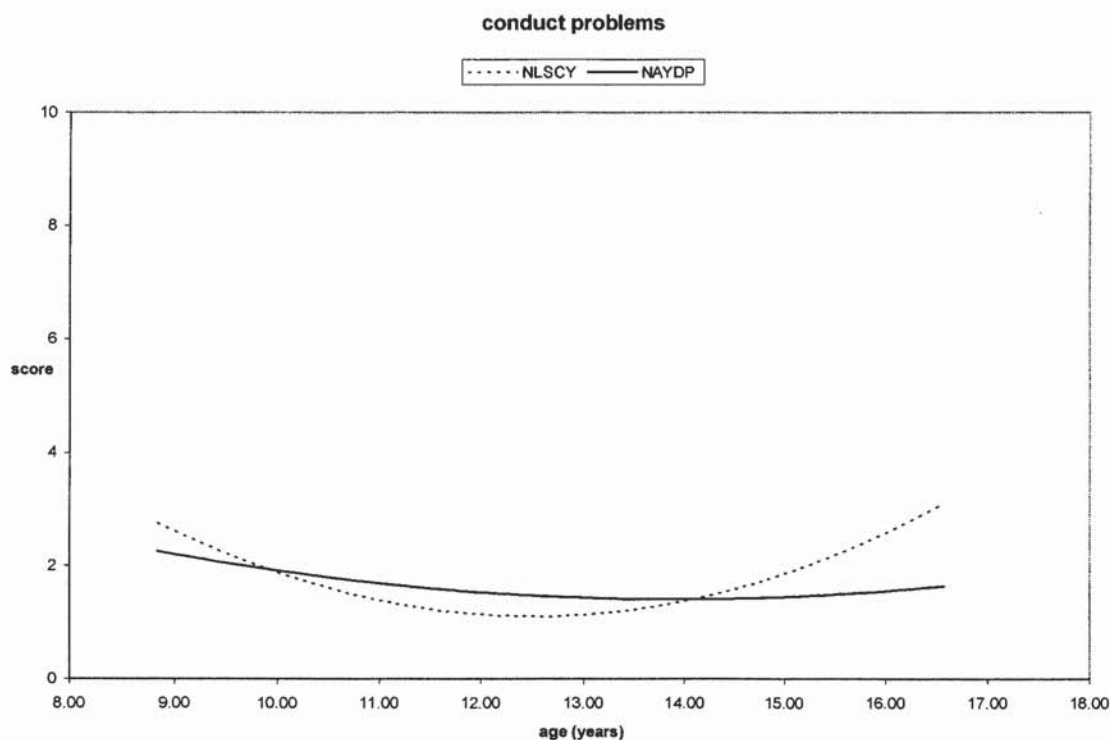
Level of participation	Lowest potential score 0, highest potential score 12
Art skills development	Lowest potential score 0, highest potential score 8
Prosocial skills	Lowest potential score 0, highest potential score 48
Task completion	Lowest potential score 0, highest potential score 28

For all outcomes, higher score = higher levels of the outcome

6.2.4 Growth Curves for Child Self-Report Outcomes

From Figure 4, it can be seen that the younger children from the NLSCY control group start off with a conduct problems score higher than that of the NAYDP children. For the NAYDP children, their conduct problems score basically remains unchanged over time. The NLSCY children's conduct problems score improves slightly but then deteriorates over time. The difference in the rates of change between the NAYDP and NLSCY children (around age 14) is statistically significant ($p < 0.05$).

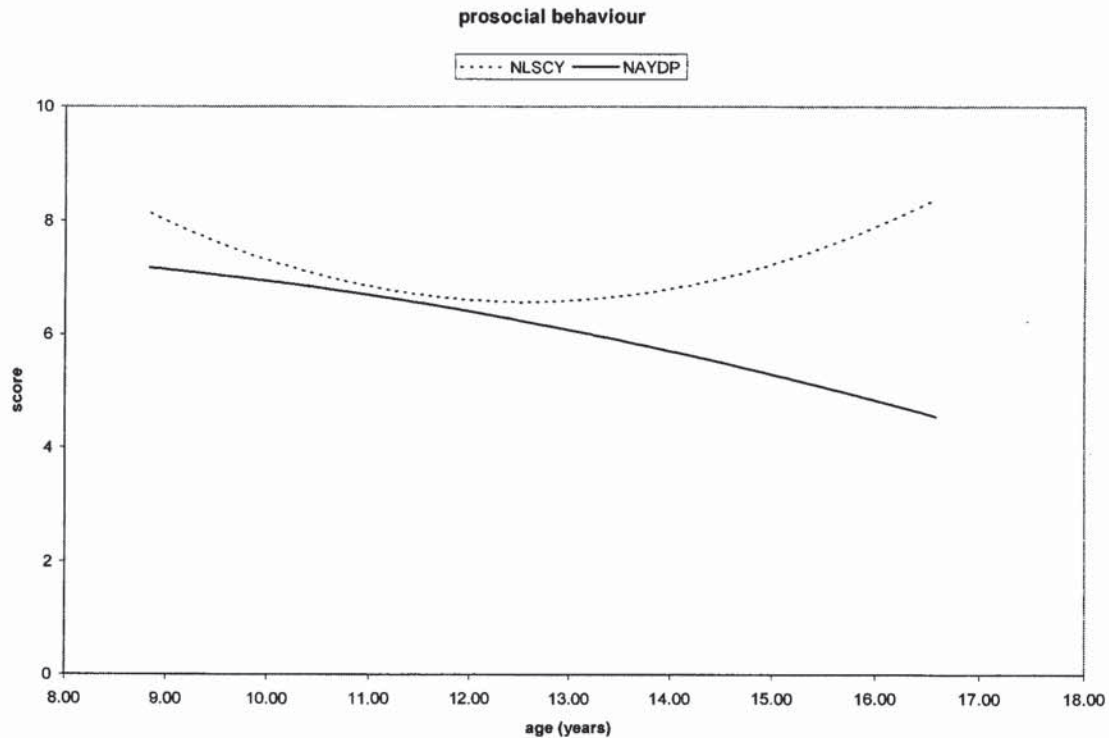
Figure 4
Conduct Problems as Reported by Youth



Key: Lowest potential score 0, highest potential score 10.

