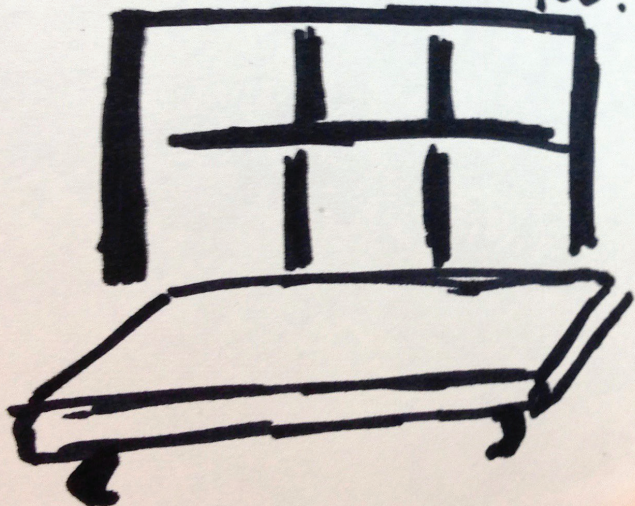


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Creative Youth Development

Arts Strategies for Engaging Unstably Housed
and Homeless Youth

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Contents

- Contents 1
- Project Purpose 2
- A Field Scan of Creative Youth Development and Arts Strategies for Engaging Unstably Housed and Homeless Youth..... 4
 - Geography of Homeless Youth in Seattle/King County and In School Arts Programming 5
 - Types of Artmaking..... 6
 - Intended Impacts of Arts Programs 7
 - Art Intervention and Therapeutic Art..... 7
 - Socially-Engaged Art Practice..... 7
 - Creative Workforce/Early Adult Readiness..... 7
 - Enrichment/Self-Expression 8
 - Elements of Successful Program Design..... 8
 - Relevant Indicators and Outcomes 11
 - Assessment 12
 - Impact Assessment Framework..... 14
 - The Significance of the Case Study Approach 16
 - Quantitative Data in the Case Study Approach 17
- Bibliography 19
 - Scholarly Articles 19
 - Policy Reports..... 20
 - Websites 22
 - Visual Aids/Infographics..... 22
 - Books..... 23
 - Glossary and Acronyms 23

Cover photo: Comics-making activity at Seattle Public Library's 2016 event, *Create Change: Youth & Family Homelessness and the Arts*, photo by Otts Bolisay.

Project Purpose

With support from the City of Seattle’s Innovation & Performance team and Human Services Department, the Office of Arts & Culture is partnering with Seattle Public Schools (SPS), local arts organizations and teaching artists to provide arts-based programs using Creative Youth Development (CYD) practices at schools serving students experiencing homelessness and housing insecurity¹. The CYD Secondary Arts Project will take place in three SPS option² schools with continuous enrollment located in Seattle’s Central and Southeast regions – Seattle World School, Southeast Interagency Academy, and South Lake High School – where high percentages of unstably housed students and youth of color are enrolled. (Project term: 2018 – 2020)

Option schools with continuous enrollment offer unique services, opportunities, and learning environments to meet individual student needs. Student enrollment ranges are dramatically lower, between forty and three hundred – a marked difference from area comprehensive high schools, which average between eight and fifteen hundred. In option schools, community partners play a critical role in providing resources for families; students receive personalized support from staff trained in trauma-informed and restorative practices; and the arts are often a valued component of school culture. Given this environment, small option secondary schools present opportunities for innovative teaching artist-led partnerships and programs rooted in CYD strategies that prioritize youth voice. This project emphasizes positive relationships as essential for student motivation and engagement and will also inform ongoing implementation of The Creative Advantage, Seattle’s K-12 arts education initiative.

Studies show that access to arts education in SPS is predictable by race, family income, and home language. Students experiencing homelessness and housing instability, which disproportionately affects youth of color, especially Black and Latinx students, are especially impacted by this inequity. While The Creative Advantage has been advancing equity in and through the arts, this project provides direct investments for school arts partnerships with homeless and unstably housed student populations who experience some of the most persistent

education opportunity gaps. This effort is anchored in racial equity and social justice, youth voice, and collective action, tenant values of the CYD movement.

The three schools involved in the project have been active partners in The Creative Advantage, helping to make data-informed decisions to address persistent racialized arts access gaps, developing a vision and priorities for student engagement and learning through the arts, and in some cases, engaging students in that decision-making process. The CYD Secondary Arts Project will support new and existing arts programs at each site in order to provide creative and artistic skill-building, academic credit, and career-connected learning opportunities. Programs will be grounded in cultural responsiveness, restorative and trauma-informed pedagogy, and 21st century skills development. Participating schools receive fifty-thousand dollars to support school arts partnerships with teaching artists and community arts organizations, student stipends, and staff capacity to support the program.

The Office of Arts & Culture is leading research efforts to inform this work (“Creative Youth Development: Arts Strategies for Engaging Unstably Housed and Homeless Youth”) as well as an impact and assessment framework that uses an in-depth case study approach, youth focus groups, in-depth interviews with administrators, and macro-level descriptive statistics at each school. We will collaboratively tell the story of this project with key stakeholder voices at the center – including those of young people, arts partners, school leadership and staff. Our aim is to leverage this project for more CYD arts-based programs in SPS that center the assets and needs of homeless and unstably housed youth.

