
Jamii Esplanade: *LAINI* Summer Mentorship Project 2021

An Exploratory Report on Jamii's Participatory Approach and Impact

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Executive Summary

This report focuses on the *LAINI* Summer Mentorship Project, which consisted of four discrete mentorship programs that were led by four mentors with the support of the Jamii executive team. This exploration was conducted through a qualitative study by Tanjin Ashraf, Jamii's Research and Evaluation Lead. These were the key objectives of the study and report:

- To explore the impact of mentorship programming for young women in the Esplanade community through a unique summer project; the findings will inform future programming and research areas.
- To “capture” Jamii’s participatory approach to planning and programming.
- To share the voices of the Jamii community including mentors, mentees, the Jamii executive team, and general members of the Esplanade neighbourhood.

This report shares findings from detailed observations and the researcher’s active participation in all four mentorship programs (participating in the activities, and informal conversations with the Jamii executive team, mentors, and mentees), meeting notes, check-ins with the mentors, a debriefing “post-mortem” session with the mentors, one-on-one interviews with Isorine and Jasmin, a focus group with the mentees, and analyzing artefacts (emails, artwork).

Five categories and 13 themes on the impact of the Summer Mentorship Project were identified from the data (see *Table 1*). These categories and themes are explored and fleshed out in detail in the report.

Table 1: Categories and Themes

Planning process	<ul style="list-style-type: none">• Alignment between mentors’ and Jamii’s visions• Original plans and visions changed along the way
Highlights of the project	<ul style="list-style-type: none">• Mentees cited positive experiences• Built community, comfort, and confidence• Programming for women is beneficial• Role modelling through programming• Mentorship programs conquered the pandemic
Attendance	<ul style="list-style-type: none">• Fluctuating attendance• Quality is more significant than quantity
Communication and Resources	<ul style="list-style-type: none">• Lack of coordination between mentors• Physical resources are significant• The significant need of a liaison/enabler
Leadership	<ul style="list-style-type: none">• Implicit development of leadership skills

Here is a summary of key findings from the categories and themes:

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- **Women-only programs** provide **safe spaces** for females to discuss topics they normally would not feel comfortable talking about which can increase confidence and well-being. Also, the exposure to **female mentors** provided mentees with **role models** and examples of successful women in the arts.
 - Jamii employs a **participatory approach** to programming where all stakeholders have **agency** in crafting and contributing to programs.
 - Even though mentors had to adapt and **change** their original plans and visions, their visions still **aligned** with Jamii's objectives and goals without the mentors or Jamii having to compromise their visions.
 - **Mentees** from the focus group all commented on how the mentorship programs **pushed them** out of their comfort zones and provided them with **novel** opportunities.
 - In line with the 2019 self-study report, Jamii continued to **foster community connections** through the mentorship programs from cultivating mentee relationships to engaging community members in mentee-led shows.
 - The Summer Mentorship Project **defied** the barriers of the **COVID-19** pandemic (COVID-19) because of the creativity and commitment from the mentors in providing mentees with a safe and comfortable space.
 - Even though **attendance fluctuated** for a few mentorship groups, the attendance rates did not determine the **quality** of programming, as mentors were able to provide mentees with meaningful experiences.
 - There could have been more **communication** and **collaboration** between mentors.
 - **Physical and social resources**, from food to liaisons, significantly enriched mentorship programs.
 - **Leadership skills** were fostered **implicit** without the mentees being explicitly aware that they were developing leadership skills.

Introduction

Purpose

Last year as Jamii Esplanade (Jamii) was nearing its 10th anniversary, Isorine Marc, the director of Jamii, prepared a self-study report to comprehensively capture the impact of Jamii and its programming. The findings from the report informed Jamii's programming such as *LAINI*, an initiative to encourage young women to affirm their capabilities to become tomorrow's creative leaders.

This year, Jamii is continuing to assess its impact on young women who participate in *LAINI* activities and programming, with a particular focus on the *LAINI* Summer Mentorship Project. This project consisted of four discrete mentorship programs that were led by four mentors with the support of the Jamii executive team. This exploration was conducted through a qualitative study by Tanjin Ashraf, principal investigator and Jamii's Research and Evaluation Lead. This study differed from the 2019 self-study because the principal investigator is an external member of Jamii.

These were the key objectives of the study and report:

- To explore the impact of mentorship programming for females in the Esplanade community through a unique summer project; findings will inform future programming and research areas.
- To “capture” Jamii's participatory approach to planning and programming.
- To share the voices of the Jamii community including mentors, mentees, the Jamii executive team, and general members of the Esplanade neighbourhood.

About Jamii

Jamii (Swahili for “community”) is an arts organization with the intent of building community and nurturing young women in leadership. It has a charitable status and was founded in 2011 by Isorine Marc.

By creating shared memorable arts-based experiences, Jamii is on a mission to bring Esplanadians closer together to form greater social cohesion and bonded community. Since 2011, Jamii has produced over 100 events, engaged more than 1700 people in creative processes, worked with over 150 artists, and reached 15,000 audience members and 30,000 exhibit viewers. Jamii receives the support of Canada Council for the Arts, Ontario Arts Council, Toronto Arts Council and Canadian Heritage.

In 2014, Jamii produced the Crombie Park Basketball Court Mural – now a Toronto landmark and one of the most photographed courts in Canada. In 2019, Jamii's docu-film “At Heart, Citizens of The Esplanade” was presented the Public History Award by Toronto Heritage. More than 150 people participated in the creative process of this project.

Even though Jamii is based in The Esplanade community, downtown Toronto, the organization is connected to the world: Throughout the past ten years, we have offered

international experiences to youths - Cambodia (2011), China (2015) and South Africa (2017). Since 2018, Jamii's projects have connected communities throughout the Province of Ontario, Canada, especially with "The Stories The Wind Carries". In 2020, Jamii is initiating projects with artists and socially minded individuals and organizations in Kenya, expanding its connections to the African community.

About The Esplanade

In 1976 The Esplanade - a downtown Toronto planned community - was created with a pioneering vision of diversity. Today it is home to a very diverse population - with Esplanadians of all ages, abilities, household incomes and cultural backgrounds living together. They come from distant horizons, and yet together we live a harmonious and friendly day-to-day life.

However, with such a wide diversity, how do we ensure that intercultural understanding prevails; that economical disparity does not build walls between families; that both people with special needs and seniors are engaged and connected; and that all young people have an opportunity to express their unique voices?

Jamii believes that part of the solution is to offer intergenerational programming that is free and accessible by all, along with an inclusive, accepting and welcoming environment where all people can connect, gather and create together. Jamii believes that offering both access and engagement opportunities in the arts contributes to a more cohesive, united and supportive community.

Jamii Team



Isorine Marc, Founder, Artistic & Executive Director

Isorine obtained her Masters Degree in Performing Arts Management in France and has since acquired international work experience in arts organizations such as The Paris Conservatoire (France), L'École des Sables (Toubab Dialaw, Senegal), Le Centre National Chorégraphique Mathilde Monnier (France), Ausdance Queensland (Brisbane, Australia), and fFIDA-TIDF 06 (Toronto). Isorine was CORPUS' Artistic Producer from 2006 to 2018 and founded Jamii in 2011. The Esplanade neighbourhood is Isorine's home and she is a passionate advocate for her community.