From Figure 5, it can be seen that the NLSCY children start with a higher self-report score of prosocial behaviour than the NAYDP children. Over time, the prosocial behaviour score for the NLSCY dips slightly then improves. For the NAYDP children, their self-reported scores on prosocial behavior decreases steadily over time. The difference between the two groups is statistically significant ($p < 0.05$). This interesting result cannot be easily explained.

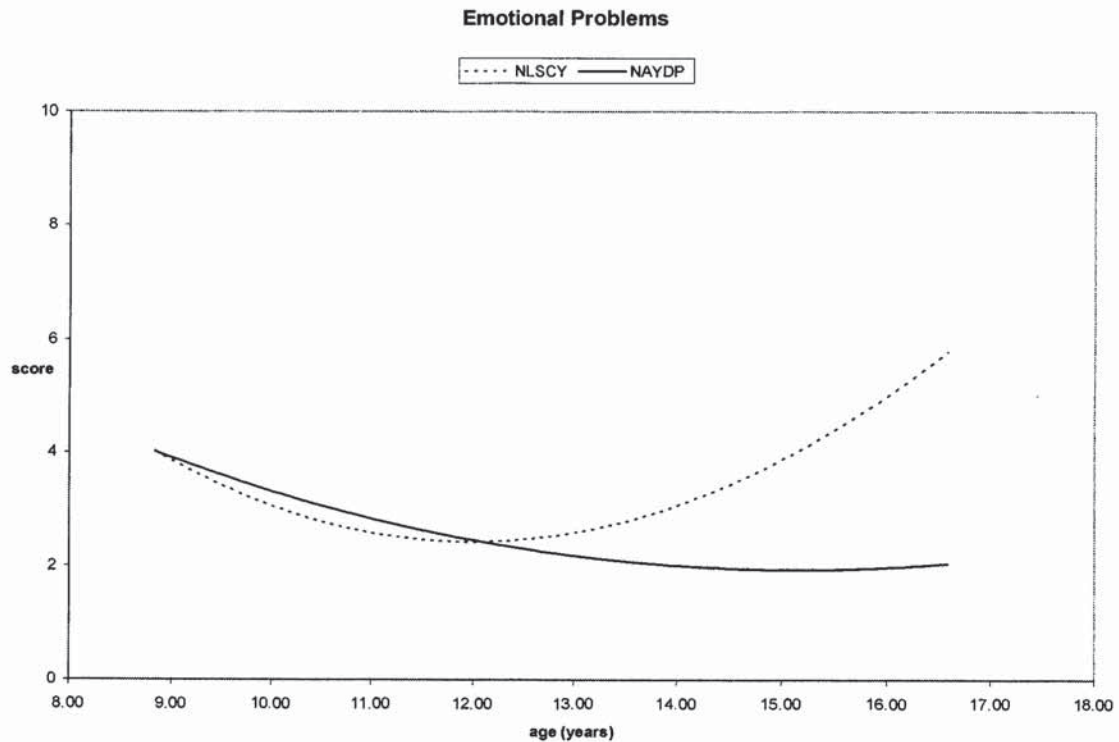
Figure 5
Prosocial Behaviour as Reported by Youth



Key: Lowest potential score 0, highest potential score 10.

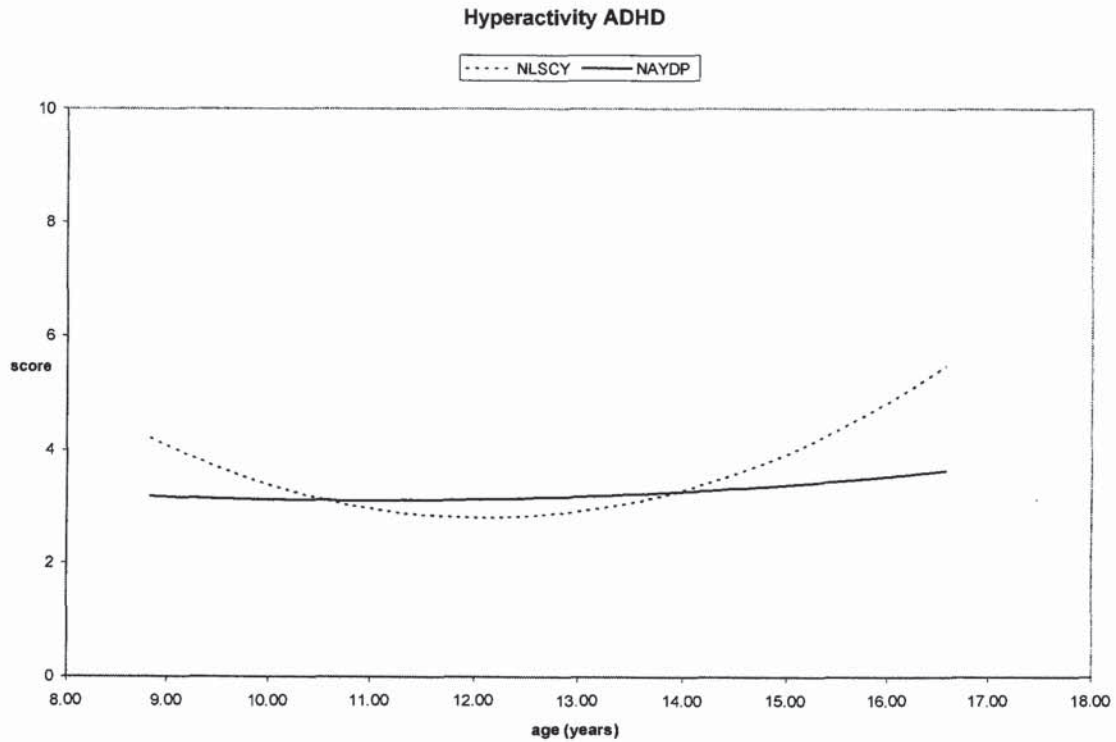
In Figure 6, we see that the NLSCY and NAYDP children start with virtually the same level of emotional problems. The NAYDP children, however, show an improvement over time in their emotional problems score, while the NLSCY children deteriorate. This difference is statistically significant ($p < 0.05$).