A Field Scan of Creative Youth Development and Arts Strategies for Engaging Unstably Housed and Homeless Youth

The Office of Arts & Culture (ARTS) is leading a two-year art learning and artmaking intervention in three option high schools with continuous enrollment where large percentages of unstably housed and homeless youth are enrolled. The Creative Youth Development Secondary Arts Project complements the ARTS and Seattle Public Schools (SPS) partnership through The Creative Advantage. This report provides foundational research on best practices for Creative Youth Development (CYD) and arts-based learning with unstably housed and homeless youth populations, and other key aspects of project implementation. Second, this document lays out the assessment methodology for understanding impacts to youths with regard to The Creative Advantages' best practices in partnering with these three schools and teaching artists. Thirdly, we share preliminary findings from a mid-year youth assessment.

The 3,600 homeless or unstably housed students (who constitute 1 in 16 students) enrolled in SPS face an uphill battle. Youth experiencing homelessness are more likely to have chronic absenteeism, transfer schools in the middle of the year, repeat grades, perform poorly on standardized testing, and receive disproportionately higher incidences of school discipline such as suspension and expulsion.³ These outcomes are worse for students of color. One approach that schools can engage with to reach these students and impact the above undesirable outcomes is arts learning and Creative Youth Development. The rising rates of youth homelessness⁴ marks an urgency for cross-sector collaboration using arts and creative strategies both during school and after school time to:

- Help stabilize youth experiencing periods of homelessness;
- Encourage positive youth development for school attendance, matriculation, credit retrieval, and;
- Transition young people into meaningful postsecondary, college or technical work opportunities.

Creative Youth Development (CYD) approaches combine creative expression and growth with principles of Positive Youth Development (PYD) to engage youth in fostering critical thinking⁵ and other 21st century skills.⁶ Creative expression encourages youth to explore feelings, beliefs, culture, etc. through an artistic medium. Creative growth allows students to reflect on their relationship, development, and enjoyment of creative practice.⁷ Research shows that students who participate in art programs improve their academic achievement, increase their involvement in the community, practice positive social engagement, develop their cognitive abilities, and learn beneficial life skills.⁸ There is little academic research conducted on homelessness, youth, and arts engagement, but the studies that have been completed argue that arts learning, and creative engagement helps build resiliency, which in turn improves life outcomes.⁹ Considering the lack of academic and empirical research in this area, a major contribution of the CYD Secondary Arts Project will be to enrich this literature. In the interim, many of the studies used for best practices in this report, focus on arts learning with youth who experience oppression based on race, ethnicity, class, gender, and sexuality, which often intersect with the identities of homeless and unstably housed youth.

This report includes a field scan on impactful arts programming for any youth and CYD for vulnerable youth who are at-risk¹⁰ of being victimized by oppressive institutions that perpetuate unequal distribution of power and resources.¹¹ We zoom in on the descriptive findings from The Northwest (NW) Network Youth of Color Needs Assessment¹² and The Seattle Atlas of Student Homelessness data provided by the Institute of Children, Poverty, & Homelessness¹³ (ICPH) due to their relevance to Seattle's homeless youth needs.

Geography of Homeless Youth in Seattle/King County and In School Arts Programming

The Seattle Atlas of Student Homelessness¹⁴ found that unstably housed youth primarily live in the Rainier Valley, the Central Area, and Delridge communities and go to schools in Rainier Valley, Capitol Hill, Lake City, and Seward Park. Unstably housed youth are likely to attend Interagency Academy schools. In 2016, there were 36% of students enrolled at Interagency Academy schools who would be characterized as homeless in the past year. Youth homelessness

and unstable housing disproportionately affects youth of color, especially Black and Latinx students. The comprehensive school with the highest ratio of unstably housed youth is Garfield High School with 136 out of 1765 students identified as homeless.¹⁵ These neighborhood and demographic characteristics should be taken under consideration when implementing programming.

Unstably housed and homeless youth, including youth of color, and youth advocates, generally want activities that are outside of the school day; out-of-school-time (OST) programming can be effective at minimizing exposure to risky behaviors such as drug use and unprotected sex. OST programs also act as a site where youth and their families can receive resources to meet basic needs (childcare, food, transportation, etc.).

The NW Network King County Youth of Color Needs Assessment points to having arts programming both within and out of school hours. One youth described art class as a space where he can “tune out and do his own thing.” Other youth want programming to occur outside of school and in their community/neighborhood and reference a popular activity called ‘Late Night’, which runs on the weekend from 8pm to 12am. Because The Creative Advantage is focusing on partnering with option schools with continuous enrollment to deliver innovative arts programs, part of the project is to use these best practices to inform arts instruction in the school day. In-school arts learning generally includes some type of accreditation by certificated teachers. School partnerships with community arts organizations and teaching artists expand creative learning opportunities, building critical access to the arts. In school programs are effective at increasing youth’s school engagement.¹⁶ Because of The Creative Advantage partnership between the City of Seattle Office of Arts & Culture and Seattle Public Schools, arts programming for youth will primarily take place during the school day.

Types of Artmaking

Specific arts programming that is utilized in many programs includes storytelling, poetry, theater, spoken word, creative writing, beat-making, dance, sculpture, painting, etc. The types of artmaking an organization pursues is generally constrained by the resources available and young

people's interests. The Creative Advantage's focus on all artforms and career connected learning in creative industries provide young people access to the tools of new media and digital arts,¹⁷ like graphic design, video production, game design, and animation.

