Evaluation of Impact of The HeArt Project on Participating Students
2007-2008

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Executive Summary

Student Perceptions (Focus Groups) – See pages 14 - 27

- Increase in confidence and self-esteem as a result of HP experiences.
- Generally, students perceived increased levels of outcomes.
- Students' ability to articulate clearly increased through progression of the program levels.
- Student outcomes were associated with amount of time spent in program.

Teacher Perceptions (Interviews) – See pages 31 - 33, pages 28 – 37

- Teacher observations supported the transfer of articulation, reflection, and self-confidence outcomes to the greater classroom context.
- Teachers indicated a variety of ways in which students' in-class performance and school engagement had improved.
- Teachers expressed greater understanding of students.

Artist Perceptions (Interviews) – See pages 29 – 31, pages 28 - 37

- All artists spoke of improvement in terms of internal development (e.g., expanded definitions of art, increased ability to articulate concepts behind the artwork, and critical analysis).
- All artists agreed that there were observable improvements in terminology employed by students.
- Artists expressed concern about fluctuating student attendance as a factor affecting performance.

Workshop Coordinators (Interviews) – See pages 33 – 34, pages 28 - 37

- Workshop coordinators described the arduous task of developing relationships with administrators and teachers at continuation high schools.
- Workshop coordinators' work in arranging context for student presentation (e.g., journal writing, public speaking) were strong, positive influences on developing "sense of pride" and "sense of accomplishment".

**Student Participation in Workshops (Pre-Post Questionnaires) –
See pages 38 - 45**

- Increased self-esteem, self-confidence, and self-accountability was noted.
- Themes connected with real-world issues, conditions, and peoples had evidenced greater changes.

Executive Summary, cont.

- Unlike other areas, positive student outcomes are not associated with stage in program. Positive changes occur at lower levels as well.

Teachers, Artists, and HP Workshop Coordinators (Online Survey) – See pages 46 - 53

- All three groups attributed the achievement of student outcomes to HP participation. This was particularly evident for the outcomes of *making connections between art and real life*, *expression of ideas*, and *self-confidence*

- Teachers' extended exposure and interaction with the students provided them with more opportunities to witness the development of various student outcomes and their transfer to other contexts.

Synthesis by Learning Themes – See pages 53 - 59

- **Subject-Based Learning –** Improvement in students' abilities to articulate, reflect and critically analyze was achieved throughout the program as well as stimulating the development of other outcomes.

- **Aesthetic and Re-Creative Learning (Intrapersonal) –** Increased self-confidence as a result of HP participation promoted students' capacity for self-expression and the willingness to take creative risks.

- **Social Learning (Interpersonal) –** Positive benefits of students' improved collaboration efforts included increased communication and greater respect for peers. Students demonstrated empathy and broadening of perspectives through collaboration and shared expression.

- **School and Community Learning –** An association between school engagement and HP participation was noted. Systematic study needs to be conducted to determine the achievement of school and community-related outcomes.

Summary and Conclusions – See pages 59 - 61

- Students achieved positive outcomes as a result of participation in the HP program.
- Time spent engaged in the HP program is clearly related to the successful achievement of student outcomes.
- The findings suggest that the structure of learning themes be re-conceptualized to reflect the reciprocal and continuous nature of the student outcomes.

Overview of The HeArt Project

The HeArt Project (HP) is a non-profit organization that provides an arts education

program to students in continuation high school programs where, traditionally, arts education is

not an option. During the 2007-2008 school year, HP worked with close to half of Los Angeles Unified School District's (LAUSD) 45 continuation high school programs. By LAUSD's description[1], continuation high schools are small campuses with low student-to-teacher ratios offering instruction to students under the age of 18 who are deemed at risk of not completing their high school education. The goal of each student is to make up credit deficiencies and either graduate from the continuation school or transfer back to a traditional high school. However, the reality is that many continuation students are disengaged from school, perform at a low range of academic levels, and demonstrate an array of intrapersonal and interpersonal capacities. Despite these potentially hindering characteristics, researchers have found that it is the personal lives and experiences of these students that present the greatest challenge to learning and academic success (Perez & Johnson, 2008). HP's commitment to these students is evident in their core values which form the basis upon which the program was conceived, designed, and is currently implemented:

> **OVERLOOKED TEENAGERS** are intelligent, creative and powerful people. They possess the capacity to meet the highest expectations and are full of creative impulse.

> **ART** is indispensable, enables us to communicate, and inspires an empathetic society.

> Cultivating effective **PARTNERSHIPS** between artists, educators and community organizations amplifies our collective impact on the students we serve.

> Our society is stronger and more inclusive when our students have full and equal access to its resources and can contribute their own **VOICE**.

> Lasting change in our students and communities requires **LONG-TERM** investment.

> Successful work in the community starts with a creative, participatory and respectful HeArt Project **WORKPLACE**.

The HP program is comprised of three developmental levels of arts education and opportunities. Each level builds upon the last while expanding both the skills and experiences of the participating students. Students in Level 1 engage in a series of themed workshops led by working artists mastering in various artforms. In addition, students are given opportunities to present their artwork in institutions such as museums, theatres, and other cultural or artistic venues. Level 2 students participate in "residencies." These students are taken out of the classroom and into cultural and artistic settings where they are exposed to specific art

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[1] LAUSD website (www.lausd.net)

disciplines and leadership skills. Students at level 3, after having completed their residencies, are eligible to engage in summer art scholarship programs at prominent educational institutions (e.g. Otis College of Art, UCLA). Students who have achieved a fourth level are high school graduates who have completed the first three levels and are either working in the art world and/or attending post-secondary institutions to further their arts education.

Overview of the Evaluation

What This Report Is (and Is Not)

Members of the SRM Evaluation Group formed the evaluation team contracted to conduct this evaluation. First, a word about what is "evaluation". Evaluations are designed to provide answers about the extent to which programs are attaining success, usually measured in terms of meeting their objectives. An evaluation is not a research study. Research studies typically require randomized control groups or at least comparison groups that were carefully selected; thus, those results could provide insight into processes which "caused" outcomes. Evaluations can suggest relationships if they are done in a reliable and valid way, but cannot confirm causality.

Likewise, this report is not a subject consultant report. We are not art experts and cannot make recommendations based upon a particular subject expertise. Finally, evaluations in general, and in particular this report, are not advocacy reports. Evaluators simply report their findings and are not part of any promotional activities.

The Evaluation Approach

The team's approach in this evaluation is both participatory and utilization-focused. The participatory approach is indicated in the active engagement and involvement of the primary stakeholders throughout all phases of the evaluation. Participation was facilitated and maintained through meetings, telephone, and email communications throughout the course of the evaluation. The utilization focus is indicated by the team's attention to the promotion of both process and findings use by the primary stakeholders. Process use is defined as changes in thought and behavior as well as changes in the organization and culture that is a result of learning, which occurs through participation in the evaluation process (Patton, 1997). Findings use is facilitated by providing evaluation results that are both useful and usable to the primary stakeholders and decision-makers.

The overall purpose of this evaluation was to determine the impact of the HeArt Program on participating students. The overarching evaluation questions are:

- Does participation in the HeArt Project lead to the expected outcomes for the participating students?
- To what extent are each of the measured outcomes achieved as a result of participation?

The HP logic model[2] was the basis for deciding which outcomes would best respond to these questions and represent the impact of the program on the students.

Data Sources and Collection

There were four major methods of data collection utilized in this evaluation. These methods include focus groups, interviews, pre-and post-workshop questionnaires, and an online survey. The sources of this data included samples of HP students, HP staff, artists, and LAUSD teachers. The evaluation team, with input from HP program administrators, designed all data collection instruments. All data was collected by the evaluation team during the 2007-2008 school year. HP program administrators worked with the evaluation team to coordinate focus groups, provide contact information for interviews, administer and collect questionnaires. All staff interviews were conducted by telephone using a semi-structured interview protocol. Evaluation team members recorded all responses manually and subsequently entered them into an Excel database. Student focus groups were conducted at continuation school sites and the Art Center in Pasadena, CA. Semi-structured protocols were used for each group and responses were digitally recorded. All recordings were transcribed and entered into a single database for analysis. The format of the pre- and post-workshop questionnaires was adapted from a previous version used by HP staff. The modified version contained items and questions more closely aligned to the evaluation while meeting the informational needs of the HP staff. This version of the questionnaires was administered during the last workshop of the school year and collected by HP staff. The evaluation team entered and stored all responses in a large database for both analysis and for future use by HP staff. The online survey was run through Survey Monkey, a web-based survey program. All workshop coordinators, artists, and teachers were asked to complete the survey through an email link. A paper version was available by request.

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[2] The HP logic model and a description of the process may be found on pages 6 and 7 of this report.

All responses were downloaded into a database format by the evaluation team and prepared for analysis.

Data Analysis

The evaluation team analyzed all data using both quantitative and qualitative methods where appropriate. Quantitative methods included the calculation of descriptive statistics and inferential tests of significant differences. Qualitative methods included the coding of open-ended responses and interviews for emergent themes and categories as well as common response patterns among respondents. All data were analyzed using Microsoft Excel and SPSS, a statistical software package.

HeArt Project Logic Model

In September 2007, the evaluation team held a workshop with program administrators and board members of the HeArt Project to create a program logic model as a first step in the evaluation process. Identifying the logic (or theory) underlying the program engages the stakeholders in the process of thinking about how the program works, what they expect to happen as a result of the program (outcomes), and how the ultimate goal of the program is to be achieved. Outcomes may be listed as short-term, intermediate and long-term. They may be prioritized by level of importance to the program, to the stakeholders, and/or to the participants. Collaboration during the modeling process can also result in deciding which outcomes are to be measured in the evaluation. The logic model assists evaluators in charting the progress toward the stated outcomes. Creating a model is an iterative process that can become an important component of the program itself. The process facilitates clarity of thought, discussion, and consensus-building. A sense of ownership and buy-in among stakeholders can also be an outcome of this process (Kellogg, 1998, p.36).

Nine program stakeholders and two members of the evaluation team worked collaboratively to chart out the activities and outcomes that would lead to the ultimate goal. Building upon the core values, the ultimate goal was articulated as follows:
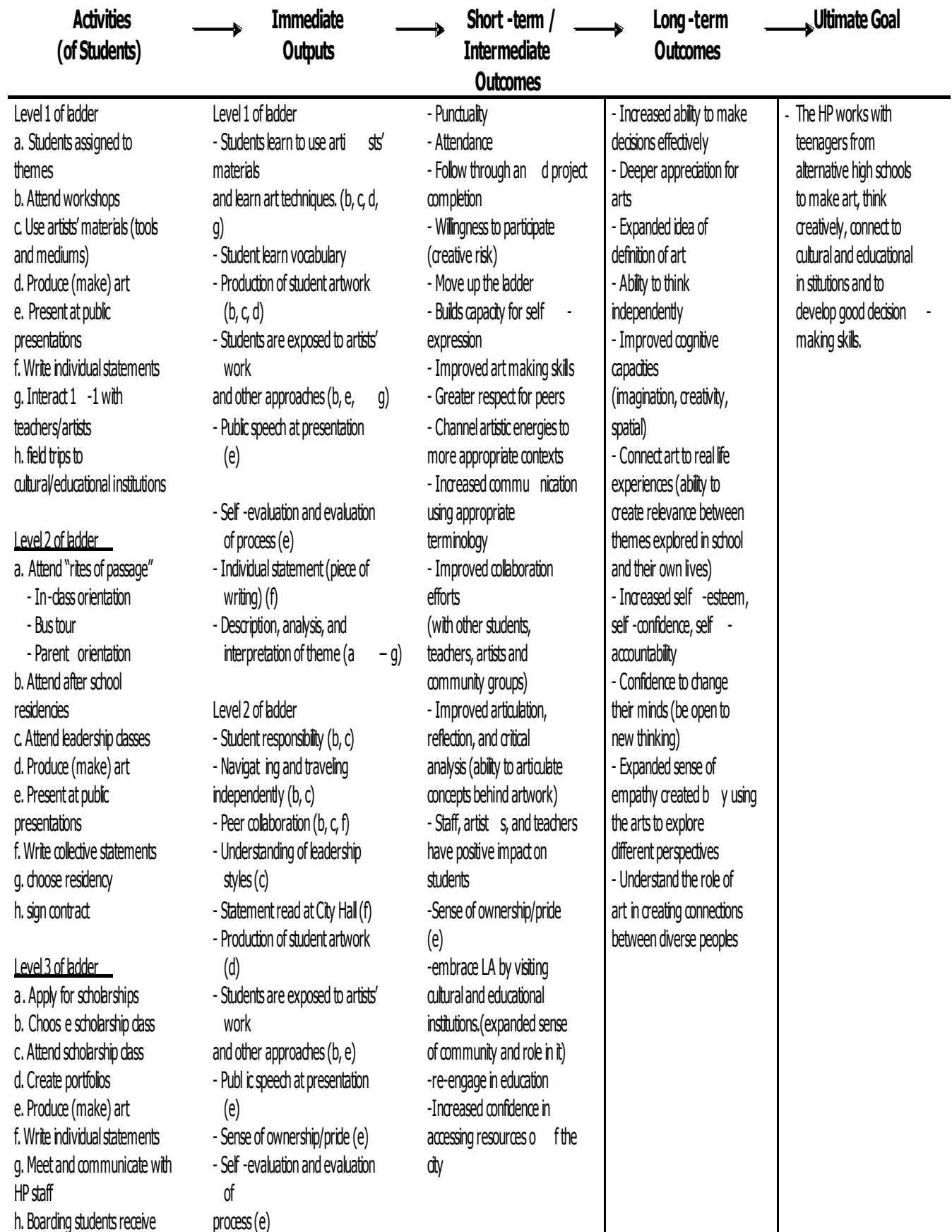
> *The HeArt Project works with teenagers from alternative high schools to make art, think creatively, connect to cultural and educational institutions, and develop good decision-making skills.*

At this time, it was decided that the model would focus on the expected student outcomes that would lead to this goal. This was the most feasible approach given the scope and purpose of this evaluation. The evaluation team suggested to program administrators that staff-related and other program-related activities and outcomes might also be addressed in a logic model and eventually incorporated into a larger model. However, this activity would fall outside of the current evaluation activities. It was recommended that HP staff initiate this activity with support from the evaluation team.

The logic model introduced in this report is a work in progress. It is expected that the model will be revisited and refined both during and as a result of the evaluation process. This iterative process, even after the evaluation is completed, can foster continuous program improvement and promote shared understanding among stakeholders (Kellogg, 1998, p.43). The most current version of the model, revised in October 2007, is presented here.

