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Exploring the Long-Term Impacts of Out-of-School Arts Participation Among Marginalized Youth

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Abstract: The benefit of participating in Out-of-School Time (OST) arts programs has been widely documented in studies that often reflect impact over short timeframes. Youth arts organisations often bear extraordinary claims about the impact of programs, and the value they hold especially in the lives of those who face difficult social circumstances. This paper reports the findings of a systematic review examining the long-term impacts of participating in arts-based OST programs with a particular focus on the experiences of marginalized youth. It provides a nuanced account of the field from the viewpoint of various research disciplines and develops an understanding of how researchers and/or program evaluators approach the challenges of long-term data collection in the face of time and resource constraint. Our review provides an overview of the way arts participation is measured and the types of subjective impacts that emerge as a result. Consequently, we develop a more comprehensive under-standing of what constitutes arts education and learning in contemporary life, and a record of the types of impacts that generate change from a long-term perspective.

Keywords: Arts education, out-of-school time learning, youth programs, marginalized youth, long-term impact

Introduction

Out-of-School Time (OST) arts programs have existed for at least 50 years. They typically serve young people from poor(er) and socially marginalized communities, offer education in a diverse range of arts disciplines after school, at weekends and/or during school holidays, and are funded usually outside of mainstream education (Durlak et al., 2010; Halpern, 2002; Malone, 2018). Some young people from more affluent backgrounds access private arts provision often in the form of one-to-one teaching (e. g., musical instruments) but also group classes in dance or theatre for example. This review seeks to determine the degree to which OST youth arts programs, particularly those that cater to marginalized youth sustain impact

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over time. We focus on marginalized youth because OST youth arts programs tend to target marginalized youth, and so programs take the form of intervention or remediation programs structured around engaging young people in arts practices. It is grounded in the view that any analysis of the long-term impact of programs that provide access to the arts to low-income families broadens a vision of education research and can therefore expand the notion of what are commonly recognised as learning or educational outcomes.

In general, societies appear to value arts participation and the positive role it plays in the lives of young people. Arts programs in communities across the globe offer opportunities for children and youth to learn new skills, expand opportunities and develop a sense of self, wellbeing and belonging. Weitz (1996) argues that the most distinguishing aspect of youth arts programs is their ability to take advantage of the capacity of the arts and the humanities to engage students, and that this engagement imparts new skills and encourages new perspectives that begin to transform the lives of at-risk children and youth (Weitz, 1996). Mansour et. al., (2018) report that socially excluded youth who participate in community arts programs feel happier and more confident, reducing feelings of isolation. They argue that both receptive (attendance) and active arts participation (involvement) are related to mental health and life satisfaction; however, it is active arts participation that is the stronger predictor of these outcomes. Catterall (2009) argues that participating in arts-based activity does not only lead to academic success and the development of prosocial behaviours but also increased community involvement, volunteerism, and political participation. Although he finds that young people from under-resourced communities benefit significantly by participating in arts-rich schools seen by improvements in college attendance, grades, employment, and level of higher education, he goes on to also argue that arts participation encourages some young people to form and hold community and political values as well. Henderson, Biscocho, & Gerstein (2016) and Robinson, Paraskevopoulou, & Hollingworth (2019) [discussed below] demonstrate the way in which socio-political consciousness is developed through OST youth arts participation, with the arts being a mechanism by which to feel empowered and to communicate political thoughts and actions.

We examine existing research on youth arts participation for evidence of impact and the way arts education is experienced over the long-term. Consequently, we develop a more comprehensive understanding of what constitutes the long-term impact of education and learning in contemporary life and the role of the arts both to achieve this understanding and to act simultaneously as a domain for the exercise of such impact. We thus begin by asking the following two questions:

1. In what ways has the long-term impact of youth arts participation been measured in the articles reviewed, and how does the impact of participation emerge in the lives of marginalized youth?
2. What claims are made for the long-term value of such provision?

We define *long-term* as at least two years beyond participation in youth arts programs; *impact* as measurable social, cultural, educational and psychological change (Rapp-Paglicci, Ersing, & Rowe, 2006). We further specify that impact can take the form as either *intrinsic* such as that which is inherent in arts experiences or *instrumental* such as cognitive, attitudinal, and behavioural, health, economic or education outcomes (McCarthy, Ondaatje, Zakaras, & Brooks, 2001, p. xi). *Out-of-School Time youth arts programs* is defined as arts participation in activities such as (dance, drama, music production, poetry/spoken word, visual arts) that

Towards a Holistic Model of Extended Education in the Public School System: Three Schools on the Way to Integrated All-Day Schools

