



Digital Commons@

Loyola Marymount University
LMU Loyola Law School

LMU/LLS Theses and Dissertations

Spring April 2016

Impacts Of An Artist Residency Program Informed By Social Action Art Therapy

Jessica Bui Lo

Loyola Marymount University, jessica.b.lo@me.com

Follow this and additional works at: <https://digitalcommons.lmu.edu/etd>



Part of the [Art Therapy Commons](#), and the [Marriage and Family Therapy and Counseling Commons](#)

Recommended Citation

Lo, Jessica Bui, "Impacts Of An Artist Residency Program Informed By Social Action Art Therapy" (2016). *LMU/LLS Theses and Dissertations*. 289.
<https://digitalcommons.lmu.edu/etd/289>

This Research Projects is brought to you for free and open access by Digital Commons @ Loyola Marymount University and Loyola Law School. It has been accepted for inclusion in LMU/LLS Theses and Dissertations by an authorized administrator of Digital Commons@Loyola Marymount University and Loyola Law School. For more information, please contact digitalcommons@lmu.edu.

IMPACTS OF AN ARTIST RESIDENCY PROGRAM
INFORMED BY SOCIAL ACTION ART THERAPY

by

Jessica Bui Lo

A research paper presented to the
FACULTY OF THE DEPARTMENT OF
MARITAL AND FAMILY THERAPY
LOYOLA MARYMOUNT UNIVERSITY

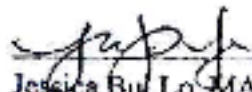
In partial fulfillment of the
requirements for the degree

MASTER OF ARTS

May, 2016

Signature Page

Author's Signature

A handwritten signature in black ink, appearing to read 'Jessica Bul Lo', written over a horizontal line.

Jessica Bul Lo, MA Candidate, Art Therapy and MFT Trainee

Research Project Advisor Signature

A handwritten signature in black ink, appearing to read 'Jessica Bianchi', written over a horizontal line.

Jessica Bianchi, Ed.D., ATR, MFT-I

Abstract

This research explores the impact of a three day Artist Residency Program at a K-8th public school on a Native American Reservation. The program is evaluated through a lens of Social Action Art Therapy and aims to uncover how this program impacted a community—including teachers, students, and parents, and facilitators. The researcher examined social action literature, social action art literature, social action art therapy literature, as well as social action with Native Americans literature. The researcher used a qualitative approach, specifically an Inquisitive Case study, in which data was collected through the researchers notes. These notes then informed the creation of a survey that was given to teachers as well as the Artist Residency program facilitators. Next, the researcher conducted interviews for further examination of the impact. All the data was placed into an organizing table in which four main themes and three minor themes emerged. The resulting data themes include: 1) Art illuminated the students Native American Hoopa identity and culture, 2) art increased student participation, facilitated storytelling, and conversations about the student's feelings and art provided a sense of agency, 3) art created and strengthened bonds among the students, teachers, parents and facilitators and facilitators were seen as role models for the students, and 4) the facilitator's desire to be involved in similar art therapy social action projects increased as they were personally and professionally impacted by the Artist Residency Program. Three minor themes include: a) Some teachers found new ways to integrate art in their classroom, b) the foreign art medium choice increased risk taking, engagement, creativity as well as provided students with new skills, c) some changes noted, more time needed to see larger change. These themes were then examined in the context of art therapy social action literature and findings suggested positive impacts of the social action art therapy informed Artist Residency program.

Keywords: Social Action Art Therapy, Social Action Art, Community Art

Disclaimer

This paper does not reflect the views of Loyola Marymount University nor the Department of Marital and Family Therapy. Prior to data collection, an Institutional Review Board (IRB) approval for the research was obtained. Appendices contains full IRB submission.

Dedication

I dedicate this research to the aspiring social activist art therapist. Also, to my parents, sister, the entire Lo and Bui family who all have supported me through this transformative process of becoming an Art Therapist. To the community of Hoopa Valley, who trusted us and taught us so much. And to my roommates Martha & Arazeli, our triangle, that worked. I love you all, thank you.

Acknowledgements

I would like to acknowledge my research mentor Jessica Bianchi for the opportunity to engage on this remarkable experience of an art therapy social action program as well as engage in research regarding its impacts. I want to also acknowledge the Turnaround Arts program who funded the Artist Residency Program. I would also like to acknowledge my research cluster for providing me the space to process my thoughts, hold my excitement, and address my concerns, thank you. Furthermore, I would like to acknowledge the facilitators and Hoopa Valley Elementary School teachers who provided sacred time to fill out surveys and engage in interviews to fulfill my desire to hear your valuable perspectives. Lastly, I would like to acknowledge Jordan Potash, whose articles inspire me and shared conversation motivated me to continue my wishes to be a traveling therapist, and further one who engages in social action art therapy.

Table of Contents

Signature page.....	2
Abstract	3
Disclaimer.....	4
Dedication.....	5
Acknowledgements.....	6
Table of Contents.....	7
Introduction.....	9
The Study Topic.....	9
Significance of Study.....	10
Background of Study Topic	12
Literature Review	13
Social Action Literature.....	13
Principles of Art in Social Action Art Literature.....	14
Social Action Art and Community Art Literature.....	15
Social Action Art Therapy Literature	18
Social Action Art Therapy Defined.....	18
Social Action Art Therapy Themes.....	19
Culture and Lived Experience of Art Considerations.....	21
Medium Considerations	22
Native American Population Considerations.....	23
Conclusion.....	24
Research Approach	25
Methods	26
Definition of Terms.....	26
Design of Study.....	26
Sampling.....	27
Gathering of Data.....	27
Analysis of Data.....	28
Results.....	29
Presentation of Data	29
Researchers Notes.....	29
Notes Process.....	29
Notes Results.....	29
Online Surveys	32
Likert Scale Survey Process	32
Likert Scale Results.....	33
Teacher Likert Survey Results.....	34
Facilitator Likert Survey Results.....	37

Open-Ended Questions Process.....	40
Open-Ended Results.....	40
Six Teacher Responses.....	40
Thirteen Facilitator Responses.....	42
Interviews.....	44
Interview Process.....	44
Interview Results	45
Analysis of Data.....	54
Likert Scale Graph Summary.....	54
Open Response Word Cloud and Interview Word Cloud.....	56
Word Cloud Process.....	56
Word Cloud Results.....	56
Word Cloud Conclusion	57
Data Table	57
Table Process.....	57
Table Results.....	58
Table Themes.....	65
Findings.....	74
Data Themes.....	74
Social Action Art Therapy Literature	74
Data Themes & Literature Table.....	75
Data Themes & Literature Table Summary.....	76
Conclusion	84
Summary of Findings.....	84
Limitations and Recommendations for Future Research.....	85
Researcher's Reflection on the Research Process.....	85
References.....	86
Appendices.....	91
IRB Documents.....	91
Certificate of Completion	104
Principal Letter.....	105
Paper Survey	106
Interview Questions	108

Introduction

The Study Topic

In the 2015 American Art Therapy Association Conference, four distinguished art therapists closed the conference by sharing their experiences of social justice through art therapy. In addition, Jordan Potash, another distinguished art therapist, questioned if a community art program tied to social action, facilitated by art therapists, fell into the category of art therapy? The facilitators of this community project answered it did. Potash then expressed his hope that we, as therapists, could align and advocate for this type of therapeutic social action community work in the field of art therapy.

