



W o r k i n g G r o u p

OBJECTIVES

This working group aims to foster collaboration, knowledge sharing, and problem-solving among YPAR practitioners. Through regular meetings, we will achieve the following objectives:

- Identify opportunities for collaboration
- Facilitate peer-to-peer learning
- Stay informed on the latest YPAR research
- Provide open forum to present specific challenges
- Plan for further resource development

Arts-Based Methods

Shared October 2024

HIGHLIGHT REEL

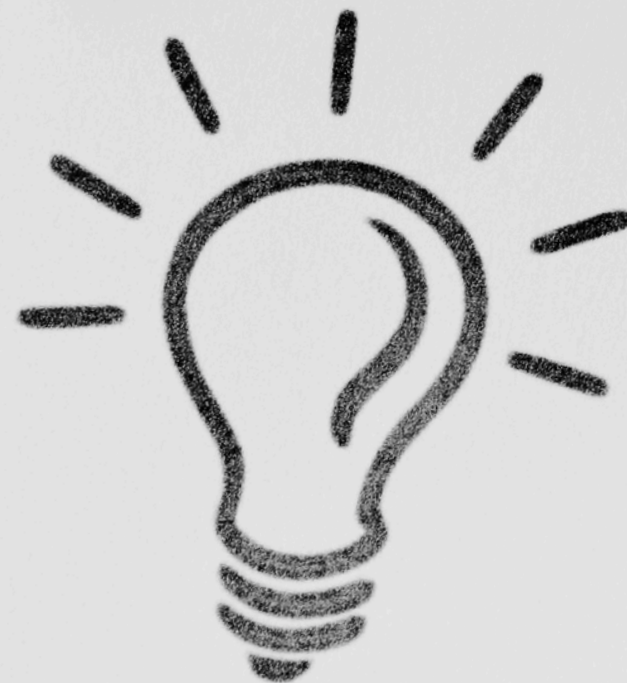
The aim of the YPAR Highlight Reels are to keep our working group informed regarding trending topics and areas of focus in recent YPAR research. Our hope is that these spark discussions and reflections on the implications of new research for YPAR practice.

Photovoice/photography

- Using photovoice to capture student belonging in a school district ([Stack & Wang, 2018](#))
- Community-based photovoice project with 19-29 year olds ([Doucet et al., 2022](#))
- YPAR photo collages that focused on food (in)security ([Baggett et al., 2022](#))

Creative writing

- Using spoken word as a method to answer YPAR RQs ([Call-Cummings et al., 2020](#))
- Exploring youth experiences through poetry ([Norton & Sliep, 2019](#))
- Mixtape creation as a therapeutic outlet ([Levy et al., 2018](#))



Painting

- "Paint and sip" interview strategies ([Armas et al., 2023](#))
- Mural creation as a YPAR program's action step ([Kohfeldt, 2014](#))
- Using painting as a way to communicate theories and perspectives ([Lindquist-Grantz, 2017](#))

Theater/Film

- Intergenerational theatre ensemble for an arts-based YPAR project ([Dominguez, 2022](#))
- Possibilities and challenges of filming a documentary for a YPAR project ([Marx & Regen, 2021](#))
- Disseminating PAR findings through theater ([Wernick et al., 2014](#))

Digital Technologies

- Using podcasts to explore the connection between sport and social development ([Smith et al., 2020](#))
- Podcasting as a YPAR intervention ([Levy & Bell, 2024](#))