Intended Impacts of Arts Programs

Art Intervention and Therapeutic Art

Arts programming can be intentional and focus on specific interventions. For example, art messaging is utilized by nurses as an intervention to help ameliorate risky behaviors such as drug use and unprotected sex.¹⁸ In it, students create art pieces that focus on a particular issue such as HIV. The youth create messaging through art to communicate what they want other youth as well as their communities to know about the subject. Therapeutic based art is used when the population being served has high incidences of trauma. The organizations Free Arts (Los Angeles, CA) and DrawBridge (San Rafael, CA), both of which work with children and youth experiencing homelessness, adopt this approach. They use artmaking as a space for connection, release, and expression of emotion with the guidance of art therapists.¹⁹ A trauma informed approach may be useful for working with unstably housed or homeless students, as that situation is considered traumatic for any individual.

Socially Engaged Art Practice

Community service or art with a 'greater purpose' is also effective in arts youth programming. At-risk youth respond positively when they are able to see their artwork in their communities or understand that their artwork is important to or help their communities. Art and activism give youth the opportunity to explore social justice issues and advocate for themselves and others in their communities.

Creative Workforce/Early Adult Readiness

Youth respond to arts programming that translates to job/labor market skills. Successful creative workforce and early adult readiness programs work in direct and indirect ways. There is art programming, like RAW Art Works Project Launch (Lynn, MA) that uses art making as a means to practice life skills such as planning, collaboration, time management, etc. To best help youth

of color experiencing homelessness, the NW Network King County Youth of Color Needs Assessment notes that programming should provide job training and grow life skills, so youth feel better prepared for early adulthood transitions. Programs also prepare youth for a career in the arts or creative workforce.²⁰

Enrichment/Self-Expression

Other programs focus on artmaking as recreational. Having lay artmaking allows youth to simply exist in safe space. This encourages youth to relax, de-stress, and occupy their time with a healthy activity. Recreational art making usually takes place in drop-in centers²¹ or during school time.²² In an ethnographic study of homeless youth, sketchbooks were used as a way for youth to express themselves.²³ Sketching helps young homeless people express how they are feeling as well as communicate their experiences to others.

Elements of Successful Program Design

While the type and intention of programs varies, artists, teachers, and researchers alike describe successful CYD programs as having the following features: opportunities for artistic growth, safe and resourceful spaces, youth driven, asset-based curriculum, connects youth to the larger community, and strong mentorship.

- **Artistic Growth:** A primary goal of an arts program is for the youth to take away some new artistic or creative skills.²⁴ This is achieved by exposing youth to high quality art,²⁵ allowing them to work with professional artists,²⁶ teaching them about critique,²⁷ building artistic independence, having youth take creative risk, and promoting self-expression. It is important to allow youth to develop or hone an artistic skill over the course of the program and that they have high expectations²⁸ about the kind of art they can make. In the end, youth should be comfortable displaying or talking about their art at some end-of-season exhibition or performance that is produced well and has an actual audience.

- ***Safe and Resourceful Spaces:*** Many arts organizations emphasize safe spaces - places that are welcoming, inclusive, physically safe, and uplifting - as being essential to youth developing skills.²⁹ In addition to this, organizations should be more than safe but should also be resourceful³⁰ in ways that reflect the needs of youth in their community. For example, to combat food insecurity that many homeless and unstably housed youth experiences, programs can offer healthy snacks to their youth. Other organizations incorporate child-care so that youth with children or families of youth can attend programming. The program can be a site to incorporate and connect youth to other social services.³¹ A crucial aspect of safe spaces for unstably housed and homeless youth is working with trauma-informed approaches. Experiencing homelessness is considered a traumatic experience³² and those youth have different needs than their counterparts. There are many ways to practice trauma-informed care. Programs should consider what is feasible for them in taking a trauma-informed approach based on the resources available and the needs of the youth. That said, some of the core applications in trauma-informed practice align with program elements that makes CYD programs successful, such as: trust, safety, peer support, collaboration, and empowerment.³³ The Creative Advantage will use the site of option schools with continuous enrollment as safe and resourceful spaces.
- ***Youth-Driven:*** Another essential feature of successful youth development is that the programming is youth-centered.³⁴ Youth should be consulted first about the kinds of art they want to experience and given authority in executing these projects. For example, many organizations made youth advisory councils with voting and vetoing power to help run the programming. In these programs, youth are given ample leadership opportunities and recognition³⁵ for the work they put into the program. Youth should work *with* trained, safe, and respectful adults who recognize and believe in the potential that youth have. Responsibility should be equally shared by adults and youth with no group or individual taking on more tasks.³⁶ There should have mutual ownership of the space between the youth and teachers.