Figure 1. HP Logic Model (October 2007)

Activities (of Students)	Immediate Outputs	Short-term / Intermediate Outcomes	Long-term Outcomes	Ultimate Goal

Level 1 of ladder
a. Students assigned to themes
b. Attend workshops
c. Use artists' materials (tools and mediums)
d. Produce (make) art
e. Present at public presentations
f. Write individual statements
g. Interact 1-1 with teachers/artists
h. field trips to cultural/educational institutions
 	
Level 2 of ladder
a. Attend "rites of passage"
  - In-class orientation
  - Bus tour
  - Parent orientation
b. Attend after school residencies
c. Attend leadership classes
d. Produce (make) art
e. Present at public presentations
f. Write collective statements
g. choose residency
h. sign contract
 	
Level 3 of ladder
a. Apply for scholarships
b. Choose scholarship class
c. Attend scholarship class
d. Create portfolios
e. Produce (make) art
f. Write individual statements
g. Meet and communicate with HP staff
h. Boarding students receive
	Level 1 of ladder
	- Students learn to use artists' materials and learn art techniques. (b, c, d, g)
	- Student learn vocabulary
	- Production of student artwork (b, c, d)
	- Students are exposed to artists' work and other approaches (b, e, g)
	- Public speech at presentation (e)
	
	- Self-evaluation and evaluation of process (e)
	- Individual statement (piece of writing) (f)
	- Description, analysis, and interpretation of theme (a – g)
	
	Level 2 of ladder
	- Student responsibility (b, c)
	- Navigating and traveling independently (b, c)
	- Peer collaboration (b, c, f)
	- Understanding of leadership styles (c)
	- Statement read at City Hall (f)
	- Production of student artwork (d)
	- Students are exposed to artists' work and other approaches (b, e)
	- Public speech at presentation (e)
	- Sense of ownership/pride (e)
	- Self-evaluation and evaluation of process (e)
		- Punctuality
		- Attendance
		- Follow through and project completion
		- Willingness to participate (creative risk)
		- Move up the ladder
		- Builds capacity for self-expression
		- Improved art making skills
		- Greater respect for peers
		- Channel artistic energies to more appropriate contexts
		- Increased communication using appropriate terminology
		- Improved collaboration efforts (with other students, teachers, artists and community groups)
		- Improved articulation, reflection, and critical analysis (ability to articulate concepts behind artwork)
		- Staff, artists, and teachers have positive impact on students
		-Sense of ownership/pride (e)
		-embrace LA by visiting cultural and educational institutions.(expanded sense of community and role in it)
		-re-engage in education
		-Increased confidence in accessing resources of the city
			- Increased ability to make decisions effectively
			- Deeper appreciation for arts
			- Expanded idea of definition of art
			- Ability to think independently
			- Improved cognitive capacities (imagination, creativity, spatial)
			- Connect art to real life experiences (ability to create relevance between themes explored in school and their own lives)
			- Increased self-esteem, self-confidence, self-accountability
			- Confidence to change their minds (be open to new thinking)
			- Expanded sense of empathy created by using the arts to explore different perspectives
			- Understand the role of art in creating connections between diverse peoples
				- The HP works with teenagers from alternative high schools to make art, think creatively, connect to cultural and educational institutions and to develop good decision-making skills.

Framework of Outcomes

In preparation for the next phase of the evaluation, the team reviewed the student outcomes as listed on the logic model and prepared a list of measurable outcomes. There were four outcomes for which reliable measure was considered beyond the scope of the current evaluation.

- *Increased ability to make decisions effectively*
- *Ability to think independently*
- *Improved cognitive capacities (imagination, creativity, spatial)*
- *Confidence to change their minds (be open to new thinking)*

In order to measure the achievement of these outcomes with reliability and validity, the evaluation design would have to include the development and/or use of more sophisticated methods and instruments to tap into the measurement of cognition. The study of cognition would likely require a more research-oriented approach and consultation with experts in the field.

The remaining student outcomes, in collaboration with HP primary stakeholders, were organized into a framework of learning themes that had been developed during a previous HP evaluation.[3] HP stakeholders agreed that the themes were still relevant to their program mission and expectations and therefore decided to keep the themes but change the structure. Rather than conceptualizing the themes as overlapping, it was decided that it would take a pyramid-like shape. In other words, the structure was conceptualized as one theme (top of pyramid) through which all other themes emerge. Figure 2, on the following page, displays the pyramid-like structure of the learning themes with the pertinent incorporated student outcomes. The stakeholders and evaluation team agreed that the interpretation and discussion of evaluation findings would be presented within this framework of learning themes.

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[3] The Institute for Learning Innovation conducted an evaluation of the HeArt Project in 2001.

Figure 2. Learning Themes and Student Outcomes of the HeArt Project

Subject-Based Learning

- Improved art making skills
- Improved articulation, reflection and critical analysis
- Increased ability to articulate concepts behind artwork
- Increased communication using
- appropriate terminology
- Expanded idea of definition of art
- Follow through and project completion

Aesthetic and Re-Creative Learning (Intrapersonal)

- Increased self-esteem, self-confidence, self-accountability
- Builds capacity for self expression
- Willingness to participate (creative risk)
- Deeper appreciation for arts
- Sense of ownership/ pride
- Connect art to real life experiences (ability to create relevance between themes)
- Positive impact of staff, artists, and teachers on students

Social Learning (Interpersonal)

- Improved collaboration efforts (with other students, teachers, artists and community groups)
- Greater respect for peers
- Expanded sense of empathy created by using the arts to explore different perspectives
- Understand the role of art in creating connections between diverse peoples

School and Community Learning

- Re-engagement in education
- Expanded sense of community and role in it (Embrace LA by visiting cultural and educational institutions)
- Increased confidence in accessing resources of the city
- Channel artistic energies to more appropriate contexts

The evaluation findings are presented in this report in two ways. First, each data collection method and accompanying results are offered in four stand-alone subsections. This format is intended to facilitate understanding of each method, the outcomes of focus for that particular data collection strategy, and the findings specific to the data sources. Moreover, it can serve as a resource for monitoring future progress or engaging in internal evaluation activities. The second presentation of findings is a synthesis of all data collection results discussed within the learning theme framework. The emphasis in this section is on the qualitative relationships among findings and themes along with their connection to the evaluation questions.

The final section of this report contains conclusions and recommendations based on the evaluation findings. Copies of all focus group and interview protocols are available in the Appendix.

Focus Group Interviews

Overview

The evaluation team conducted a series of seven HP student focus groups from February to June of 2008. The groups were selected by HP staff to represent the four different program levels. The purpose of the focus group interviews was to gather direct information from the students on their own experiences and perceptions of growth and development as a result of their participation in the program. In addition, the groups provided HP students with a context of free expression and open voice, a context that is both supported and promoted by HP.

Outcomes Measured

The following outcomes were incorporated into the focus group questions either directly or have emerged through analyses of responses. Selected outcomes were specific to a particular student level and therefore not addressed in all groups.

- *Increased ability to articulate concepts behind the artwork (expression)*
- *Improved articulation, reflection, and critical analysis*
- *Expanded idea of definition of art*
- *Increased self-esteem, self-confidence, self-accountability*
- *Improved collaboration efforts*
- *Greater respect for peers*
- *Staff, artists, and teachers have positive impact on students*
- *Willingness to participate - take creative risks*
- *Greater appreciation for the arts*
- *Expanded sense of community and role in it*
- *Sense of ownership/pride*
- *Re-engagement in education*
- *Attendance*
- *Expanded sense of empathy created by using the arts to explore different perspectives*
- *Understand the role of culture in creating connections between diverse peoples*

Focus Group Samples

There were four different HP levels that participated in the focus groups. The size of each focus group was representative of the number of students participating at each level. Level 1 is the largest group and contains students whose time in the program can vary from brand new to a period of one year or more. For this reason, the students in Level 1 were

further separated by HP program staff into two subgroups: new and extended. The focus group descriptions are as follows:

- Level 1 New – students that have completed 1-2 workshops in the current school year and have had no prior experience with HP. Members of the evaluation team conducted two focus groups at this level with a total of 19 students.

- Level 1 Extended – students that have completed 3 or more workshops, may have been in the program for over 1 year, and have not advanced to any of the other levels. Members of the evaluation team conducted two focus groups at this level with a total of 17 students.

- Level 2 – students that have completed Level 1 and were attending residencies. Members of the evaluation team conducted one focus group at this level with a total of 9 students.

- Level 3 – students that have completed residencies and are engaged in scholarship programs. Members of the evaluation team conducted one focus group at this level with a total of 6 students.

- Level 4 – students that had completed levels 1, 2, and 3 and are either participating in internships, working in the field, or studying in post-secondary arts programs. Due to the limited number of potential respondents at this level, this focus group consisted of 3 students.

All groups and sites were selected by HP program staff. Where feasible, HP staff randomly selected students for focus group participation. Focus groups for students in the lower levels took place at the continuation high school site. Higher level focus groups were conducted at the Art Center in Pasadena, CA.

Focus Group Interview Description

The evaluation team created three semi-structured focus group interview protocols. The first protocol was specific to the Level 1 New group. The second protocol was used for the Level 1 Extended, Level 2, and Level 3 groups. The third was specific to the Level 4 group. Each protocol contained 9 questions with additional sub-questions and, dependent on the respondent group, took anywhere from 25 to 60 minutes to complete. Respondents were all asked, when possible, to limit their responses to the 2007 – 2008 school year. A copy of each protocol is presented in the Appendix. All focus group interviews were digitally recorded to facilitate

transcription. Students were advised that the recordings were confidential and that no names would be used to individually identify or report responses. Students were encouraged to be as candid as possible.

Responses were placed into a database and reviewed carefully for common themes and connections to outcomes. Since many responses crossed various questions, the interviews were reviewed in their entirety prior to analysis and interpretation. Relevant quotes and excerpts are placed throughout to clarify findings.

Focus Group Interview Findings

Separate from the other student levels, many of the **Level 1 New** students were asked about their interest in the program and art in general. About 50% of these new students reported HP participation because the workshops were offered in their classroom, not because of a pre-existing interest in art. Of this group, two students said that they believed their interest was dependent upon the type of project and not an overall interest in art. The other half reported that they were either already engaged in some type of art-making on their own or that they had an interest in art before starting the program.

These students were also asked to describe both their most and least favorite HP activities that they had engaged in thus far. Only 3 students offered favorite activities as "painting," "taking things apart," and "field trip" to a presentation. One student reported that "taking things apart" was a least favorite activity since "we don't know what else we are doing besides taking things apart." Overall, students at this level were very hesitant or unwilling to respond. This was attributed to the unfamiliarity of the focus group experience, the evaluation team members, and HP as an organization and not just a series of workshops. Many interview questions were rephrased and, at times, focused on an actual workshop as opposed to the program in general to encourage discussion on experiences common to all group members.

The remaining findings are presented by both outcome and group level. This combination is intended to facilitate coherence and interpretation, since the questions were very similar across groups.

- *Increased ability to articulate concepts behind the artwork (expression)*
- *Improved articulation, reflection, and critical analysis*

These two outcomes, although not directly addressed in the questions to the students, have emerged throughout all of the findings. Improvement and increased ability in articulation,

expression, reflection and analysis are clearly evident in the response differences among the group levels. Time spent in the program and participation in the various program components (i.e. residencies) are what distinguishes the levels and emphasizes the achievement of these outcomes.

- *Expanded idea of definition of art*

All students were asked to describe, in their own words, their definition of art and what it took to make art. **Level 1 New** students provided one word responses that included "creativity," "imagination," "skill," "motivation," and "expressing yourself." A few students offered that to make art required "using your hands" and brain or simply "just doing it." A few **Level 1 Extended** students were able to expand on the previous group's responses by making connections between activities and expression. For example, one student contributed, "How you express feelings, the way you see things in different ways. The way you transfer that into different ways." In terms of making art, several students commented that patience was a necessary tool. Determination and time were included as part of this group's responses. **Level 2** students based their definitions of art and what it takes to make it on the notion of art as personal expression. Imagination and "inner thoughts" were the tools for this expression.

> "The ultimate – like the most open way to express yourself in any form that you want to without any rules and just basically what you want and how you feel with it and nobody can tell you anything…"

> "It's like a way to find yourself out, who you are and what you can do."

Inspiration was the common theme in both the definition of art and what it takes to make art for **Level 3** students. Thinking and communication were also considered as important to art as expression. **Level 4** students further expanded these definitions by describing the potential of art, not only as self-expression but as an expression to be shared with others: "expression through some means that is seen or not seen and appreciated by others." Another student described art as a tool for change:

> "I see art as a possibility, as a tool that anyone can use to change a nation or a world – as far as one person can go with their creativity."

These students all agreed that "letting go" and "surrendering" and possessing the "willingness to create" were all necessary to create art.

- *Increased self-esteem, self-confidence, self-accountability*

All students were asked to describe how their experiences with HP have changed the way they think about themselves as individuals, as students, and about their own artwork. **Level 1 New** students offered very few responses, most of which were limited to positive nods. Probing for clarification and examples for how they have changed yielded statements such as "want to do more things," "increased confidence" and "more focused." **Level 1 Extended** students were more expressive about confidence, inspiration, and motivation. Comments included, "The program has inspired and motivated me," "A drive, more inspired to be taking programs," and "A little confidence in me, less shy." All changes, particularly increases in confidence, were described in terms of artistic development and not in other areas such as school or their personal lives.

Students in **Level 2** and **Level 3** provided examples of increased confidence and esteem in their artwork as well as in school and their personal circumstances. Many students also described freedom and comfort as associated with these gains in confidence.

> "I learned to commit a lot more to what I do… heart project would like trust me and take time to show me that I am good at stuff – it helped me get confident. I don't worry about doing wrong. I feel free as a person and as an artist I feel I can express myself easier." (Level 2)

> "It helped me live and have more contact with more people and actually speak out to more people instead of just staying in a corner and meet people who share the same opinion as me." (Level 3)

Furthermore, various **Level 3** students spoke of changes related to self-accountability.

> "I am a huge procrastinator. Now in the Heart Project I learned that if you want it, you'll have to work for it, things don't come quite that easy so I know that approach and responsibility is key."

> "They also helped with personal problems, personal attitude, and behavior…. I got a scholarship and now my behavior is better, I stay out of trouble and live closer to home."

Level 4 students added communication and voice as elements of increased esteem and confidence. The ability to defend ideas and creativity was also described.

> "Speaking in public, since I began in the program. That's something that has given me more confidence in terms of communicating with large groups of people. Having one voice, being heard."

> "It's helped a lot, I've always been kind of shy. When you are standing up there, that kind of thing, being heard, letting people know that your voice is out there. That is really a confidence booster."