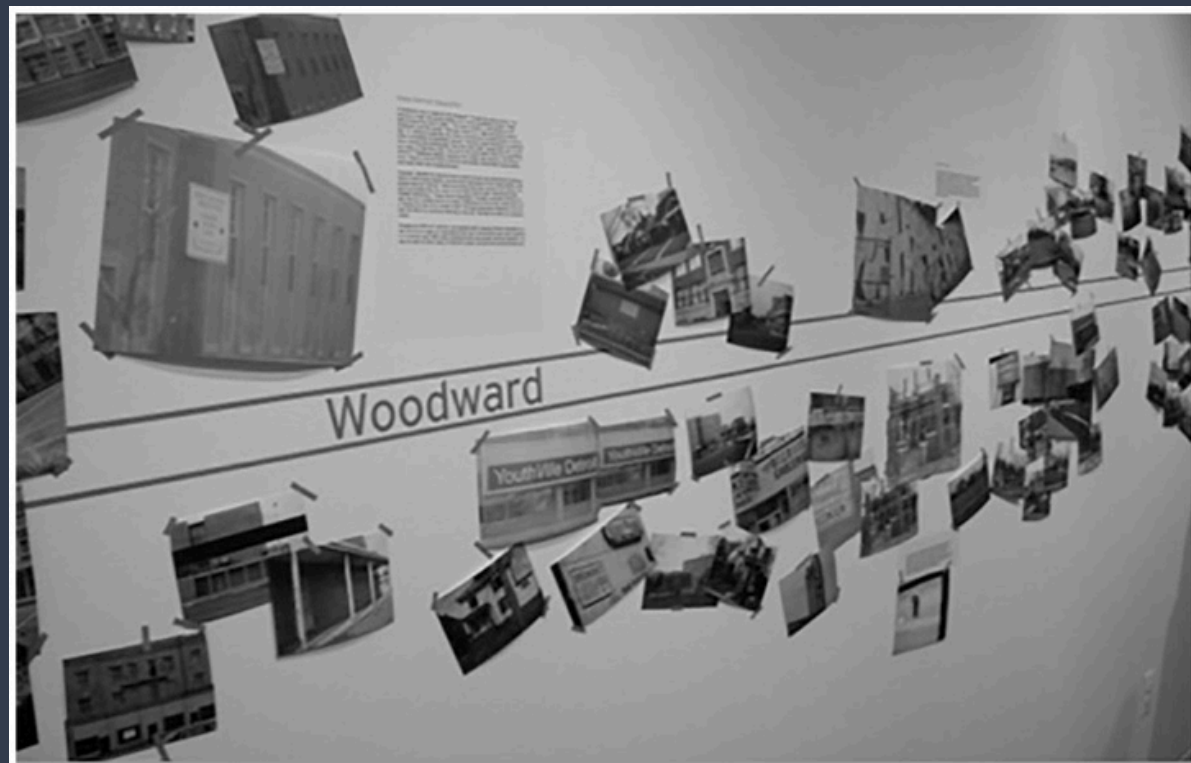
Dance/Movement

- Connecting choreography with PAR ([Harrington, 2013](#))
- Using PAR in a dance setting ([Shilcutt et al., 2023](#))

Photovoice/photography

The study describes how nine racially and socioeconomically diverse adolescent girls and boys (14–17 years old), from the inner city and suburbs of Detroit, collectively **evaluated the cultural, economic, and racial markers of differences found along one of the region's thoroughfares**, Woodward Avenue. Traveling through the city into a nearby suburban neighborhood on Woodward Avenue allowed the MYPF team to **systematically observe and document** the physical, economic, and social markers of segregation.

([Aldana et al., 2020](#))



The intent of this critical ethnographic, arts-based, YPAR study was to explore the **experiences of multilingual language learners** as they learned about and made sense of their cultural and linguistic identities. Students **gathered photographs that represent important people, activities, places**, or other aspects important in their lives and wrote personal reflections about what was in the photograph and why they chose it.

([Kaneria, 2022](#))

Figure 27. Diana's Quinceañera PhotoVoice

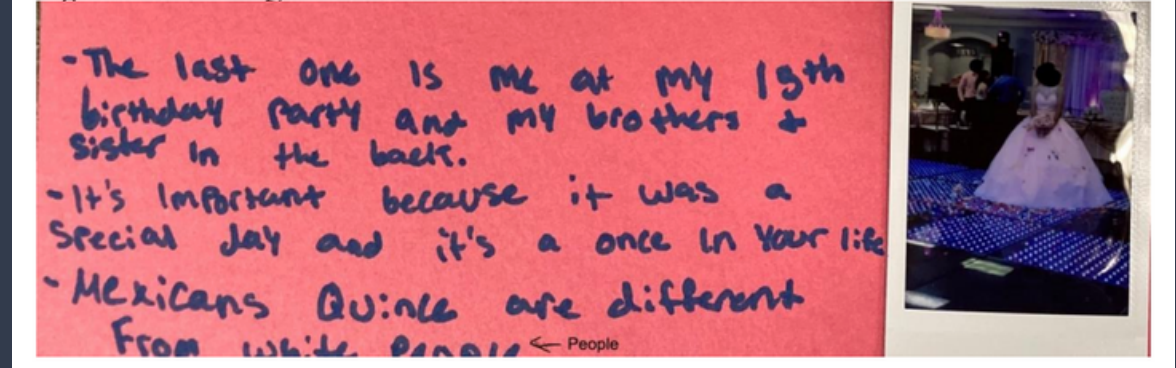
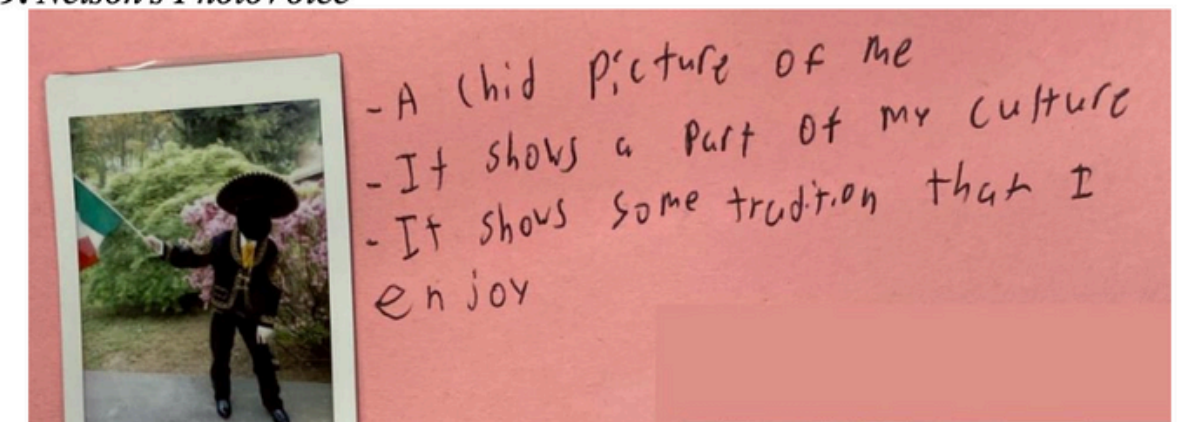


Figure 29. Nelson's PhotoVoice



Photovoice/photography

The purpose of the All IN Pix YPAR study was to **explore the lived experiences of students with significant disabilities** in their high school learning environment to inform the policies and practices of inclusion and facilitate academic integration. The All IN Pix YPAR asked six high school students with significant disabilities to **photo document a week in their high school yearbook class**. Each day after school, the students discussed a single photo using a modified photovoice method.