- ***Asset-Based:*** Creative youth development programs set up curricula that build on the youths' strengths and leads them to successful outcomes.³⁷ Instead of framing the program as what youth could be better in, the framing instead responds to the interests and talents of the youth participating. Asset-based programs give youth many opportunities for success³⁸ whether that be in their artmaking skills or in another facet, like leadership. Asset based programs foster an environment of achievement, excellence, and trust. To cultivate that environment quickly youth should be given a task that will lead to a small success right at the beginning of the program.³⁹ At the same time, these programs will look for barriers to participation to ensure that youth can attend even if they do not have the same access to resources, such as transportation or child-care.⁴⁰
- ***Connections to Community:*** The NW Project leans into the concept of community connections.⁴¹ This is supported by arts consortiums like the Creative Youth Development (CYD) National Partnership⁴² which adopt more of a social justice lens in recommended programmatic design. This is crucial given the population the ARTS office is interested in reaching through this program. Connecting to community can happen in a few ways such as having neighborhood exhibitions or painting a culturally relevant mural in the community.⁴³ Programming that seeks to build connections to community find out what community and social issues are affecting youth in the program and incorporate that information into instruction.⁴⁴
- ***Mentorship:*** Programs should be structured so that the staff and activities build trust through consistency, stability, and familiarity.⁴⁵ Teachers should be professional artists.⁴⁶ Staff should be consistently present and available. In almost every program evaluated, mentorship was key to program success.⁴⁷ Further, educational research indicates mentorship, particularly with teachers, increases the likelihood of academic achievement and attainment in underserved high school youth.⁴⁸ Building healthy relationships is seen as essential for growing creative youth development characteristics and 21st century skills.

Relevant Indicators and Outcomes

Indicators and outcomes align with the goals of the program. For example, programs where arts education happen in school -- the outcomes are focused on external/material indicators such as attendance and test scores and internal indicators such as motivation and confidence. For programs that have a culminating goal (like a play or general production) outcomes are based on attrition, performance, final product as well as internal indicators such as commitment, artistic improvement and follow-through. Several organizations responsibly framed their outcomes as intermediary. This allowed the outcomes to better align with what arts programming can offer in real time and still relates to strengths in the long-term via increased social, emotional, and labor competencies.

The Seattle Atlas of Student Homelessness notes that youth who are unstably housed tend to have chronic absenteeism, academic instability, a high number of transfers (generally to Interagency schools), have lower standardized test scores, and experience an opportunity gap (aligning personal aspirations with planning for future goals). The NW Network King County Youth of Color Needs Assessment adopted the 'Full Frame Initiative' and recommended that outcomes that should be nurtured and expanded included self-efficacy, positive decision making, social connectedness, meaningful access to resources, access safe spaces, stability, and self-determination.⁴⁹ These may be outcomes to consider, although they would be long-term and require longitudinal programming.

Other arts programs focus their outcomes on improving artistic ability and/or developing 21st century skills. For example, the CYD National Partnership, mentioned previously, focuses primarily on life skills. The Partnership's outcomes include individual growth, youth leadership, civic engagement, intentional practice of social justice, problem solving, and development of creative thinking.⁵⁰ In another example, SURDNA's art program goals center on creating great artists. SURDNA's outcomes are ability to express themselves through art, wider knowledge of professional arts scene, and greater respect for individual viewpoints.⁵¹ The majority of outcomes addressed by a majority of organizations tap into qualities that would improve future trajectories of youth whether that was focusing career learning, higher level thinking skills, or artistic ability.

The type of outcomes selected should also reflect immediate, intermediate, and long-term potential of arts programming. For the purposes of The Creative Advantage's goals indicators and outcomes should assess not only individual programs at schools, but also the partnerships between The Creative Advantage and schools, and the increased efficacy of arts programming based on the funding and insight provided by The Creative Advantage.

Assessment

In the literature it is recommended that a "pre-post" instrument system is used to evaluate programs. The same survey or interview is given within the first two weeks of the programming and then is administered again within the last two weeks of programming. Programs also recommend that there is an assessment that allows longitudinal data collection such as a weekly journal the youth write in, the assembling of a portfolio, or a simple survey. Some programs use retrospective assessments where participants complete an exit interview (either written or verbal). Other forms of data collection the literature suggests is important include field notes written by artists and teaching staff, qualitative measures, evaluations of the youth's artwork, attendance, semi-structured interviews, and surveys. Surveys should vary by the types of questions asked (multiple choice, Likert scale, and open-ended). The literature suggests incorporating multiple kinds of data collection for a rigorous and well-rounded assessment of the program.

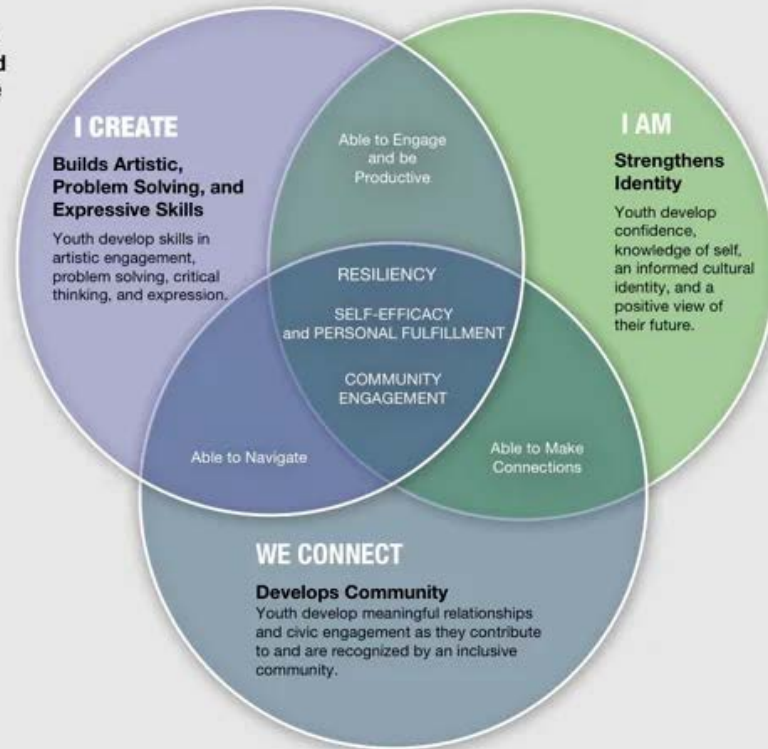
There are many evaluation instruments that have already been compiled and are in use by several arts programs. The most cited evaluation project is the Boston Youth Arts Evaluation Project (BYAEP).⁵² BYAEP has free materials and templates including the evaluations they administer with their partner organizations. BYAEP is a project that was created specifically to identify best practices when evaluating arts programming targeted towards youth. BYAEP piloted a three-year study with five arts organizations, including RAW Art Works (Lynn, MA) and Medicine Wheel Productions (Boston, MA). Each organization adapted BYAEP's initial instruments to make them relevant to their goals and outcomes. The basis for this evaluation is BYAEP's theory of change model "I create. I am. We connect."