> "It's helped in the sense where I would have to speak out and defend my ideas and my creativity to a classroom, to a professor… being able to create and tell somebody this is why, just defending and being able to defend makes you brave."

- *Improved collaboration efforts*
- *Greater respect for peers*

Students were asked about their experiences in working with other students. Several students from both **Level 1 New** and **Level 1 Extended** groups agreed that working with other students was positive in that ideas may be shared, expression can be increased, can get feedback from each other, and can feel motivated and challenged. Not all of **Level 1** students were positive about this collaboration, however. Students described lack of agreement as the main challenge to collaboration. **Level 2** and **Level 3** students elaborated on the notion of sharing ideas and getting feedback as benefits of collaboration. The responses of both groups indicated an appreciation of others' opinions and "positive criticism" that was not evident among the lower level student responses. This also aligns with the outcome of developing *greater respect for peers* which resonated throughout these and other responses from higher level groups. Moreover, these students spoke of the need to make collaborative efforts and build relationships.

> "Personally, I don't like working in groups but you kind of have to. I make it easier on them by asking them their ideas and not making decisions without asking them first…"

> "Getting along with certain people. You have to cope with people."

Level 4 students spoke about how student collaboration in HP has helped them in their collaboration with others now in their current jobs or classes, outside of the HP workshops and residencies. One student spoke of his increased ability and drive to "network" as a result of his collaboration with other students. Another student explained the positive influence of his experiences in his current employment.

> "I need to work with others, I need to cooperate, I need to hear feedback and give feedback in order for my job to be successful, our business as a whole to be successful. It really, really helped a lot to be able to speak to others and being forced to speak with others because I guess that's what I needed. It really helped."

- *Staff, artists, and teachers have positive impact on students*

All students were asked to describe their experiences with the HP staff and artists and to share the ways in which these experiences have impacted them. In general, **Level 1 New** students did not offer many responses to these questions. In light of their inexperience in the

program, this was not a surprising result. Two students did acknowledge that working with real artists "make you better" at art and help "open your mind." Several students nodded negatively that their experiences thus far has had any impact on them. **Level 1 Extended** students spoke more about the encouragement and motivation offered by HP staff, specifically the workshop coordinator, and the workshops. The artists were not referred to directly.

Level 2 students spoke of motivation through the exposure to real artists and their work. Several students referred to both HP staff and artists as friends: "They are like friends but there is another level of respect, they are not like authority figures, they have that balance." Beginning with the responses of this group and moving up the levels, we began to see that the positive impact was also associated with the outcomes of *increased self-esteem and self-confidence*. Various students in both **Level 2** and **Level 3** spoke about these gains in their artwork and personal behavior.

> "They all taught me the good kinds of ethics, better perspectives, and how to be a better student." (Level 3)

Level 4 students had the most to say about the positive impact of the staff and artists.

> "They understand the type of work, type of creative ideas that we would have and the situations that we would be in and they would accommodate to it and call you every time to sign up for things on time. Let you know that they were thinking about you and give you confidence."

Furthermore, they spoke of developing a *deeper appreciation for the arts* in its various forms as a result of their experiences with HP staff and artists.

> "It has broadened my appreciation because from one thing to the next… Like for sculptures, I once thought it was cool, whatever, but making and doing all that has surely changed my mind. Painting and all that. I was really only focused on one thing, taking pictures, and I really didn't think about much beyond that but slowly after doing it, getting your hands really into it, really broadens your appreciation for all types of art."

Finally, **Level 4** students spoke of the types of continuing support they receive from HP staff. Support was described in terms of ongoing communication, moral support and, at times, tangible support such as art supplies and the like. As one student expressed, "They are like good friends, like an extended family sometimes and that really helps out a lot."

- *Willingness to participate - take creative risks*

All students were asked about their willingness to take creative risks and try new things in their artwork. As anticipated, **Level 1 New** students did not acknowledge any risk-taking nor did they express a willingness to do so. Some **Level 1 Extended** students spoke of risk-taking

in terms of new activities they engaged in. For example, students that had never painted before considered painting projects as taking a creative risk. In essence, these are valid challenges since many of these students considered these activities as "hard to do." Other students described risks in terms of taking the opportunity to express their own opinions and "being different" when doing their work. These students believed that they had not been "allowed" to do so in their work before.

Level 2 students spoke of being challenged by the content of the work that was expected of them. One student shared, "When I first started, they asked me to draw my Dad's death and that inspired me to start to draw." Another student spoke of connecting sketching to fashion design. **Level 3** students varied in their description of risks they have taken such as "exhibition" and "making commitments." Other students spoke of more artistic risks. One student shared, "I draw mainly fictional things in that of my imagination and I guess the risk or struggle is drawing realism and balances that go with it." Similar to the responses above, **Level 4** students also varied in their creative risk-taking. One student described his particular challenge of moving away from the "technical" and experimenting with greater creativity. Another student spoke of his challenge of letting his own personal feelings and beliefs keep "the truth of something" from being filmed and seen. This excerpt explains what one student thought of his lack of risk-taking:

> "I feel like I should take more risks. Sometimes I get too comfortable and maybe I should take more risks. My teachers have told me that a couple of times, in the way that I am writing, that I should approach things a different way. I guess I'm afraid of failing, not getting it done. I'm afraid if I try something else, writing a different way… Sometimes I don't even know where to start in my writing. I need to work on it more-take a chance. Do that a little more. I think I was more willing to take risks in workshops because I was bored, and thought it couldn't hurt to try things but maybe at the 3rd step I got too comfortable."

This student's response also shows an ability to reflect and to consider the consequences and benefits of risk-taking.

- *Greater appreciation for the arts*
- *Sense of ownership/pride*

Public presentations are a part of every workshop and are experienced by all students in the program. Students in the first three levels were asked about their presentation experiences and how they have been impacted by these experiences. Very few **Level 1 New** students had attended a public presentation at the time of their focus group and therefore were not able to describe their presentation experiences. "Nervous" and "fun" were the responses from the 3

students that had attended one presentation. **Level 1 Extended** student responses focused mostly on their nervousness and embarrassment of speaking in public. Only two students commented positively about having the opportunity to see other students' work and "to see how creative artistically everybody is and how they think."

Responses from higher level groups elaborated on the relationships between presentation experiences and the outcomes of increased self-confidence, greater respect for their peers, and greater appreciation for various forms of art. **Level 2** students spoke in terms of "satisfaction" and "feeling good" when describing their presentation experiences. One student remarked, "It gives me a really good satisfaction to know that my work is really being appreciated and people like it." **Level 3** students expanded on these themes by discussing what it meant to share art amongst each other. *Sense of ownership and pride* were also evident in these responses.

> "You're all working on the same theme but different artists and just in itself you get to see other people's art, how they work at it, different mediums, and when you get exhibited that's like the final. You feel like you never wasted your rime doing the whole art project. It makes me more appreciative of other people's art and kind of appreciate all the work that goes into it."

> "I got nervous a lot but it's fun, when I got out there and I got constructive criticism, that was really helpful."

Level 4 students were not asked about their HP presentation experiences. Rather, they were asked to describe how they felt about sharing their work with other artists and the greater community. These students are currently working or studying at post-secondary institutions and through descriptions of their current experiences, its evident how they have built upon their early presentation experiences and transferred what they have gained into real world experience.

> "Sharing work is a good thing, although I'm not to keen to show work in progress. I guess it comes from giving the wrong impression about something I am not done with. But sharing work is a good experience because in the end I think that is why we create things, to share it."

> "Some of the stuff that I work with is really on the fringe, really out there. It depends on the artist. But the confidence behind the work is still there. Even if it's crap, it's something that you created. Even if it doesn't appeal to your audience, I feel you should have the confidence to pull it out."

> "I don't want to offend anyone but I also want to make sure I give good feedback, constructive criticism that can help them out even if I have to tell them, you know what will go better there… I can be pretty hard on myself but I always know that in the end its for the best. When it's done, that's my reward for being so hard on myself."

- *Expanded sense of community and role in it - Embrace LA by visiting cultural and educational institutions*

In order to address achievement of this outcome, students were asked how often they visited museums, art galleries, or any other artistic event. The majority of both **Level 1 New** and **Level 1 Extended** students reported that they attended a museum or art show at least once. Very few students (less than 10%) said they had never attended. Only one student (Level 1 Extended) shared that he has occasionally gone on his own while the remaining students said that their visits were part of a school or HP field trip. **Level 2** responses not only indicated greater visitation (apart from school trips), but also some insight into why students may not attend on their own.

> "I go a little bit more – I feel worthy. Before I felt out of place, I can't explain, I felt lower than people. My confidence has helped me a lot.

Level 3 students spoke of a variety of events they have attended such as plays, fashion shows, and museums. Most of the students attributed their interest and visitation to HP.

> "I didn't think I would enjoy museums without thinking about school but the HeArt Project made me appreciate more things in perspective."

These students were also asked if they considered themselves to be part of an artistic community. The responses were mostly nods indicating that they did not. **Level 4** students, on the other hand, saw themselves as part of a larger artistic community. They reported frequent attendance at events (e.g. once or twice a month) as well as participation as artists in various artistic events. Fundraisers, church group events, small film festivals are some of the events these students in which they have participated. One student spoke of participation as a goal.

Level 4 students were also asked to describe the opportunities they have had as a result of their HP participation. The responses showed how these students have become part of an artistic community through meeting people, building relationships, and networking. Evidence of improved confidence and collaboration efforts also emerged through the responses of these students.

> "It's pretty overwhelming the people that you meet along the way. When I was in internship, I watched a doc about graffiti and half a year later, I ended up working with that director. Meeting people, keeping up with people that I've met like in internship and workshops. Calling them up and they remember, get to work with them. Incorporate that in my life and who I want to be."

- *Re-engagement in education*
- *Attendance*

Students in Level 1 Extended, Level 2, and Level 3[4] were asked to describe any changes that have occurred (or are occurring) in their high school experiences as a result of their HP participation. **Level 1 Extended** students indicated either no change or slight increases in attendance on workshop days. **Level 2** students were more positive about changes; however they were not able to elaborate on what those changes were. **Level 3** students acknowledged changes in the way they think about school and their engagement. These students also added that their attendance had improved, particularly on workshop days.

> "Maybe I don't have to look at school in a negative way but in a positive way. I still think school is kind of boring, but it is a little bit easy."

> "…the HeArt Project teachers keep me in the right structure and they help me stay in focus because without the program, I would probably not do well."

Since the students in the **Level 4** group were all high school graduates, we asked them to reflect back on their high school experience and to share what influences HP may have had on their educational decisions. All the students gave descriptions of negative school experiences, lack of engagement, and overall discouragement. While it can not be stated that there is a direct relationship between HP participation and high school completion, we can see through the responses that, in the students' perceptions, HP contributed in positive ways. One student reflected upon his experience and connection to HP:

> "I left the school district for personal reasons, no educational goals, no room for change from what you're doing, knew everybody. I wanted to really clear myself out, like rehab. I had all this energy, ready to start a new life. My first HP class, I really liked it a lot. Was like a nice little breeze, after that I committed to the HP. I skipped a couple of steps because of my commitment. I graduated on time. HP gave me an additional push, like the cherry on top."

- *Expanded sense of empathy created by using the arts to explore different perspectives*
- *Understand the role of culture in creating connections between diverse peoples*

Students in all levels were asked to think about some of the current and past workshop themes and the connections between art, people, and the conditions of and around the world. Students were asked to share their thoughts on these connections and whether or not they believed their own ways of thinking have changed. Since **Level 1 New** students have limited experience in the program, the discussion was aimed at the workshop theme they had all

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[4] Level 1 New students have not had enough time in the program to reliably assess changes due to HP participation. Level 4 students were asked a variation of this question and is presented in a subsequent section.

shared, Hunger & Democracy. One group remained quiet and chose not to share any thoughts or opinions. Students from the other group agreed that this theme had inspired has their thinking about other people.

> "Yes, you learn about people having problems with food and other things around the world. People you have never heard of or places you didn't know. Start paying more attention. Didn't really care about it before and now you realize sometime in the future, it may happen to you. Gets you to think about what they are going through."

Level 1 Extended student responses were very similar. Many students were not able to elaborate on any changes and simply agreed that it made them think or pay attention. A few others offered more specific changes in their thinking.

> "It just makes you realize that some people have it worse and some people have it better."

> "Maybe we can find a way of helping people."

Level 2 students demonstrated their developing empathy by comparing themselves and their situations to others and acknowledging changes in their thinking.

> "It makes you see so much. Like at times we think we are struggling a lot and we are not. We have it so much better that everybody else being in a country with so much opportunities. It lets you appreciate other people and cultures. It makes me think twice about so many things and knowledgeable and understand in deeper levels."

Level 3 students spoke more about their growing ability to accept diversity and broaden their perspectives.

> "The HeArt project has influenced me to tell other people that just because you don't know something doesn't mean you can disapprove of it. You should learn to see the similarities and differences and it can bring people together, more closer."

Furthermore, a few students from both Levels 2 and 3 were able to touch upon how art can make connections between people and cultures.

> "You have the talent and ability to put what other people are thinking into a visual display. You inspire people and you get the emotion or idea across." (Level 2)

> "Art does express emotions, you get more from a person and you know what they are all about – what they think, what they are about." (Level 3)

Level 4 students expanded on these themes by using their own personal experiences as a reference for their understanding and desire to seek greater knowledge outside of themselves.

> "It has changed the way, what I consider to be a comfort zone. I would go to these workshops and go home and tell my parents what I did that day and would say what the hell is that and I

would think, mom disapproves, I think I'm going somewhere with this. Parents can be very confining in terms of what you see and do and think sometimes. So I measured things against my mom's reactions."

"I would say it has pushed me to want to know about other things. On a daily basis, I am exposed to a lot of different things. It's the fact that I don't understand gives me the motivation to find out. It's really a nice thing when I don't know something because I like the ability to form an opinion."

In terms of making connections with art, Level 4 students took the notion of "establishing connections between people" in two different, yet equally articulate ways. One student spoke specifically about overcoming language barriers of different cultures:

"For me it speaks of speaking boundaries as far as what the content is and what you do. And if you have different cultures and you have this footage without audio, no words, and you visually show a message its going to surpass the speaking boundaries they will be able to understand it though art instead of something you have to read or speak about. A picture is worth 1000 words."

Another student spoke of connections in terms of building relationships between people:

"Helps to establish connections between people. Other people who have same interests, you start to see the same people as you climb up the ladder and it's nice to have people to share interests with and to have relationships. I think in that way it helps to establish connections, not just with students but teachers and artists as well."