[\(Jennings, 2022\)](#)

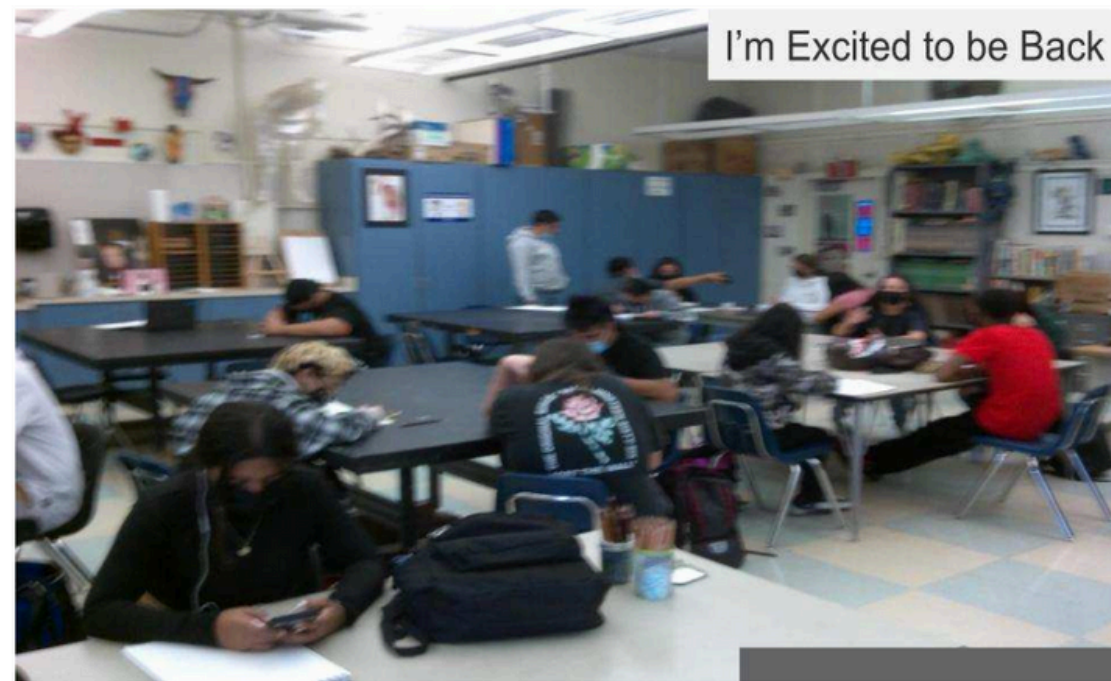


Figure 20. All IN Pix YPAR Gallery Exhibit photo 1.

The purpose of this study is to use Youth Participatory Action Research (YPAR) methods and Photovoice to **identify the perceived environmental factors that influence substance use among adolescents** living at the U.S.-Mexico border. One academic and a local youth health coalition engaged in Youth Participatory Action Research (YPAR) using Photovoice and qualitative methods to examine the perceived factors influencing adolescent substance use in their border community.

[\(Salerno Valdez et al., 2019\)](#)



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The Box Cinema.

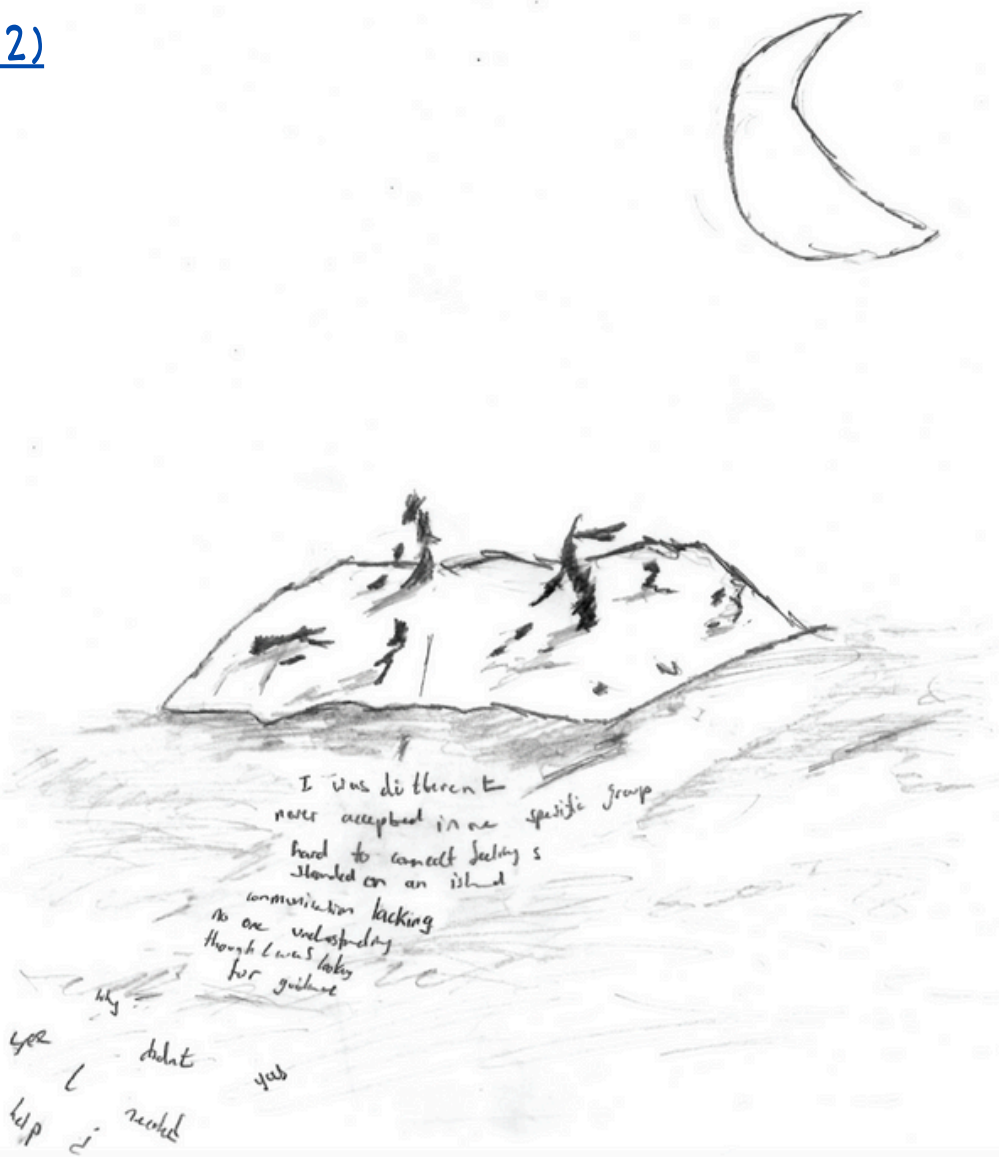
I see "The Box" movie theater that closed down 2–3 years ago. It's very empty-looking and has signs of disrepair such as graffiti. This building was the only movie theater in our town and a popular spot for people to go for fun on the weekend. Without this activity in our community, youth are forced to find other things to do and this can lead to starting destructive activities.