Jasmin Linton, Program Manager (2021)

Jasmin is excited to put her experience in community arts, community building, event management and project coordination on full display as Jamii's Program Manager. The new role is meant to support the programming direction set by Jamii's Executive Director and the Jamii Board of Directors. As a 20+year resident of The Esplanade community, she is personally invested in bringing the Arts to as many residents as possible.

Mentors



Arlene Paculan, Mentor of *Our Best Self*

www.officialarlene.com

Arlene Paculan is a singer, songwriter, musician, TV Host, and executive producer of her company Let's Make Good Productions. Arlene was awarded the 2020 Urban Hero people's choice award in the arts category. She is a mentor and motivational speaker.



Ayelen Liberona, Mentor of *Becoming Club*

www.ayelenliberona.com

Ayelen Liberona is a multifaceted dancer, filmmaker, culture maker and community weaver. She is the co-founder of The Wandering Eye, where she creates award winning films and site-specific experiences as powerful tools for transformation and social justice. She is also the co-founder/director of Becoming Praxis, an organization committed to developing Open Source Ritual Architectures and Pedagogies that re-story our relationship to land and to each other.



Paulina O’Kieffe-Anthony, *Mentor of Around the World in 80 Plays*

<http://www.paulinaokieffe.com>

Paulina O’Kieffe-Anthony is an award winning writer, performer, producer, arts educator and community advocate. She is a 2x SLAM Poetry Nationals finalist, Tedx speaker and is regularly featured at When Sister's Speak.

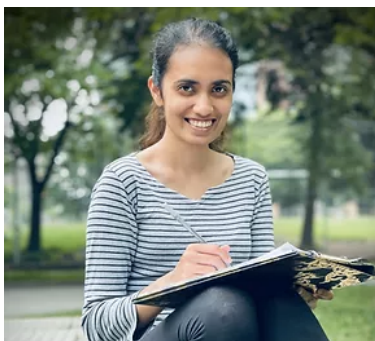


Raha Javanfar, *Mentor of Musical Journey*

www.rahajavanfar.com

A musician, lighting/projections designer, theatre performer, educator, Raha Javanfar is a multi-faceted artist. She is the bassist/front-woman of Maple Blues Award nominee blues/R&B band, Bad Luck Woman & Her Misfortunes.

Principal Investigator



Tanjin Ashraf, Jamii Research and Evaluation Lead (REL)

Tanjin Ashraf is the Principal Investigator and writer of this report. Tanjin has been living in the Esplanade community for the past 24 years. Prior to her REL role, Tanjin’s involvement with Jamii included writing the 2019 Jamii impact report, being a camera assistant for the 'At-Heart' film project, and being a member of the CanStage working committee. Tanjin completed her undergraduate degrees in psychology and education in 2015, and finished her Master of Education in Educational Leadership and Policy degree in November, 2019. She is currently pursuing a PhD degree in Teacher Accountability Policy at Australian Catholic University.

Description of the Program(s)

The *LAINI* Summer Mentorship Project consisted of four discrete programs coordinated by Jamii. The programs ran from April to September, 2021 with each program running on their own timelines within that duration (see *Figure 1*). The following descriptions of the four programs are below.

Figure 1: Timeline of the Jamii mentorship programs



Our Best Self (Arlene)

“Our Best Self” ran from April to September, 2022. The mentees in this group were 13–15 years old, and there were around 5–6 mentees who sporadically dropped into sessions. The sessions took place at David Crombie Park, where Arlene and the mentees gathered on the grass. In her first session, Arlene facilitated a discussion about self-love and the concept of “my best self”, and asked the youth to think of how each person thought they were amazing. She also established a judgement-free zone, which included not judging oneself. One of the activities included writing 10 words that described themselves on a piece of paper. After mentees shared their words, Arlene pointed out that people tend to recoil when describing words about themselves, especially positive ones, because there is a difference between listing characteristics and using those characteristics to describe themselves. This activity is

an example of the many activities Arlene used to help participants develop self-awareness and self-confidence.

Becoming Club (Ayelen)

“Becoming Club” ran from June to the end of July, 2022. The mentees in this group were 9–12 years old, with 13 girls in total. The girls focused on building relationships with each other and their relationship with the land. They worked towards a culminating show called “Becoming Garden”, which honours Indigenous ways of connecting with the land. The process consisted of a few recording sessions where mentees recorded sounds that they created based on poems they wrote and their perceptions of nature. An example prompt they worked off of was “why is the planet important to you?” and “what does joy sound like to you?”.

Becoming Garden consisted of a land acknowledgement, a smudging ceremony, and a firekeeper to honour Indigenous traditions. In addition, everyone including the mentor wore an “Every Child Matters” orange t-shirt, honouring the National Day of Truth and Reconciliation. The activities included watching a performance by the mentees on the concept of “mothers struggle”, Indigenous offerings placed in the sharing circle, and a yarn weaving activity intended to connect the participants. During the activities, participants wore wireless headphones as a method of immersing themselves in the performances and activities. The mentees hosted the event, delivered the land acknowledgment and facilitated the activities.

Mentor of Around the World in 80 Plays (Paulina)

Around the World in 80 Plays ran from May to August, 2022. The mentees were 18 to 25 years old, and there were around 5–6 mentees who sporadically dropped into sessions, with 2 people attending consistently. This program was in partnership with Soulpepper Theater Co. who offered free access to audio drama for the workshops. The first two sessions were held online on Zoom and the rest were in-person at David Crombie Park. At first, participants would listen to the audio drama during the session. Then, Paulina changed the format, and devoted half of the session to listening to the audio drama while the other half was dedicated to engaging in discussion about the audio drama.

Musical Journey (Raha)

Musical Journey ran during the month of July, 2022. The mentees were 8–9 years old, with about 10 girls in total. During the first session, Raha and her mentees created an agreement together which included expectations such as maintaining common courtesy (e.g., saying thank you to each other). Activities included discussing various types of artists, creating instruments such as shakers. Raha and her mentors created a band together, where mentees played different instruments including their handmade shakers and glockenspiels, and sang as well. The group delivered a culminating outdoor musical performance during their last session, performing for the mentees’ parents and guardians.

Description of the Study and Research Design

The entire research process, from data collection to the writing of this report, took place over 8 months from April to December, 2022.

Data Collection

The data from this study was collected through a variety of methods including detailed observations and the researcher's active participation in all four mentorship programs (participating in the activities, informal conversations with the Jamii executive team, mentors, and mentees), meeting notes, check-ins with the mentors, a debriefing "post-mortem" session with the mentors, one-on-one interviews with Isorine and Jasmin, a focus group with the mentees, and analyzing artefacts (emails, artwork). The check-ins were held both online and in-person, and the post-mortem and one-on-one conversations with Isorine and Jasmin were held online. The data from these myriad of methods were triangulated to identify recurring categories and themes. The names of mentors and mentees are anonymized to protect their confidentiality; Isorine's and Jasmin's names are not anonymized due to the unique nature of their positions.

Data Analysis

The data was manually coded and analyzed through conventional content analysis descriptive codes, which are terms that summarize a selection of words under a topic word to keep track of what the content is about (Saldaña, 2015). The descriptive codes were the following: Activities, challenges, communication, experience, future/next steps, leadership, pandemic, planning (attendance, Jamii planning, mentor planning), role models, and successes.