Witnessing these conversations, I excitedly realized my identity as an individual who would commit to a career that was based on community advocacy and social action art therapy. It was once brought to my attention that when you feel you don't belong in this world it's because you were born to change it. I became driven to change it through my career choice to be a social action art therapist. I was honored to participate in a social action project for the first time through the Artist Residency program, a program that would facilitate a three day art making event at a K-8th grade public school on a Native American Reservation.

What follows is a study topic that investigates the lived experiences of facilitators, and community comprised of teachers, students, and parents after a three day Artist Residency Program with Native Americans which was informed by social action art therapy.

The research question that guides this program evaluation is as follows: How does a three day Artist Residency Program, informed by social action art therapy, impact a community and it's facilitators from a social action perspective? The study aimed to understand how facilitators and participants in the community were affected by this experience by evaluating the program

through a lens of social action art therapy. By collecting this data, I can explore how art making impacts individuals first hand and contribute to the argument for the continued advocacy of social action work in our field of art therapy.

Significance of the Study

There is an abundance of literature that describes a connection in art and social action, Cohen-Cruz (2002) discussed the various community art projects throughout history that empowered the participants. For example, during the Harlem Renaissance music allowed for African Americans to sing about their lived experiences which may have gone unheard. Levine and Levine (2011) described in their book, “Art in Action,” the means in which participation in art therapy groups allowed individuals to transform and strengthen themselves and also their community. Other benefits of social action art therapy discussed in art therapy literature include increasing engagement of students within the classroom through discussions that arise from the art, that may not otherwise occur. In addition, cohesion and identity formation also result from art making within the greater community outside the classroom as well.

Furthermore, as mentioned at the 2015 AATA Conference, speakers stressed the importance of therapeutic community work. This is a small yet growing subset of art therapy and this study hopes to contribute to the conversation of its significance in the field of Art Therapy. What follows is a presentation of an art program with a Native American public school community that aimed to empower the community to acknowledge their personal and community strengths. The data collected comprised of the lived experiences of the participants and facilitators and is explored in the context of social action and social action art therapy literature. The findings of this study can be used to assist other therapists and activist aiming to use art in increasing awareness of possible impacts.

Lastly, during my last lecture in my Cultural Studies class, the professor asked individuals to share what they felt the program was missing. One student answered information about social action art therapy. Another student responded she agreed as she also did her research on social action art therapy. I agreed and felt grateful to have done this research to be informed of this topic. Thus, this paper also provides information regarding social action art therapy.

Background of the Study Topic

Social action is “an organized program of socioeconomic reform; specifically, activity on the part of an interested group directed toward some particular institutional change” (Merriam-Webster’s online dictionary, n.d.). Social action art therapy is “a participatory, collaborative process that emphasizes art-making as a vehicle by which communities name and understand their realities, identify their needs and strengths, and transform their lives in ways that contribute to individual and collective well-being and justice” (Golub, 2005). Community art literature and social action art literature similarly discussed art having an ability to bring things to the surface, allow for discussions to occur that may not otherwise occur, and brings individuals together to create change. These themes are also found and examined through examples in the art therapy social action literature.

Cultural and art medium considerations are discussed in which therapist including Moon (2010) and Smith Botempski (2010) argue for art history to be included in art projects in which individuals can contextualize and empower themselves in their art experience. Also, Moon (2010) and Golub (2011) stress that therapists consider the mediums that may or may not be available in the countries art therapist visit and in addition, suggest that therapists question their own biases towards certain mediums. These researchers advocate for therapists to empower individuals to use their own resources.

Lastly, when working with Native Americans, some considerations should be taken. Considerations discussed in the literature include transference to white therapist (Moody, 1995 and Kaplan, 2005) and Writer (2013) describes the utilization of narrative art therapy, specifically the power in a rewritten story.

Literature Review

This research project examines an Artist Residency Program with Native Americans, which was informed by theories of social action art therapy literature. This literature review examines social action art therapy literature as well as additional sources of literature which arose when searching for “social action art therapy” in the research databases. The additional literature includes social action art literature, regarding specifically art principles, social action art and community art literature and social action art therapy literature, as well as art therapy with Native Americans literature.

Review of literature begins by exploring content that addresses social action. A definition of social action and examples of social action are provided giving the reader context for social action art projects. Following this first section is a discussion of art principles that emerged when reading the social action art literature. Similarities that connect art principles and social action art are reviewed which will be named and discussed as three themes. A discussion of literature pertaining to social action art therapy follows. This term “social action art therapy” is defined and the three themes tying art principles and social action art are further examined and discussed including the findings in the art therapy literature. The literature review then examines literature that discusses cultural and lived experiences of art as well as medium considerations an art therapist should take when working with underserved populations, whom social action projects most dominantly serves. The literature review ends with a survey of the literature that specifically addresses considerations with Native American populations.

Social Action Literature

This section defines social action and explores social movements. Social action is “an organized program of socioeconomic reform; specifically, activity on the part of an interested

group directed toward some particular institutional change” (Social action). Fleckenstein (2010) states social action is “behavior designed to increase individual and collective human dignity, value, and quality of life” (p.4). This author links social action to compassionate living which Nassumbaum expresses is where boundaries of self are pushed outward through painful awareness of another’s undeserved misfortune and a desire to remedy this inequity (as cited by Fleckenstein, 2010, p. 6). Miller (2001) defines social action as an involvement of a kind of interdependence of action or attitude between members or sets of individuals and this creates a possible social group. The actions they partake in is influenced by social attitudes which may include social approval and disapproval. Moreover, this action consists in the regulation and structuring of prior nonsocial actions, actions that are regulated by rules and other social forms. Nettle (2014) examines social action, informed by social movements theory, in connection to gardening. Doherty (2002) describes social movement in four specific themes “taking action outside of political institutions, a consciously shared collective identity, a network structure which is broader than membership of formal organizations, and rejection of or challenges to dominant forms of power and culture” (as cited in Nettle, 2014, p. 50). Additionally, Diani (2002) states that social movement scholars agree social movement is a process “whereby several different actors... come to elaborate either joint action and/or communication, as shared definition of themselves as being on the same side in a social conflict” (as cited in Nettle 2014, p. 51). In all, these authors come together in stating social action and social movements occur when individuals join together to take action to remedy inequalities and challenge power.