BYAEP's Framework for Outcomes in Youth Arts Programs

Quality Youth Arts Programs provide Opportunities, a Positive Climate, and Connections* to create change in the lives of youth.

THEORY OF CHANGE

If youth participate in high-quality arts programs, then they will develop specific skills and competencies (I Create, I Am, We Connect), which lead to a set of intermediate outcomes** (able to engage and be productive, to navigate, and to make connections with others), which in turn lead to a set of long-term outcomes (resiliency, self-efficacy and personal fulfillment, and community engagement) that together constitute life success.



Boston Youth Arts Evaluation Project (BYAEP) Collaborators:

Raw Art Works, Hyde Square Task Force, ZUMIX, The Theater Offensive, and Medicine Wheel Productions. BYAEP website: www.byaep.com

* Adapted from The National Research Council and Institute of Medicine, 2002. *Community Programs to Promote Youth Development*.

** Adapted from *The Community Action Framework for Youth Development*, 2002. Youth Development Strategies, Inc., and the Institute for Research and Reform in Education

As the title suggests, BYAEP's model emphasizes identity formation and self-expression, developing creative skills, and social/community connectedness. BYAEP's theory of change is as followed:

“If youth participate in high quality arts programs then they will develop specific skills and competencies (I create. I am. We connect.) which lead to a set of intermediate outcomes (able to engage and be productive, to navigate, and make connections to others), which in turn lead to a set of long-term outcomes (resiliency, self-efficacy and personal fulfillment, and community engagement) that together constitute life success.”

While this may seem like a simple framework, BYAEP leaves the categories broad to allow for adaptation by other groups. To illustrate, imagine the CYD Secondary Arts Project (SAP) chose the NW Project's expanded full frame initiative as indicators/outcomes for evaluation. Under the category 'I am' would include the trait self-determination, 'I create' would encompass mastery, 'We connect' relates to social connectedness, meaningful access to resources, safety, stability, and structural racism. What BYAEP determined at the end of their pilot project was:

- To fully evaluate the *efficacy* of the program several evaluations should occur to triangulate experiences.
 - A self-evaluation for changes in youth, and separate evaluations for youth's ratings of the program, quality of instruction, and teachers.
 - An evaluation for teachers/parents to describe changes in youth.
 - Finally, an evaluation for alumni of the program to determine lasting social impact of the program.
- Different types of evaluation should be used. BYAEP used surveys, open-ended questionnaires, and also provided creative interventions in the instrument used for evaluation. For example, BYAEP created an evaluation called 'Draw It Out', where youth are encouraged to creatively express how they felt before entering the program and then after.
- If possible, it is best to do *pre-post examinations* and include a mid-term evaluation so that adjustments can be made to the program as issues are identified.

Because an assessment will be produced by consultants and in-house research and program manager input, it will be the most effective to adapt an existing evaluation instrument. The King County Youth of Color Needs Assessment wrote that qualitative data (specifically interviews) is desirable when partnering and learning with youth of color because it captures the depth of their lived experiences.

Impact and Assessment Framework

The Office of Arts & Culture is leading research efforts to inform an impact and assessment framework that will yield case studies of the CYD Secondary Arts Project at each participating option school: Seattle World School, South Lake High School, and Southeast Interagency Academy (2018 – 2021). Our aim is to collaboratively tell the story of this project with key stakeholder voices at the center - including those of young people, arts partners, school staff - and leverage this experience as an advocacy opportunity for ongoing CYD arts-based programs in the SPS option schools with continuous enrollment that center the assets and needs of homeless and unstably housed youth.

Taking a multi-level multi-methods approach

Methodology: Triangulating across different data sources, both original research and secondary studies, we base our assessment on the following data sources:

- 1) **Descriptive statistics** at the school district and school level data from 2017-2018, 2018-2019 (from Jessica Beaver, Senior Research Scientist at SPS research department or OSPI online Washington State Report Card)⁵³. Enrollments by student demographics, student programs and characteristics, including:

- Demographics (racial/ethnicity, gender)
- English Language Learning data
- Mc Kinney-Vento participation data
- Low-income
- Homeless
- Students with Disabilities/Special Ed/IEPs (Individualized Education Plans)
- Neighborhood draw

Descriptive statistics related to arts intervention

- Instructional hours (including performances or community showcases)
- Academic credits
- Career-connected learning hours
- Number of students who receive stipends and academic credit

- 2) **Qualitative in-depth interviews** with various stakeholders, administrators, and teaching artists.