Conventional content analysis is when codes and categories are extracted directly from the text. Content analysis itself is a widely used iterative technique in qualitative research to subjectively interpret the content of the text or data (Creswell, 2012). The coded data was read thoroughly and repeatedly to obtain a comprehensive understanding of the data, and categories and themes were extracted in accordance with the analysis.

Limitations

Due to time constraints, There was no midpoint check-in with one of the four mentors. Also, there was originally supposed to be four separate mentee focus groups from each mentorship program, but it was logistically challenging to gather all the mentees together and find a time. Lastly, one of the mentors could not attend the post-mortem session.

Findings

The Findings are divided into 2 parts. The first part of the Findings section describes Jamii's unique *participatory approach* to programming, from the initial planning process to the debriefing stages. This description was separated from the thematic findings because one of the primary goals of this report was to explore, capture, and highlight Jamii's unique method of programming. The second part of the Findings sections consists of thematic findings based on the context analysis of the data. It is important to note that the Findings section emphasizes excerpts from conversations, interviews, and check-ins in order to follow Jamii's participatory approach to programming, and accentuate and share the voices of those who were involved in this project.

Jamii's *Participatory Approach* to Programming

A participatory approach is “one in which everyone who has a stake in the intervention has a voice, either in person or by representation” (The Community Tool Box, n.d., p. 2). A program is run by the staff of an organization, and anyone related to the program, such as community members, teachers, mentors, and the participants themselves, should be invited to contribute their perspectives and to help plan the program (The Community Tool Box, n.d.). The advantages of a participatory approach is that all those involved can share their voices and are genuine contributors to a process they partake in. At the same time, a participatory process takes longer, and requires more patience and commitment (The Community Tool Box, n.d.).

In the past 10 years, Jamii has been honing its participatory approach to programming. Jamii's participatory approach is especially salient in the *LAINI* Summer Mentorship Project, from the planning to the debriefing stages, and even the research phase itself.

Jamii began planning the *LAINI* Summer Mentorship Project by hosting a meeting with the mentors and set the scope from the get-go. Mentors had 70 hours to plan and program anything they wanted within that time with no set guidelines. Mentors, along with their mentees, established goals and activities for each relative program. Throughout the duration of the mentorship programs, Jamii helped the mentors by providing resources such as food and stationery supplies, and liaised with the mentees and their guardians to coordinate meeting dates and times. Once the programs finished, mentors regrouped with the Jamii executive team and Tanjin, and discussed their highlights and challenges. It is apparent through this process that Jamii used a participatory approach in developing and implementing these leadership programs, because mentors exercised a high degree of agency in developing their own programs.

Agency is a term to describe one's capability to make decisions in their activities. In line with Jamii's participatory approach, the mentors exercised significant agency while planning and administering their mentorship programs.

Isorine shared with conviction that she fostered high agency among the mentors.

I'm happy that I didn't have to impose my ideas on the artists and they really came up with what worked for them and what they thought would work for their program and timeline schedules.

This mentor echoed Isorine's sentiment.

They [Jamii] basically gave us the reins and let us do what we wanted to do. They said that it was a leadership program for young women. So I just basically thought of what I wanted to do. And so that's where this is and I think I'm hoping it does align with their goals because I'm pretty sure that's why they've created this program — to empower women so that we can, we can have a louder voice, or like a stronger presence.

Jasmin also purported that a major contributor to the success of Jamii's participatory approach was mentor agency.

And I think that the reason why it worked is because the onus was put on the artist to really figure out what they were doing. And let them kind of sort it out.

Alongside the benefits of the participatory approach was some caveats as well. For example, while most mentors appreciated the agency to plan and create the structure of the program, one of the mentors cited that they wished there was some structure to work off of.

Based on this, like how can I create a structure where I'm not going to see the same people every week, because if there was a structure of like okay, they'll learn this, we'll talk about this next, this and this, a lot of group work, so I have to account for different mentees, small groups, big groups or individual work. It's a lot of adjusting.

Jasmin also agreed that some element of structure would have been beneficial for this mentor given the fluctuations and changes she had to adapt to.

I think maybe she would perform better with structure and being told like, hey, this day, this is the theme next day and you guys are going to build on that and because that wasn't established at the beginning, the girls knew that they could just come in and out whenever they wanted. It wasn't like building. So I feel like because she wasn't given that structure that she was kind of just like trying things out and it didn't work. And so I think working when that happens, or to prevent that from happening, you need to work with the artists on establishing, you know, what is the outcome?

Even though the participatory approach fosters high agency and helps consolidate the community, the approach can be a challenging process to navigate, because some contexts require more direction from the organization than others. As Jamii continues to hone its

participatory-approach, it is important to consider that this effective approach comes with its caveats as well.

Tanjin also exercised a high level of agency in leading the research phase of the project. Like the mentors, her scope was to complete the research study within 70 hours. She used her discretion to create the research design including the methods and appendices, decide the dates and times to drop-in to mentorship sessions, and how to present the findings in this report. Mentors also cited that they appreciated being aware of the research element of the project.

In summary, the entire process of the *LAINI* Summer Mentorship Project followed the core tenets of the participatory approach to programming.

Thematic Findings

The thematic findings subsection is divided into 5 categories and 13 themes that were extracted from the content analysis. All of these categories and associated themes are interrelated. *Table 1* below illustrates the categories and themes of the Findings section. It is important to note that the challenges of the project are embedded throughout the categories.

Table 1: Categories and Themes	
Category 1: Planning process	<ul style="list-style-type: none">• Alignment between mentors' and Jamii's visions• Original plans and visions changed along the way
Category 2: Highlights of the project	<ul style="list-style-type: none">• Programming for women is beneficial• Mentees cited positive experiences• Built community, comfort, and confidence• Role modelling through programming• Mentorship programs conquered the pandemic
Category 3: Attendance	<ul style="list-style-type: none">• Fluctuating attendance• Quality is more significant than quantity
Category 4: Communication and Resources	<ul style="list-style-type: none">• Lack of coordination between mentors• Physical resources makes a difference• The significant need of a liaison/enabler
Category 5: Leadership	<ul style="list-style-type: none">• Implicit development of leadership skills

Category 1: Planning Process

Alignment Between Mentors' and Jamii's Visions

The mentors had a shared vision of running mentorship programs because they themselves did not have any role models that represented them when they were younger (in terms of their arts ambitions and their intersectional identities of being women of colour).

One mentor articulated how,

“It’s an opportunity to weave a more “connected and resilient community”, “engaging reciprocity”, “not just a right to, but a responsibility of being in our power and strength”, which leads to being in a positive relationship with each other and the land. Mentorship is also important during the pandemic, because of the chaos of deep change. Mentorship can offer the “how to be in this chaos and changes”.

Another mentor said she has the tendency to have her heart on her sleeve and an openness to talk about her experience at any given time, and a willingness to be vulnerable. She wanted to connect through honesty and openness to share her experiences without shame or just be open to express if there is any shame.

Another mentor was really open with her experiences and wanted to offer exploration, advice, and mentorship from an artistic framework. She was very vulnerable with her own experiences with stories, and stated she was an “open book” — if someone experienced similar challenges then she wanted to help people to avoid that or navigate that. She explained how her vision was to help others explore the world of theatre and relatability and shares Jamii’s vision of continuing to consolidate the Esplanade community.