Principles of Art in Social Action Art Literature

This section looks briefly at the literature describing the principles of art that arose when reading social action art literature. To begin, Rancière (2006) states art can challenge and

transform the way in which individuals see the world. He argues art changes the way people think about things and makes things that may remain invisible visible and what may remain unimaginable, imaginable. This ties closely to Herbert Marcuse's (1977) "concept of aesthetic dimension" which states art gives the human ability to imagine what doesn't exist and give it existence and further, art has a responsibility to help society deal with its hidden conflicts and contradictions. Also, art embodies hope (p. 6). These two authors similarly argue art brings to surface things unseen and begins a conversation about societal conflicts and contradictions.

Rancière (2006) further argues the most interesting, powerful and widely distributed art pieces are those that are capable of transcending boundaries and bringing together the diverse publics. Boal (1979) in his study of theater also explores relationships built between individuals. Boal (1979) also states as one changes themselves, they, in turn, change the world. In all, these authors notice art brings individuals together and Boal (1979) adds it can bring change.

Social Action Art and Community Art Literature

This section discusses social action art and community art literature. To begin, Cohen-Cruz (2002) states "'communities' are not fixed, monolithic entities any more than individuals are. This is a great thing. It means that for as strongly as one holds certain beliefs, one also feels oneself part of a place perhaps, or an ethnicity, or a class. Interacting around these several identities engenders personal relationships — a wildly effective way to break stereotypes and, by extension, change social attitudes...We're all more responsible to one another when we're in a web of relationships and that's what community art provides" (p.7). This author further describes specific events in history, such as the Harlem Renaissance, as it was about staging race propaganda. Through plays, there were positive images exposed of African Americans. Within the community, stereotypes could be broken and attitudes were changed. Also, Cohen-Cruz

(2002) describes Lenin and Stalin in their means to use festivals and rallies as propaganda to successfully spread their ideas and values onto others. Cohen-Cruz (2002) also describes an NYU student who creates a play in the “Bread and Butter Theater” in which he could describe and make public his views towards bombings in Afghanistan in 2001. This empowered him as an individual as well as others who shared his opinions. They created a community by his engagement in community art. Levine and Levine (2011) also sees this relationship between art and community and in breaking stereotypes, as she explores historical events such as the freedom songs during the Civil Rights movement and the graffiti of Keith Haring in the AIDS Activism movement. Similarly, DeRuiter’s (2015) work with graffiti artist exposed the ability of art to give a voice to the artists who normally may be unheard was also revealed as one graffiti artist stated “It is when you have an opinion about an issue that you want to say and you choose to say it to the street, whether you tag it or you don’t tag it, whether you write your name down it or you don’t... It is about saying: ‘I exist. I am there. So hear my voice. This is my voice (p. 589).” In all, community art projects allowed minority communities to come together to express their lived experiences and break stereotypes as they advocated for their needs through the use of art.

Hawley (2015) found this also in her Austrian art group WochenKlausur. In this group, art allowed individuals to draw attention to social ills that the government fails to address and work through them at a micro level. In one project titled “Intervention to Aid Drug Addicted Women,” “dialogical art,” a term coined by art historian Grant Kester, in which the art form can enact community through a process of physical and dialogical interaction, allowed for conversations to occur that usually would not (as cited in Hawley, 2015). These conversations titled “Boat Colloquies” took place on a boat filled with politicians, journalist, and medical and

legal specialist (p.92). On the boat, these individuals could break free from their roles and have a conversation about the woman suffering from drug addiction that at the time was avoided due to the scare that public conversations and interventions would make drug use more attractive. Cohen-Cruz (2002) also explores similar work of city counselor of Rio de Janeiro. The city counselor developed the Legislative Theatre to translate needs discovered through this forum theater which caused seventeen municipal laws to be enacted. This ties to Rancière and Marcuse's arguments in which art allows for issues to become visible and consequently change will occur.

Turner's, Way's & Gray's (2013) work with youth and art production illuminated the connection between self and their society. More specifically, these youth could form their identity through video creation meanwhile increasing their literacy, and in turn they increased their desire to commit to their community and to social justice. As Rancière (2006) and Boal (1979) had noted, art brought different individuals closer. Turner et al. (2013) had also found 80% of these youth who participated in this video art program took an interest in learning about individuals who were different from themselves and additionally they would take action to address the issues that their community faced together.

In all, this community art literature ties to the social action art principal literature in three themes. They both argue that art allows space for unheard voices to be heard and also to allow conversations to occur that may not otherwise occur, art also allows for transformation. Moreover, art builds and strengthens a community of diverse backgrounds who together can and will create change. I will proceed by looking at these themes in the social action art therapy literature.

Social Action Art Therapy Literature

This section reviews social action art therapy literature. It begins with several art therapist's definition of social action art therapy. It then follows with connecting the three themes that emerged in the previous sections to social action art therapy literature. These themes include: 1) Art is an expression of self that begins a conversation, 2) Art creates and strengthens a community and 3) Art facilitates change. It ends with the discussion, that emerged specifically within the art therapy social action literature, of cultural and lived experiences of art considerations, medium considerations, and considerations when working with Native American populations.

Social Action Art Therapy Defined

This section looks at several definitions of social action art therapy. Golub (2005) and Kapitan(2015) state similarly social action art therapy is collaborative art processes that allow communities to transform their lives through shared power. Kapitan (2015) specifically states the impact of change comes from an understanding in how lives intersect with one another and the in the awareness that individuals are active in creating themselves. Kaplan (2007) goes further to state one becomes a social activist when they become aware of suffering in connection to social imbalance and consequently make the choice to advocate for this social transformation. If one remains passive, Kaplan states, the forces of oppression and injustice would be supported. In all, these definitions similarly describe social action art therapy as a means in which art allows individuals to acknowledge their ability in creating social transformations.

Social Action Art Therapy Literature Themes***Art is an expression of self that begins a conversation.***

This section reviews the first theme discussed above, art as an expression of self and begins a conversation. Simoneaux (2011) finds in her work in African children exhibiting their artwork they could express feelings that would have gone unsaid. One child's parent's witnessing of their child's art changed their perspective of him by showing them he could do something and excel in it. Aldridge (1998) states similarly art is used to transform secrets into something seen, heard, and discussed openly. In her work with kids and art, they could find their voice. Furthermore, Morris & Willis-Rauch (2014) find individuals could construct their artistic identities and speak with their hospital community, through their art directly. Lastly, Kaplan (2007) states art can give expression to the voiceless, who are of a low SES or status, and also art can demand a response to injustice. In all, these authors believe art is an expression of individuals and their potential and art facilitates conversations that may otherwise not occur.

Art creates and strengthens a community.

This section reviews the second theme art creates and strengthens a community. Morris and Willis-Rauch (2014), as mentioned above, notices cohesion within the members of a psychiatric hospital who participated in the art production. As weeks progressed, they were able to identify each other's work and together collaborated to create a joint collage. In their show, they were able to speak to the hospital staff about their art. Stigmas once held by the staff disappeared, the staff stated they changed their perceptions of the patient's potential after seeing their art. Also, a change occurred in the patients in that they could make their own decisions over time. Levine and Levine (2011) also found cohesion in their work with Palestinians from different areas in their world. The art of dancing brought them closer together. Furthermore,

Atkins (2011) states in her cross-cultural exchanges in her work in Bolivia, she and her students, through art, learned about each other and the release of emotions and suffering brought them closer. She argues it may be taking an interest in another culture that can be an avenue of change and an interest in a differing culture may lend for a fostering of community in the world. In all, art strengthens and builds a community.