- Interviews with Administrators about 21st century skills cultivation
 - Interviews with teaching artists and classroom teachers
 - Sub-set of families and community stakeholders
- 3) **Ethnographic and participant-based observations** in classrooms and meetings by a researcher, with the requisite focus on the following areas:
- i. Student engagement and interaction
 - ii. Teaching style
 - iii. Feedback from students and teaching artists
- *Minimum of 1 site visit per month per site*
 - Meetings and focus groups with stakeholders, administrators, and teaching artists
- 4) **Baseline quantitative measures** in the form of surveys
- Brief surveys with youth (post-pre 1-2 times per year)
 - i. 21st century skills demonstration
 - ii. Feelings of belonging
- 5) **Case study memos** about each site done by the research team highlighting the following:
- Unique aspects of each site including type of arts programming
 - Orientation of administration towards Creative Youth Development
 - Contextualize descriptive statistics for each site
- 6) **Supplemental context setting measures** from school arts partners who facilitate their own program evaluation and assessment

The Significance of the Case Study Approach

The Creative Youth Development Secondary Arts Project is a multi-method research effort to better understand the complexities of arts programming for homeless and unstably housed students in secondary option schools with continuous enrollment. The primary design framework for this project is a qualitative case study approach. Case studies are a leading method in the social sciences. Case studies offer researchers the opportunity to approach a study holistically

and in immense depth. This approach is best applied to research that probes relationships, contexts, behaviors, and processes of smaller groups, individuals, and institutions. Case studies allow for rich description in instances where variance is limited to a single or handful of units. The flexibility of case studies allows for mixed methods, generally qualitative. Because of the structure and goals of the SAP, as noted in the executive summary and impact assessment framework, the case study approach is the most appropriate framework. Within the case study approach, the CYD Secondary Arts Project utilizes several qualitative methods such as interviews of participants and key stakeholders, focus groups with teaching artists, and ethnographic observation in the classroom. The point of bringing in various methods is to triangulate the experiences of homeless students participating in arts curriculum and elucidate the mechanisms that allow them to succeed. To further contextualize the case, the CYD Secondary Arts Project will also implement quantitative analysis.

Quantitative Data in the Case Study Approach

Quantitative analysis is conducted in two parts during the course of research. First, descriptive enrollment statistics will be collected at the district and school level about demographics, percentage of free/reduced lunch status, housing/unsheltered status, and disability status. Descriptive statistics will also be collected on individual students' instructional hours, academic credits, and career-connected learning hours. Second, we are conducting survey research at the individual student level to assess their growth in 21st century skills and how they view the quality of the arts intervention.⁵⁴ Quantitative data in our project becomes supplementary to provide context at each site. For example, our project is stratified across three sites across Seattle⁵⁵. The schools we are working with have continual enrollment. Continual enrollment means that each week students can be removed or added to the class roster, therefore varying how long each student spends at a site. It will take several waves of data over several years to properly assess the impact of the CYD Secondary Arts Project. Due to confidentiality concerns, we have decided not to reveal who in our sample is currently homeless.

As is an inherent ethical dilemma in research, labeling or seeking to label participants can cause undue harm and present bias to the researcher. We do not want any student to feel targeted

because of their housing status or have their housing status revealed to their teachers or peers. Part of the reasoning behind working in option schools is to counterbalance this decision. According to previous research, option schools with continuous enrollment in Seattle have the highest percentage of homeless and unstably housed students. We will still have a sense of the kinds of students that can benefit from this program. Another layer to our quantitative approach, is that qualitative techniques are better suited for this type of research project to capture relevant outcomes. Qualitative data will allow for a richer assessment of the student's time in the program, and will also allow for multi-level analysis of the ecology the CYD Secondary Arts Project takes place in. With the quantitative data we collect, we will be able to better understand the environment that our arts intervention is occurring and to address program development each quarter/semester.

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Ito, Mizuko, Sonja Baumer, Matteo Bittanti, Rachel Cody, Becky Herr Stephenson, Heather A. Horst, Patricia G. Lange et al. *Hanging out, messing around, and geeking out: Kids living and learning with new media*. MIT press, 2009.

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Glossary and Acronyms

21st Century Skills

The arts are a core component of basic education, and they are uniquely suited to develop 21st century skills such as creative and critical thinking, communication, perseverance and growth-mindset — skills directly linked to student success in school, career, and life (Conley, 2007; Duckworth, Peterson, Matthews, & Kelly, 2007; Hetland, Winner, Veenema, & Sheridan, 2007; National Research Council, 2012).

CYD

Creative youth development (CYD) is a recent term for a longstanding theory of practice that integrates creative skill-building, inquiry, and expression with positive youth development principles, fueling young people’s imaginations and building critical learning and life skills. Core values of the CYD movement are racial equity and social justice, youth voice, and collective action. For more information on the CYD National Partnership, visit <https://www.creativeyouthdevelopment.org/>

PYD

Positive Youth Development is a set of practices that focuses on optimizing youth development. PYD uses a pro-social framework that builds on youth’s strengths and simultaneously attempts to deter risk behaviors commonly seen in adolescence.

End Notes

¹ Funds to support the CYD Secondary Arts Project comes from the Office of Arts & Culture and the Seattle Human Services Department.

² Formerly Alternative Learning Experience, these Seattle Public Schools secondary schools have been rebranded as option schools with continuous enrollment. For more information see following webpage, <https://www.seattleschools.org/cms/One.aspx?portalId=627&pageId=13866889>

³Kanegaard, Josef, MacFarlene, Kristen, Stein, Chloe, Ragnaugh, Amanda, and Guinn, Alexander. *The Seattle Atlas of Student Homelessness*. Institute for Children, Poverty, and Homelessness. New York, NY. 2017.