I envisioned actually creating a program but the young women who would be in my program found it useful for themselves in exploring this type of artwork, which is theatre, and dramatic plays. And I think that what I envisioned was to be able to guide them through a set of discussions in which they could connect or see themselves in characters or see themselves in particular, play scenarios or see scenarios in plays that kind of might have played out in their own life, and of reflection and discovery and you know, just thinking about those things in their own lives. And I do believe that that is what we are achieving together as we move forward. And also some of the things I was envisioning was, again, bringing together young women from across the Esplanade to be more cohesive, to be part of a more cohesive group almost like a sisterhood. And it's been really turning into that and I feel like yes, we're moving towards that and achieving that pretty well.

The following are testimonies from mentors discussing the alignment between their vision and Jamii’s.

Yeah, I feel LAINI is really about mentorship and guidance to promote young women's leadership in their own lives and like their leadership within the community. And I do feel like parts of this program do that. I think there's a lot of opportunity. Like there's a lot of examples of folks feeling like there's more ownership of this

program. There's a lot more responsibility. And you can see over time, they're getting more interested in the plays and are listening to them on their own.

They said that it was a leadership program for young women. And so I just basically thought of what I wanted to do. And so that's, that's where this is and I'm hoping it does align with their goals because I'm pretty sure that's why they've created this program is to empower women so that we can, we can have a, like a, for lack of a better word, like a louder voice, or like a stronger presence.

This theme is significant because mentors had the sole discretion to create their programs. An alignment indicates that both parties had the space to communicate their visions, beliefs, and goals, and that shared space is a tenet of participatory planning.

However, one mentor explained that she was not entirely certain whether her vision aligned with Jamii's.

In some of the meetings that we had brainstorming with the other artists, I think a lot of things came up about empowerment and leadership and mentorship and all this stuff. So I just think that it's not like with my program, it's not as on the nose, maybe some have it I don't really know. Or I felt that way when we were discussing with the other artists that maybe they were really good and I think they all definitely have greater purpose. Sometimes from my understanding, so maybe that makes sense that way, that it's really like a lot more discussion based. I actually have no idea. But you know, like really addressing those things whereas for me, it's just like sneaking them in or that's kind of my like approach to ethics. But I really think that I understand overall objectives like giving these young girls voices...

Even though Jamii's and the mentors' visions aligned, there was still a lack of clarity of what the overall vision was, which Jamii should clarify in future programming.

Original Plans and Visions Changed Along the Way

Almost all the mentors mentioned that they had to change their original plans and visions due to logistical issues such as changes in mentee demographic or mentees going away for summer vacation.

One of the mentors originally thought she was going to have older mentees and had planned with that age range. Since she had a younger group than she anticipated, she had to adapt and change her programming, including teaching the basics rather than more substantial musical concepts she had originally planned.

I definitely had envisioned the program involving older students. So, I had originally envisioned the program for teenagers who had some musical experience and a foundation on an instrument could have been super beginner. But unfortunately, because we didn't really have that, within the pool of the community from which the

participants were being drawn. We ended up with much younger participants who had no musical background. So definitely, there was a lot of change and like a huge pivot that had to take place in order to make a program that works for them.

Another mentor originally had a vision for two programs, one where mentees would engage in activities related to goal setting and writing exercises, and another to host an audio drama club. Due to logistical reasons, the mentor was only able to facilitate the audio drama club.

Category 2: Highlights of the Project

Mentees Cited Positive Experiences

One of, if not the most important, goals of a mentorship program is to provide mentees with a positive experience. In terms of motivation for joining the mentorship program, a few mentees mentioned how they were part of Jamii programming before and one person even remarked how Jamii programming is “magical”. Others cited they wanted to develop critical thinking skills and connect with people in the community/building a community. The mentors, and even guest facilitators, noticed that the mentees’ energy levels increased when they started doing the activities, which had a significant impact on them.

All of the mentees in the focus group discussed how they were pushed out of their comfort zones by pursuing novel activities including photography, dancing, singing, and recording in a studio. A couple of mentees admitted they joined the program because they got bored at home during the pandemic and it gave them an opportunity to do outdoor activities. Even though they were reluctant at first to join, because they did not know what to expect, they ended up enjoying the program. They took a leap of faith and they said it was worth it.

My friends for the summer were basically doing nothing. And so I was like okay, I guess I'll do this. I actually don't think at first I was sure whether I would go or not. Yeah. And then I decided to go the first day not really [knowing what to] expect. I didn't know what I was expecting. But I really liked it.

My plans for that summer was mainly just to play Animal Crossing on my couch. Occasionally go outside. And so I ended up being very grateful that I was kind of able to do something. Something kind of interesting with creative people. So I ended up really liking it.

Oftentimes, I don't really know what I'm signing up for and I have a surprise like oh, this is cool.

Yeah, I had no idea what any of that would lead me to, but I'm really grateful. I think it's brought us deeper kind of as the Esplanade and I really liked it.

In the following excerpts, mentees discuss how they enjoyed building connections, and participating in unique activities.

For me I wasn't able to be with my friends throughout basically the whole school year, because we were in separate classes. So having people to kind of connect with, I think having that human interaction with, kind of something that we all share...

Yeah, I've had a lot of fun. I've been like, I mean, what other neighbourhood organization gets a random teenager to put on an LED horse head and walk in front of a bicycle thing. Like this. I've been doing so many crazy things and I love it.

My friends were very aware, especially on The Wedding part II. I showed it to my friends and talked about it all the time and I think it would be really cool to experience something with them like that. I was also in The Wedding with my dad. And that was really fun. So overall, I just kind of like, it was just really cool. And I love to experience that with people. I know. But I also like meeting new people there.

Another mentee explains how Raha's program provided her with a musical opportunity she had not gotten before.

Like, I don't really play music with the actual instruments. Sometimes I just make my own instruments. I get a stick outside and just bang on the wall sometimes. And then yes, I had the chance to like actually, see how to actually use real instruments.

Overall, the mentees who shared their feedback on the mentorship programs discussed how they had a positive time as the programs gave them an opportunity to do something especially during the pandemic, and build meaningful connections. It is important to note however that Jamii should consider making program activities clear since some of the mentees were unaware of what the programs entailed.

Programming for Women is Beneficial

The LA/NI Summer Mentorship Project further proved that targeted programming can be beneficial for children and youth. All the mentors in the program said they catered specifically to women in their programming. For example, one mentor spent half of her sessions facilitating discussions related to how women were portrayed in the media and society at large, and female role models. The mentors explained how having women-only programs provided a space for the mentees to discuss topics they might not feel comfortable discussing in other settings.

I do think that this mentorship program did impact women in a unique way because we were listening to these things but the discussion was very I would say, like, sometimes was from a gendered lens, so we were talking about particular characters, and a lot of the characters, like when we're talking about the female characters it

would just be a lot more in depth analysis of those. I don't think the women would have been as open to talking about particular topics or even their life if it was like a mixed crowd or, like, a mixed demographic of men and women or if it was even a mixed demographic of like older women and younger women.