Art facilitates change.

This section discusses the third and final theme, art is an agent of change. Levine and Levine (2012) coined the term poesis, “a capacity of human beings to shape their world” (p. 37). These authors argue that art becomes an avenue in which individuals are able to get in touch with this internal capacity to create change. Moreover, this can empower individuals to find new forms of being together, that revive the sense of community itself. For example, they argue, during helpless situations, such as natural disasters, individuals often feel isolated yet art can bring them together through connected mourning and celebrations. Golub (2005) also finds such a capacity in art. This author argues that art allows individuals to understand their realities, identify their needs and strengths and transform their lives. In her work in Brazil, she held sessions in which individuals could have an open dialogue and resource-sharing within their community. Moreover, they, as a community engaged in art, could find solutions to their problems. This author argues that in community work abroad, therapist allow people to identify their strengths and resources and the art will reveal its own wisdom. Moon (2002) agrees that art can be a transformative agent, it can overturn dramatically social ideologies at a foundational level. Moon (2002) witnessed this in their studio class she held with her clients. Lastly, McNiff (1992) argues for transformation through concentration on the other, which “ensouls the world” (pg. 2). He, states it is through others we discover ourselves and when we step aside and watch

others, the other become an agent of transformation. In all, these authors argue change comes from acknowledging one's own resources and resources within each other.

Culture and Lived Experience of Art Considerations

This section reviews literature that addresses the significance of acknowledging, integrating and honoring the artist's culture and lived experience of art in social action work. Moon (2010) states through the wide and inclusive art history, incorporated in the therapy practice, one can better be enabled to locate themselves within the continuum of art and this can foster their expression and healing. Moon (2002) also argues if we ignore clients' social and cultural contexts, we may place an undue burden on them to change that which is beyond their sphere of influence, thus setting up realistic and potentially damaging goals. Turketo (2014) notes the importance of acknowledging her student culture as she includes a historical context of Maori art in her art history classes. She argues this incorporation inspires and develops appreciation within the students of their own Maori culture as they learn the history of art of other cultures. Similarly, Kaplan (2005) argues we must take into account the culture, or the variety of cultures, in which individuals come will return to. This is seen in Smith-Bontempi (2010) research of American and Alaska Native populations in which art was very beneficial because it accommodates the cultural differences in communication which included non-verbal expression and symbols, two familiar means of communication held by many traditional American Indian and Alaska Natives. Gone (2010) also describes means for integration between American Indian traditional healing and contemporary psychotherapy. For effective interventions, clinical activities were within the framework of ceremonial healing and personification of pathologies which allowed for mitigation of the illness. Potash and Kalmanowitz (2012) finds, in their work in China, art was not a form of expressing emotions as

it is in the West but instead a form of decoration, a re-creation of nature, or a form of meditation. Thus, their goals in art had to shift to accommodate this distinct lived experience of art within the Chinese culture. Lastly, Bryne (2012), in her work with the elderly in Hong Kong, notices the culture of the elderly is being stagnant. She finds art gave the elderly a means to be active in their life once again. She argues in creating, her clients were doing something and consequently became re-invested in their lives. Thus, when providing art experiences, it is important that the therapist considers the participants culture and lived experience with art to provide a meaningful program.

Medium Considerations

This section describes the literature that addresses art medium considerations facilitators should take when engaging in social action art therapy programs. Moon (2010) argues therapist must be aware of their own culturally bound art material preferences and biases to be able to be open to the many materials and ways that art is produced by others. With this acknowledgment, therapist can provide individuals with a full range experience of art making. Golub (2011) agrees stating the therapist is a visitor and clients are the individuals that would continue the work thus she pushes clients in discovering the power of their own resources and often does not bring American art supplies to foreign countries. McNiff (2004) also argues for the use of mediums and objects that hold special memories to the participants. He argues the use of familiar images tends to “further relaxation, lower inhibition, increase playfulness while providing a wealth of evocative imagery” (pg.142). He further states that the use of computers allow art to be more accessible to people who cannot physically work with traditional media, especially to the current generation who is familiar and comfortable with technology. These authors all agree that special

considerations should be taken when choosing the art medium to provide the participants with a lasting personal experience.

Native American Population Considerations

This section reviews literature that discusses considerations facilitators should take when working with Native Americans. Kaplan (2007) states in working with Native Americans “we must honor their background and yet assist them in dealing with aspects of society that have contributed to their suffering” (p.14). Moody (1995) agrees in that there is a lack of trust between Native Americans and specifically white therapist, due to the historical relationship with this race. Moreover, Moody argues the Native American “secrets” are not handed over and it is an honor for them to be shared, yet, through art they can connect their own perspective of their culture and this empowers them as they recover their lost identity (p.223). Like Moody, Writer (2013) states, in an Oklahoma art show titled “Current Realities,” Natives Americans were able to show their own perspective of their native history through their artwork. Similar to the themes discussed above, Writer argues the show functioned as social action in a means that they could realize their possibility in reconstructing their history. They told their own perspective, that countered historical inaccuracies and identified themselves not as victims but as doctors and lawyers, all while coming together as a community. In all, these authors argue for the acknowledgment of Native American history as well for the creation of art narratives in work with Native Americans.

Conclusion

The literature review begins with the discussion of definitions of social action offered in social action literature. A discussion of art principles that arose in the social action art literature follows. Three themes emerge and is discussed further including community art literature. These

themes are then connected and explored with the art therapy social action literature. These themes include: 1) Art is an expression of self that begins a conversation, 2) Art creates and strengthens a community and 3) Art facilitates change. A discussion of considerations regarding culture and lived experience of art follows. A discussion of considerations with Native Americans concludes the literature review.

Research Approach

The approach being used for this study is Qualitative Research, Instrumental Case Study. I chose a qualitative research approach because this approach would lend itself well to the richness of descriptive data that described lived experiences of those participating in the Artist Residency Program (Kapitan, 2010). I chose specifically a case study because I wished to discover how art could impact a community and in turn, if impacted in a beneficial way, I could advocate for this type of work in our field of Art Therapy. As Kapitan (2010) stated, through case study research “usually the researcher is interested in discovering what can be learned from a particular encounter or encounters in the field that have bearing on art therapy practice (p.103).” I chose an Instrumental Case Study because I wished to examine a question, a fundamental characteristic of an Instrumental Case Study (Stake,1995). Lastly, as Creswell (2014) stated, qualitative research typically gathers data through multiple sources. I decided to use my notes of my lived experiences, feedback I received, and of my observations, as well as surveys, and interviews as multiple sources of information.