Overall, at different levels in the program, students' development of empathy and understanding of the role that art can play in connecting people and appreciating diversity was evident in how they responded to these questions and the increased ability to articulate their thinking.

Discussion

The focus group questions were designed to measure the achievement of various student outcomes and to determine if the students participating in the HP levels differed in the attainment of these outcomes. There were several outcomes that resonated throughout many of the responses. Students clearly believed that their confidence and self-esteem had increased as a result of their HP experiences. These increases, in turn, led to the achievement of subsequent outcomes. Furthermore, the ability to articulate and reflect was increasingly evident in the responses of students from one level to the next.

In general, the findings indicate that HP level made a difference in which outcomes were achieved and to what extent they were demonstrated. For instance, the outcome of *improved collaboration efforts* was demonstrated at every level; however, the degree of achievement was

different at each level. Conversely, the outcome of *willingness to take creative risks* did not occur across all levels and only began to take form at the higher levels. The evaluation results clearly show that increasing achievement of outcomes are associated with the amount of time spent in the program. Participation in the program makes a difference.

Interviews

Overview

The evaluation team conducted telephone interviews with a sample of artists, classroom teachers, and HP workshop coordinators (WC's). The purpose of these interviews was to gather perceptions about the ways in which participation in the program impacts the students. All three of these groups interact with HP students in various ways and for various periods of time. The interview format allowed the respondents to provide in-depth descriptions and examples of program effects. Moreover, the interviews provided some insight into variations in experience by student level.

Outcomes Measured

The following outcomes were incorporated into the interview questions for the three respondent groups. Some outcomes were specific to a particular respondent group and were not addressed in all interviews. Other outcomes emerged through analyses and interpretation of responses.

- *Improved art-making skills*
- *Follow-through and project completion*
- *Willingness to participate - take creative risks*
- *Increased communication using appropriate terminology*
- *Expanded idea of definition of art*
- *Re-engagement in education*
- *Attendance*
- *Increased self-esteem, self-confidence, self-accountability*
- *Sense of ownership/pride*
- *Improved collaboration efforts*
- *Increased ability to articulate concepts behind the artwork (expression)*
- *Improved articulation, reflection, and critical analysis*
- *Expanded sense of empathy created by the arts to explore different perspectives*
- *Greater respect for peers*
- *Build capacity for self-expression*

Interview Description

The evaluation team created three semi-structured interview protocols for each set of respondents. Each protocol contained 9 questions with additional sub-questions and took, on average, 30 minutes to complete. A copy of each protocol is presented in Appendix X. Respondents were all asked, when possible, to limit their responses to the 2007–2008 school year.

Responses were placed into a database and reviewed carefully for common themes and connections to outcomes. Since many responses crossed various questions, the interviews were reviewed in their entirety prior to analysis and interpretation. Relevant quotes and excerpts are placed throughout to clarify findings. Individual names were omitted from the findings for confidentiality purposes.

Respondent Sample

HP staff randomly selected 5 classroom teachers and 5 artists to participate in the interviews. The evaluation team randomly selected 2 workshop coordinators for interview. All interviewed classroom teachers are currently employed in LAUSD continuation high schools and range in experience from 11 years to over 30 years in these alternative programs. They all reported two or more years experience with HP. The specializations of the interviewed artists included such art forms as painting, drawing, photography, dance, and theatre arts. Their experience with HP ranged from two workshops to two years. The average time spent as HP coordinators is about 4.5 years.

Interview Findings

The interview findings are first presented by respondent group and speak to role information and outcomes specifically connected to that group. The second set of findings merges the group responses by common outcomes. This combination is intended to facilitate coherence and interpretation of findings.

Artists

• *Improved art-making skills*

Artists were asked to describe ways in which their students have shown improvement in their art-making skills and/or techniques. Descriptions of improvement fell into two major categories: observable skills and internal development. Three artists described observable skill improvement in terms such as "they're really learning things like mixing colors," and "they're also learning things about stage performance, stage left, stage right, how to project their voices…". Two artists maintained that, within their curriculum, there is less focus on teaching technique and more of an emphasis on internal artistic development such as helping students "to see what is possible." One of the artists did remark that at times it was difficult to see major change during the course of the 10-week workshop. However, both agreed that improvement

was specific to the individual student and can vary by pre-existing skill levels of the students in a given workshop.

All of the artists spoke of improvement in terms of internal development. Many of the responses, in fact, touched upon student outcomes of *expanded definitions of art, increased ability to articulate concepts behind the artwork, and improved articulation, reflection, and critical analysis.*

> "They're also learning to think of the project as a process and starting to think of the project as a process and starting to think about collaborating on a topic or idea. So they have to go further than thinking of something as an idea. They have to explain it."

> "…over time they understand that art can be anything, doesn't have to look a certain way, and that is what they take out of it."

- *Follow-up and project completion*

Artists were asked whether students followed through on work and completed their projects. The artists maintained that participation and project completion is an expectation of all students. One artist described her strategy as "…I work it so that they have to accomplish something at the end of the day so by the time it ends, they have something." Another artist remarked on the assignment of homework activities. He noted, however, that "only 25% do homework or participate in homework activities."

All artists agreed that student attendance plays a determining role in the achievement of this outcome. Attendance can affect the level of participation and contribution to the group as well as to the final project.

> "Some students come one week and not the next so attendance fluctuates and can affect the performance because the order of the entry depends on that."

> "Since final project is a group project, all participate but there is variation in how much they participate or contribute."

- *Willingness to participate - take creative risks*

Artists were asked to describe the ways in which they challenged students to take artistic and creative risks. Three artists described their overall process as beginning with the students' own personal experiences and opinions. Dialogue and interaction promoted student thinking. Self-confidence building was also part of this process. For example, one artist stated:

> "I bring it back to their own experience and try to get them to attempt something because they don't trust their skills... A lot of it is making them want to attempt because most of them already have it in their minds that they're no good."

In terms of structure, all but one artist described giving the students room to move outside of their "comfort zone."

"I don't demand things of them. I give them suggestions."

"I don't give them too much direction; I see where they are going first before I stop them. And then I try to give them some leeway and then I give them options and try to push them on that option to use it in an unconventional way."

One artist, as an alternative, spoke of focus and clear instructions. This focus "forces them to really look at something and think about it critically in a way they have never done before." Two artists added that discipline, attendance, ownership of work, and responsibility are necessary conditions for students to be effectively challenged.

- *Increased communication using appropriate terminology*

Artists were asked if students had improved in their ability to communicate using appropriate terminology. All artists agreed that during the course of a 10-week workshop, there were observable improvements in terminology, whether it was through use of vocabulary words or non-verbal performance actions. Communication is facilitated through interaction.

- *Expanded idea of definition of art*

Artists were asked to describe what aspects of their workshops helped students to expand their definitions of art. The responses indicated that this outcome was closely connected to the outcome of *increased articulation, expression, reflection and critical analysis*. Discourse, critique, articulating personal inspirations have been named as contributing to students' expanding their ideas and definitions of art. Two artists specifically spoke of sharing their own work with students as a means of broadening their understanding of what art can be.

"I also showed them my work… they seemed to start to understand that art or dance isn't limited to what they see on TV."

"… helping them to see that it can be a part of their daily lives and that it belongs to everyday."

Classroom Teachers

Teachers were asked if the students' development and growth through HP has had any impact on their role as teachers. The premise for this question is that teaching is an ongoing interaction and that changes in student development may result in changes in the teacher role

which may, in turn, impact the student. These questions also provided insight into the connections between HP and the classroom, which can create a supportive context for the student.

Three of the five teachers offered responses to this question. These teachers all reported learning something about the students and the value of the HP process. One teacher admitted that the students "have a lot stronger abilities that I have given them credit for" and credited HP for the opportunity to see the kids engaged in such activities. Another teacher acknowledged, "I get to learn about their goals and perspectives," which strengthened the teacher-student relationship. Two teachers added that the HP process supplemented their practice. This was exemplified by one teacher comment, "I see the value in project-oriented assignments and wish I could do more of that."

- *Re-engagement in education*
- *Attendance*

These outcomes were addressed through questions of classroom performance, school engagement, and motivation to graduate. All of the teachers described positive changes in performance and engagement. The following two examples illustrate these changes.

> "When they come in here, for instance, they've been doing poetry and they've showed them how to use the thesaurus and the students realize how they can change the meaning of something by using a thesaurus and other little vocabulary and making it more profound."

> "For example, there was one young lady who was very resistant in participating in any coursework but when it comes to the Heart Project, it seems she's motivated to participate beyond her artwork.

Changes were also described as growth in participation, increased school commitment, and increased community awareness. Finally, connections to additional outcomes of *improved articulation* and *increased self-confidence* emerged such as "finding of one's voice," articulation of feelings, and confidence in expression.

In terms of attendance and motivation to graduate, all teachers described moderate improvement. They described HP participation as a motivating factor. As one teacher explained, "… a lot of students are interested in art and the program hooks them back into school and the program." Attendance has improved on HP workshop days but, overall, attendance continues to be a problem among continuation high school students. A common perception of the teachers is that HP supports the schools.

- *Increased self-esteem, self-confidence, self-accountability*

Evidence of this outcome emerged through the question of students' ability to meet higher expectations. Increased self-esteem and self-confidence were explained through project completion, goal-setting, and accomplishment. The strongest connection, however, was to self-accountability. Teachers remarked that students were "demanding of themselves." As one teacher explained,

> "They carefully develop that skill to ensure that they don't make mistakes or ruin their work. So, the fact that they don't want to fail and don't want to go back and redo, definitely seems to say that they are setting higher expectations for themselves."

Workshop Coordinators

The evaluation team designed a series of questions on building and facilitating relationships to provide insight into how HP develops and strengthens connections to the students by working with the schools and teachers. This insight offered a context for understanding how HP impacts the student experience.

Specifically, WC's were asked to describe the kinds of activities that they engaged in to develop relationships. In terms of school relationships, it appeared that principals did not have a real presence at many continuation high schools. Given the size and locations of many of these programs in LAUSD, this is beyond the control of HP or the coordinators. Nonetheless, one WC described connecting to the school through the monitoring of attendance rosters and project completion to stay on top of how the school is performing with reference to HP.

Teacher relationships are developed and fostered through communication, as one WC described, "calling them consistently and calling them with information. Talking with them when I'm there." Communication can also be a challenge when interaction is limited because teachers can be "bogged down by teaching and administrative tasks."

Developing relationships with the HP students, according to WC's, is about building trust and maintaining consistency. The main challenge is the turnover of students, another circumstance of continuation high schools.

- *Follow-up and project completion*

WC's were asked to describe the ways they facilitate and guide artists and students through their projects. The primary facilitation efforts related to logistics. This included communicating with artists about the teachers and students of a particular school site; making

sure that the site has space, materials, and resources; and, translating between the artists and students when necessary. Challenges to the facilitator role are overcome through communication with the artists and "working in tandem to make the class run fluidly."

- *Sense of ownership/pride*
- *Increased self-esteem, self-confidence, self-accountability*

These two outcomes are specifically addressed through questions regarding students' public presentations of their work. WC's were asked to describe the ways they helped students with the presentation process.

> "Workshop coordinators are the insulators of the exhibit. Really solidifies their relationships with art in general, the project. Just leaving the neighborhood is a big thing – they are breaking out of their comfort zone. Makes them really proud to see their work. Being a speaker really nerve-wracking – builds their confidence, gives them fearlessness. Same kids like to do it over again."

WC's engaged the students in various activities such as journal/statement writing, speech writing, and public speaking practice. The presentation experiences provided a positive context for the development of self-esteem and confidence. One WC also shared that it can be very frightening for some and that "their experiences are changed by the partner itself depending on the site, placement, and who sees it." The presentations also gave the students a "sense of pride" as well as a "sense of accomplishment and deadline."

All Respondent Groups

- *Improved collaboration efforts*

All respondents were asked about student-student and student-artist collaboration in the learning environment. In addition, because of their sustained exposure to the students throughout the school year, teachers were asked to describe student changes in communication.

Respondents have attributed the nature of peer collaboration to the individual students, the classroom structure, and/or the climate of the school. Students that have been in the same class for a period of time and were familiar with one another seemed more willing to work together and collaborate on art projects. Some students have pre-formed social groups and therefore working together was "natural." Collaboration among students who did not know each other, according to both artists and WC's, can be difficult. The presence of strong personalities, pre-existing tensions, and self-isolated students can present challenges. Lack of trust was a common theme among the respondents as a hindrance to collaboration. However, time spent

together was perceived as a trust-builder. As one WC noted, "The longer they are at their school, the stronger the trust they will have for each other." Fluctuating attendance has also been considered a hindrance to trust development and collaboration.

Nonetheless, some students did display a willingness to collaborate among students with whom they were not familiar. Various projects and themes promoted collaboration and as one WC expressed, students have the potential to "learn how to be a community through the workshop." Artists and WC's spoke of strategies they used to promote collaboration during the workshops such as engaging students in group discussions, group brainstorming, interviewing, group critiques, and changing seating arrangements. Two artists have also observed students "bouncing things off each other" and "support each other." Teachers' observations of collaboration supported this claim:

> "There are some kids who refuse to participate in the project but what I notice is that many have developed an allegiance to each other in the sense that they're more willing and open to ask each other for help."

> "They communicate with other students who aren't in their clique or students they don't necessarily like… they learn to work with that person and then become friends before they know it."

> "For example, one student is taking a computer class learning how to do websites decided to work on school website. Rather than doing it alone, he decided to collaborate with other students and they formed a team…"

> "Help each other in math and social justice projects. Attribute collaboration to HP participation"

As these descriptions indicate, for several students, collaboration has extended beyond the workshops. It was the teachers' ongoing exposure to the students that enabled them to observe these changes as they crossed over into other areas. Improved communication among students has also been described by teachers as promoting collaboration and self-expression as well as improving articulation. The following teacher response illustrated this finding:

> "One of the ways I've seen is that they're willing to defend their ideas and not just with feelings, but with facts. There's one young lady is very articulate, but her ideas were based on emotions and she needed to defend her artwork in this case. She was able to do some research and came back and talked to her peers about why she chose the image that she did. Being exposed to some of the concepts that the project touched on, the kids have been given opportunities to explore and express ideas about a variety of different things such as their community and not just about things dealing with themselves."

According to the WC's, the collaboration between artists and students were also dependent upon trust. Both WC's expressed their efforts at establishing connections between the students to the artists and the art.

"The more the students see that the artists are working artists that are commissioned and/or making art to earn a living, the more trust is built."

"Students respond to them and students see artists like themselves, relate to their work."