Being a group of mostly female identifying girls, I was able to lean into subjects that would feel mostly safe, only in a group of women. Otherwise, it would have been very different if I've had, men or boys been in the group, very different dynamic and very different capacity for conversation of our bodies and you know, but it was really in the one on ones where I could talk about, you know, menstruation, and the fact that their bodies are changing and their relationships to it and sometimes you know questions that arise and if they had any just like to talk about that was, I think also just honouring the female body and its changes, and the kind of transformative place that they're in. And, and finding strength in, like, just having a conversation with someone that does not make it uncomfortable, like just that, you know, was like, I think, affecting the girls in a positive way.

While single-gender/ women-only programs have clear benefits, Jasmin pointed out that there are benefits to targeted programming for the young men/boys as well.

As Jasmin said,

And, you know, I always think about this to like, is it so beneficial that it's like only girls and sometimes I struggle with that? Because I know that there are a lot of young boys that are in the community that need help, too...Yeah, I think that Jamii is a community organization at all levels. And I know what Isorine is doing with LAINI, but I really feel like there's a lot of opportunity to just open up to the community. Yeah. boys and girls. I mean, they're just all the same things, right? They're all the same skills, learning, leadership through the arts, there are a lot of things out there for boys, but for the kids in our community that we're looking to help. It's not there for boys or girls period. Doesn't matter what sex like there's a need in our community for support, especially free support.

Role Modelling Through Programming

Every adult involved in this project, including Isorine, Jasmin, and the mentors had unique personalities and embodied the comfort in staying true to themselves. That exposure itself is valuable for the mentees.

Relatability is a form of role modelling. One of the mentors would share with her mentees that she was always shy and introverted, so that other girls would feel comfortable if they were shy and introverted as well. She explained in this excerpt how modelling introversion and shyness is a valuable teaching point, and helped her remain empathetic:

Whenever I have roles like this where I get to educate, I take a look at how they learn, and I'm not an expert at it, I just know. Okay, this girl, these are the traits she has. If I was her, which I was, how do I want to be talked to, or how do I want to be approached. I'm not going to make her. I'm not going to make her, get out of her comfort zone because I don't want her to feel uncomfortable so I totally relate to all of them. Like yeah, this shyest girl, I'm like that was me, I totally get it — like I used to whisper when I talked, like no one could hear me. Yeah, I really hope that it also helped me when I was a teacher with relatability.

Built Community, Comfort, and Confidence

The mentors poignantly described how they formed strong social ties with their mentorship groups, and described the change in the mentees' confidence.

And also some of the things I was envisioning was, again, bringing together young women from across the Esplanade to be more cohesive, to be part of a more cohesive group almost like a sisterhood. And it's been really turning into that and I feel like yes, we're moving towards that and achieving that pretty well.

One of the participants said — we were on our way to the bathrooms on a break — and she said this band is like a family and it totally made my heart explode.

And it really, really feels like we've got really close over a really short period of time. I feel like they're very comfortable with me.

We have a good dynamic. I feel like there's a lot of trust being built. You know, people have been sharing more personal things as we go on. I feel like there have been folks who have been less talkative in the beginning, being more talkative now, showing up more, being more engaged. And I think I've established a pretty good rapport with them. So it's been good.

I think it impacted the girls in a way that it allowed them to think why they were feeling certain things like, being proud of their work is a positive.

Isorine and Jasmin echoed the mentors' sentiments on being able to build community.

I think people are actually proud of the Jamii community of LAINI girls mentorship program that's so cool, because that's something that's lacking, especially with the pandemic, everything went down closed. I think the girls were impacted by the bond that they created amongst one another.

The highlights were obviously there was a need in the community. For you know, for programming for these girls. Like who knows what they would have been doing? Like, yeah, and just the opportunity to connect with your community and it's beyond

just bumping into each other at school or on a playground. You're actually sharing ideas that, you know, go beyond what your teacher has said or what your parents have said.

In addition to building a community between the mentors and mentees, a couple of the programs were able to extend their reach to mentees' guardians and the wider Esplanade community through their culminating performances. One mentor described the positive feedback she got from the audience who attended the final shows.

And I think one of the other kinds of acknowledgments that was really powerful was to read the comments from the audience. We had a little basket for audience comments, and then to read that back to them (the mentees) every day before each other's next show, they were like no you wrote those, like at first they didn't believe me that because there were so meaningful and like, you know, really powerful — comments that really touched people's hearts and they cried and they laughed and they appreciated the girls so much that that I think was very meaningful for them, once they realized it was actually coming from the real audience.

A reason why the mentorship groups were able to form communities is because they all established judgement-free environments, where mentees could feel comfortable being themselves. The mentors created safe spaces with their mentees by establishing codes of conduct, built community through collaborative activities, and facilitated discussions on self-love and confidence.

And the goal is to always make sure that the girls felt safe to talk about things, and that they were allowed to. And that they wouldn't judge themselves. And we wouldn't judge them as well.

We wrote out that agreement, and especially in the first few days, we really kept returning to it a lot to address some of those principles like respect for one another, self-compassion for ourselves, listening, how to share a space. I really encourage them not to, they all have a tendency to throw up their hands every time they want to speak. But we're a really small group. And so we've been working on, okay, we don't need to put hands up, we just need to give space to each other and just make sure everyone's heard. And then we can take space when we feel like we can and speak and that kind of thing. So it's been really fun actually working on that stuff with such young minds, because they're really adorable and they are so like creatures of habit.

Jasmin echoed these sentiments.

I saw these groups of girls have, you know, having kind of smaller voices and like not expressing themselves. I've seen these artists and facilitators really pull their voice out, find a place to share and like that is the type of stuff that changes a young girl, right? It helps them come out of their shells, so I feel like on many occasions, I saw

that happening. You know, these are life skills, and having a safe space to express themselves.

Mentorship Programs Conquered the Pandemic

A significant success of the mentorship programs was being able to conquer the barriers of the COVID-19 pandemic. Jamii found ways to navigate the barriers while taking the necessary precautions as well.

But I'm having things that were individually wrapped so I would say like a banana, tangerines, things that like, you grab one and you're just dealing with. It's not shared, passing around things still. The liability of keeping the girls safe and healthy is always a priority for me.

And that goes with having hand sanitizer available. But kind of letting the groups decide how they were going to manage that. But yeah, having those supplies there.

Running the mentorship program during a pandemic, it was not any different than running it during a non pandemic, except for maybe we could have seen plays in person, I don't know. But for the actual activities that we did because we're able to do it outside. It was really great, and we can do stuff in person. We distanced enough that we didn't have to wear masks all the time which was great in the last session, because we were inside. Yeah, so I didn't find much of a difference, actually.

One of the mentors cited how her mentorship program worked better in-person than on Zoom, and she navigated that obstacle by taking advantage when restrictions were lifted while taking the necessary precautions by hosting sessions outside, because it was safer to convene outdoors than indoors.

Yeah, I believe everybody's enjoying it. We have a pretty good time. I feel like the group cohesiveness has gotten really strong very quickly, actually. But I think partly it's because of the COVID [restrictions] lifting and so we've been or lockdown stuff lifting and I've been coming into Toronto and we've been doing the sessions in person. So I think it was a little bit tougher. The first two plays where we kind of had to do it on Zoom. But once we started doing it in person, yeah, the cohesiveness of the group has been great. People love it. We sit outside in the park and listen to plays and then discuss them. So it's been great.

This theme is significant because it demonstrates Jamii's high level of adaptability and being able to produce effective programming times of crises and disruptions.