Methods

Definition of Terms

Terms included in my research include “social action,” which is defined as “an organized program of socioeconomic reform; specifically, activity on the part of an interested group directed toward some particular institutional change” (Merriam-Webster’s online dictionary, n.d.). Also, “social action art therapy” which is defined as “a participatory, collaborative process that emphasizes art making as a vehicle by which communities name and understand their realities, identify their needs and strengths, and transform their lives in ways that contribute to individual and collective well-being and justice” (Golub, 2005, p. 17). “Agency” is also used which is defined as “the capacity, condition, or state of acting or of exerting power” (Merriam-Webster’s online dictionary, n.d.). I also chose the term “Native American” as it is described in the “Publication Manual of American Psychological Association” as an appropriate term to use to address this population. “Community art” and “social action art” are used interchangeably throughout the paper as they are terms used interchangeably throughout social action art literature.

Design of the study

The design of this study is a qualitative evaluation of a specific case study that consisted of a three-day artist residency with K-8th grade students at a public school on a Native American Reservation in Northern California. I or “the researcher” was particularly interested in evaluating the artist residency through a lens of social action art therapy. The question that guided the course of this research is as follows: How does art, informed by art therapy social action, impact a community? In order to answer this question I gathered data in the form of my notes of my

lived experiences, the feedback I received, and of my observations as well as through surveys, and interviews with teachers and facilitators who participated in the Artist Residency Program.

Sampling

Subjects were asked to participate based on their involvement in the Artist Residency Program. All subjects were adults, over the age of 18, men and women, who are employed at the school site where the artist residency took place or who facilitated the program. Approximately 44 subjects were asked to complete a voluntary Artist Residency Program survey. Subjects were contacted through the school's principal via program director Jessica Bianchi or by myself. Participants were informed that their participation was requested in order to explore the impact the Artist Residency Program had on them, through a survey. Participants were informed that responses on the questionnaire would be used for a Masters level research project that discusses impacts of a program informed by Social Action Art Therapy. Participation was voluntary and thus, participants were not screened.

Gathering of Data

I wrote down observation notes, my lived experiences, as well as the feedback I received from Turnaround Arts staff and teachers in a journal throughout the Artist Residency Program.

The survey was sent via email to facilitators and teachers. This survey was created and administered through the online survey provider site Qualtrics. The survey contained seven statements for teachers and six for facilitators. Questions included a statement such as "I noticed a decrease in disruptive behavior during the week of art making." Participants, teachers, and facilitators, were asked to rate each statement on a four-point Likert Scale with answer choices "strongly disagree," "disagree," "agree," and "disagree." These statements described impacts noted in my notes as well impacts described in the three themes that emerged throughout the

literature. An additional comment space was provided for additional observations of impacts of the Artist Residency Program as well as a space in which the participants could write their phone number and available time for a voluntary phone interview. If participants indicated that they were interested in a follow-up interview, they were contacted via phone and engaged in an interview that ranged from fifteen to thirty minutes.

Moreover, participants submitted their surveys on Qualtrics which allowed me to organize the results into graphs and “word clouds.” Interviews were transcribed as well and placed into Qualtrics to create “word clouds.”

Analysis of Data

I looked for emerging themes within my notes, surveys, and interviews through the creation of a table. This table organized the data clearly to illuminate themes. Word clouds, a function on Qualtrics, that highlights emerging words in the results, were used to find the most repeated words in facilitator’s and teacher’s short responses in the open-ended question as well as the interview responses. These word clouds supported the emergent themes. A second-order analysis was done to find consistencies across different cases described in the literature review (Katipan, 2010). I also acknowledged the degree of validity in my findings due to my own subjective biases.

Results

Presentation of Data

The intent of this research is to explore the means in which facilitators and community, which include the students, teachers, and parents are impacted through their engagement in an Artist Residency Program. The data, which explores this impact, was collected through three modalities. First, I wrote notes about my lived experience as a facilitator of the Artist Residency Program, of feedback we received, as well of my observations. Next, these notes were examined and used to inform questions that were compiled and distributed in a survey taken by teachers and facilitators. Last, I conducted follow-up interviews to explore deeper those impacts indicated in a survey and also to gain additional insight that may not have been mentioned.

Researcher Notes

Notes Process

My notes were handwritten in a journal during and after the Artist Residency Program. These notes included my lived experiences shared with the students, teachers, other facilitators, parents. These notes also included feedback provided by the students, teachers, parents, other facilitators, and Turn Around arts staff. Lastly, these notes included observations of the student's interactions and art making process and product.

Notes Results

I noted images that frequently appeared in the student's art. The most dominant symbols were of homes, faces, hearts, stars and Native American symbols. The Native American symbols tied to student's culture as Hoopa Native Americans. Statements such as "Hoopa Pride" and "Keep our community clean" also appeared in the art. The notes seemingly indicated that the art

had illuminated the student's Native American Hoopa identity and culture. This became the first theme explored in the survey.

Over the period of three days, I witnessed increased participation in the students. For example, there was an eighth grade student who initially remained reserved and unengaged but by the last day, he not only participated in art making but he also voluntarily presented his and his classmates joint art piece and shared a story with the entire class. This increased participation also became a theme that was also measured in the survey.

As described above, I heard students share stories with one another when engaged in the art process. A second grade student shared a story, with the entire class, about a worm and a rabbit who showed care for one another's differences and strengths. The rabbit had won a race and when the worm expressed he was sad, the rabbit explained he was perfect just as he was. Perhaps this was a story that she resonated with which may have helped her process a lived experience she faced. I also noted her shared interaction with an eighth grade student who had found a clown within her art. The art had allowed this student to express and share her fear of clowns with me. I observed the art allowed her to resolve her fear in clowns by drawing a jail over it. The students were directed to use contact paper, to create stickers, to add anything to their art. The intent of this art directive was to provide the students with a sense of agency to create change. This student drew bars on the contact paper and placed it over the clown. She smiled as she did this and expressed satisfaction with her art. Art, as experienced by these shared interactions, had facilitated storytelling and conversations about the student's feelings, another theme explored in the survey.

As described above, I also saw art provided a sense of agency in the students. The student could create change in her art and engaged in doing so, consequently, she became in touch with

her agency. I also noted this in an interaction with another student who asked me to help him find his art so he could show his parents. He persistently looked around the entire campus until he realized it was in his classroom desk. The parents expressed his deep desire to share his art with them. He felt his art mattered and he had created something that needed to be seen and shared. He also had felt a sense of agency in creating art and he wanted to share this with others.

I observed bonding between the students, between myself and the students, and between myself and the other facilitators. On the last day of the Artist Residency program, I engaged in giving stickers to the students, a directive given to increase bonding between the students. I also received a sticker from a second grader that stated “I like you” which made me feel the bond I created with the students. I noticed second graders exchanging stickers of hearts and compliments. I also noted co-facilitators created similar stickers representing their care and appreciation they had for the students. I also noted, another student, in the fourth grade, expressing his excitement and affection for the facilitators to the class. He stated excitedly and passionately “Hey guys, don’t you love these guys? They’re so awesome! I love art!” This was my most memorable moment. Students sharing, bonding and connecting among themselves and with the facilitators became a theme explored as well in the surveys.