From the artists' perspectives, they reported efforts at building trust and improving collaboration through positive feedback, keeping students engaged in activities, being flexible, and sharing experiences and histories. Challenges to this collaboration included limited communication styles of certain students, shyness, lack of interest, and attention spans.

- *Improved articulation, reflection, and critical analysis*
- *Increased ability to articulate concepts behind the artwork (expression)*

All respondents indicated that students have, to varying degrees, shown development and improvement of these outcomes. WC's generally attributed this improvement to the workshop themes. The real world and socially relevant subject matter provides a context for articulation and reflection of their own personal circumstances. One WC noted that "bringing these themes opens them up and can also help them relate." Artists described improvements in terms of activities and strategies they have used to promote the achievement of these outcomes.

"I show them the results of their work, we talk about them, see the possibilities, the students learn from their mistakes, go back to more images, and their eyes are more able to analyze the images and what they see."

"Before we start a project, I give background information and examples as to what I hope to get accomplished with the project so that the kids can start their thinking process about it… This kind of thing triggers something that reflects personal to them."

"They understand that because they didn't create the work, it doesn't mean they can't find something about it to talk about. I did see them really try and focus and at least say one thing about it, and why they liked it. You could see them try to articulate their thoughts a little bit more and have respect for the artists."

Teachers also spoke of improvement in these areas and acknowledged HP's contribution. One teacher noted, "Discussions of representations of artwork displays higher order critical thinking." Three teachers did explain, however, that it can be difficult to distinguish the sources of student improvement.

"It's hard to determine what parts of the project are responsible for the change, but it seems the kids have gained confidence to talk in front of each other about the things they've worked on."

"It's hard to isolate because that's what we're all about, but it definitely furthers their ability."

Nevertheless, it was evident through teacher responses that they believed HP supported the schools and the curriculum.

- *Expanded sense of empathy created by the arts to explore different perspectives*

Teachers and WC's were asked if they believed students were developing a greater sense of empathy toward others as a result of their participation.[5] Both groups agreed that the content of the workshop themes promoted empathy among the students. In addition, one teacher remarked that the students seemed to be more empathetic with each other as a result of close collaboration. Others described increased expression, cooperation, and emotional reactions as representative of empathy. Overall, these were very subjective opinions and rely heavily on how they define empathy and how well the respondents know the students.

Discussion

Teachers, artists, and WC's presented their perspectives of HP's impact on the students through their interview responses. All three groups interact with the students but differ in their exposure and level of engagement with the students. Nevertheless, all respondents spoke positively about the students' experiences and observed development as a result of the program. All respondents spoke of the impact of collaboration and activities that promoted expression on the outcomes of improved articulation, reflection, and self-confidence. In turn, these outcomes promoted the achievement of other outcomes such as re-engagement in education and willingness to participate. Teacher observations of students supported the transfer of many of these developments into the greater classroom context. However, given that teachers interact with all students, both HP and non-HP participants, it was somewhat difficult for them to always differentiate between the two groups. Nonetheless, the teachers all believed that HP impacted the students positively.

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[5] Since artists engage in short-term relationships with the students, we did not ask the artists this question.

Workshop Questionnaires

Overview

In collaboration with the HP staff, the evaluation team revised a pair of workshop questionnaires to be administered to students before and after a 10-week workshop. The purpose of these questionnaires was to gather "pre" and "post" information from the students in order to gauge changes that students may have experienced as a result of their workshop experience. It was anticipated that changes in student responses would serve as indicators of both student learning and development. In addition, this measure provides HP program staff with data that may be examined individually as well as in aggregate by school, artist, and workshop theme to monitor progress and inform future decisions.

Outcomes Measured

The following outcomes were incorporated into the items and questions on the pre- and post-questionnaires.

- *Expanded idea of definition of art*
- *Willingness to participate - take creative risks*
- *Improved collaboration efforts*
- *Increased self-esteem, self-confidence, self-accountability*
- *Re-engagement in education*
- *Increased ability to articulate concepts behind the artwork (expression)*
- *Improved articulation, reflection, and critical analysis*
- *Connect art to real life experiences – Ability to create relevance between themes*

Questionnaire Description

Each questionnaire was comprised of two sections: scaled items and a series of open-ended questions. In the first section, students were asked to indicate their level of agreement with a series of statements based on the outcomes listed above. The pre-questionnaire contained six statements and the post-questionnaire contained the same six statements plus one additional statement concerning their accomplishment in the particular workshop. For these statements, students were asked to provide an agreement rating based on a scale ranging from 1 to 10, with "1" representing "strongly disagree" to "10" representing "strongly agree".

The open-ended questions on both questionnaires asked students to provide a definition of art, the theme addressed in the workshop, a description of the theme's importance (post-questionnaire only), and a description of how the theme related to them and their communities. Students also provided their name, gender, age, school, and workshop artist.

Respondent Sample

HP program staff administered the pre- and post-questionnaires to students participating in workshops that ran from April to June 2008. The vast majority of these students were at Level 1 of the HP program.[6] The evaluation team received 316 pre-questionnaires and 174 post-questionnaires. The evaluation team was able to match 98 pre- and post-questionnaires, resulting in a match rate of 40%. There were 218 pre-questionnaires and 76 post-questionnaires that remained unmatched. Since the purpose of the questionnaire as an evaluation tool was to measure change, the focus of the analyses and results is on the 98 matched responses.[7] However, descriptive information of the unmatched responses is provided at the end of this section.

Among the 98 matched students, the average age was 16.8 years and the male/female ratio was 50% to 50%. In terms of workshop themes, 30.5% participated in Adaptation & Extinction, 39% participated in Art of Vision, and 30.5% participated in Hunger & Democracy. The average age and gender ratio of the unmatched students did not vary from the matched students. The main difference was in workshop theme participation. The unmatched pre-questionnaire students participated in Adaptation & Extinction (45%), Art of Vision (29%), and Hunger & Democracy (26%) whereas the unmatched post-questionnaire students participated in Adaptation & Extinction (16%), Art of Vision (41%), and Hunger & Democracy (43%).

According to HP staff, timing was the primary reason for the large amount of unmatched questionnaires. Many school sites were engaged in end of the school year activities and therefore did not complete the post-questionnaires. Furthermore, student attendance and attrition is an ongoing issue among continuation high school students resulting in incomplete or unmatched questionnaires.

Questionnaire Results – Matched Sample
Rating Scales

Table 1 below presents the six statements common to both questionnaires, the average responses to each set of pre- and post- versions, the average differences between the two response sets, and a probability value (p) that indicates whether the difference is statistically significant. A p-value less than .05 is generally considered significant.

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[6] According to HP staff, it is possible for students at higher levels to attend a workshop if they so choose.
[7] Full analyses of the unmatched sample will not provide results of change and can only provide information for either the time period prior to the workshop or after the workshop has ended.

Table 1. Average Ratings (Based on 10-point Scale) and Differences Between Matched Pre- and Post-Questionnaires (N=98).

	Pre	Post	Difference	p-value
1. I am confident about making art.	7.40 (2.49)	7.73 (2.32)	+.337	.232
2. I am willing to try new things when it comes to art.	8.33 (2.15)	8.62 (2.01)	+.296	.238
3. I work well with other students.	7.95 (2.56)	8.12 (2.31)	+.173	.529
4. I am creative.	7.62 (2.48)	8.17 (2.24)	**+.551**	**.026***
5. I know a lot about making art.	5.89 (2.78)	6.78 (2.55)	**+.897**	**.001****
6. Learning is important to me.	8.22 (2.65)	8.47 (2.29)	+.245	.323

Standard deviations are in parentheses.
*p<.05, **p<.01

Table 1 shows that there was a positive increase on all items of the questionnaire. The most significant changes over the 10-week workshop occurred for the two statements "I am creative" and "I know a lot about making art." These statements correspond directly to the outcome of *increased self-esteem and self-confidence*. Furthermore, increased perceptions of creativity are indirectly related to a *willingness to take creative risks*.

Table 2 displays the differences in average responses disaggregated by theme. This analysis was conducted to determine if differences were specific to theme content. Significant differences that emerged for items 4 and 5 were specific to the two themes, Adaptation & Extinction and Hunger & Democracy. In addition, the item "I work well with other students" which is directly tied to the outcome of collaboration, showed a significant change for students in Hunger & Democracy. This may be tied to the theme specifically or to the type of activities they engaged in during the workshop. The post-questionnaire statement "I am proud of what I accomplished in this workshop" received an average rating of 8.7 (sd=1.9).

Table 2. Average Differences Between Matched Pre- and Post-Questionnaires by Theme Content (N=98) (Ratings Based on 10-point Scale)

	Average differences		
	Adaptation (n=30)	Art of Vision (n=38)	Hunger & Democracy (n=30)
1. I am confident about making art.	+.100 (.812)	+.079 (.857)	+.900 (.145)
2. I am willing to try new things when it comes to art.	+.200 (.639)	.000 (1.00)	+.767 (.106)
3. I work well with other students.	+.067 (.873)	-.553 (.211)	**+1.20 (.033)***
4. I am creative.	**+1.07 (.020)***	-.237 (.477)	**+1.03 (.044)***
5. I know a lot about making art.	**+1.00 (.046)***	+.649 (.121)	**+1.10 (.039)***
6. Learning is important to me.	-.300 (.423)	+.421 (.331)	+.567 (.234)

P-values are in parentheses.
*p<.05, **p<.01

Open Ended Questions

All students were asked "How do you define art?" Each response was entered and coded into a series of categories. These categories were not pre-determined; rather, they were generated through a careful review of the students' responses. An actual example or examples of student responses follows each category below for clarification purposes.

- Fun/interesting
"It's really cool and interesting. I like it."

- Activity/product
"I define art by just drawing and coloring."
"I define art as learning new techniques and being able to learn more and more."

- Creativity/imagination
"Being creative and using imagination."
"The imagination of the mind."

- Emotion
"Lonely."
"Passion of oneself."

- Expression
"A way of expressing yourself."

"Art is a form of expression."

- A different view

"It's a way of seeing things differently."
"The view people have on different events."

- Global – life, the world, everything

"I define art as a way of life."
"Art is around us and art is the world."

Table 3 displays the percentage distribution, from both pre- and post-questionnaires, or responses in each of the above categories.

Table 3. Percentage Distribution of Categories Related to Definitions of Art (N=98)

	Pre	Post
Fun/Interesting	6%	8%
Activity/Product	10%	12%
Creativity/Imagination	23%	19%
Emotion	5%	4%
Expression	30%	36%
Different view	6%	3%
Global	9%	9%
Don't know	2%	1%
No response	9%	8%
Total	100%	100%

These percentages are not meant to be read in terms of a pre/post gain, only as descriptive of the distribution. Rather, if we consider the possibility that going down the list may be indicative of an expansion in the definition of art, we have found that 47% of the students kept their definitions of art within a similar range (e.g. emotion, expression) while 20% of the students actually changed their definition to reflect an expansion in their perceptions (e.g. from art as an activity to art as the opportunity to express different views). Although these categories are subjective and responses may fit into more than one category, it remains evident that there were students who were able to expand and articulate their definition of art.

All students were asked "In what ways do you think art and this theme relate to you and your community?" The post-questionnaire also asked students "Please describe this theme and tell us why you think it is important." Because the responses to this last question tended to

overlap with the previous question, the responses were combined to address the outcome of *connecting art to real-life experiences – ability to create relevance to the themes.*

As with the question of art definition, responses were coded into the following categories. Examples of student responses follow each category.

- No relation/Vague – These responses offered no connection or relation to the workshop theme at all.
  "I don't think this theme relates to me or my community."
  "In many ways"

- Art in general – These responses were about art or making art but not directly tied to theme or a relation to self or community.
  "Because it gives us a chance to express ourselves with art."
  "Putting the box together relates because we are being creative."

- Social in general – These responses tended to deal with more social issues but not directly tied to the theme or a relation to self or community.
  "This relates to my community because we want peace in our neighborhood."
  "For the good of our people."

- Theme connection – These responses connected to the theme and the relationship to self and community.
  "Hunger relates to my community because there is a lot of people that don't have anything to eat."
  "In every single way – it tells how the world is being treated."

Table 4 presents the percentage distribution, from both pre- and post-questionnaires, for each of the above categories.

Table 4. Percentage Distribution of Categories for Relationships to Theme (N=98)

	Pre	Post
No relation/Vague	15%	8%
Art in general	19%	8%
Social in general	7%	9%
Theme connection	30%	46%
Don't know	11%	8%
No response	18%	20%
Total	100%	100%

This categorization is subjective and some responses may fit into multiple categories. However, positive changes in responses that indicate *improved articulation, reflection and analysis as well as making connections between art and real-life* emerged. Two distinct patterns became apparent through these analyses. The first is the percentage of students that responded vaguely or stated no relation decreased by almost half. Secondly, the percentage of students who were able to make connections and articulate relationships to the theme increased by about 16%.

Questionnaire Results – Unmatched Sample

Table 5 presents the average ratings for the unmatched pre- and post groups.

Table 5. Average Ratings for Unmatched Pre- and Post-Questionnaires (N=294)

	Unmatched Pre (n=218)	Unmatched Post (n=76)
1. I am confident about making art.	6.92 (2.70)	8.26 (2.23)
2. I am willing to try new things when it comes to art.	7.85 (2.52)	8.63 (2.09)
3. I work well with other students.	7.84 (2.67)	8.03 (2.71)
4. I am creative.	7.51 (2.47)	8.34 (2.04)
5. I know a lot about making art.	5.49 (2.65)	6.53 (2.64)
6. Learning is important to me.	8.31 (2.31)	8.41 (2.18)
7. I am proud of what I have accomplished in this workshop.	---	8.90 (1.89)

Standard deviations are in parentheses.
All ratings are based on a 10-point scale.

These ratings provide descriptive information for one group of students during one period of time and are not indicative of change. We can not interpret differences in the ratings between the two unmatched groups. As noted earlier, a significant portion of the pre-group (45%) participated in the Adaptation theme workshop while only 16% of the students in the post-group participated in this theme. We have seen in the matched group analyses that theme content may have an affect on student ratings, therefore comparisons may be biased.

Discussion

The purpose of these questionnaires was to gather "pre" and "post" information from students in order to gauge changes that students may experience as a result of the workshop experience. The findings revealed significant student changes in items related to increased self-esteem, self-confidence, and self-accountability. Upon closer inspection, we found that these changes were specific to students who participated in the themes of Adaptation & Extinction and Hunger & Democracy. In addition, students who participated in Hunger & Democracy also reported a significant change in the outcome related to collaboration.