Category 3: Attendance

Fluctuating Attendance

Due to the uncertain and turbulent nature of the pandemic and time constraints with outreach and communication, some mentorship programs had lower turnouts at times. One of the mentorship programs started with 9 people, then 4-5 showed up to each session after the first meeting, with one session having only 2 mentees.

Another group had 4 people in the first session, 1 person in the next session, and then 4 or 5 in two other sessions. The mentor had to adapt each session because of fluctuations in attendance.

So it started off with a lot of great conversation about how they viewed powerful women. Women of authority or like strong female figures in their family or on TV or around them. And then, actually when we first started thinking in a month, the vision started to change because the nature of this group kept changing. So not only did I have to alter it. I had to also think on my feet because I would really only know who's there the day of, because a lot of the stuff that I wanted to do is a lot of conversation, to get people talking, and to know that like we're all, we can have all the same insecurities, we cannot have all the same thoughts. And then now that the group has changed, and I noticed what we should talk about. There's a lot of girls that like to draw so this month I wanted to focus on drawing, so that they can express themselves that way, and create stories that hopefully will empower other people.

Fluctuating attendance proved to be a challenge for mentors.

It was just harder when even three girls missed that second weekend, because we were spending four days together.

It's difficult to adapt programming when groups are changing all the time. Consistency in attendance helps.

This finding signifies how fluctuations and adaptations are inevitable in mentorship programs, especially during times of crisis where there is a lot of uncertainty. With Jamii's participatory approach to programming, it is important that all stakeholders involved in the programs feel they have the tools to adapt and pivot by collaborating and receiving opportunities to support each other.

Quality is More Significant than Quantity

Even though attendance for some programs fluctuated, the turnout rate did not indicate the quality of the experience. Even when the turnout was 1–2 girls, mentors and mentees reported having a meaningful time with their mentees. Once, one of the mentors had two mentees attend her session, and they all engaged in a non-stop hour and a half discussion on the audio drama they listened to that session.

One of the mentors described a session where one mentee showed up and it turned out to be a very meaningful session for both of them.

One day, we had one girl, one talented singer and songwriter, and I asked her, “Can you go get your guitar?” because I didn't have any I prepared for a group. We ended up writing a song that I [can] share with you, actually it's really cool — it's about being together. Yeah, it's really powerful and she came up with this really cool melody too. I've been trying to get a hold of her because I'm putting on a showcase in Mississauga for young singer songwriters and I wanted her to be a part of it.

Isorine described the impact of a smaller group as well.

Like, you know, there's only two girls showing up and stuff. But that session was so in-depth and the girls loved it so much and I loved it. So much that it was extremely powerful.

The significance of attendance is an imperative discussion topic and has key implications for future programming. First, it is important to remain cognizant that attendance rates should not shape the perception of the quality of the program, because there are social and logistical factors that are beyond the mentors’ control, especially during a pandemic, that can impact attendance rates. Second, for future programming, it is important to be aware that attendance rates can fluctuate and to have contingency plans so that it is easier to adapt and pivot.

Category 4: Communication and Resources

Lack of Coordination Between Mentors

What was unique about this project was that there was a group of unique and talented mentors. However, even though the mentors met during the first and last meeting of the project, they did not have any check-ins or a line of communication during the duration of their respective programs. One mentor suggested creating a group chat on a social media platform for mentors. Others suggested having more frequent check-ins or opportunities for collaboration with all of the mentors involved.

That's one thing I really wish is that there was, like some sort of crossover or, because we did that brainstorming session all together. And I've wondered a lot about how it's been going with everyone and what they've been up to and I don't know, sort of like a midpoint check-in. And I've been so used to jumping in but now that you raised that up, I'm like, the mentors don't really interact, I guess.

Yeah, if for nothing else, other than to just sort of, I would love to hear, I mean, in some ways, because when we had those brainstorming sessions, there were so many great ideas that the other artists had, that I was like, “Oh, I'm gonna use that one, too”. And we were able to kind inspire one another that way. And I feel like

we've probably by a midpoint, we've all like, learned a lot from how we've been doing. And those lessons could also kind of help and inspire each other. So, but I don't know, it's really hard. Everybody's so busy.

Another mentor described how inter-mentor interaction could help weave and consolidate relationships between mentor groups while curating leadership skills as well.

So I do see that those are real juicy possibilities and also if there's a way that like, you know [name of mentor's]'s grew up in my group and [name of mentor]'s group kind of like, maybe they're different ages, but they might also have ways in which they can relate to each other, meet each other, or even just witnessed each other's work. So that, we're starting to see a little bit more of intergenerational so much of it is mentoring each other. Ultimately, you know, we are catalysts for it but they're often looking at each other as to like what should we do, what should we do you know when looking up to each other. Just a little bit older infants are a little bit younger, It brings out that vulnerability or that generosity for them to move into leadership or learn from.

Isorine also agreed with the above sentiments.

So you would have been great to have more of that [mentor crossovers]. And not just the wrap up sessions at the end. So there could have been more discussion exchange growth between the artist, and between the experiences that were changing the way they were doing. So there's more exchange that I wish that I was hoping would happen but it just didn't.

And then after that we created a big puzzle where everybody put images of things that they like to do, and then we'll put it all together. Next week we're going to finalize the last piece. I was inspired by the three of you ladies [names the three other mentors] because all of you have something to look forward to at the end.

Even without any check-ins, one mentor explained how indirectly hearing about the other mentors' programs inspired her as well, which further signifies how there should be more communication opportunities for mentors during future mentorship programs.

Physical Resources Make a Significant Difference

Several mentees mentioned they appreciated getting pizza and food during the sessions. Jasmin explained how food is an important resource not just to incentivize mentees but because it is a basic need as well.

And if any time the girls were in a workshop or participating in a program and it fell over, what we would say is like a lunch or dinner hour, I was making sure that like food in terms of like pizza was available. You know, some of these girls don't have

access to things and you can't really assume so having you know if we're gonna have the girls over from you know 11 to 1 lunch hour.

Jasmin also cited how physical resources such as stationary and other related supplies were imperative for some programs.

So each group was different, but things like clipboards so that when they wrote. Oh, yeah when the writing is just something for clipboards, pencils, pens, markers, specifically, those things like I wouldn't lump them into one. Some groups actually needed pencils, and some needed markers. So it's having all different kinds of form of writing tools. Some required things like rulers, tape. Skittles was like a thing because a particular like Ayelen, she uses, I think she uses the colouring and the Skittles, like paint colours. And I think, but I also know that she used them as a treat in talking to girls. IT skills was a thing. Obviously paper for one in particular, it was grid paper. And sometimes they [mentors] would send us a file that we had to print for them. So anything that was in colour we had to get done at Staples easily and at home only has black and white printer so managing that. So if anything with colour came through, it was a thing where okay, we had to run over to Staples and get that printed off.

The Significant Need of a Liaison/Enabler

In addition to physical resources, social resources are equally, if not more, significant. The mentors expressed their appreciation of Jasmin's involvement in liaising between mentors, mentees, and guardians, while ensuring mentors and mentees had the physical and social resources that were needed.

I don't know, I don't think there's anything else that this program really needs and the communication was really great. Jasmine's been on point around that.