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Abstract: Integrated all-day schools (ADS) follow a holistic approach, arguing that different forms of learning (informal, formal, non-formal) are equally important for students, and provide instruction and care by a constant team of teachers and care professionals. Using a qualitative longitudinal design, the research uses development phases to analyze the evolution of the holistic approach to children learning from 2020 to 2022 in three ADS. Findings show that the ADS embark on a school development journey as they try to integrate different learning cultures and professional approaches within one organization. The qualitative data shows a strong start, but challenges emerge in the daily practices. By April 2021, all three ADS teams emphasize the resolution of initial professional conflicts resulting from different professional backgrounds. Staff turnover and changes in management have a strong impact on the development journeys. The conclusion highlights that the non-linear organizational development process requires constant revision of strategy and structure. Commitment of all staff to this integration of care and instruction is crucial, which is impeded by limited time for pedagogical culture development. This article advances the understanding of the development process of integrated ADS and highlights challenges and benefits.

Keywords: Integrated All-Day Schools, School Development, Extended Education, Public School System, Qualitative Longitudinal Study

Introduction

Many families all over the world rely on the institutionalized care and leisure time services to be able to balance family and work life (Bae, 2019; Lilla & Schüpbach, 2019). Yet, according to the OECD (OECD, 2018, 2022), these services are often organized outside of the public school system. On average 31 % of all children between six and eleven years are using those services in OECD countries. Those extended education offerings provide fee-based care before and after official school hours and have mostly developed because of working parents' needs.

The timetable for children aged four to seven (K-2) in the Swiss public school system consists of four to eight 45-minute lessons each day. After the official school hours, Swiss parents can decide between different forms of extended education for their children (i. e. after-school programs, youth clubs, leisure centers etc.) (Bae, 2019; Schüpbach, 2018). In the last decade, many urban areas have seen a surge in those extended education services which

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provide lunch and afternoon care. Those fee-based public institutions are often subsidized by the state but seldom directly integrated in the public school system or linked to classroom instruction. The integrated all-day-schools (ADS) have been developed as pilot projects to bridge the gap between the public school instruction and after-school care and to provide a more holistic approach, where the whole child with all its cognitive and affective experiences is included in the learning process (Eisnach, 2011; Mahmoudi et al., 2012; Trautmann & Lipkina, 2020). The integrated ADS are public schools, which include care hours as one compulsory part of the official school day. Therefore, this new combination of instruction and care must develop one organizational structure and strategy which allows for systematic development of a holistic approach to learning.

In this contribution, we argue that in integrated ADS, there is a need to expand the notion of learning to more informal settings in a comprehensive school development (Mahoney, 2014, p. 65) towards a holistic view on learning and education. Therefore, integrated ADS emphasize the importance of staff-student or peer-to-peer relationships for successful learning processes (Fischer et al., 2022; Fischer & Klieme, 2013). The aim of this study is to describe the development journeys of three newly opened ADSs during the first two years (2020–2022) of the organizational development phases, focusing on the following research questions:

Is there evidence of different phases of development in the three integrated ADS over the course of time?

1. *What are the most important strategic goals for the ADS at the onset of the development?*
2. *Which obstacles or challenges can be identified in the development of the three ADS over time?*
3. *Are there commonalities or differences between developmental trajectories of the three ADS?*

Therefore, we aim to investigate whether ADS could expand the focus of academic learning in public schools to a more holistic approach to learning, while providing inclusive educational experiences and attractive leisure activities at the same time.

Extended Education and All-Day Schools in Switzerland

Before describing the development trajectories of the three integrated ADS, a differentiation between the systems of extended education in Switzerland is necessary. In the Swiss federal education system, the municipalities are responsible for the public education as well as additional care services (HarmoS-Konkordat, 2007). Therefore, they decide on the form of extended education (EE) they provide for families. ADS and EE offerings are additional institutions to the compulsory schooling (Flitner, 2015).

Extended Education

Depending on the cantonal and municipal framework conditions, EE is organized differently all over Switzerland. Each of the 26 Swiss cantons has the autonomy to decide in what form

Pedagogical Content Knowledge in Written Educational Plans in the School-Age Educare Setting

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Abstract: This study focuses on written educational plans in the school-age educare (SAEC) setting. The purpose of the study is to add to knowledge about planning in the SAEC setting. The study also focuses on how SAEC teachers' pedagogical content knowledge could be understood through written educational plans. The material in the study includes written plans from four different SAEC centres. The plans are analysed using concepts from the theoretical framework in the study; pedagogical content knowledge. The results show how *curricular knowledge, subject matter knowledge*, *pedagogical knowledge*, and *contextual knowledge* are identified in the written educational plans in two themes: *from content to activity plans* and *children's influence plans.* The results show descriptions in the written educational plans of how content is transformed into teaching situations and activities. It also shows how children's influence is identified as both content of the plan and as a teaching strategy within the plan. Teaching in the SAEC setting is a complex issue involving goal-oriented activities, activities with children's influence as a starting point, and teaching in the informal open space.