Figure 6
Emotional Problems as Reported by Youth.



Key: Lowest potential score 0, highest potential score 10.

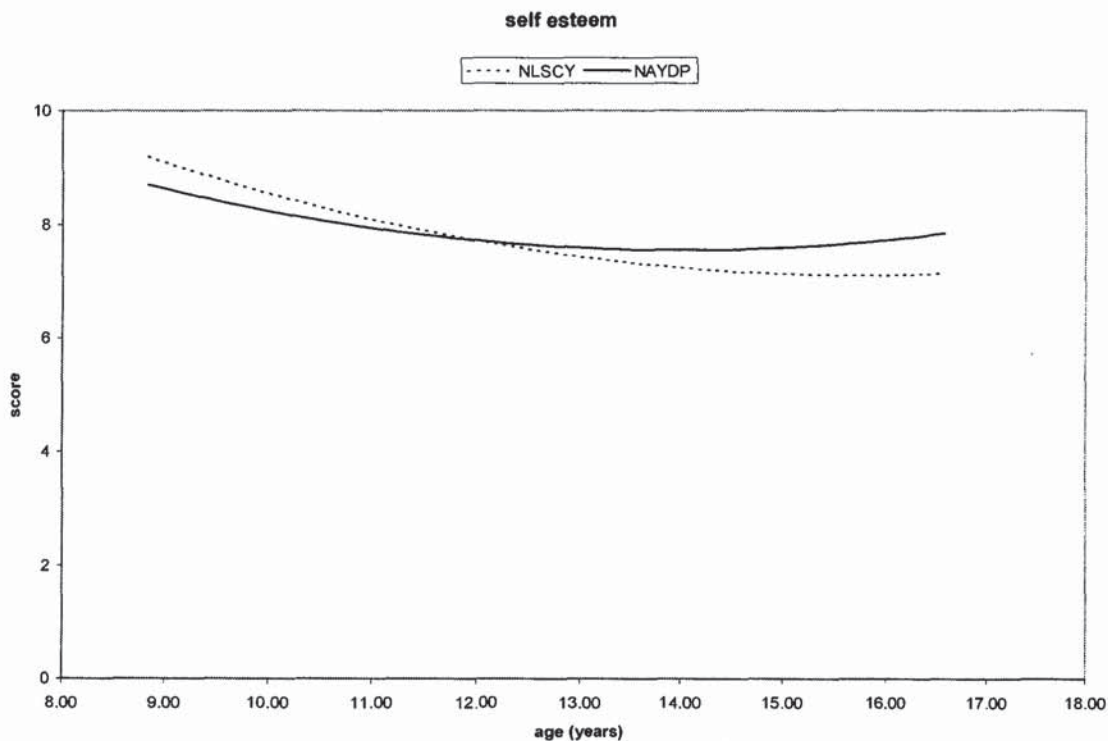
Figure 7 demonstrates that the NLSCY children's hyperactivity ADHD score starts off at a higher point than the NAYDP children's. While the NLSCY children's score improves over time and then deteriorates, the NAYDP children's score remains virtually flat over time. The difference between the two groups is statistically significant ($p < 0.05$).



Key: Lowest potential score 0, highest potential score 10.

In Figure 8 below, it can be seen that both NLSCY and NAYDP children report high levels of self-esteem. The NAYDP children start off with a slightly lower self-esteem score than the NLSCY children; however, their score improves over time and surpasses the score of the NLSCY children. This difference, however, is not statistically significant ($p > 0.05$).

Figure 8
Self-esteem as Reported by Youth



Key: Lowest potential score 0, highest potential score 10.

7.0 Discussion

In terms of the qualitative data analysis, a total of 46 people were interviewed, and their interviews were audio or videotaped. Transcriptions were completed and qualitative analyses using twenty-one codes (themes) have been generated. Additional qualitative analysis is planned by the research team in the coming months.

To reiterate, the HLM growth models reported here area from two questionnaires:

1. The Prosocial and Art Skills Form, measuring on-site research assistants' ratings of children participation, art skills development, task completion and prosocial skills development.
2. The Youth Self-Report, measuring five outcomes, namely, self-esteem, prosocial behavior, conduct disorder, hyperactivity and depression.

In regards to the Prosocial and Art Skills Form, data gathered from the on-site research assistant ratings, the growth curves show significant improvement in the children's prosocial skills, task completion, skills development, and participation levels. As these outcomes are short term, we are not surprised that there is an improvement in the outcomes.

Propensity matching using the NLSCY as a reservoir of potential controls has been performed. The selected outcomes used for the propensity matching are conduct problems, emotional problems, hyperactivity ADHD, prosocial behaviour, and self esteem. Of the five outcomes, the NAYDP children's scores on conduct problems, emotional problems, and hyperactivity show a significant improvement over time when compared to the NLSCY children. The prosocial behaviour score of the NAYDP children shows a significant decrease over time when compared to the data of the NLSCY children. There was no significant difference in the self-esteem scores of the NAYDP children and the NLSCY children over time.