These two themes directly connect real-world issues, conditions, and peoples to various forms of art. These themes may also inspire empathy and understanding among the students in ways that the Art of Vision may not. That is not to say that this theme does not make real world connections or help students relate art to themselves or their communities. However, it is possible that differences in thematic content may be a contributing factor to student changes in learning and development. We suggest that HP may want to examine proposed themes for workshops in light of these findings.

Other contributing factors may be artist teaching styles and student characteristics. Further research would be necessary to determine these contributions. Responses related to the outcomes of expanded definitions of art, articulation, reflection, and connection of art to real-life experiences demonstrated patterns of positive change. Overall, the questionnaire findings provide evidence that the development of student outcomes is initiated at the lower levels of the program.

Online Survey

Overview

The evaluation team developed an online survey through Survey Monkey, a web-based survey program, in early 2008. The purpose of this survey was to gather a broad sample of perspectives on the contributions made by the HeArt Project on student growth and development. All classroom teachers, artists, and HP workshop coordinators were invited to participate. A hard copy of the survey was also developed and made available to participants who requested a paper/pencil version.

Outcomes Measured

The following outcomes were incorporated into the survey.

- *Increased self-esteem, self-confidence, self-accountability*
- *Willingness to participate - take creative risks*
- *Increased ability to articulate concepts behind the artwork (expression)*
- *Understand the role of art in creating connections between diverse peoples*
- *Connect art to real life experiences*
- *Re-engagement in education*
- *Improved collaboration efforts*
- *Expanded sense of empathy created by using the arts to explore different perspectives*

Survey Description

A set of 10 outcomes, adapted from the list above, was presented on the survey in no specific order of importance. The survey was comprised of two sections. The first section asked the following question: "How much has the HeArt Project contributed to student growth in the following areas?"

Participants were asked to offer a rating next to each outcome that best represented their perspective on the contributions of the HeArt Project. The ratings were based on a scale from 1 to 5, with "1" representing the least contribution and "5" the greatest contribution. The second section was designed to capture qualitative descriptions to given ratings of "1" and "5". It was anticipated that these descriptions would provide further insight into the ratings and respondent perspectives.

Respondent Sample

According to HP staff, a population of 5 workshop coordinators, 18 artists, and 20 classroom teachers was available during the 2007–2008 school year to participate in the survey. The final response rate included 100% of the Workshop coordinators (5 of 5), 89% of the artists (16 of 18); and 30% of the classroom teachers (6 of 20).

Both the evaluation team and HP staff made several attempts to increase the response rate for classroom teachers. HP staff attributed the low response to district internet blocking and other district commitments.

Survey Results

We analyzed the ratings in two ways: overall and disaggregated by position. The overall rating averages by outcome are presented in Table 6.

Table 6. Average Ratings by Outcome (Based on a 5-point scale).

Outcome	N	Average Rating
Self-esteem/confidence	24	4.33 (.82)
Willingness to take creative risks	24	4.29 (.81)
Expression of ideas and feelings	24	4.33 (.76)
Understanding diverse cultures and perspectives	24	4.17 (.82)
Making connections between art and real life	24	4.42 (.72)
Self-accountability	24	3.79 (.78)
Increased school engagement	24	4.04 (.86)
Motivation to graduate	23	3.65 (.98)
Interpersonal relationships	24	4.17 (.76)
Empathy toward others	24	4.04 (.86)

Note: Standard deviations are in parentheses

As Table 6 shows, the overall group of respondents believed that the HeArt Project made generally positive contributions to the student outcomes of interest. Not one respondent provided a rating of "1" (least contribution) to any of the listed outcomes. Disaggregated results are presented below in graphic form (Figures 3 – 5) along with descriptions and examples of responses.

Figure 3.
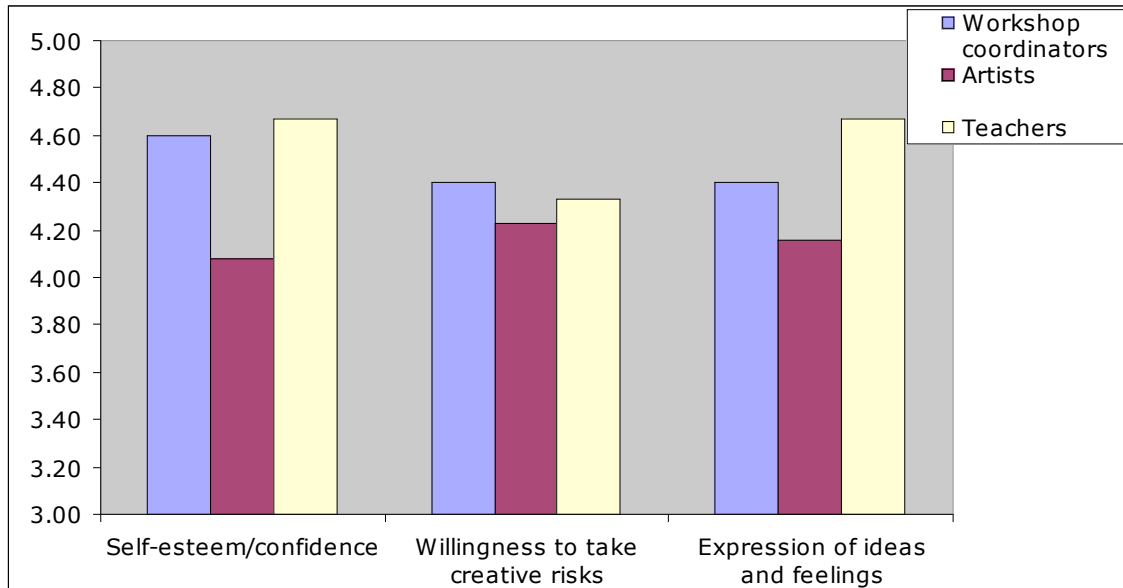
- *Increased self-esteem, self-confidence, self-accountability*

Based on the ratings of WC's and classroom teachers as compared to artists, we can see that they perceived greater HP contribution to the development of student self-esteem and confidence. This may be due to the extended exposure that WC's and teachers have with the students whereas the artists' exposure is typically limited to the 10-week workshop period. Nevertheless, many artists shared positive perspectives on this outcome as represented by the following response:

> "I've noticed self-esteem and confidence build up because they are able to express themselves in a way they usually don't. Also, the fact that it is a shared experience makes everyone grow and build together."

In general, participants attributed the development of student self-esteem and confidence to completion of projects, validation of their work, and opportunities for expression.

- *Willingness to take creative risks*

There was relative agreement among the three groups on HP's positive contribution to the development of students' willingness to take creative risks. A common theme that emerged through the open-ended responses attributed this development to the environment produced within the workshops. This environment was described as "safe" and "open to mistakes and individual interpretation." This is exemplified in the following teacher response:

"Students are asked to get creative and take risks. Feeling nervous or scared is embraced."

- *Expression of ideas and feelings (Increased ability to articulate concepts behind the artwork – expression)*

As the Figure 2 shows, teachers were more likely to attribute HP to the development of this outcome. Again, this may be due to the fact that of all three groups, classroom teachers spend the most time with the students and are most likely to witness the development of expression in other contexts other than the workshops. Nevertheless, the program is structured to promote expression, as described by one WC:

> "Students are often asked to evaluate and critique each others work as a group, brainstorm, and have group discussions. At the end of workshops they are asked to present their work publicly, and this acts as the ultimate act of expression for most of them."

Figure 4.
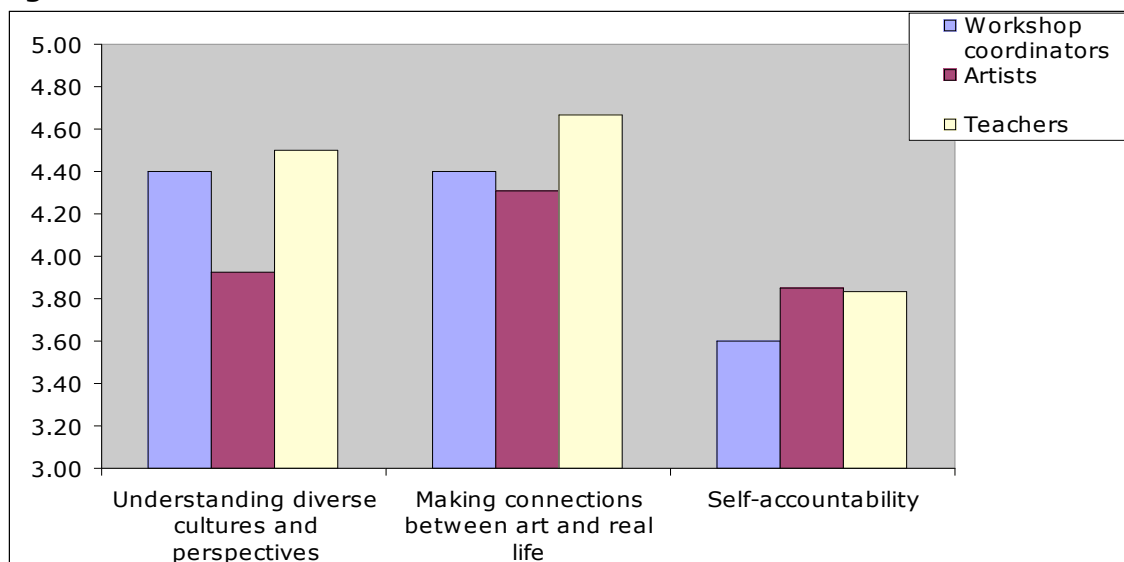
- *Understanding diverse cultures and peoples (Understand the role of art in creating connections between diverse peoples)*

Artists were less likely than their counterparts to attribute HP to the development of this student outcome. One possible reason for this difference may be in their interpretation of this outcome. A portion of the artists related this development to the diverse backgrounds and experiences of the artists as well as the students' willingness to share their own culture and heritage. Two artists were not very positive about this development, explaining that

understanding was dependent upon the individual student and that "the kids… don't really care to think beyond their own personal cultural experiences."

It was also apparent that some artists did not relate their work to directly promoting this outcome. Teachers and WC's, on the other hand, appeared to see a bigger picture and were able to connect the workshop themes to the development of understanding. In the words of one teacher, "It is embraced and tied into the lessons to make it relevant."

- *Making connections between art and real life*

As we see in Figure 3, teachers were more likely to attribute HP to the development of this outcome. Time spent with students remains a strong factor in that teachers have more opportunities to witness development. Teachers also diverge from the other groups in that they have a different vantage point allowing them to have a broader view of the impact on students. This difference was emphasized in the open-ended responses. Artists and WC's addressed specific program aspects such as the themes, trips to public institutions, and activities as promoting the connection between art and real life. For some teachers, the emphasis was on HP as a whole and it's' contribution to the students' real life:

> "The heart project functions because they reach out to the students and let them share their experiences, talk abut their neighborhoods, their lives, etc."

- *Self-accountability*

On average, this outcome received neutral ratings across the three groups. WC's were the most neutral regarding HP's contribution to students' self-accountability although reasons for this difference could not be determined through the limited open-ended responses. It may be that the definition of this outcome was not clear and respondents relied on their individual interpretations. What did emerge, however, was that various respondents seemed to attribute this development more to the school and to the individual student. For example, one artist remarked:

> "In some schools this works better where teachers really enforce this and encourage the students to be accountable."

Figure 5.
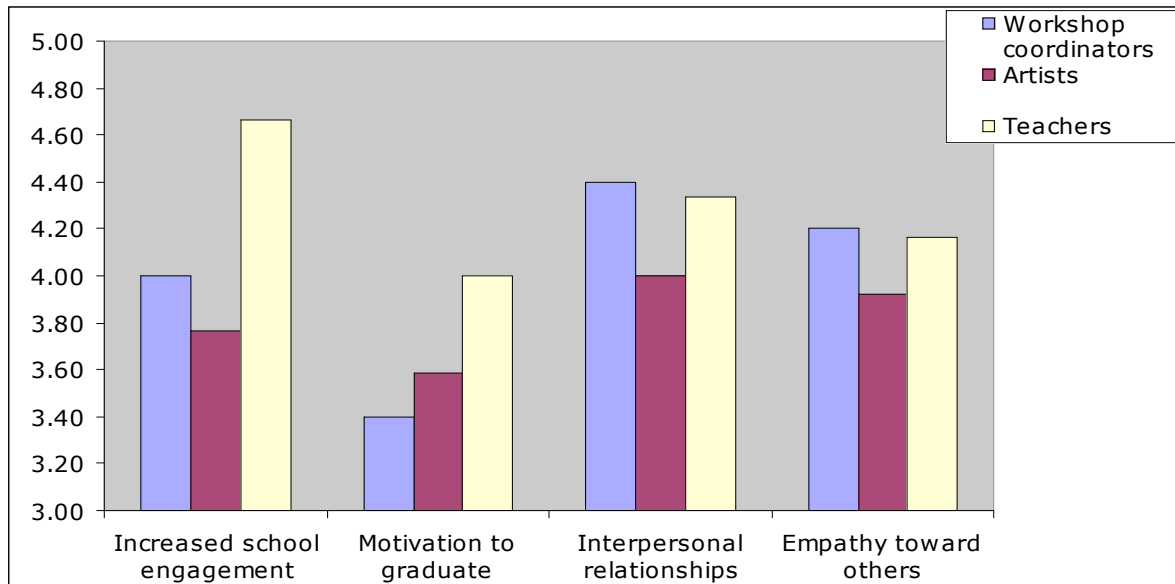
- *Re-engagement in education*

   The interpretation of this outcome was similar across all three groups. The majority of respondents interpreted this particular outcome to mean increased school attendance, specifically on HP workshop days. For example, one workshop coordinator noted, "Students have often said to me 'I had to come, it's HeArt Project day!'" Similarly, one teacher commented:

   > "HeArt Project is Tuesdays at my school and it's often the day of the week with the highest student attendance."

   Teachers, by far, were the most likely to attribute increased school engagement to HP participation. One teacher did make the connection from HP participation to overall student engagement:

   > "HeArt Project topics are diverse, cultural, and thought provoking that students take what they learn into the classroom. Teachers are able to make them recall what they learned about into the other four core courses."

- *Motivation to graduate*

   The rating pattern for this outcome again indicates that teachers, as compared to the other groups, were more likely to attribute motivation to graduate to HP participation. However, for this outcome, the average ratings were much lower, particularly among WC's. Since none of the WC respondents provided a 1 or 5 rating, there were no comments to help clarify such low

ratings. As for the other groups, it is likely that the artists did not have insight into this particular outcome whereas teachers are more connected to the motivations of their students.