I took notes of feedback that came from several individuals. The Turnaround Arts staff provided feedback expressed by the teachers and staff. They stated the attendance office staff expressed a noticed decrease in students being sent home for bad behavior during the three days of the Artist Residency program. Teachers had also expressed learning new means in which art could be integrated into their class. Lastly, a parent expressed she had never witnessed such a large parent attendance during a Back to School Night, which occurred on the final day of the Artist Residency program. She expressed her gratitude towards the facilitators for bringing art to

the school. She described how her son had enjoyed the project immensely as he was a young artist himself. His mother proudly described his hidden talents that were able to be exposed and practiced during the Artist Residency program. These three statements were also explored in the teacher/staff survey.

Lastly, I noted my own felt sense of agency and enjoyment in providing art therapy social action informed work. Post program, I knew I would continue to engage in similar programs. I felt bonds with the other facilitators who shared the same passion in participating in projects that empowered communities through art. I explored these themes in the facilitator survey as well.

Online Surveys

Likert Scale Survey Process

The format of the survey was originally two different set of yes/no questions tailored to two groups; the facilitators, who are called “university mentors” or “university facilitators” in the survey, and to teachers/staff. These statements were informed by my notes described above as well by Golub’s (2005) definition of art therapy social action “a participatory, collaborative process that emphasizes art making as a vehicle by which communities name and understand their realities, identify their needs and strengths, and transform their lives in ways that contribute to individual and collective well-being and justice.”

The yes/no questions turned into statements which the survey participants could rate on a four-point Likert scale. This scale was chosen with intent to provide a greater range in choices and to provide a more inclusive understanding of what statements the participants strongly agreed or strongly disagreed with. The answer choices included “strongly agree,” “agree,” “disagree,” and “strongly disagree.” Teachers/staff were asked to rate seven statements, and facilitators were asked to rate six statements.

Surveys were distributed via email to all facilitators and teachers/staff. Email addresses were accessed through the program director and school principal. The email contained a short paragraph expressing the research topic and gratitude for participation. At the end of the email, there was a link to the online survey created on Qualtrics.

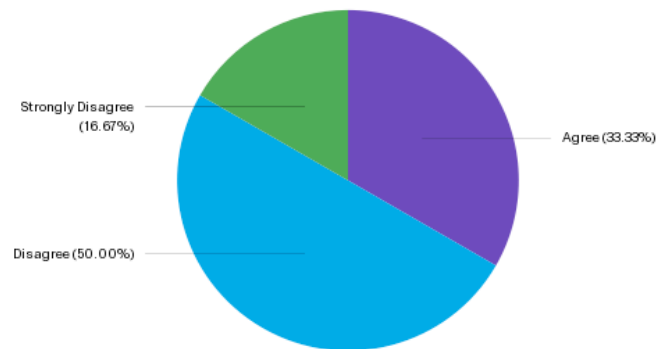
Qualtrics was used to create the survey. Qualtrics allowed for easy use and accessibility to survey participants as well as a structured interview format. Qualtrics was also used to review results and create visual diagrams which were utilized to interpret the data collected.

Likert Scale Survey Results

Six teachers, zero staff, and thirteen facilitators engaged in taking the survey. Qualtrics produced visual representations of the Likert Scale responses shown below. This visual representation utilized four different colors to represent these four choices: “strongly agree” with red, “agree” with purple, “disagree” with blue, and “strongly disagree” with green. I sought to see if the teachers mostly agreed with each statement, thus I looked primarily at purple and red sections. I also noted what statement had the most “strongly agree” responses.

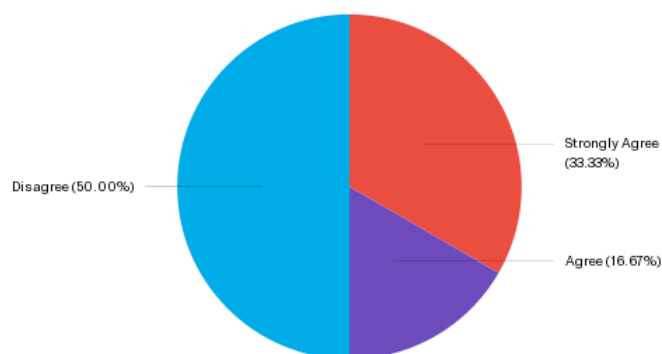
Teacher Likert Survey Results (6 responses)

Q1_1 - I noticed a decrease in disruptive behavior during the week of art making



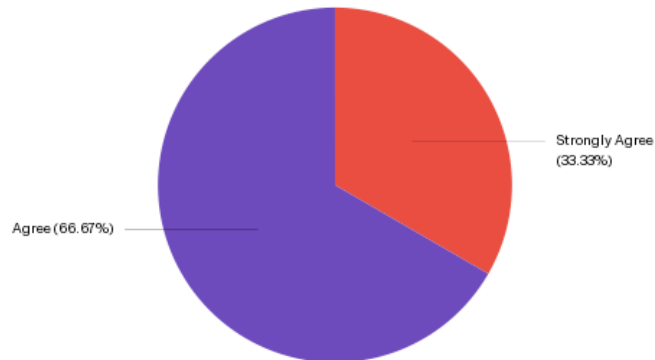
Half of the teachers agreed that there was a decrease in disruptive behavior. A small majority strongly agreed with this statement, half disagreed and no one strongly disagreed.

Q1_2 - I noticed increased participation in students who frequently do not partici...



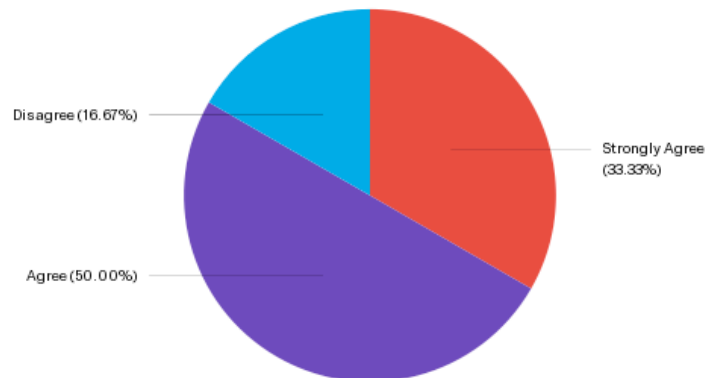
Half the teachers generally agreed there was an increase of participation in those who frequently don't participate, and more than half of those responses "strongly agreed" with this statement. No one strongly disagreed but half did disagree.

Q1_3 - Students bonded, shared, and/or connected with their peers through their ar...