8.0 Next Steps

The research team is conducting further analyses. The current focus is:

- Examining individual candidate variables from the Youth Self Report Questionnaire that reflect severe levels of impairment (i.e., carrying weapons, stealing, or assaulting others) to decide upon the most appropriate method of analyzing these variables.
- Graphing the individual growth curves for the selected outcomes of each NAYDP child and superimpose these curves onto the overall growth curves.
- Using the themes extracted from the qualitative results to devise a short evaluation tool that art organizations can use to evaluate their programs.

Site symposia will be held in September and October 2004. Results specific to each site available at the respective symposia will be:

- Each site's growth curves superimposed onto the overall NAYDP for the observational measures.
- Each site's growth curve superimposed onto the overall NAYDP and NLSCY growth curves for the selected psychosocial outcomes.

At the National Symposium in September 2004 as well as at the site symposia, a booklet of results and a final report on all of the above will be made available.

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Appendix A
Qualitative Interview Results

**NAYDP: Qualitative Analysis
Parent Responses**

Emerging Themes

Parent Responses	Recruitment Strategies	Advertisement Appeal	Parents Perceptions and Expectations of Program
Montreal	Information received through school in all cases in Montreal with follow-up from an RA An RA conducted orientation forum which the parents attended	Attracted to the arts component advertised	Met expectations
Tillsonburg	Information came from day camp through the co-ordinator (RA?) Pamphlets were sent home Parent information sessions were conducted Through an information booth at a shopping mall (RA)	Attracted to the arts and drama component	As expected
Toronto	Information received at a library and a family member The time offered right after school was important factor Child saw the information and told parent and encouraged mom to make a meeting with the RA Information received through school and RA Via ArtStarts in a summer program RA made calls to parents Children received flyers from school	Art and drama offerings and that it was right after school Drama offering to help child with shyness	Better than expected Expected regular arts program but program was more than that-kids learned to express themselves Kids learned a lot, more than expected. Developed skill, imagination, creativity and behaviour
Vancouver	Social worker contacted parents Information received through a community	Arts focus and to help keep kids	Did not like exercises in the beginning Not as child focused as the parent thought it

Parent Responses	Recruitment Strategies	Advertisement Appeal	Parents Perceptions and Expectations of Program
	<p>centre Pamphlets distributed</p>	<p>occupied</p>	<p>would be Confusion ion beginning but program became more organized and staff adjusted to suit children's needs Lots of interaction between the kids which was perceived as positive</p>
<p>Winnipeg</p>	<p>Child got the information and asked her mom to call in two cases Children got information from their school</p>	<p>Interested in drawing aspect Interested in acting/drama for their kids</p>	<p>Met expectations, exactly as imagined. Forms were perceived as weird</p>

NAYDP: Emerging Themes

Parent Responses	Program Positives	Program Negatives
Montreal	<p>Helped peer relationships</p> <p>Increased acting competencies; gave child direction</p> <p>Punctual committed staff, activities followed through on, fun, good to keep kids of the streets</p> <p>The program offered even more than what was expected. The final product was better than imagined (e.g. film-making)</p> <p>Taught children to take responsibility</p> <p>Introduced to team work</p> <p>Staff helped kids to stay motivated</p>	<p>The program was too long in overall duration</p> <p>There was some conflict between the kids that wasn't worked put all the time</p> <p>Some kids' behaviour detracted from other kids positive experience</p>
Tillsonburg	<p>Increased independence, responsibility; facilitated attitude change in the child</p> <p>Fun/enjoyment, coincided with school year, rewarding for child</p> <p>Increased acting ability</p> <p>Kept good focus, occupied time of children, good interaction with the staff</p> <p>Promoted good interaction between peers</p>	<p>Programs started late at times. Children didn't like the exercises. The forms were time consuming to fill out</p>
Toronto	<p>Presentations really nicely done. Scheduled parents nights very good. Snacks were good and important to have. Supervision of the children was well done. Staff protective of children. Good expectations of the children to clean up at the end.</p> <p>A good place to go to explore the arts and possibilities. Chance to express feelings. Encouraged to share, talk with others/peers</p>	<p>The forms were redundant and time consuming</p> <p>Not culturally sensitive. Made assumptions</p>

Parent Responses	Program Positives	Program Negatives
Vancouver	<p>Social opportunities good. Increases self-esteem. Positive peer interactions. Children feel better about themselves. Attitude in general is improved in child. Instructors are very good. Child has been more willing to act silly. Self-confidence has increased. Superb job by the staff. Staff patient with children.</p>	<p>Transportation did not run smoothly at times. Kids getting home too late. RA not accessible by phone. Changeover of staff was disruptive. First Aid not handled well. Parents did not get enough notice of small performances throughout the year. Quantity and quality of snacks inconsistent; sometimes not enough. . Forms were not well received. Questions made class and cultural assumptions. Too many, too long</p>
Winnipeg	<p>Safety issues addressed (e.g. transportation). Confidence booster. Child liked the program. Wanted to go. Self-efficacy increased Staff kept parents informed Child's behaviour started to settle. Snacks were good. Transportation worked out well and supervision was good Made child happy. Good way to get kids off the street. Allowed for exploration of skills</p>	<p>Forms appeared to be surveillance of parent's behaviour (e.g. smoking, drinking habits). Felt coerced to fill them out so that child would get programming. One parent wanted the lessons three times/wk</p>