I think Jasmine being the coordinator of like, who's coming, that was really helpful because again it establishes a lot of it helps us to establish a lot of trust, while they're getting to know who I am and to figuring out like who am I to that, you know, so I thought that was really great. And then there was a kind of tapering off of staff, which was nice. So I felt very supported at the beginning.

Jasmin expressed that the responsibility to coordinate was significant and cumbersome because she had to use various methods of communication including social media platforms, texting, calling, calendar invites, and it was not possible to streamline modes of communication.

Yeah, so a lot of work especially as somebody that I didn't have roots in the community. So I was learning about these girls and trying to build trust with them. As we were trying to promote the program. So I felt like I wasn't effective in helping the outreach aspect and I realized that really does need, like Isorine needs somebody

who knows people in order to find new girls and make sure the girls that are initially committed, stay committed. It requires a lot of work that I feel I did, you know, the best that I could but granted because I didn't know them and didn't have anything established, it added to that challenge.

Isorine proposed the idea of an “Enabler”, a novel long-term role in liaising between the community and Jamii, and fostering strong relationships among community members through targeted and purposeful outreach.

I'm thinking of a position for Jamii, that I would like to call the Enabler. So the Enabler, the role would really be a role for the LAINI group. And this idea of if someone was going to spend some time at the Market Lane playground after school could get to know the girls and stuff, get to talk to them to find them to engage them. And then be there the workshops and then follow up with them afterwards or a role that someone will really be dedicated to manage the girls and would be someone who's local preferably and that would really make us would step into his role with in a mindset of a multi-year commitment to the girls to really make an impact. So not just one in and out. And so that was really reinforced, developed with Jasmin's presence because you can see that she took charge of the communication.

I think the biggest resource is that enabler person, the role that Jasmin took, yeah, the role that's mixed, not the one working with the artist is a bit different. But the role that's mixed between Jasmin's role and then Cynthia, Mira, if none were on site, so I think that person should be one in the same and what I think that for the future, it's exactly that it's the most important expense. Because you can find space for free snacks and all that expensive craft supplies is fine, mostly like you don't need much to do a super cool workshop. But I think the big difference would have to be one person that's fully dedicated to this program and really hangs out with the girls to get to know them, do small activities here and there, and really impact their daily lives. And then you have all these major projects that are happening at the same time, but that's kind of all intertwined together, so that you really bring them in and they really have a sense of belonging and you really have a deeper impact on them.

The prospect of an Enabler has high potential to further consolidate long-term relationships between participants of LAINI, and as Isorine emphasizes, the Enabler could be the most valuable resource. The role would also alleviate additional responsibilities of a program manager such as Jasmin, who did the heavy lifting to coordinate with all the members of the project.

Category 5: Leadership

Implicit Development of Leadership Skills

One of the key goals of LAINI is helping young women gain the confidence and skill set to become leaders of their community and beyond. In the following excerpts, mentors describe how their mentees developed leadership skills such as a sense of responsibility, confidence, and pride.

There's a lot more responsibility. And you can see over time, they're getting more interested in the plays and are listening to them on their own. So there's a sense of accountability. They're engaged in conversation, and then seeing the women who are part of Jamii that are there. It's kind of like summer staff who are bringing snacks and making sure your blankets and stuff like that. There's also been parts of the time where, you know, some equipment didn't pan out like it wasn't just the speakers wasn't loud enough and somebody brought their own speaker so you can see the leadership within these women starting to, come out, even in the way that we have our discussions and how we have discussion started going were really quiet.

I think it impacted the girls in a way that it allowed them to think why they were, they were feeling certain things like being proud of their work is a positive crowd. Also, getting them out of their shell. A lot of them throughout the second half [of the program]. They're very quiet like I was having a hard time hearing them because it's the noise outside, And because I was like, I used to whisper growing up I didn't want to get them scared to like ask him to speak up because growing up, when people asked me to do that I started to get more introverted, so then I just had to, you know, listen harder.

Another mentor described how she introduced leadership by easing mentees into smaller roles.

I think primarily. I wanted to work a lot with trust and offering a space for deeper, listening, and so that began with a lot of games that we worked through where, you know, like blindfolded partnerships where one had to lead the other. And I was amazed at how much they loved it, even though they would hackle and freak out if they were blindfolded and felt scared. But what was also amazing was to hear the conversations that came out after, like why they love being led or why they loved leading, and how it felt different, and how it changed their way of being.

A significant point to note is that a lot of these skills were fostered implicitly without the mentees being explicitly aware that they were developing leadership skills. When asked about the kind of leadership skills the mentees developed through the mentorship programs, none of the mentees were able to answer that question with certainty. Even though the LAINI Summer Mentorship Project helped mentees cultivate leadership skills, it is important for participants to have an explicit awareness that they are building such skills.

Next Steps and Conclusion

Jamii's self-study report from 2019 identified the multiplicity of opportunities the organization provides for its community and the wider Esplanade neighbourhood. This impact report took a more in-depth approach and explored a specific summer project. As such, Tanjin was able to go granular and identify specific aspects of programming that work well and others that can prove to be key challenges. In addition, Jamii can now articulate its unique participatory approach to programming and iteratively hone its approach. Both reports shared similar themes including recommendations to work with organizations and communities outside of the Esplanade neighbourhood, and further developing leadership opportunities.

The findings from this report explicated the importance of gender-based programming from multiple perspectives. One of the mentors' prime motivations was to provide girls and young women with the opportunity of having women mentors because they themselves did not have the opportunity before. As such, the mentors' crafted their programming with a goal of providing a safe space for girls and young women. Lastly, as Jamii continues to run gender-based programs, they should further explore how these programs specifically impact participants.

As seen in the 2019 report as well, the impact of Jamii programming always extends beyond the duration of the programs. For example, after the *LAINI* Summer Mentorship Program was over, a couple of the mentees organized a run together through the Scotiabank Marathon. The mentors also emphasized that they wish to continue beyond the summer as well.

I just think this would be a great program to run again for Jamii, and I really think that was such a great partnership so far. This has been a really lovely experience for myself, but I can also see for the girls who've been involved because they keep coming back voluntarily. And they keep listening to plays voluntarily which are very long and it's like a two hour commitment just to listen plus discuss. So yeah, I really think it's a great program.

Oh man, I really wish this program could have been longer. It definitely feels like it could have been another month. Just in terms of continuing to work on these songs that they're learning and just everything that we've been doing I could easily carry forward. I'd love to know if there's a way that I can reconnect with the same group sometime in the late fall or in the winter. I think I'll do another little session.

Another mentor described how she was going to have a post-program session with her group.

So, we're going to have another two days one day where we can just meet and reconnect all of them together again, so that they can see each other and reignite that bond, talk about what they remember but also what they're working on now. So

sort of weaving into sharing what they're up to, with each other. And then engage in a kind of craft art making, that might tell what their journey was together. Maybe a Mandela of sorts or just, they also love making art so, like they were making part of the sets, and so maybe bring something back where they can create something that they can each take away a piece.

Isorine also explained how the relationships last beyond the programming.

And they [the mentors] were all very dedicated and in a relationship with the girls. It was very powerful for each of them. When I can see that and three months later we call in the girls to the wrap up and most of them are showing up because of the ones not showing up like we lost one or two maybe but they didn't show because they couldn't. But they were super happy and there was a lot of joy with them seeing each other so a lot of bonding has happened.