⁴ There was a 55% increase from the 2012-2013 to the 2015-2016 school years in the rate of youth homelessness, although authors note that some of this increase could be due to better detection. Kanegaard, et. al., *Seattle Atlas*.

⁵ Creative Youth Development National Partnership. "Creative Youth Development". www.creativeyouthdevelopment.org.

⁶ 21st century skills include creativity, critical thinking, communication, collaboration, growth mindset, and perseverance. Creative Advantage. *Seattle Public Schools Creative Advantage 2016-2017 Progress Report*. Seattle, WA. 2017.

⁷ Pittsburg Public Schools. *MYP Global Contexts*. Pittsburg, PA. Retrieved from <https://www.pghschools.org/Page/4277>

⁸ While this report was being written, Education Trends released an article "Creative Youth Development: Transforming the Learning Environment", which covers a lot of information presented in this report. For a better understanding of CYD practices, refer to this report.

⁹ Prescott, Margaret V., Banu Sekendur, Bryce Bailey, and Janice Hoshino. "Art making as a component and facilitator of resiliency with homeless youth." *Art therapy* 25, no. 4 (2008): 156-163.

¹⁰ Any time this term is used it is referring to risks of navigating life in systems of oppression of white supremacy which attempt to prohibit their existence, success, and happiness.

¹¹ Approaching this with an intersectional lens, this includes youth that identify with positionalities that are contrary to the hegemonic white, cisgender, educated, middle class, and heterosexual person.

¹² This project examined the overrepresentation of youth of color and youth experiencing periods of homelessness in King County, WA. Lippy, Carrie, Pk, Sydney, Hsieh, Emily, Perez-Darby, Shannon, and Burk, Connie. *King County Youth of Color Needs Assessment: Final report on the experiences, strengths, and needs of homeless & unstably housed youth of color*. Seattle, WA: The NW Network of Bi, Trans, Lesbian, and Gay Survivors of Abuse, 2017.

¹³ ICPH is a research policy organization that focuses on family homelessness.

¹⁴ Kanegaard, et. al., *Seattle Atlas*

¹⁵ Kanegaard, et. al., *Seattle Atlas*.

¹⁶ Catterall, James S. "The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies. Research Report# 55." *National Endowment for the Arts* (2012).

¹⁷ Ito, Mizuko, Sonja Baumer, Matteo Bittanti, Rachel Cody, Becky Herr Stephenson, Heather A. Horst, Patricia G. Lange et al. *Hanging out, messing around, and geeking out: Kids living and learning with new media*. MIT press, 2009.

¹⁸ Nyamathi, Adeline, Alexandra Slagle, Alexandra Thomas, Angela Hudson, Farinaz Khalilifard, Glenna Avila, Julie Orser, and Manuel Cuchilla. "Art Messaging as a Medium to Engage Homeless Young Adults Art Messaging as a Medium to Engage Homeless Youth." *Progress in community health partnerships: research, education, and action* 5, no. 1 (2011): 9.

¹⁹ For more information about these organizations please see the following websites, www.drawbridge.org, www.freeartsaz.org

²⁰ Creative Youth Development, www.creativeyouthdevelopment.org

²¹ De Rosa, Christine J., Susanne B. Montgomery, Michele D. Kipke, Ellen Iverson, Joanne L. Ma, and Jennifer B. Unger. "Service utilization among homeless and runaway youth in Los Angeles, California: Rates and reasons." *Journal of Adolescent Health* 24, no. 3 (1999): 190-200.

²² Libby, et. al., *King County Youth of Color Needs Assessment*

²³ Kidd, Sean A. "'A lot of us look at life differently': Homeless youths and art on the outside." *Cultural Studies? Critical Methodologies* 9, no. 2 (2009): 345-367.

²⁴ Levine, Mindy N. "Powerful voices: Developing high-impact arts programs for teens." *New*

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²⁵ www.pathwithart.org, www.freeartsaz.org, Weitz, *Coming up taller.*, Montgomery, Denise, Peter Rogovin, and Neromanie Persaud. "Something to Say: Success Principles for Afterschool Arts Programs from Urban Youth and Other Experts." Wallace Foundation (2013).

²⁶ Heath, Shirley, B., Soep, Elizabeth, and Roach, Adelma. Living the arts through language+ learning: A report on community-based youth organizations. Washington D.C.: Americans for the Arts, 1998., Levine, *Powerful voices*, Montgomery, et. al., *Something to say.*, Massachusetts Cultural Council. "Creative Youth Development: Key Characteristics." Massachusetts Cultural Council. Accessed September, 5th, 2019. [https://massculturalcouncil.org/creative-youth-development/key-characteristics/.](https://massculturalcouncil.org/creative-youth-development/key-characteristics/), Massachusetts Cultural Council. "Seen and Heard: Transforming Young Lives Through Creativity." Massachusetts Cultural Council. Accessed September 5th, 2019. [http://seenandheard.massculturalcouncil.org/key-characteristics-of-youth-development-programs/.](http://seenandheard.massculturalcouncil.org/key-characteristics-of-youth-development-programs/)

²⁷ Heath, et. al., *Living the arts*, Heath, Shirley, B., & Soep, Elizabeth. "Youth development and the arts in non-school hours." *Grantmakers in the Arts*. 1998. 9(1), 9-16. Levine, *Powerful voices*, Hirzy, Ellen. "Engaging adolescents: Building youth participation in the arts." Retrieved on July 25 (2011): 2011.