Creative Writing

"We created a YPAR collective called Courageous Conversations, which has become space for students to **express their thoughts on and explore their experiences with silencing in schools** and then to create opportunities for processes of un-silencing to unfold. Much of our work, but not all, **engages the arts as a vehicle for communication** and expression of students' experiences, opinions, and knowledge."

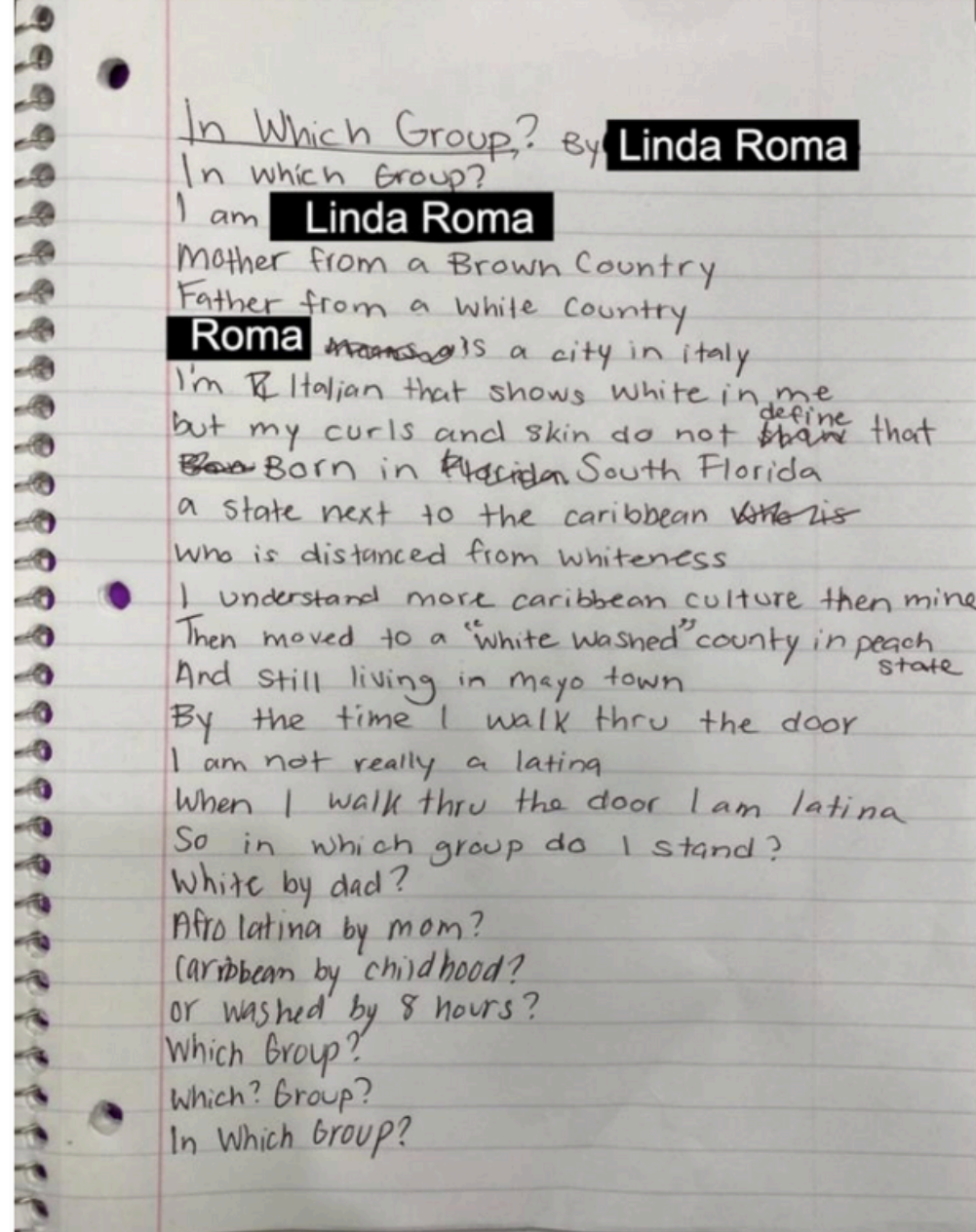
([Call-Cumminings et al., 2022](#))

I was different
 never accepted in one specific group
 hard to connect feeling stranded on an island
 communication lacking / no one understanding
 though I was looking for guidance
 why
 didn't
 you see
 I needed
 help?