- *Improved collaboration efforts (Interpersonal relationships)*

All three groups strongly attributed the students' development of interpersonal relationships to the HP program. On average, teachers and WC's rated HP contribution higher than artists, but like most of the abovementioned outcomes, this is likely due to the greater exposure these two groups have to the students and their opportunities to observe this development. Nonetheless, the following comment offered by an artist articulates their perspective of the connection of HP to this outcome:

> "Students learn a lot from working with artists who are more like role models in some cases. Students also learn about collaboration and working together."

- *Empathy toward others*

The chart displays a similar pattern as for the above outcome, with slightly lower average ratings. Only a few open-ended responses were offered and it is unclear if the interpretation of this outcome was consistent across the respondents. One teacher noted that this was an area where HP "helps a lot".

Discussion

The purpose of this survey was to reach a wider range of respondents and gather information on their perspectives of how much HP participation contributes to student outcomes. All three groups attributed the achievement of outcomes to HP participation. This was particularly evident for the outcomes of *making connections between art and real life*, *expression of ideas*, and *self-confidence*. In general, HP contribution to students' *motivation to graduate* was perceived as neutral. Disaggregating the results illustrated various similarities and differences among the groups. Although teachers were the smallest sample, their ratings were consistently higher than artists and, for some outcomes, workshop coordinators. Their extended exposure and interaction with the students gives them greater opportunity to witness the development of student outcomes. Conversely, artists' ratings were, on average, slightly lower than the other groups. Again, this is likely due to their limited exposure in a defined context. The outcomes related to *self-accountability* received the most neutral ratings and may be due to inconsistent interpretations of the outcome. Overall, WC's gave the most neutral ratings to outcomes related to school engagement and motivation to graduate. Given the teachers' higher

ratings on these outcomes, it appears that WC's may have limited awareness of these outcomes outside of the workshop context.

Synthesis of Findings

This section is an overall synthesis of the findings as they relate to the four learning themes presented in Figure 2.[8] Based on the pyramid-like structure of HP's learning themes, subject-based learning is viewed by HP program staff as the component through which all other learning and outcomes emerge. It is through learning about art in its many forms and in the different contexts provided by HP that students are given the opportunities to achieve learning outcomes that extend beyond the classroom.

Subject-Based Learning

Among all of the outcomes contained in the subject-based learning theme, the following emerged as the most influential: improvement in students' abilities to articulate concepts, reflect on and critically analyze their own and others' work. Moreover, the achievement of these outcomes and their influence extended into other learning themes as well. In other words, achievement of these outcomes influenced students' abilities to develop and improve both intrapersonally and interpersonally.

As students advanced in the HP levels, their improved abilities to articulate and think critically were strongly demonstrated in the focus group responses. Teachers, artists, and WC's corroborated the students' development and improvement in these areas. All attributed these improvements to group and other collaborative activities that are an ongoing component of the program. The content of the workshop themes also emerged as a contributing factor to developing articulation and reflection. Socially and environmentally themed workshops provided an additional context for students to grow in these areas. Overall, close to 20% of the students showed improvement in these outcomes after a 10-week workshop. The fact that the majority of these students are at various stages of Level 1, demonstrated that students are capable of improvement from the start of their program participation. The variability in workshop questionnaire responses by theme suggested that the content may play a role in this development.

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[8] Readers are encouraged to refer to the individual subsections presented earlier in this report for detailed analyses and findings.

The capabilities of students to articulate, reflect, and analyze impacted their performance in many of the other outcomes within the subject-based learning theme. This impact was illustrated in the students' definitions of art. Artists spoke of discourse, critique, and sharing of personal inspirations within the workshop as activities that promoted this development. In fact, we have seen that as students grew in their ability to articulate, they also developed more expanded definitions of art. Many students at the higher levels spoke of art as a tool or vehicle for communication and change. Note that "expanded" is not meant solely to denote a lengthier description. Expanded definitions were also seen among Level 1 students as they moved from descriptions of art as an activity or product to more conceptual or expressive descriptions.

Subject-based learning also relates to skill development, the use of appropriate terminology, and project completion. Art-making skill development and improvement occurred both externally and internally and was dependent upon the capability of each individual student. Although many artists described external improvement through use of techniques, many described internal development as the understanding of the process, the generation of ideas and the commitment to an end result. As a final project is the expectation for all workshops, artists maintained that students generally followed through and completed their projects. Fluctuations in attendance presented the biggest challenge in these areas. The workshops also provided the context for students in the lower levels to increase their knowledge and use of artistic terminology. The ability to communicate with others using appropriate terminology was facilitated by the collaborative activities students engaged in during each workshop.

Aesthetic and Re-Creative Learning (Intrapersonal)

There were three principal outcomes in this intrapersonal theme that influenced the development and improvement of various outcomes across other themes. The first, increased self-esteem and self-confidence, was embedded in several of the responses. Students, teachers, artists, WC's all described self-confidence/self-esteem as both an outcome and as something that contributed to the achievement of other outcomes. Students spoke of confidence as the impetus to taking creative risks, speaking at public presentations, and collaborating with peers and artists. Teachers described shy or isolated students who have transformed behaviorally through HP participation. Increased confidence was also a major outcome of the positive impact teachers, WC's, and artists had on the students.

All respondents connected increased self-confidence and esteem to the preparation and public presentation of student work. It was through the discussions of public presentations that students also demonstrated a growing sense of ownership and pride. This finding was supported by the WC's, who worked closely with the students during presentations.

Greater self-confidence was also demonstrated by Level 1 students as a result of workshop participation. These students demonstrated positive changes in their perceptions of their own creativity and knowledge about making art. Higher level students spoke of the confidence they have gained in order to build relationships, network, and collaborate with professionals.

Although self-accountability was included as part of this outcome in the logic model, the findings indicated that this outcome should be separate and may require a more expanded definition. Students in Levels 3 and 4 provided some evidence that they are holding themselves more accountable in areas such as work, education, and personal decisions. However, the neutral ratings of teachers, artists, and WC's showed that they may not be consistent in their definitions of this outcome.

Building capacity for self-expression was the second prominent outcome of this intrapersonal theme. Greater capacity for self-expression was most evident through students' expanded definitions of art, their abilities to articulate and reflect, willingness to take creative risks, and connection of art to real life experiences. Many students in the lower levels spoke of self-expression as both the definition of art and a tool to make art. Higher level students described self-expression as a means to achieving creative freedom and sharing one's artistic voice. Teachers and WC's saw the relationship between increasing capacity for self-expression and self-confidence as a result of the students' shared experiences.

As described earlier, students' willingness to take creative risks were interconnected with increased self-confidence and capacity for self-expression. Not all students, particularly the new students, were willing to participate in risk-taking. As the students gained in workshop and program experience, risk-taking took on different definitions. Students mostly spoke of their willingness to try new art forms. Through these attempts, many students described a developing appreciation for the arts. Upper level students described more personal risks tied to their art such as grappling with personal beliefs and going out of their comfort zones. Artists worked with students in various ways to promote risk-taking in the workshops. Trust and confidence-building activities encouraged students to take creative risks.

The third prominent outcome of this theme was related to the positive impact of HP staff, artists, and teachers on the students. Students linked the motivation, inspiration, and support that the staff and artists provided to many other outcomes such as increased self-confidence, self-esteem and deeper appreciation for the arts. This positive impact was also demonstrated through students' improvement in skills, confidence in public presentations, and advancement to upper levels. WC's working with classroom teachers and artists have created a learning environment for the students that extended beyond the workshop.

Connecting art to real life experiences can be described in two ways: a strategy used by artists to engage students and an outcome where students created relevance between the workshop themes and their personal lives and experiences. As a strategy, artists worked with students in building these connections to stimulate the development and improvement in other outcomes such as articulation, willingness to take risks, deeper appreciation for the arts, expanded definitions of art, and capacity for self-expression. As a student outcome, establishing connections between art and students' personal experiences were most apparent in the workshops with real world and socially relevant themes. Despite their inexperience in the program, many Level 1 students demonstrated the potential to understand the relevance of the themes and make personal connections after participating in a workshop. As we have found in many cases, the ability to establish connections was related to a student's growing ability to articulate and reflect. This was demonstrated by the variations in responses (and articulation) across the student levels.

Social Learning (Interpersonal)

The ability to work collaboratively is a skill like any other which for some may come naturally and for others may need to be developed. The overall structure of the HP program emphasizes collaboration across the various levels. Within the workshop context, collaboration is a necessary tool to the achievement of many outcomes as well as a primary outcome in and of itself. Like many other measured outcomes, improved collaboration extended beyond the boundaries of this learning theme and was demonstrated alongside such outcomes as project completion, building capacity for self-expression, and increased communication. Teachers, artists, and WC's attributed improved collaboration to characteristics of the individual student as well as the classroom and school climate. Improving collaboration was the most challenging among the newer students as trust and familiarity with one another, or lack thereof, provided conditions that were either facilitating or hindering. The workshop themes and projects

promoted collaboration and artists used a variety of strategies to encourage this process. The students also spoke of challenges to collaboration such as the lack of effort among group members and potential disagreements. Nevertheless, lower level students rated themselves rather highly on their ability to work well their peers. Positive benefits to collaboration included feedback, generation of ideas, and a greater respect for their peers. Higher level students, having had much greater experience with collaboration, shared a deeper understanding of the need to make collaborative efforts in order to work effectively with others. Teachers supported these findings by sharing how the students' improved collaboration has blended into other areas outside of the workshop experience.

The two outcomes, expanded sense of empathy and understanding the role of art in creating connections between diverse peoples, are related in that they both involve the broadening of perspectives. Workshop themes that were socially and environmentally relevant played a key role in opening the eyes and minds of students to diversity and acceptance. Lower level students were limited in their ability to explain changes in their thinking and understanding. This coincided with their developing ability to articulate. Nonetheless, some students expressed inspiration and recognition of other people and situations. Beginning with Level 2 students, the ability to articulate and demonstrate an expanded sense of empathy became evident. Student descriptions became less external and began to include comparison to their own lives and experiences as well as a willingness to learn and understand other perspectives. These higher level students were also able to articulate the role of art in creating connections in such ways as overcoming language barriers and communicating emotion through visual display. Overall, teachers and WC's supported these findings and added that students also appeared to show greater empathy amongst each other by virtue of their collaboration and shared expressions.

School and Community Learning

Many students that attend continuation schools have had negative experiences in traditional high schools. These experiences may be the result of academic, social, and/or personal circumstances. Re-engagement in education is an intended outcome of HP participation. This outcome was closely linked to attendance. For many of the students, re-engagement was limited to greater attendance on workshop days. Very few students, with the exception of the Level 4 group, elaborated on positive changes in their engagement to school or their performance as students. Although students indicated strong agreement on the

questionnaire item, "Learning is important to me," it is not clear if the students were responding to learning in the workshop context or learning as a means of school engagement. HP's influence on students' re-engagement and motivation to graduate was difficult to identify since we were limited to opinions and there has been no systematic measurement of these outcomes (i.e. graduation rates). The most informative descriptions came from the classroom teachers. Given their greater access to the students, teachers offered many examples of skills and efforts that have transferred from the program back into the classroom. Teachers also identified the emergence of other outcomes in the classroom setting and in other curricular areas such as greater articulation, improved collaboration, and increased confidence in expression. Compared to artists and teachers, WC's were less confident about HP's contribution to this motivation. Overall, this outcome requires more focused and systematic evaluation to study the relationship between HP participation and student re-engagement in their education. The findings indicated that there is some connection; however, what that connection is and to what extent it exists can not be determined at this time.

Students' understanding of their role in a community was very difficult to assess and apparently difficult for students to describe. Visiting cultural, artistic, and educational institutions was therefore used as an indicator of a student's expanded sense of community, specifically the arts community. Very few lower level students reported attendance at any institution other than through school or HP field trips. Exposure to artists and institutions beginning at Level 2 made a difference in student visitation and by Level 4, students spoke of their own participation in artistic events. By this level, students perceived themselves to be part of a larger artistic community. The achievement of such outcomes as improved collaboration and confidence drove these students to establish themselves fully in this community.

Outcomes related to channeling artistic energies into appropriate contexts and increased confidence in accessing resources of the city were not adequately measured in this evaluation. Other than graffiti, it was unclear as to what was considered an inappropriate context. Although the connection of these outcomes to the theme of school and community learning is conceptually evident, it would be beneficial to describe them in more observable and behavioral terms.

Time Spent in HP

Time spent engaged in the HP program has emerged as the key element to the successful achievement of student outcomes. The student focus groups provided the most

direct evidence of these achievements. Through the cross section of students at each level of the program, we can see how these developments were manifested. Skill, maturity, and commitment to the program distinguished the students at each level. Each of these three aspects bears a relationship to how much time they have spent in HP. Moreover, more time spent in the program may lead to advancement in levels, more educational opportunities, and greater exposure to the art world. Therefore, it is expected that there would be distinctions between students at the different levels. At each level, students achieved numerous outcomes to varying degrees. This is not surprising given that students at each level are presented with different opportunities and experiences. The Level 1 students, still in the beginning phases of the program, demonstrated achievement of many of HP's short-term outcomes. In fact, by separating the Level 1 students by time engaged in the program (i.e Level 1–New and Level 1–Extended), we have seen that those students with no exposure to the program outside of one workshop have demonstrated increases in self-confidence, skill, and expression. Furthermore, Level 1 – Extended students showed improvement in areas that the new students did not. Among all levels, the findings illustrated the impact of the program and student growth across all of the learning themes were functions of time spent in the HP program.

Summary and Conclusions

The purpose of this evaluation was to determine the impact of the HeArt Project on participating students. To that end, data was gathered to respond to the following questions.

- Does participation in the HeArt Project lead to the expected outcomes for the participating students?
- To what extent are each of the measured outcomes achieved as a result of participation?

Samples drawn from a cross-section of students as well as the population of classroom teachers, artists, and HP workshop coordinators comprised the sources for this evaluation's data collection activities. Students, the primary data source, provided the most direct link to studying the achievement of HP's outcomes. In response to the first question, the findings indicated that HP participation did indeed lead to the vast majority of expected outcomes as put forth in HP's logic model and measured in this evaluation. Overall, focus group findings were corroborated by teacher, artist, and WC reports of student development and experiences. The degree of achievement was strongly related to time spent in the program and

the specific program level. In other words, as students spent more time engaged in the program and advanced to higher levels, greater development and improvement was demonstrated. For some outcomes such as willingness to take creative risks and expanded sense of community, the findings indicated that outcome achievement did not begin until advancement to higher levels. On the other hand, the findings also indicated that students were able to expand their definitions of art, improve collaboration, and develop their ability to articulate as a result of their first workshop experience.