Below are recommendations for next steps in future *LAINI* programming, which are sorted into the parts and thematic categories from the Findings section.

Participatory approach

- Continue honing the participatory approach (e.g., involve mentors more in the research process, involve mentees and parents in planning process).
- Consider that this approach might not be agreed upon or prove to be fruitful for everyone involved and be ready to tackle those kinds of issues.

Planning Process

- Have a contingency plan for changes to make adaptations easier for all those involved.
- Provide clear explanations of Jamii's vision and goals to mentors and participants.
- Provide a clear explanation of the program and activities to participants.

Building on Highlights

- Expand on targeted programming and have all gender programs because all genders can benefit too. However, continue running women-only programs as well because there are clear benefits to them.
- Continue building in the importance of role models and bring in more female role models.

Attendance

- Do not assess the quality of a program based on attendance rates; instead focus on cultivating valuable experiences for participants.

Communication and Resources

- Hire someone for the role of the Enabler; there are clear benefits and a high level of potential of it being an impactful role.

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- Create a myriad of methods for outreach; not just personal networks but reaching out to people who might not have heard of Jamii before but are part of the community and are interested — especially since these programs are free.

Leadership

- Make leadership vision and goals more explicit for participants.
- Organize inter-mentorship collaboration especially to provide opportunities for mixed-age interactions to foster and role model leadership skills.
- To build leadership skills, Jamii should implement goal setting activities, especially setting goals and expectations/what mentees would like to get out of the mentorship programs, to foster a more participatory process and to help young women become self-aware of their wants and needs.

In terms of research and rigour, this study generated a myriad of data in comparison to the first report. As a result, Tanjin was able to identify more nuanced themes and insights. To conclude, here is an excerpt from Isorine, who shares her vision for the research aspect of Jamii.

I think that this aspect of the research that we're doing I think that's extremely important in the process. Because it really shows the intention of not just doing programming for the sake of doing programming, but really with the idea of caring for the girls, caring for the artists, caring for Jamii and finding the best way of having you as this outsider, not an outsider, but you know what I mean? Like, come in and you observe and you look at what's happening and you ask questions, and you go around and you try to bring it together and it's going to be a tool for us to continue designing next year, right. So depending on what you say in the report, it is also going to shape what we're going to do next year.

As such, Jamii will continue to pursue the research aspect of its organization in order to reflect and assess its impact on the community, especially on gender-based programming.

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Appendices

APPENDIX A: Midpoint check-in with Mentors

- 1) Describe your program before you started it and describe how it is now.
- 2) How is the program going so far?
 - How are you feeling? (e.g., enjoying it, etc.)
- 3) Describe mentee engagement in the program and your rapport with them.
- 4) What did you envision achieving with your programming?
 - Do you feel the program is heading towards that vision/goal(s) so far? Explain why or why not.
- 5) What do you think are Laini's goals/objectives of the mentorship programs?
 - Does how your vision/goals with the program aligns with Jamii's. Explain why or why not.
- 6) What are the highlights of your mentorship program thus far? Explain.
- 7) What tools/resources have been helping so far? (e.g., communication, physical tools, budget for meals).
 - What tools/resources COULD help you with your programming?
- 8) Is there anything you will be changing? Explain why or why not.

APPENDIX B: Post-Mortem with Mentors

- 1) Describe the entirety of your program.
- 2) How did you feel while delivering the program? (e.g., excited, nervous, worried, satisfied)
- 3) What were the highlights of the program? Explain.
- 4) What were the challenges of the program?
 - How were those challenges addressed?
- 5) Would you deliver this type of programming again? Explain why or why not.
- 6) Are there any elements of the program that you will be using in programming? Explain.
- 7) Is there anything you wish you did differently during the program? Explain.
 - Is there anything you WILL do differently for future programming? Explain.
- 8) What kind of impact do you think the mentorship programs had on (e.g., new knowledge, change in attitudes or practice, etc.):
 - Yourself
 - The mentors
 - The Jamii community
 - Did your program align with Laini's vision/goals? Explain why or why not.
- 9) Describe the logistics/organization process for your program (e.g., finding mentees, scheduling, crafting the program itself)
 - What worked well during the process(es)?
 - Is there anything that you wish could have been different or changed? Explain.

APPENDIX C: Post-Mortem Discussion Questions

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- 1) What did you offer for this program? (other artists might not know what the content of your program was). How did it go? What did you want to accomplish? Did you accomplish it? If so, what do you feel contributed to your success? If not, can you explain why you think you haven't accomplished it.
 - 2) What leadership aspects have you touched upon during the program? How do you think it has impacted the girls? How could you have done differently to have a greater impact in nurturing leadership within the participants?
 - 3) In this round of LAINI mentorship programs we were trying to make it as participatory as possible (e.g., ensuring the JAMII team, mentors, mentees, and researchers were involved in the planning, implementing, researching, and analyzing processes). How participatory do you think the whole process was from beginning to end? Are there ways to make it more participatory?
 - 4) Do you think your mentorship program impacted women in a unique way (e.g., in a way it wouldn't impact other demographics). Explain why or why not (and again you can explain both why or not if you want to).
 - 5) Do you think running a mentorship program during a pandemic was different from running the same program if it was not a pandemic? Explain why or why not (you can explain both why and why not if you want to).
 - 6) Jamii intends to continue LAINI in different aspects. What are the directions you think we should follow? How would you like to continue this journey with us and the girls?

APPENDIX D: Focus group with mentees (end of program)

- 1) Describe the program.
 - Describe the activities.
 - What was your role in this program?
- 2) Why did you participate in this program?
- 3) How did you feel while participating in the program? (e.g., excited, nervous, worried, satisfied)
- 4) Do you think this program was made for your age group?
- 5) Have you participated in this kind of programming before?
- 6) What were your favourite aspects of the program?
- 7) What do you think could have been better/changed about the program?
- 8) How do you think this program contributes to
 - You
 - Jamii
- 9) Would you participate in similar programs in the future? Explain why or why not.
- 10) Would you invite your friends/siblings/people you know to this type of program?
- 11) Overall, how do you think this program impacted you? (e.g., changed views, attitudes, perspectives, no change, etc.)

APPENDIX E: One-on-one with Isorine Marc

- 1) What did you envision you would achieve with the Laini mentorship programs?
- 2) Who was your target audience? Why did you target this specific demographic?
- 3) How was the planning and organization of the programming similar and different to the programming in the past?
- 4) Describe your experience working with the Jamii team (having a project manager, summer project managers, etc. which are relatively new roles)
- 5) What were the highlights of the Laini mentorship programs?
- 6) Were there any challenges you encountered?
 - If so, what were the most significant challenges?
 - What steps were taken to address those challenges?
 - What else could have been done?
- 7) What kind of impact do you think the mentorship programs had on:
 - The mentees
 - The mentors
 - The Jamii community
 - The Esplanade community
 - Yourself?

APPENDIX F: One-on-one with Jasmin Linton

- What has been your experience working with the Jamii team, especially as a new member?
- What has been your role with LAINI mentorship programming?
- Describe the logistics and organization (highs, lows).
- Since you were able to drop in to the sessions, what are your thoughts on how the programs developed, highlights, areas of improvement, challenges?
- What impact do you think these programs had on mentors, mentees, Jamii community, ESP community, yourself?
- Future development would you like to see with LAINI?