The intent of this critical ethnographic, arts-based, YPAR study was to **explore the experiences of multilingual language learners** as they learned about and made sense of their cultural and linguistic identities. Students **wrote poems about their names** and other information about their culture and experiences as a Latinx or BIPOC person growing up in the U.S.

([Kaneria, 2022](#))



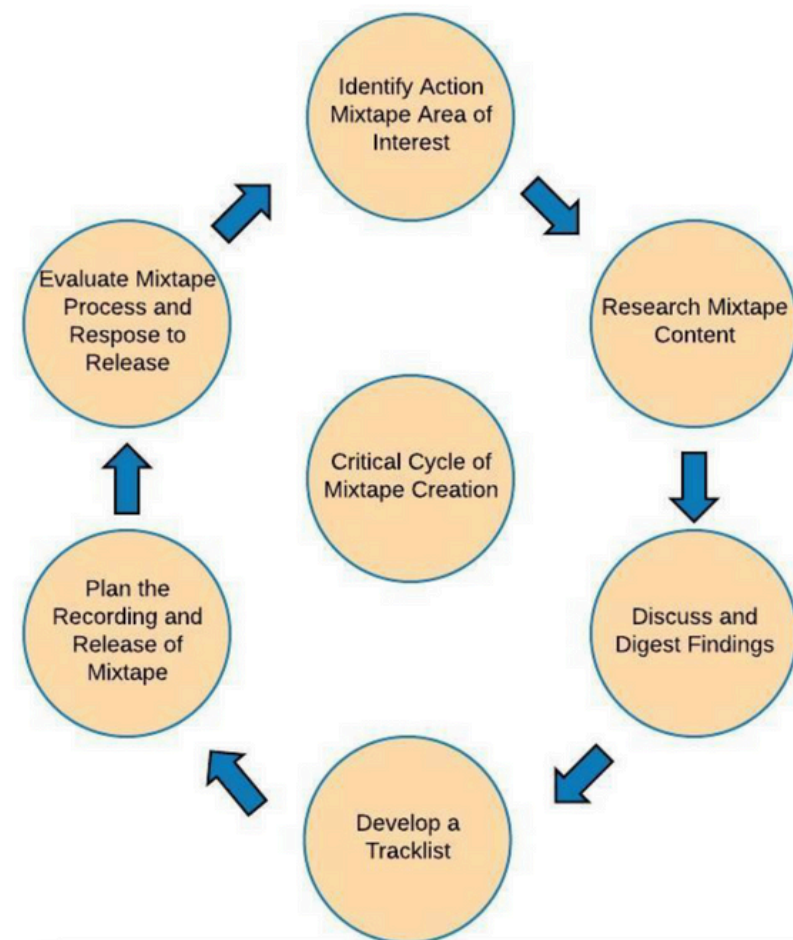
Creative Writing

Drawing from research that supports the use of hip-hop therapy and YPAR in schools, we propose a culturally sensitive group counseling process wherein students use **hip-hop lyric writing, recording, and performing to critically analyze, research, and report on issues of personal importance to them.**

[\(Levy et al., 2018\)](#)

This paper explores the benefits of following a narrative, reflexive approach to participatory action research with refugee youth living in Durban, South Africa. The workshops involved **facilitating a safe, dialogical platform for participants to share experiences** in the context of their lives and look for shared solutions to the challenges they faced. This was done through a number of **experiential embodied exercises including using drama, songs, poetry, sharing stories, using a tree of life and body mapping.**

[\(Norton & Sliep, 2019\)](#)



Courage

*I walked across four countries, crossing borders
to South Africa, I helped many others
women with their children, although
I was still a child myself*

*At school, I talked in front of everyone
I am a leader, helpful, honest, smart
I used my confidence to get a second chance
I use my intelligence to think things through
I am a prefect now*

*I am protective, respectful, hardworking, friendly
I protect my brothers if they are in danger
Some of us, we live alone, we survive*

*Even when they discouraged me
I danced and sang before everyone*

[Found poems: Workshop 2: Experiential strength-building exercises including stories, body work and dramas]

Painting

This paper describes how a collective of Latine youth and adult allies used art-based approaches in a participatory action research project to better understand the ways in which young U.S. Latines make meaning of wellbeing. Interview sessions were structured around a "Paint and Sip" activity, where participants responded to questions from the collectively developed protocol, with some modifications, painted, and took breaks in between.

(Armas et al., 2023)

Drawing on data from an arts-based, after-school, youth participatory action research program with 4th and 5th grade low-income Latina/o children, this ethnographic case study investigates the creation process of a school mural depicting the histories, strengths, and struggles of community members.

(Kohfeldt, 2014)



Figure 3. Painting from Elena.



Figure 1. Painting of colorful clouds by Melanie.