Keywords: Planning, school-age educare, PCK, teaching, children's influence

Introduction

In recent years, there has been an increasing demand on written educational plans in school-age educare (SAEC) settings. This is due to the 2016 addition of a new section to the compulsory school curriculum, preschool class, and SAEC, aimed at SAEC (Swedish National Agency for Education (SNAE), 2016). The purpose of this study is to examine the teaching preparation of SAEC teachers and their Pedagogical Content Knowledge (PCK) via the scrutiny of written educational plans (Shulman, 1986; 1987). PCK is a special kind of knowledge teachers have about teaching and is the theoretical framework of this study (Shulman, 1986). There is little research on written educational plans in the SAEC setting and almost no research on the PCK of SAEC teachers. In this way, PCK could be an important part of the professional development of SAEC teachers and help elucidate how teaching in the SAEC setting is organised in relation to the content and children in that setting.

In Sweden, SAEC is directed towards education and care before, after, and during school, for pupils between the ages of six and twelve years. The Education Act (SFS 2010:800) and the curriculum for compulsory school, preschool class, and SAEC (SNAE, 2022) regulate the educational activity in SAEC. SAEC teachers plan and teach in an interdisciplinary way involving different knowledge areas simultaneously, with children's needs, interests and experiences at the foundation of planning and teaching (Klerfelt et al., 2020). SAEC teachers' planning and teaching is not directly bound to traditional school subjects such as mathematics,

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science or language, but is more frequently directed towards content areas such as values, interaction, identity, crafts, play, care and meaningful leisure. These areas of knowledge, as well as the needs, interests and experiences of the children involved, need to be considered when planning SAEC.

According to Holmberg (2017), the more defined SAEC requirements means the government is requiring systematic quality work by teachers in this setting. Written educational plans can be a part of the documentation in systematic quality work if the plans are, for example, analysed to develop teaching in SAEC. How SAEC plans are written or followed up is not regulated by the government.

The results from this study are intended to contribute to a discussion of written educational plans in the SAEC setting and help develop a conceptualisation of SAEC teachers' PCK.

Purpose

The purpose of the study is to create knowledge about planning in the school-age educare (SAEC) setting. The study also focuses on how school-age educare teachers' PCK could be understood through written educational plans.

Two research questions have been constructed in relation to the purpose.

– How are written educational plans formulated in the school-age educare setting?
– How are curricular knowledge, subject matter knowledge, pedagogical knowledge, and contextual knowledge demonstrated in the written educational plans?

School-Age Educare: Planning and Teaching in Previous Research

Previous research focusing on planning and teaching in the school-age educare (SAEC) setting has approached this area in different ways.

A research project in which the participating SAEC teachers wrote texts about teaching in SAEC has been the basis for studies in different theoretical perspectives, such as didactic theory (Ackesjö & Haglund, 2021), knowledge forms such as phronesis and episteme (Gardesten & Ackesjö, 2022), and the sociology of childhood (Perselli & Haglund, 2022). In Perselli and Haglund's (2022) study a theoretical perspective focusing on the sociology of childhood and phenomenology problematises children's perspectives in the SAEC setting. Children's perspectives were prominent in unplanned teaching and is often unforeseen, as it is based on a situated event. In these situations, the pupils' own questions are important in SAEC, and teachers allow the pupils' interests and curiosity to guide their teaching. In this way the children's perspectives are prominent in teaching in the SAEC setting, according to Perselli and Haglund (2022). In contrast to teaching focusing on children's perspectives, Ackesjö and Haglund (2021) state in their study that for the interactions between teachers and children in the SAEC setting can be called 'teaching′ the interactions have to have *intentionality*, *interactivity*, and *intersubjectivity*, which are effective concepts in the didactic

Transformations of Digital to Analogue – Children Bringing Popular Culture Artefacts and Media into Swedish School-Age Educare

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Abstract: This article explores children's use of digital popular culture as boundary objects, and the transmedial boundary work done in Swedish school-age educare (SAEC) centres. As children bring their experiences of digital media into everyday SAEC practices, they influence, and are influenced by, others around them, children as well as adults. Through field observations conducted in a Swedish SAEC centre in southern Sweden, we collected ethnographic field data, together with two groups of children in Years 2–3 (aged 8–9) and staff. In total, 47 children and 7 staff members took part in the study. Using Star and Griesemer's (1989) theory on boundary objects, we analyse how children's digital popular-cultural interests are brought into, and made relevant to, SAEC practice. The results show that children's use of digital media is transformed in SAEC activities into analogue content – drawing, dancing, etc. – and that these activities are ways for children to establish social relations by displaying and sharing their interests. These results have impact for the continued development of extended education, the use of digital media and its value for SAEC, as well as teachers' ongoing practice.