²⁸ Creative Youth Development, www.creativeyouthdevelopment.org, Gutiérrez, *Excellence on stage*, Weitz, *Coming up taller.*, Levine, *Powerful voices*, Farnum, Marlene, and Schaffer, Rebecca. YouthARTS Handbook: Arts Programs for Youth at Risk. Washington D.C.: Americans for the Arts, 1998., Boston Youth Arts Evaluation Project (BYAEP). Boston Youth Arts Evaluation Project Handbook and Workbook. Boston, MA: 2012.

²⁹ Libby, et. al., *King County Youth of Color Needs Assessment*, Ibid., www.creativeyouthdevelopment.org, Weitz, *Coming up taller.*, Heath, et. al., *Living the arts*, BYAEP, *Handbook*

³⁰ *King County Youth of Color Needs Assessment* noted that access to resources should be 'meaningful' and service youth's and their families needs. Heath & Soep, *Youth development*, Mass Cultural Council, *Creative youth development*, National Research Council. Community programs to promote youth development. National Academies Press, 2002., Fiske, Edward B. "Champions of change: The impact of the arts on learning." (1999).

³¹ Libby, et. al., *King County Youth of Color Needs Assessment*

³² McKenzie-Mohr, Suzanne, John Coates, and Heather McLeod. "Responding to the needs of youth who are homeless: Calling for politicized trauma-informed intervention." *Children and Youth Services Review* 34, no. 1 (2012): 136-143.

³³ https://www.cdc.gov/cpr/infographics/6_principles_trauma_info.htm

³⁴ Ibid., www.creativeyouthdevelopment.org, Weitz, *Coming up taller.*, Heath, et. al., *Living the arts*, BYAEP, *Handbook*

³⁵ Farnum & Schaffer, *YouthArts*

³⁶ Heath, et. al., *Living the arts*, Heath & Soep, *Youth development*, Levine, *Powerful voices*, Hirzy, *Engaging Adolescents*

³⁷ Creative Youth Development, www.creativeyouthdevelopment.org, Libby, et. al., *King County Youth of Color Needs Assessment*, BYAEP, *Handbook*

³⁸ Weitz, *Coming up taller*, Heath, et. al., *Living the arts*, Farnum & Schaffer, *YouthArts*, Levine, *Powerful voices*, Hirzy, *Engaging Adolescents*, Mass Cultural Council, *Creative youth development*, Eccles & Gootman, *Community Programs*, Harris, Erin, Sarah Deschenes, and Ashley Wallace. Helping older youth succeed through expanded learning opportunities. Harvard Family Research Project, Harvard Graduate School of Education, 2011.

³⁹ Farnum & Schaffer, *YouthArts*

⁴⁰ Ibid., *King County Youth of Color Needs Assessment*

⁴¹ Ibid., *King County Youth of Color Needs Assessment*

⁴² Not to be confused with the acronym for Creative Youth Development the concept.

<https://www.creativeyouthdevelopment.org/>

⁴³ Dallas Big Thought, www.bigthought.org, Say Sí, www.saysi.org, Creative Youth Development, www.creativeyouthdevelopment.org,

⁴⁴ ChopArt

⁴⁵ Weitz, *Coming up taller.*, Farnum & Schaffer, *YouthArts*, Ibid., *King County Youth of Color Needs Assessment*

⁴⁶ Heath, et. al., *Living the arts*; Mass Cultural Council, *Creative youth development*; Levine, *Powerful voices*

⁴⁷ Ibid., *King County Youth of Color Needs Assessment*; Weitz, *Coming up taller*; Eccles & Gootman, *Community Programs*; Farnum & Schaffer, *YouthArts*

⁴⁸ Erickson, Lance D., Steve McDonald, and Glen H. Elder Jr. "Informal mentors and education: Complementary or compensatory resources?." *Sociology of education* 82, no. 4 (2009): 344-367.

⁴⁹ The Full Frame Initiative focuses on how organizations can improve a person's well-being by focusing on all domains of their life. The original 5 domains the FFI presents is stability, mastery, meaningful access to resources, safety, and social connectedness. To expand their framework so it was relevant to the needs of youth of color in King County, the NW Project added two additional domains, structural racism and self-determination. These domains were added based on experiences and needs that the youth interviewed described. Libby, et. al., *King County Youth of Color Needs Assessment*

⁵⁰ Creative Youth Development, www.creativeyouthdevelopment.org

⁵¹ Levine, *Powerful voices*

⁵² BYAEP is a nonprofit organization based in Massachusetts that focuses on designing assessment tools for youth arts programs. <http://www.byaep.com/1/Welcome.html>.

⁵³ OSPI annual report card data captures a snapshot on one day. Some of the participating option secondary schools have varying demographics throughout the year, and, as such are tracking data over time for a more accurate representation of school demography.

⁵⁴ At this point in the pilot, we are not attempting to test associations or correlations, nor are we attempting an individual level analysis for each of participants. Instead we want to focus on building narratives and case studies with each school site. On the statistical side of our data, we simply do not have the power necessary to complete basic statistical analysis.

⁵⁵ Each site has enough structural variation that it would be difficult to compare across sites or collapse the data into a single unit. Each site only has 10-20 students.