Figure 2

Maplewood Stories Mural Draft

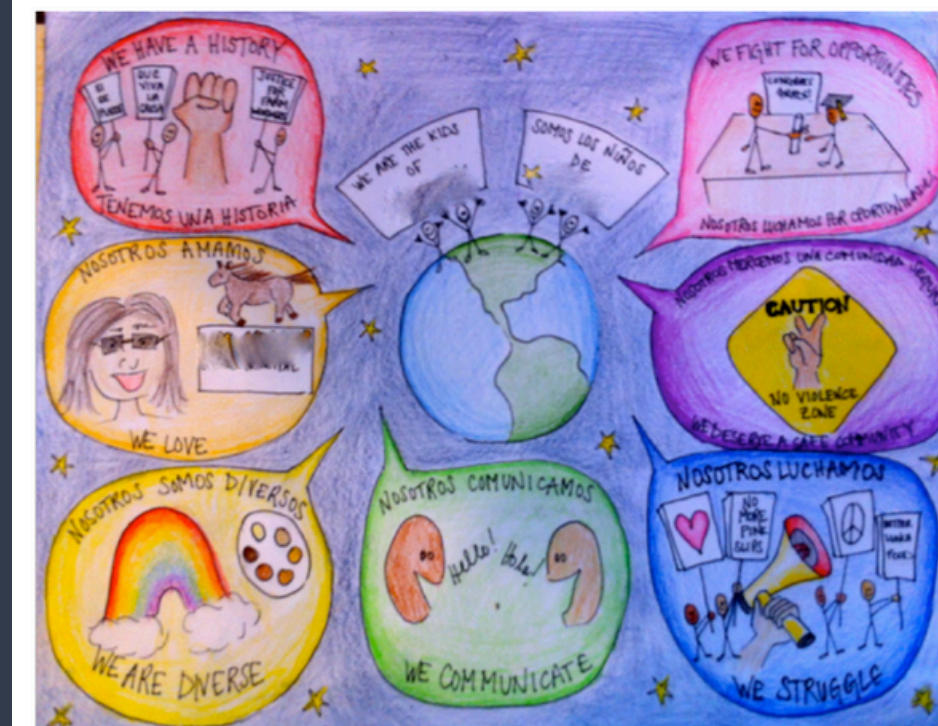


Figure 3

Maplewood Stories Mural



Painting

The purpose of the present study was to assess the implementation of YPAR in regard to (a) youth development, (b) youth experiences engaging in research, and (c) potential usage in adolescent suicide prevention. In developing the focus of the YPAR project, YCSP youth researchers used painting as a medium to convey their personal theories about suicide and why it happens.

[\(Lindquist-Grantz, 2017\)](#)

This paper explores the ways that YouCreate, a youth-led arts-based Participatory Action Research (PAR) pilot project designed by the International Institute for Child Rights and Development and Terre des hommes, provides a space for youth who have experienced migration and adversity to enhance their experience of meaningful participation. Youth participants (252 in Iraq and 700 in Egypt), the youth leaders launched their arts projects – mural painting, theatre, writing songs, dance – addressing critical social issues that they identified and prioritized in their communities.

[\(Lee et al., 2020\)](#)

This is a painting of the night sky filled with stars. This to me is a metaphor for suicide. The dark sky represents everything that we don't know about it. The stars represent what we do know. Although there are a lot of stars, there is still so much that we can learn.



Figure 7. "...there is still so much that we can learn", Brooke, age 17.



Mural, Iraq: Youth leaders and their peers painted several murals to strengthen community near schools and on the sides of walls around the city.



Fig. 4. Graffiti Project to Reduce Violence in Schools in Egypt.

Local Arts-based Supports



Zines

A **zine** is a small-run, often handmade and photocopied, publication of art, stories, poems, photographs, lists, instructions, recipes, reviews, anything. Anyone can make a zine. Anyone can distribute a zine. A zine is a way to connect within a community. A zine is a way to create community. A zine is a way for all of us to feel a little less alone in this world" -Charlottesville Zine Fest, 2023

Jess started incorporating collage-style 8-page "pocket" zines into their creative practice in 2023 with the opening of their collaborative exhibition *Artists for ERA* at the Virginia Museum of History and Culture. Using leftover collage scraps from their **collage-style poster**: "*Thyme Was Once Prescribed As A Cure For Nightmares (RE: ERA NOW!)*," Jess created an accompanying zine to distribute for patrons and fellow artists at the opening reception. Upon discovering the practicality of using zines as a creative approach to convey information, Jess was inspired to utilize zines as a tool for advocacy during the 2023 National Kidney Foundation Kidney Patient Summit.





Arts-based Methods

1. For people based in Charlottesville, do you know of any other organizations or people who support the arts, especially for youth?
2. Is there any methods you would like to hear more about executing with youth?