NAYDP: Emerging Themes

Parent Responses	Parents Perception of Gains for Children	Parent-Staff Relations
Montreal	<p>Brought child out from shyness and timidity. Opened up, more communication</p> <p>Children learn about team work and commitments to each other. Not to give up</p> <p>Helped child to relate to others better. Discovered desire for acting. Helped problem child (foster child) in emotional expression, promoted curiosity, has become less isolated from peers and displays less aggression with peers</p>	<p>Staff provided good concrete information. Good contacts with the parent (verbal and written)</p> <p>Good communication, told them about problems</p> <p>Staff really gave of themselves</p>
Tillsonburg	<p>Child became more independent, responsible. Attitude change. Became more vocal about expressing her beliefs. Uses words better. Stared to make up her own skits. Benefited by the interactive nature of the program</p> <p>Helped child in peer relationships. Was able to practice decision-making skills in group situations. Life skills increased, peer relations improved.</p>	<p>Staff ideas were really good for activities and parent involvement (e.g. performances)</p> <p>Staff feedback was available and important to get since kids don't always say what's going on. Wonderful staff</p>
Toronto	<p>Drawing skills improved and dance moves got better</p> <p>Shyness decreased and verbal abilities with peers improved</p> <p>Art skills improved</p> <p>Developed skill, imagination, creation. Behaviour improved</p>	<p>Staff super-nice people. Always available for communication</p> <p>Staff very caring, available, caring towards kids. Open to communication.</p> <p>Staff very responsible especially around safety issues. Good communication important especially when children are being taxed. Very organized about events and keeping parents informed.</p> <p>Staff responsible, friendly and flexible</p>

Vancouver	<p>Promoted positive attitude and gave sense of what child want to do (become an actor). Child more relaxed in general and has been dealing with a LD</p> <p>Better acting skills to the point where people are amazed at her ability. Increased self-control</p>	<p>Some staff would yell and some stayed calm.</p> <p>Level of contact and communication was excellent</p>
Winnipeg	<p>One child calmed down and his speech improved through the acting (less mumbling)</p> <p>Grades got better for one; English improved</p>	<p>Good communication</p> <p>Staff accessible and available for calls</p>

NAYDP: Emerging Themes

Parent Responses	Impact on Parent Child Relationship	Parent Recommendations
Montreal	Increased talking. Learned to speak a bit more with mother	Should be continued and could be longer in overall time. Children need more exposure to arts in general Perhaps nine months is too long for kids to go through a program
Tillsonburg	Shared interest of acting between father and son which facilitates more talking	Continue program and keep emphasis on peer interactions Keep it right after school. Helps kids stay out of trouble at that time of day Offering it to 11, 12, 13 year olds is important because there's not a lot offered in the community for that age group.
Toronto	Parent happy to make child happy	Actual sessions could be longer. There could be more children in the groups. Make them bigger Need more staff. Keep the program going because exposure to the arts is important early on in children's development. Gives them a positive outlet for their behaviour Have the children's art displayed somewhere for public exposure. Raise scholarship money; pit students through arts schools at the university level
Vancouver	Proud that child's mother can see her perform. Because the child's behaviour improves the relationship with the parent improves. More parent child interaction because they would rehearse together and the mother helped her practice Increased talking between parent and child	Good program; should be continued Help kids before they drop out of the program to stay in (high drop out?) Also reach out to children who may be from lower-income families. Get more kids of Asian background. Make the activities more diversity based More advance notice for activities (performances?). Parents missed things that their kids were unhappy about
Winnipeg	Increased talking between parent and child	Information session was too chaotic Overall well organized; continue it Reduce the forms

NAYDP: Qualitative Analysis Child Responses

Emerging Themes

Child Responses	Recruitment Strategies	Advertisement Appeal	Child Perceptions and Expectations of Program
Montreal	People handed information out at entranceways of the school Information booth	Offering of art and cinema were appealing Other kids would be involved (some familiar) To make a movie	Went as expected Was better then expected. Art was good and mask making
Tillsonburg	Information booth at a mall. Pamphlets were handed out Information session at school	Drumming and art was offered Opportunity to be in a play Acting, singing and drama got attention	Getting to know each other. Drumming was a surprise Sometimes more drama, sometimes more crafts was different than expected
Toronto	Found out at ArtStarts Found out through mom Information session at school Pamphlets handed out at school	Arts, Crafts and Drama got attention Lots of different activities	Music was a surprise
Vancouver	Found out through mom Pamphlets handed out at school	Performing was appealing Drama was a draw	Started with exercise like a karate class but we wanted acting Masks were good. Too many scripts Lots of different activities. That was good
Winnipeg	Pamphlets handed out at school Information session at school	After school and free. Sounded like fun	Hadn't expected movie making

NAYDP: Emerging Themes

Child Responses	Program Positives	Program Negatives
Montreal	<p>Learned a lot about cinema and filming. Being filmed was fun</p> <p>Learning to act</p>	<p>Field trips were wasting time</p> <p>Sometimes it was hard to make friends</p> <p>Forms were hard to fill out, long and a waste of time</p> <p>The bickering between kids was the worst part</p>
Tillsonburg	<p>Dressing up and doing the plays; doing live theatre</p> <p>Making costumes and masks</p> <p>Games for learning were good</p> <p>All the things that go into doing a play –making sets painting, sound effects</p> <p>Working things out with other kids even when you disagree. The people were fun to work with</p> <p>Making the drums was fun</p>	<p>Didn't always get to try everything. Cleaning up was not fun</p> <p>Forms were hard to fill out and too long</p> <p>Talking in a circle at the beginning. Going around took a long time.</p> <p>Some of the kids were not nice. Thought they were better.</p>
Toronto	<p>Being exposed to different things. Drumming and music. Teacher was nice. Let us try different things but never made us do anything if we didn't want to</p> <p>The puppetry was the best</p> <p>Learning different stuff</p>	<p>Forms were hard to fill out and too long</p> <p>Not all the kids got into the program. Some friends were left out</p>
Vancouver	<p>Clowning was good and learning to make masks.</p> <p>Made lots of friends. Met lots of new people. The teachers were good. Unbelievable teachers</p> <p>Doing funny things. Costumes were good and people laughed that was great.</p> <p>Meeting new people and belonging. Getting friends to join</p>	<p>At first the teachers talked to us like babies</p> <p>One teacher did too many exercises instead of acting</p> <p>The forms were too much to fill out-too personal (e.g. drugs, suicide, smoking, etc.)</p> <p>Some kids had problem behaviours that interfered with the program (would swear at the teacher), some other disruptive behaviour in the circle</p> <p>Chaotic and disorganized at the beginning of the program</p> <p>Practicing lines was hard</p>
Winnipeg	<p>Working on performances. Getting into groups</p> <p>Acting and the games were good</p>	