Prior to this evaluation, the structure of HP's learning themes was reorganized into a pyramid-like structure[9] to represent the emergence of interpersonal, intrapersonal, and school and community learning through the primary theme of subject-based learning. We have found that, conceptually, this structure may be too confining. The findings revealed that there were four outcomes that developed alongside other outcomes and, in many cases, catalyzed their achievement. Students demonstrated increased confidence from the start and continued to develop this confidence through all four levels. Increases in self-confidence clearly served as a mechanism for the achievement of subsequent outcomes. Improved articulation was another outcome which co-developed with many outcomes and, in some cases, was a precursor to the development of others. In fact, students that demonstrated greater ability to articulate and reflect were also able to provide evidence of expanded empathy and making connections between the role of art and diversity. These interrelationships were also seen with the outcome of improved collaboration. Improvements in collaboration co-existed with improvements in almost all subject-based learning outcomes as well as other outcomes such as greater respect for peers and expanded sense of community. In turn, improved collaboration was influenced by the students' increasing self-confidence and the positive impact of staff, artists, and teachers. Finally, the students' capacity for self-expression was both increased by the above outcomes and motivated the achievement of many others. The powerful influences that these key outcomes have exerted on learning and development lend itself to a more circular conceptualization of the learning themes. Revisiting the logic model and the related learning themes can assist in this re-conceptualization.

Throughout the course of this evaluation, it was determined that several outcomes required greater definition or simplification. Self-accountability, as written, was connected to the outcome of increased self-confidence and self-esteem. The findings revealed that the

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[9] See Figure 2 on page 9

interpretation of self-accountability may not have been consistent across all groups. In addition, evidence of self-accountability was distinct from evidence of self-confidence. Students at all levels demonstrated self-confidence while only higher level students gave any evidence to support self-accountability. This outcome would be better understood and measured if separated from self-confidence and clarified in definition. Similarly, the outcomes related to articulation contained multiple outcomes within one statement and would likely be strengthened with simplification.

The outcome of staff, artists, and teachers having a positive impact on students represents a very broad concept and encompasses many other outcomes. These groups impacted students through support, motivation, and inspiration which led to the achievement of several outcomes. Breaking down "positive impact" into more specific and observable terms would provide more information on the effects of these groups on the students. Additionally, the redefinition of "impact" would provide explicit information on the effects of each adult group since they do not all share the same role nor do they interact with the students in the same capacity.

Finally, the theme of school and community learning would benefit from more in-depth consideration and clarification. It was evident through the findings that teachers clearly support the program and are cognizant of HP's impact on the students, even beyond the program context. WC's efforts at building relationships with teachers help to provide a supportive learning environment for the students. Collaboration with teachers in the development and expansion of this theme may serve to strengthen these relationships as well as promote the clarification and achievement of this theme's outcomes.

In conclusion, The HeArt Project's considerable efforts at providing arts education and opportunities to continuation school students led to the positive achievement of student outcomes. It was our intention that the participatory and utilization-focused approach to this evaluation has facilitated process use (i.e. learning as a result of engagement in the evaluation process) and the utilization of evaluation findings. This evaluation was qualitative in nature and relied on self-report measures to assess HP's impact on the students. The notion of causality, in its stricter sense, is determined through randomized control experimental methods. However, the multitude of data that we have collected from multiple sources and the multiple methods that we have engaged in to conduct this evaluation speak to the overall reliability and validity of these findings.

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Appendix

Protocols and Survey Instruments

The HeArt Project – Artist Interview Protocol

<u>Background</u>

How long have you been working for the HeArt Project?
What do you teach?

<u>Student Art and Skill Development</u>

1. In what ways have your students improved in their art-making skills or techniques?

2. To what extent do your students follow through on their work and complete their projects?
    What are some of the reasons that students may not complete their projects?

3. In what ways have the students improved their ability to articulate, reflect, and critically
    analyze the concepts behind the artwork? (Please give examples.)

    What aspects of the learning environment lead to these improvements? What are the
    students engaged in that help them to improve in these areas?

4. What are some of the ways students were challenged to take artistic and creative risks?
    In what areas did students need to be challenged the most?

5. How would you describe the level of student-to-student collaboration in the learning
    environment?

    What are some of the challenges to improving collaboration among your students? What efforts are
    made to improve collaboration?

6. How would you describe the collaboration that you experience with your students?

7. In what ways have the students improved their ability to communicate using appropriate
    terminology? (Please give examples.)

    Has this improvement extended to communications about their own work?

8. What aspects of the program and the learning environment help students to expand their
    definition of art? (Please give examples)

9. Is there anything else you would like to share about your students and their participation in the HeArt
    Project?

Thank you for taking the time to complete this interview.

The HeArt Project – Teacher Interview Protocol

<u>Background</u>

How long have you been teaching in continuation high schools? This school in particular?

How long have you been teaching students that are participants HeArt Project?

1. In what ways have your students changed they way they perform in the classroom?

   (examples for probe: Participate more in classwork activities?
                        Participate more in class discussions?)

2. In what ways have students improved their communication skills with other students? With their teachers?

   (probe to find out areas of improved communication, ex. About school, interpersonally)

3. In what ways have students improved their ability to collaborate with others in the learning environment?

4. In what ways have the students improved their ability to articulate, reflect, and critically analyze academic concepts in the classroom?

5. To what extent are your students more engaged in school? Motivated to graduate?

   (probe for better attendance, completion of requirements, etc.)

6. In your opinion, are the students growing in their ability to meet higher expectations? Are they setting expectations for themselves? (If possible, probe for examples)

7. In your opinion, are the students developing a greater sense of empathy toward others? (If possible, probe for examples)

8. How has the students' development and growth through the HeArt Project impacted you and/or your role as a teacher?

9. Is there anything else you would like to share about your students' development and their participation in the HeArt Project?

Thank you for taking the time to complete this interview.

The HeArt Project – Workshop Coordinator Interview Protocol

1. How long have you been a workshop coordinator for the HeArt Project?

2. Please describe the kinds of activities that you engage in to develop long term relationships with:

   *The schools to which you are assigned.

   *The classroom teachers that you specifically work with.

   *The HeArt students in your schools.

3. What challenges, if any, have you faced in developing these relationships? How did you overcome them?

4. In what ways do you facilitate or guide the artists and students through their projects? (Probe for specific examples also)

   What challenges, if any, have you faced in this role as facilitator? How did you overcome them?

5. How would you describe the level of student-to-student collaboration in the workshop environment?

   What are some of the challenges to improving collaboration among students? What efforts are made, as a workshop coordinator, to improve collaboration?

6. How would you describe the level of student-to-artist collaboration in the workshop environment?

   What are some of the challenges to improving collaboration between artists and students? What efforts are made, as a workshop coordinator, to improve collaboration?

7. Please describe the ways in which you help students with their public presentations. How are students impacted by these presentation experiences? How do students' experiences evolve over time?

8. Given the amount of contact that you have with the artists, teachers, and students and their experiences with the HeArt project, what aspects of the program most contribute to:

   Student improvement in their ability to articulate, reflect, and critically analyze the concepts behind the artwork?

   Greater student understanding and empathy for diverse people and cultures?

   Student development of their own identity and voice as artists?

9. Is there anything else you would like to share about your students and their participation in the HeArt Project?

Thank you for taking the time to complete this interview.

The HeArt Project – Focus Group Protocols

Level 1 – New Participants:

(Before you began with the HeArt Project, how many of you were already making art? How many were really interested in art? Is there anyone who really didn't have an interest in the beginning – what about now?)

1. In this first year with the HeArt program, what has been your favorite activity or experience so far? What was your least favorite activity or experience?   What made it so?

2. How would you describe art? What is it? What does it take to make it?

3. Has your experience in the program changed the way you feel about your own art work? (or your ability to make art?   How about working with other students – is it different from what you were used to?
(Elaborate on thoughts of peers' work)

4. How willing do you think you are to experiment and try new things with your art work?
Has your time with the program, or the artists you have been working with, challenged you to push yourself?   In what ways?
(If no to either, ask why not?)

5. This first year, have any of you had the opportunity to present your own art work?
How was that experience for you?
How did you feel about others seeing experiencing your work?
(If not presented, have you ever shared your work with anyone before, what was that like? What do you think about your future first presentation?)

6. Tell us a little bit about your experiences in working with the artists and coordinators (other staff) in the program.
Is working with artists and program coordinators changing the way you think about art? How?
Is it having an effect on you as a student? Do you think of yourselves as artists?

7. Before starting in the program, how many of you would go to museums, art shows, galleries, or other types of artistic events?
(For those who did not go at all) How many of you have started going since beginning the program?
(For those who were already going) How many have started going more often?
How did you find out about these events? How did you get there?

8. Art can help bring about changes in how people think, how they feel, and what they know. The workshop themes bring some of these things out in the open.

Are the ways that you think and feel about people from other races and cultures changing? Can you give some examples? (places – depends on last theme)

9. In the big picture, are there any changes that you have been noticing or making since you have started the program?

We are through with our questions – is there anything else anyone would like to add?

Level 1 (Extended), Level 2, and Level 3 Participants:

1. How would you describe art?
What is it and what does it take to make art?

2. Since you have been in the program, have you changed the way you feel about yourself as a student?
As an artist? (In what ways do you think you have grown?)

Share with us some of your experiences of working together with other students. What are some challenges? What are some successes?
Share some ways that you make an effort to work positively with the other students.

3. What kinds of creative risks are you taking (or have you taken) in your art work?
In what ways are you experimenting and challenging yourself?
If you do not think you are taking creative risks or challenging yourself, do you know why?
Can you explain?

4. You have all experienced presentations of your own art work. How are those experiences for you?
How do you feel about others experiencing your art work?
How has it changed the way you view other students' work?
Do you feel more confident about sharing your work with other artists? With the community?

5. Since you have been in the program, can you tell us about some of the ways you have channeled your artistic energy and talent in more positive directions?
(Probe for using more appropriate forms or contexts for their work.)

6. Tell us a little bit about your experiences in working with the staff, teachers, and artists in the program.
What influences are they having on you as a student and as an artist?
What influences are they having on how you think about art in general and about making art?
How have they influenced your thinking about different forms of art?

7. How often do you go to museums, art shows, galleries, or other types of artistic events?
Do you see yourself as part of an artistic community? (Why or why not?)

8. Since you have been in the program, how have your school experiences changed?
How many would say they are attending school more often?
How many would say they are getting better grades?
What experiences in the program have led you to these positive changes?
(For those with no change or negative change, ask why?)

9. Art can help bring about changes in how people think, how they feel, and what they know. In what ways has your experience in the program brought about any of these changes for you?

-Do you think or feel about people from diverse cultures, races, places differently? How?
-Do you have a better understanding of others and who they are? (Ask for examples)
-Do you see art as a way of making connections among different people (cultures, races)?
In what ways?

10. Overall, can you share with us how the HeArt project has influenced the way you feel about yourself now?

We are through with our questions – is there anything else anyone would like to add?

Level 4 Participants:

1. How would you describe art?
What is it and what does it take to make art?

2. In what ways have your experiences in working with fellow student-artists influenced how you work with others now?

Share with us how your experiences in the HeArt program have developed your confidence? As a person? As an artist?

3. What kinds of creative risks are you taking (or have you taken) in your art work?
In what ways are you experimenting and challenging yourself?

If you do not think you are taking creative risks or challenging yourself, do you know why?
Can you explain?

4. Tell us a little bit about your experiences in working with the staff, teachers, and artists in the program.
What influences did they have on you as a student and as an artist?
What influences did they have on how you think about art in general and about making art?
How have they influenced your thinking about different forms of art?

How are they continuing to support you in your development as an artist?

5. How do you feel about sharing your work with other artists? With the community?
How comfortable are you in describing your art and its meaning to others?
How comfortable are you on critiquing your own and others' art work?

6. What kinds of opportunities have you been exposed to as a result of your participation in the HeArt program?
In what ways has the program provided opportunities or support to you as an artist?
What opportunities have you looked for on your own?

7. How often do you go to museums, art shows, galleries, or other types of artistic events?
How often do you participate in (contribute to) artistic events?
How would you describe your role or place in the artistic community?

8. How has your participation in the program affected your high school experience?
Do you think your program experiences led to you to make positive changes or decisions about your education? (In what ways or why not?)

9. Art can help bring about changes in how people think, how they feel, and what they know. In what ways has your experience in the program brought about any of these changes for you?

-How have your experiences with art influenced how you think or feel about people from diverse cultures, races, places differently?

-Through your experiences with art, do you have a better understanding of others and who they are? (Ask for examples)
-Have your experiences improved your capacity to identify with and understand others' situations, feelings, and motives? (Ask for examples.)
-How does art help to make connections among different people (cultures, races)?

-In what ways have you used your own art to make those connections?

10. Describe your experiences with the meeting the expectations of the HeArt Project.
(Probe: was it difficult at first, how did it feel to meet those expectations)

-Has it helped you to understand and meet the expectations in other contexts (e.g. school, internships, jobs, your own)?

We are through with our questions – is there anything else anyone would like to add about your experiences with the HeArt Project?

The HeArt Project – Online Survey

Please take a few minutes to fully complete this questionnaire. All responses are confidential and will be reported as a group response and not individually.

In the box below, please type in your current position: Classroom Teacher, Artist, or Workshop Coordinator?

PART I.

Please provide a rating next to each question that best represents your opinion on the contribution of the HeArt Project. The ratings are on a scale from **1 to 5** (with **1** representing the <u>least</u> contribution and **5** the <u>greatest</u> contribution). Please put your rating in the box next to each item.	
How much has the Heart project contributed to student growth in the following areas?	**1** (least contribution), **2, 3, 4, or** **5** (most contribution)
a. Self-esteem/confidence	
b. Willingness to take creative risks	
c. Expression of ideas and feelings	
d. Understanding of diverse cultures and perspectives	
e. Making connections between art and real-life	
f. Self-accountability	
g. Increased school engagement	
h. Motivation to graduate	
i. Interpersonal relationships	
j. Empathy toward others	

PLEASE GO ON TO PART II ON NEXT PAGE.

PART II.

For each of the above items that you gave a **1** rating OR a **5** rating, please give us your reason for this rating in the box next to the relevant item.

a. Self-esteem/confidence	
b. Willingness to take creative risks	
c. Expression of ideas and feelings	
d. Understanding of diverse cultures and perspectives	
e. Making connections between art and real-life	
f. Self-accountability	
g. Increased school engagement	
h. Motivation to graduate	
i. Interpersonal relationships	
j. Empathy toward others	

THANK YOU FOR TAKING THE TIME TO COMPLETE THIS SURVEY!!!

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