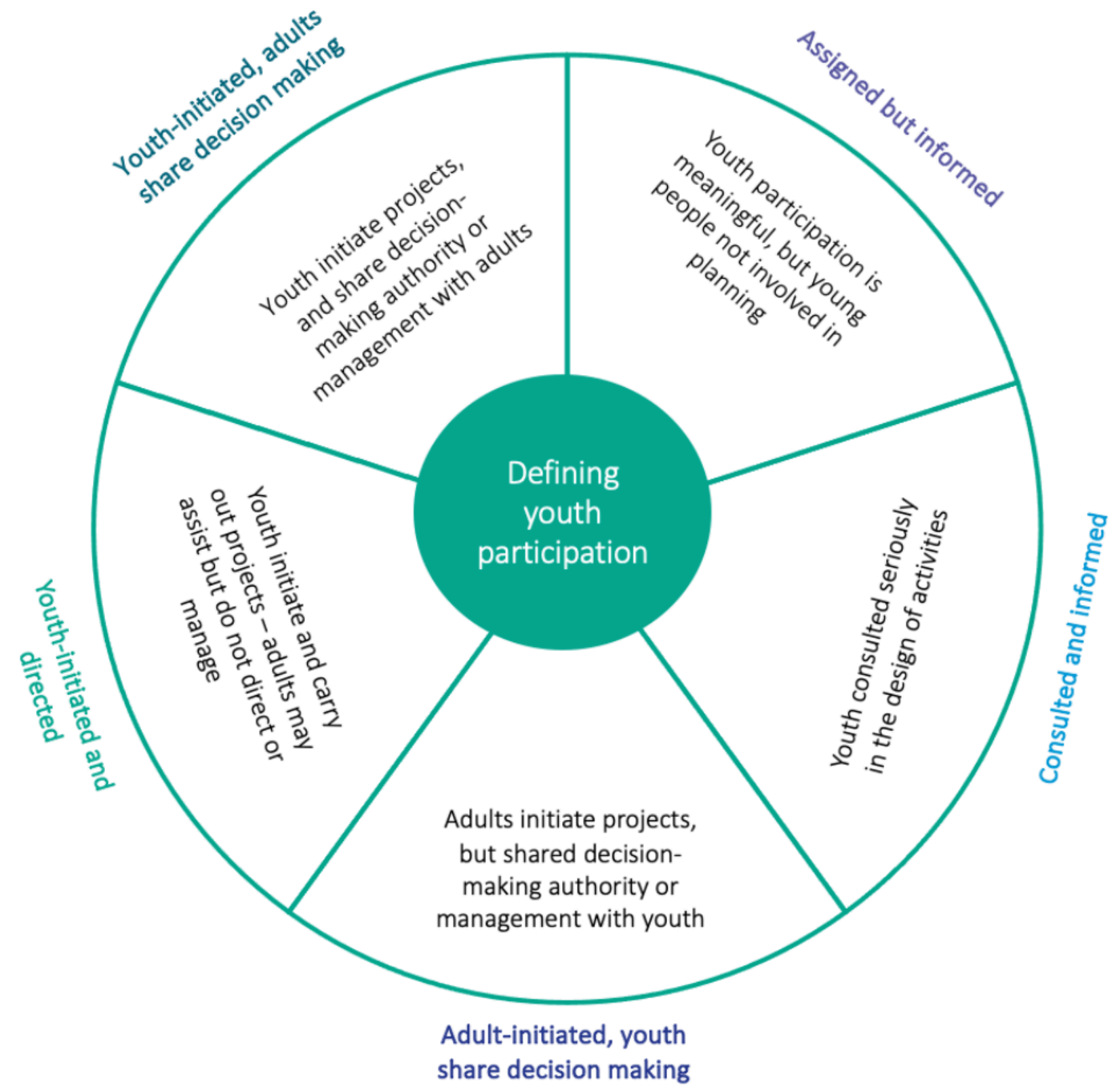
YPAR Works-in-Progress

A portion of the monthly working group will include time for WIPs to:

- Receive feedback on unfinished work or future projects that include YPAR
- Collaborate and share knowledge with others to strengthen their practice
- Create space for accountability to maintain work progression

The revised version of Hart's (1992) ladder of participation developed by YFF is used throughout this review to understand differing levels of participation across included reviews and guidance documents. While Hart's (1992) ladder reflects participatory approaches as hierarchical, the YFF adaption suggests a more fluid process which extends beyond participation in research and includes participation in governance. The wheel adaption speaks to the wider divergences on how youth participatory approaches are conceptualised depending on context and subjective perspectives.

Figure 1. Youth Futures Foundation's revised youth participation wheel



Enacting Identities: Participatory Design as a Context for Youth to Reflect, Project, and Apply their Emerging Identities

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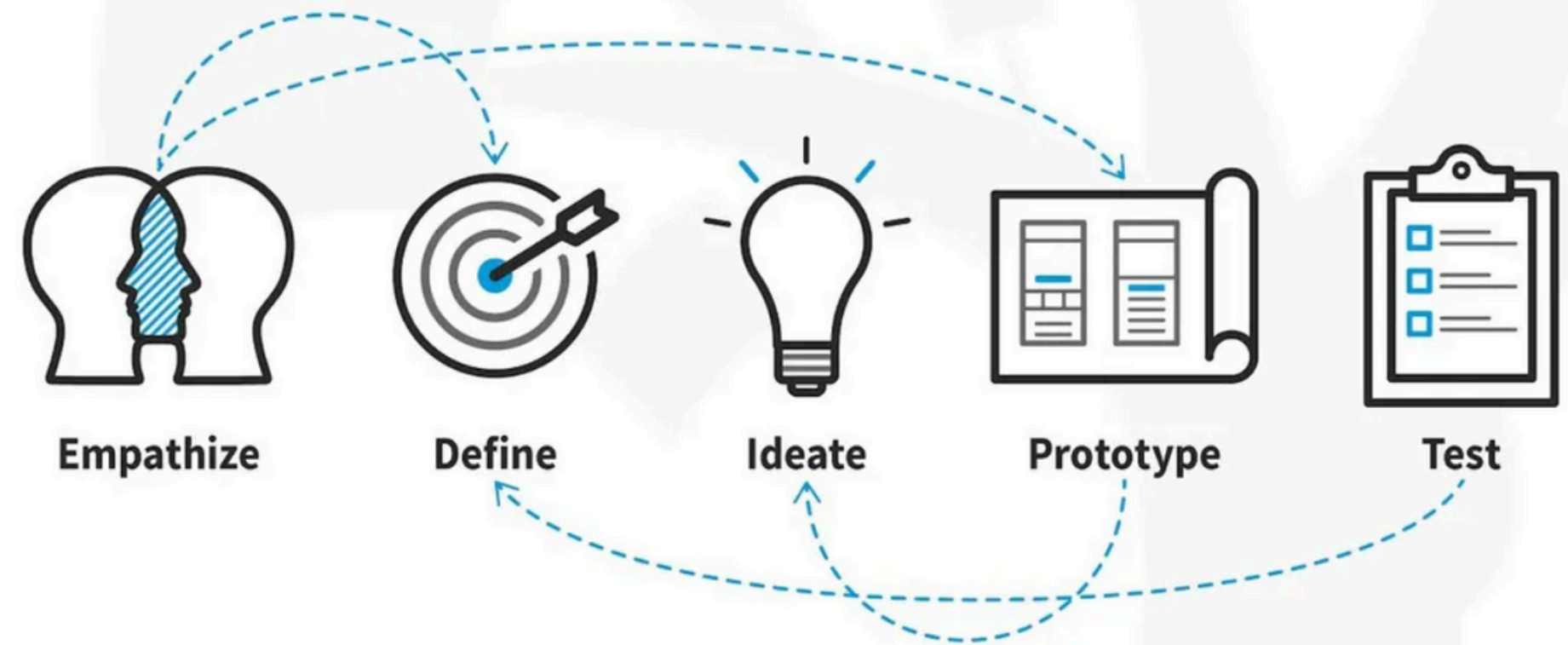
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ABSTRACT