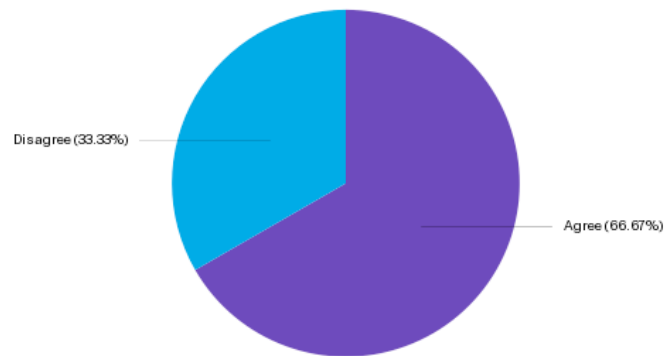
All the teachers agreed or strongly agreed that students bonded, shared, and/or connected with their peers and the majority of these agreements agreed.

Q1_4 - Students bonded, shared, and/or connected with university facilitators thro...



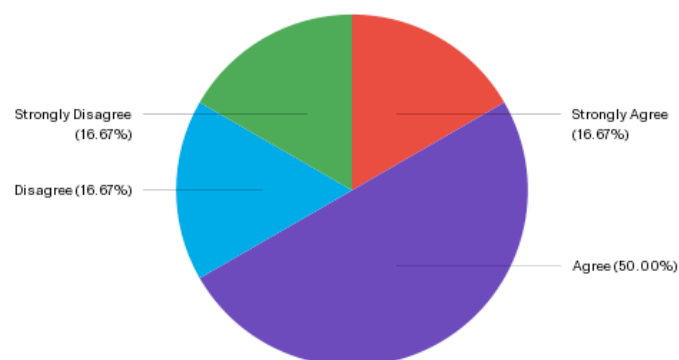
Half of teacher agreed and a third chose strongly agreed to this statement that students bonded, shared, and/or connected with the facilitators. A few disagreed and no one strongly disagreed.

Q1_5 - I learned new ways in which art can be integrated into class



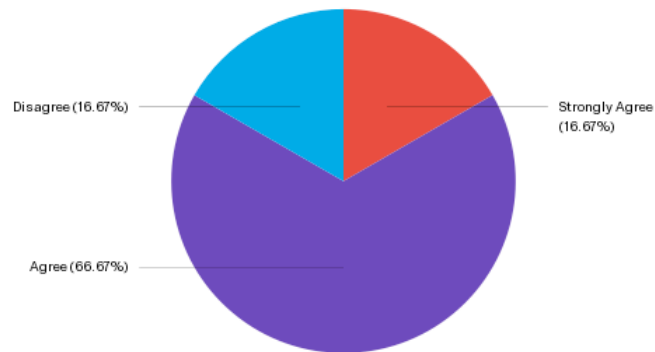
A little more than half the teachers agreed that they learned new ways to integrate art in their class, a third disagreed. Teachers neither strongly agreed or strongly disagreed with this statement.

Q1_6 - I noticed increased parent participation during back to school night due to...



Half of the teachers agreed that they noticed increased parent participation during back to school night. There were equal strongly agree, disagree and strongly disagree responses to this statement.

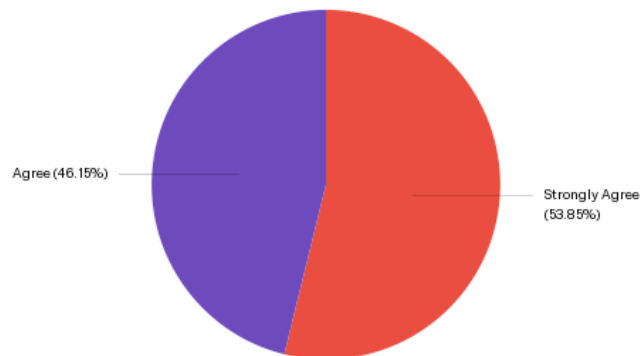
Q1_7 - I noticed the students culture represented in the artwork created.



A third of the teachers strongly agreed, a small percentage agreed and half disagreed that they saw culture represented in the art. No one strongly disagreed with this statement.

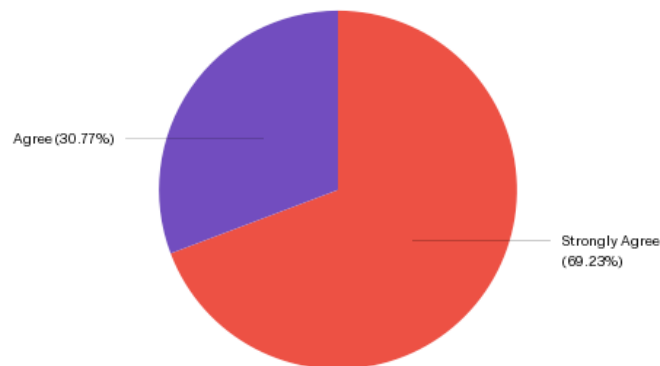
Facilitator Likert Survey Results

Q1_1 - I learned about the school culture through students artwork



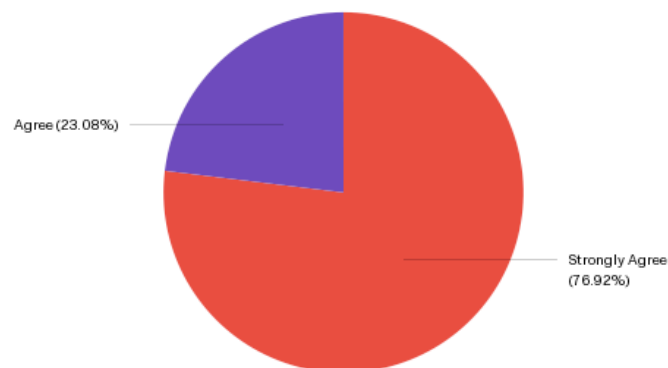
The facilitators all agreed they learned about students culture, a few more than half strongly agreed.

Q1_2 - Students shared and bonded with me through their art work



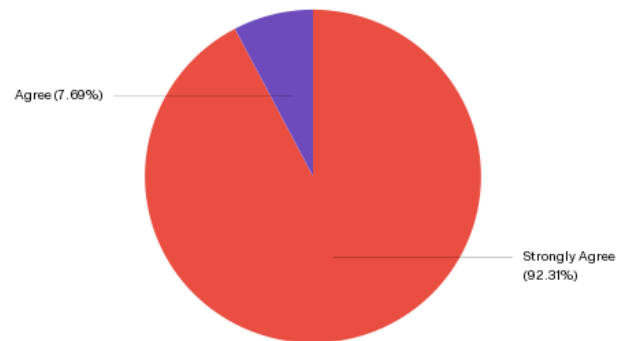
The facilitators all agreed the students shared and bonded with them, the majority strongly agreed.

Q1_3 - By last day, I noticed increased bonding between students through the art m...