Child Responses	Perception of Gains for Children	Child-Staff Relations
Montreal	<p>Learning how to shoot a film Comedy techniques Learned to work on a team and get to know new people</p>	<p>Staff understood me. Helped to solve problems. When there were problems they really listened. Taught about acting and how to be in front of the camera.</p>
Tillsonburg	<p>To speak up and speak clearly instead of mumbling Learned to work on a team Making friends How to memorize our lines. Learning how to act Lens work, lighting Finding out the different things that can be learned. Learning to be patient and wait for things to turn out. Learning about different cultures and crafts</p>	<p>Staff friendly Help learn to act better. Get a better perspective on acting and get along as a group Staff were open and listened to you</p>
Toronto	<p>Learning to co-operate and get along better with others. Learning how to draw better. Trying to control my tantrums better. Being exposed to acting and to stick with things Learning to shake and stomp and keep a beat</p>	<p>Staff were proud of the kids Close, like a brother</p>
Vancouver	<p>Mask making Diction, diction, diction Learning to work with emotion makes Became more outgoing and gained confidence Memorizing lines and working together on lines</p>	<p>Learned a lot from the mask making Lots of different teachers so lots of different things to learn Staff were patient</p>
Winnipeg		<p>Staff was funny, showed neat tricks and stuff Could talk to about problems</p>

Child Responses	Child Recommendations	
Montreal	Have less people in the program (20 at the most) At 30 there was too much bickering and problems	
Tillsonburg	Play a few more games and have a break More plays	
Toronto	More sports Less questionnaires	
Vancouver	Make the questionnaires shorter Less disruptive kids	
Winnipeg		

**NAYDP: Qualitative Analysis
Service Providers Responses**

Emerging Themes Service Providers	Program Positives	Program Challenges
Montreal	<p>Increased youth engagement skills. Learned how to increase capacity to larger group. Importance of follow-up with parents. This project could be extended. Kids became less isolated. They became proud of themselves.</p>	<p>Program concepts curriculum challenging to implement. Group was too large. Forecasting past three months was difficult. Especially since the program was being run for the first time. Questionnaires were exhaustive. Youths sticking it out over the long-term. Roles not clear. Dual roles sometimes problematic. Handling behaviour of special needs kids very difficult at times. Behaviour management problems. First location was not good and change had to be made. First location space was too large to foster a group environment and unsafe neighbourhood. Better after change was made. Engaging some kids meant losing others.</p>
Tillsonburg	<p>Stretched myself as an artist. Team worked well together. Had to be creative especially in terms of conflict resolution (with the youth). Kids had more potential than expected and they reached their potential. Potential around being confident, proud of themselves, working as unified group. Increased social interactions with peers,</p>	<p>Sometimes the program was a one-sided approach. Curriculum not always flexible to needs of the youth/youth dynamics. Hard to juggle role of teacher and support to the research. Rural communities are over-researched. Targeting just underserved kids didn't seem right.</p>

Service Providers	Program Positives	Program Challenges
Winnipeg	adults and parents. Had to handle a rowdy class which increased my skills	Group too large for just one person to manage. Native communities are over-researched. Asking them to do the forms was difficult. They didn't like some of the probing questions. Too invasive. Hard to stay empathic with them while emphasizing the importance of research. Keeping the parents on our side. Management of youth behaviour difficult at times and low attendance. Youth forms filled out in a timely fashion was hard to manage. Parents also.
Toronto	Learned about communities, how to administer forms. Seeing kids who were difficult achieve. Respecting the process. Youth learned to work as a group. Really important (like a neglected group culturally before they came into the program).	Hard to juggle role of teacher and support to the research. Sometimes research needs (fidelity) superceded participants needs. Learning curve of new program for everyone involved. Managing the youths' behaviour. Poor kids get over-researched in order to attain funds.
Vancouver	Program was very well planned. Taught children structure, organization, accountability. Got to express themselves, articulate their feelings. Confidence increased. Oral expression got better. Kids learned to work as a team. Substantial positive changes in kids' behaviour. Kids learned to appreciate structure. Kids achieved people skills.	Learning how to discipline the youths. Very difficult. 8-10 would be desirable. Alleviating boredom at times difficult (with the children). Getting the kids to cooperate and work as a group was challenging. Instrumental issues difficult such as arranging cab rides, forms to fill out, phone calls to parents, arranging for translators.

Service Providers	Effective Strategies	Lessons Learned
Montreal	<p>Parent involvement. Getting the parents involved. Following up with them, getting them involved in attendance. Presenting to them.</p>	<p>More collaboration with head researchers, especially about the forms. More parental support to keep youth engaged. Gratification for some kids too long off.</p>
Tillsonburg	<p>Having a clear philosophy and sticking to it. Drumming and circles. Creating an aesthetic environment. Un-clinical, un-classroom like. Creating a unity. Using the theory and curriculum which was excellent. Just the exposure to the arts. This community is culturally deprived.</p>	<p>Engagement with the youths could have been better. Deal more creatively around discipline, acting out kids. Settling the kids in better ways. Less forms.</p>
Winnipeg	<p>Having patience. Waiting for the kids to be ready. Bringing in Native people of notoriety in the arts. Breaking the group up into smaller groups. Fielding them and streaming them to the activities.</p>	<p>More field trips to arts-type places.</p>
Toronto	<p>Having and active process. Group games. Starting with the positives first. Pulling them through the activities. Making it active. Sign-up sheets, partnering, outreach.</p>	<p>Hard to accept as one-time program. Forms were too much, too long. Reduce. Some of the questions were too sensitive. Need training in child management techniques. More preparation. Overlapping roles hard to manage. More process-based focus. RA should come from within the community. Break between school and the program. Start it later.</p>
Vancouver	<p>Making the curriculum flexible. Creating three groups to deal with the high numbers. Motivating the kids (they were inert at</p>	<p>Balance constellation better. Less at risk youth with at risk youth. Another instructor to deal with the high numbers or</p>

Service Providers	Effective Strategies	Lessons Learned
	first).	smaller classes. More self-discipline exercises. 20-25 would be better. Recruit youth and their families in September, not the summer.