Keywords: boundary object, childhood, extended education, Fortnite, leisure, TikTok

Introduction

Working in Swedish school-age educare (SAEC) centres means working with a variety of materials and activities, with large child groups, in an institution that advocates children's own interests and initiatives. Children's interests revolve mainly around mass or popular culture such as music, film, social media, and TV – mainly digital media delivered through devices such as laptops, televisions or smartphones (Jansson & Wallner, 2023; Persson, 2000; Swedish Media Council [SMC], 2019). Popular culture is the culture of the masses, produced for, and consumed by, the majority population – although it is hardly homogenous (Ganetz, 2000; Persson, 2000). For young people,

popular culture generates capital, popcultural capital, that has value within the friend group. Limits are traversed. Children from all cultural, linguistic and socioeconomic backgrounds share interests, understanding, images, icons, texts. The value of capital is set by children in the encounter with other children. (Fast, 2007, p. 128, our translation)

The way children spend their free time is more digitalised today than ever before (SMC, 2019), making it necessary for extended school institutions and SAEC centres to negotiate the relation between children's online and offline activities (Lindqvist Bergander, 2015), and how

institutional free time should be spent. Many SAEC institutions make digital devices available for children to use for different purposes (Klerfelt, 2007; Stenliden et al., 2022), but many cannot provide one-to-one solutions, meaning that children must sometimes choose other types of activities, share digital devices, and otherwise adapt after the circumstances. Other institutions choose instead to emphasise non-digital activities, e.g., to reduce the amount of time children spend in front of screens. Often, children are left to their own (digital) devices in SAEC, and many utilise entertainment websites, such as YouTube or Y8, something that can cause friction between children and teachers, as well as conflicts between children (Jansson & Wallner, 2023). In this article, we explore the use of digital popular cultural media and artefacts and how children interact around this in Swedish SAEC.

Almost half a million Swedish children ages 6–12 attend SAEC every week – roughly half of all children of that age – and this figure has been increasing steadily over the past ten years (Swedish National Agency for Education [SNAE], 2020). SAEC should "stimulate the pupils' development and learning, as well as offer the pupils meaningful leisure time […] based on the pupils' needs, interests and experiences, while ensuring that the pupils are continuously challenged, by inspiring them to make new discoveries" (SNAE, 2011, p. 23). Thus, communication, creativity and different forms of expression are central components for SAEC (SNAE, 2011), and popular culture can play a key role in this. One important facet of children's use of popular culture is that children, regardless of background, can, and do, share experiences of popular culture with each other (Falkner & Ludvigsson, 2016). Therefore, we are interested in children's cultural capital, their knowledge of (popular) culture and (popular) cultural ability, and how this capital is managed by children (cf. Bourdieu, 1993). SAEC centres are cultural arenas where children use, and learn about, media, and different children use media differently. Thus, media use has the power to influence how children treat and view the world (Martínez & Olsson, 2021). Children's media use in educational settings can be a source of conflict when adults and children do not share the same cultural arenas (Dunkels, 2005). Ågren (2015) argues that adults often set terms for children's media culture based on adult's ideas about what childhood should be, without taking into account children's own views. As a result, adults may not view children's media use as meaningful within the framework of the aims of SAEC (Dahl, 2014; Dunkels, 2005). For example, Martínez and Olsson (2021) point out that children are frequently forbidden from using their smartphones during school hours, including during SAEC, relegating the phone to home use.

Being unable to communicate on the same cultural arenas can cause friction in institutions such as SAEC centres, where teaching is primarily supposed to extend from children's own interests (cf. Martínez & Olsson, 2021). With this in mind, there is good reason to explore whether, and how, children's different cultures meet, and, possibly, what tools are used to facilitate these meetings. In the current study, we show how experiences of popular culture (Ganetz, 2000; Persson, 2000) taking place in the home are something that children also bring to the SAEC centres through transformations of experiences, from one social environment to another, and how popular culture becomes a boundary-crossing object carried by children and adults between different social arenas (Star & Griesemer, 1989). To limit the scope of this article, we will focus on children's ways of constructing digital popular culture together with other children in an SAEC centre. With SAEC centres limiting children's access to computers, tablets and smartphones (see, e. g., Jansson & Wallner, 2023), we were also interested in studying the relation between digital and analogue practices at the SAEC.