Participatory design is an essential design strategy for creating artifacts and experiences that reflect the voices of the population being designed for and with. The participatory design process can serve not only to research resulting artifacts but also as an empowering activity for those who participate. This paper explores how participatory design can serve as a context for young participants to enact and voice their emerging identities and reveals how different participatory design activities have unique affordances for supporting this identity enactment. Focusing on a

Design Thinking: A 5-Stage Process



Content validity ratio example

Question	Expert 1	Expert 2	Expert 3	Expert 4	Expert 5	Expert 6	CVR
1	✓	✓	✗	✓	✓	✓	0.67
2	✓	✓	✓	✗	✗	✗	0
3	✓	✗	✗	✓	✓	✓	0.33
4	✓	✓	✓	✓	✓	✓	1
5	✓	✗	✗	✗	✗	✗	-0.67

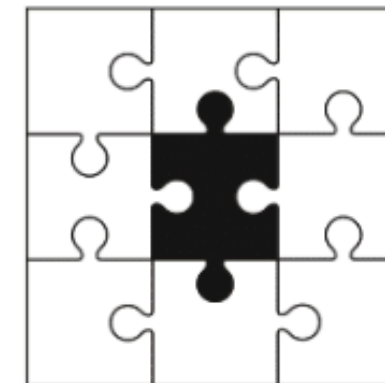
TYPES OF VALIDITY

When a measure isn't what it says it is...



Construct Validity

Is this thing measuring what we think it's measuring?



Content Validity

What are we missing here?



Face Validity

You say one thing but I think you mean something else... what should I answer?

TABLE 2
RE-AIM Definitions and Questions To Ask to Assess Applicability (www.re-aim.org)

<i>RE-AIM Dimension</i>	<i>Definition</i>	<i>Questions to Ask</i>
Reach (individual level)	Participation rate among intended audience and representativeness of these participants	What percentage of the target population came into contact with began program? Did program reach those most in need? Were participants representative of your practice setting?
Effectiveness (individual level)	Impact on key outcomes and quality of life Consistency of effects across subgroups	Did program achieve key targeted outcomes? Did it produce unintended adverse consequences? How did it affect quality of life? What did program cost as implemented and what would it cost in your setting?
Adoption (setting and/or organizational level)	Participation rate and representativeness of settings in the evaluation	Did low-resource organizations serving high-risk populations use Did program help the organization address its primary mission? Is program consistent with your values and priorities?
Implementation (setting and/or organizational level)	Level and consistency of delivery across program components and different staff members	How many staff members delivered the program? Did different levels of staff implement the program successfully? Were different program components delivered as intended?
Maintenance (individual and setting levels)	At individual level: Long-term effectiveness At setting level: Sustainability and adaptation of program	Did program produce lasting effects at individual level? Did organizations sustain the program over time? How did the program evolve? Did those persons and settings that showed maintenance include those most in need?

**EVALUATING THE
RELEVANCE,
GENERALIZATION, AND
APPLICABILITY OF
RESEARCH**
Issues in External Validation
and Translation Methodology

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Starting with the proposition that “if we want more evidence-based practice, we need more practice-based evidence,” this article (a) offers questions and guides that practitioners, program planners, and policy makers can use to determine the applicability of evidence to situations and populations other than those in which the evidence was produced (generalizability), (b) suggests criteria that reviewers can use to evaluate external validity and potential for generalization, and (c) recommends procedures that practitioners and program planners can use to adapt evidence-based interventions and integrate them with evidence on the population and setting characteristics, theory, and experience into locally appropriate programs. The development and application in tandem of such questions, guides, criteria, and procedures can be a step toward increasing the relevance of research for decision making and should support the creation and reporting of more practice-based research having high external validity.

AUTHORS’ NOTE: This work was devel-

Youth Participatory Action Research

YOUTH DESIGNERS

Use **design thinking process** to identify the root causes of declining joy, and generate potential solutions that prioritize the needs and experiences of students.



YOUTH EVALUATORS

Use **research methods** to review existing data on student joy, improve current measurements of joy, and make meaningful interpretations of new data collected on joy.



YOUTH VALIDATORS

Use **data validation techniques** to ensure the quality, trustworthiness, and accuracy of all work products generated by the youth designers and validators.