Service Providers	Recommendations
Montreal	
Tillsontown	More staff for larger groups. Flexibility of curriculum depending on dynamics of the group.
Winnipeg	Transportation and food important to maintain in this type of program. Smaller groups or more teachers. Provides safe and nurturing environment. Balance group constellation (not as many high needs groups. Maintaining structure, being on time attending. More data feedback from the researchers. Keep qualitative aspect of the evaluation. Not all aspects of an arts program can be captured through quantitative means.
Toronto	High-needs kids need more attention, specific type of attention. Artists aren't always equipped to provide this. Training? Preparation for behavioural emotional management issues.
Vancouver	Focus on group working together, problem-solving. Feedback from the questionnaires. Show the staff, the parents. Video-taping the performances.

Appendix B
Qualitative Interview Guide

Purpose:

To interview and document stake-holders' (participating children, parents, artists, site directors and research assistants) perceptions of program activities and processes at five (5) participating sites.

Sample Size:

Direct interviews with three (3) children, three (3) parents and one (1) director per site. Hence, seven one-on-one interviews over a two-day period at each site and a total of 35 interviews at all sites.

Telephone interviews with one (1) lead artist and one (1) research assistant per site. Total of 10 telephone interviews at all sites.

Grand total of forty-five (45) interviews at all sites.

Methodology:

For participating children: Cluster sampling by gender prior to randomization to get a 2 girls/1 boy ratio per site to reflect the gender make-up of the larger population (grand total of ten (10) girls, five (5) boys). Two alternates will be selected per site as back-up interviewees. Selected children will be matched with their parents to compare their feedback.

Concepts to Cover by the Interview Guide:

1. Recruitment strategy
2. Expectations
3. Program experiences at different phases (initial impressions, motivation, likes, dislikes)
4. Skills/competencies gained
5. Affiliation/relationship with program staff
6. Evaluation
7. Sustainability (community & organisation buy-in) and;
8. Recommendations (for organisation/staff, researchers, and future government policies).

Information for the Interviewer:

Text in boxes should be read out loud to the interviewees. Words like "INTERVIEWER" and "NOTE TO INTERVIEWER" that appear in SMALL CAPS are prompts for the interviewer and are not meant to be read out loud.

Children's 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 videotaped 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. 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?

3. 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.]?*

4. 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.....

5. What did you like best about the program?

6. Which activities were your favourite?

INTERVIEWER: LIST ACTIVITIES BELOW IF PROMPTING IS NEEDED

7. What did you like least about the program?

8. 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 9, 10 & 11 TO FACILITATE CONVERSATION FLOW.

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

10. 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?

11. What did you learn from the other children in the program?

12. 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...

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

14. How about in your neighbourhood? Do they know that you are in the program?

15. What do you think about the forms you complete at the beginning and at the end of the program?

16. 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!

Parents' 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 project team in Montreal. Thank you for making the time to talk to me about the _____ arts program. Before we start, I would like to tell you what the project team at McGill plans to do with the information you share with me today. The program that your [child/children] attended is a new type of demonstration project that we hope will one day be made available to more children throughout Canada. So we are very interested in learning what you think about the program and your views on what should change and what should stay the same if we were to offer this program again in the future. I would like to stress that your answers are confidential and that we will not share your responses with the staff or your [child/children]. 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 videotaped to help me review what you share with me today once I get back to the University. Do you have any questions for me before we start?

1. Did you complete a parent form at the beginning of the program?
IF NO: CONTINUE TO QUESTION 2
IF YES: SKIP TO QUESTION 3

INTERVIEWER: In that case, I would like to start off with some general demographic questions.

2. Would you please tell me your:

Ethnicity _____ GENDER ____

Relationship status _____ Age ____
3. How did you find out about the art program?
PROBES: Who first mentioned the program to you?
When and where did you hear about the program?
4. Why did you want your [child/children] to participate in art activities?

*PROBES: What were you expecting?
What information were you able to receive about the program?*

INTERVIEWER: Now that your [child has/children have] participated in the program for the last nine months, I would like to discuss your feelings and opinions about the art program in more detail.

5. Was the program different from what you were expecting?
*PROBES: If yes, what was different?
Were you able to get all the information you wanted about the program?*
6. In general, what did you like best about the program?
7. What did you like least about the program?
8. What is your perception of how the program benefited your [child/children]?
*PROBES: What skills did your [child/children] learn?
What [does the child/do your children] say about the program when he/she/they get home?
How has it changed their relationship at home, with friends, and at school?*
9. What are your thoughts on:
*PROBES: The level of contact and interaction you had with the staff?
How much did you know about the content of what your [child/children] was learning in the program?*
10. What do you think about:
*PROBES: The length of the program and the hours of art instruction offered per week?
What do you think about the forms you had to fill?
What are your thoughts about the snacks and pick-up service provided by the program?*
11. What recommendations do you have for:
*The art organisation and program staff?
For us, the project team at McGill?*

For future governmental policy?

12. Is there any other issue that I have overlooked that you would like to comment on?

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

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

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 children 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 ____
 Relationship status _____ Age ____
2. Please describe your art background for me.
3. 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?
4. Why were you interested in working on this project?
5. What was your experience working with children prior to working on this project?
6. What do you feel you gained from this particular experience by the end of the project?

7. What would you have done differently?
8. 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 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

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 NAYDP demonstration 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 year in running an arts program for children. 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 children 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 _____

Relationship status _____ Age _____
2. How did you first hear about the National Arts & Youth Demonstration 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 children 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 a year 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' 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

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 year working in an arts program for children. 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 children 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 ____

Relationship status _____ Age ____

2. How did you first hear about the National Arts & Youth Demonstration 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 children 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!

Appendix C
Youth Self Report Forms Selected Questionnaire Items
and Outcome Variables

Appendix C

All Ages Youth Self-Report Selected Questionnaire Items and Derived Variables

Derived Variable	Questionnaire item
Self-Esteem	<p>In general, I like the way I am.</p> <p>Overall, I have a lot to be proud of.</p> <p>A lot of things about me are good.</p> <p>When I do something, I do it well.</p> <p>I like the way I look.</p>
Child's prosocial behaviour	<p>Shows sympathy to someone who has made a mistake</p> <p>Will try to help someone who has been hurt</p> <p>Volunteers to help clear up a mess someone else has made</p> <p>If there is a argument, quarrel or dispute, will try to stop it</p> <p>Offers to help other children who are having difficulty with a task</p> <p>Comforts a child who is crying or upset</p> <p>Spontaneously helps to pick up objects which somebody has dropped</p> <p>Will invite others to join in a game</p> <p>Helps other children who are feeling sick</p> <p>Helps those who do not do as well as he/she does</p>
Child's conduct problems	<p>Gets into many fights</p> <p>When somebody accidentally hurts him/her, he/she reacts with anger and fighting</p> <p>Physically attacks people</p> <p>Vandalizes</p> <p>Threatens people</p> <p>Is cruel, bullies or is mean to others</p> <p>Kicks, bites, hits other children</p>
Child's AD-HD hyperactivity	<p>Can't sit still, is restless or hyperactive</p> <p>Is easily distracted, has trouble sticking to any activity</p> <p>Fidgets</p> <p>Can't concentrate, can't pay attention for long</p> <p>Is impulsive, acts without thinking</p> <p>Has difficulty waiting for his/her turn in games or groups</p> <p>Cannot settle down to do anything for more than a few moments</p> <p>Is inattentive</p>

Child's depression or emotional disorder	Is nervous, highstrung or tense
	Seems to be unhappy, sad or depressed
	Is not as happy as other children
	Is too fearful or nervous
	Is worried
	Cries a lot
	Appears miserable, unhappy, tearful, or distressed
	Has trouble enjoying him/herself

Appendix D
Parent Self Report Forms Selected Questionnaire Items
and Outcome Variables

Appendix D

Parent Self-Report Questionnaire Items and Derived Variables

Concept Variable	Questionnaire item
Family Functioning	Planning family activities is difficult because we misunderstand each other
	In times of crisis, we can turn to each other for support
	We cannot talk to each other about sadness we feel
	Individuals (in the family) are accepted for what they are.
	We avoid discussing our fear or concerns
	We express feelings to each other
	There are lots of bad feelings in our family
	We feel accepted for what we are
	Making decisions is a problem for our family
	We are able to make decisions about how to solve problems.
We don't get along well together.	
We confide in each other.	
Child's prosocial behaviour	shows sympathy to someone who has made a mistake
	Will try to help someone who has been hurt
	Volunteers to help clear up a mess someone else has made
	If there is a quarrel or dispute, will try to stop it
	Offers to help other children who are having difficulty with a task
	Comforts a child who is crying or upset
	Spontaneously helps to pick up objects which somebody has dropped
	Will invite others to join in a game
	Helps other children who are feeling sick
Helps those who do not do as well as he/she does	
Child's conduct problems	Gets into many fights
	When somebody accidentally hurts him/her, he/she reacts with anger and fighting
	Physically attacks people
	Vandalizes
	Threatens people
	Is cruel, bullies or is mean to others
Kicks, bites, hits other children	
Child's ADHD hyperactivity	Can't sit still, is restless or hyperactive
	Is easily distracted, has trouble sticking to any activity
	Fidgets
	Can't concentrate, can't pay attention for long
	Is impulsive, acts without thinking
	Has difficulty waiting for his/her turn in games or groups
	Cannot settle down to do anything for more than a few moments
	Is inattentive

Child's depression or emotional disorder	Is nervous, highstrung or tense
	Seems to be unhappy, sad or depressed
	Is not as happy as other children
	Is too fearful or nervous
	Is worried
	Cries a lot
	Appears miserable, unhappy, tearful, or distressed
	Has trouble enjoying him/herself

Appendix E
Prosocial Behaviour in Art Class and Art Skills Forms
Questionnaire Items and Outcome Variables

Appendix E

Prosocial Behaviour in art class and art skills forms questionnaire items and derived variables

Derived Variable	Questionnaire item
Participation	This student seems to enjoy most classes
	This student seems bored in most classes:
	This child/youth fully participates in activities.
Skill Development	This child/youth meets the goals of the activities.
	This child/youth shows improvement in his/her art skills.
Social Skills	Self-control
	Problem solving capacity
	Acceptance of responsibility for own actions
	Cooperative work with other students
	Cooperative play with other students
	Following rules
	Following instructions
	Respect for other adults
	Respect for other youth
	Communication with youth
	Communication with adults
	Respect for the property of others
Task Completion	Listens attentively
	Follows directions
	Completes work on time
	Works independently
	Takes care of materials
	Works neatly and carefully
	Puts a lot of effort into work