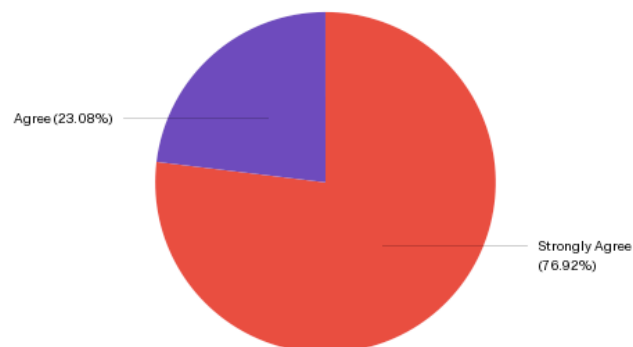
The facilitators all agreed they noticed increased bonding between the students, the majority strongly agreed.

Q1_4 - My desire increased to advocate for and participate in community art progra...



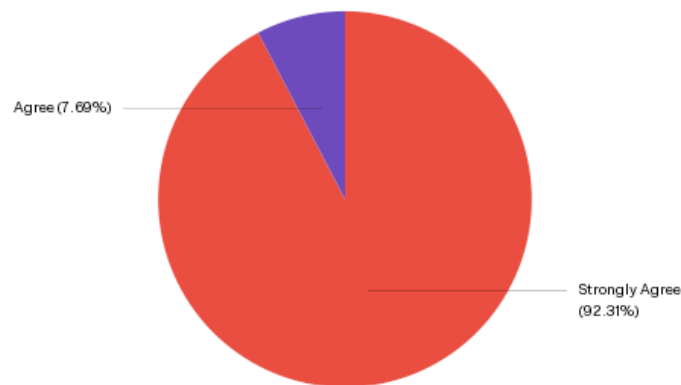
All facilitators agreed their desire increased to advocate for and participate in community art programming, the majority strongly agreed.

Q1_5 - I bonded with the other university mentors



All facilitators agreed they bonded with other facilitators and a little more than three-quarters strongly agreed.

Q1_6 - I felt this experience made a positive impact on me personally and or profe...



All facilitators agreed the experience made a positive impact on them personally and professionally and the high majority of them strongly agreed.

Open-Ended Question Process

I acknowledged my bias in the creation of Likert Scale statements and sought to gain additional feedback the teachers and facilitators that may not have been already addressed. Thus, at the end of the statements this open-ended question followed: “Additionally, how did the Artist Residency Program impact you, your students and your community” and for the facilitators “Additionally, how did the Artist Residency Program further impact you, the students you worked with, their community, and your relationships with other university mentors?”

Open-Ended Question Results

Six Teacher Responses

The open-ended question added both positive and constructive feedback, from teachers, in regards to the program’s impact. Collectively, the teachers expressed the students enjoyed the program: “It was a very positive experience for all,” “It was great,” “As a teacher, I enjoyed having the resident artists in my classroom,” “I truly enjoyed the students who came to our campus what an awesome group. My students didn’t want them to leave.” Regarding the final

installation, a teacher expressed “Having a large, impressive art piece hanging from the ceiling during open school night was uplifting and bonding for our school. The scale of it, and that all the kids made it, sealed the deal.”

Two teachers expressed the facilitators acted as positive role models and the medium choice was successful in engaging students. One teacher stated “It was all worthwhile, along with the obvious- cool young adults, college students, teaching and being positive role models. “Another teacher stated “The students enjoyed having the resident artists in the classroom, especially having a different adult teach them something hands-on.... the students in my classroom have few role models, and I think the resident artists made a great impression on them as adults who are successful students, enjoy learning, and are knowledgeable about their field.” Moreover, a teacher expressed the success in material choice stating “whenever interesting mediums, types of paper, art implements, new techniques are presented to our students, it grabs our their attention and sparks their creativity.”

Some teachers expressed the lack of change that occurred after the Artist Residency program ended. In regards to the community, a teacher expressed “I did not see the program impact the community.” Another teacher expressed “Some members of the community were impressed by the art display at back to school night, but honestly there does not feel like there are much other effects of the program.” One teacher stated, “I believe the Artist Residency Program visit in Mid-October was a HIT...other than that it has been quite quiet around here.” Unfortunately, this teacher was expressing that not much change had occurred after the program ended as he continued to say “I realize that HES [Hoopa Elementary School] is to ummph its efforts around campus, however, I have not seen much around here in Art class and extended programs....sorry not pessimistic...just honest.” Another teacher suggested, “I think the students

would have benefitted more if the artists were in the classroom for longer lessons and more than three days.”

Thirteen Facilitator Responses

The facilitators collectively expressed the art allowed the students to share their culture: “It help by opening my views to different cultures and to understand this particular culture,” “Some students shared stories about the traditions with their culture and even some painful events that have occurred in their lives through their artwork,” “It seemed to give the children a space to think about and share about their culture in new ways.”

Other positive impacts included “One student that stands out, was so grateful to have found concrete images in his abstract painting. It was as if he found a part of himself, he mattered,” “By providing a chance to be engaged and creative,” and “They could also share their interests and gifts visually.”

Bonds were discussed: “I was able to quickly bond with students through the artwork we did,” and “It was interesting and mind blowing to see parents, teachers, and students bonding over the art making process despite age differences,” “The shared passion for art and education that the university mentors and I shared was incredibly comforting, I felt that it was a fruitful and collaborative environment that we had,” “Initially I did not believe that only a week of art making would create the bond that it did between our team and the students we worked with. I was surprised at the amount of emotional bonding and investment that occurred between the students and I. I was extremely pleased with the amount of strength and understanding that developed between our team of three mentors. The three of us began as strangers and with only a weeks’ time it felt like my family in Hoopa Valley. We relied on each other for everything from

material prep to emotional stability that aided us in supporting the students to our upmost potential.”

Many facilitators expressed personal impacts the program had on them. Facilitators came from backgrounds including practicing Art Therapist, Art Therapy Graduate students, and undergraduate Education minor students who have been introduced to Art Therapy. Thus comments ranged from increasing an interest in the field of art therapy as expressed by the comment “The program has me seriously considering art therapy as a field of study,” to learning new tools as expressed by the comment “It gave me a broader understanding of the ways art can be used for advocacy outside of the constraints of working within the mental health field.” An undergraduate education minor student stated “This experience reminded me of the impact art has had on my life and how much we can communicate through our individual art making process” and another education minor student expressed “This program was my first experience teaching in a classroom--it was the most hectic, wonderful, and innovative time....the program significantly changed my teaching philosophy, and changed me as a person, for the better.” An aspiring art therapy undergraduate student exclaimed “It impacted me by giving me a sense of purpose. I was able to put empathy into action and it was very clear what we were fighting for and we had to very quickly identify the needs of these kids. It made me realize I need to be in the field with students fighting to understand them, to give them what they need, to know them and be there for them, not simply sitting in a classroom learning about students or injustices in education.” An Art Therapy graduate student said “The experience has left an indelible mark on my heart and mind that has greatly shaped how I see art and art therapy in the context of community outreach and advocacy” and another said “The Artist Residency Program has informed the type of work I want to pursue after graduation.”

Interviews

Interview Process

Last on the survey appeared a box in which, if available, the survey participant could choose one of the allocated time and dates listed to participate in a follow-up interview. I hoped to gain further insight of impacts described through questions about the themes addressed in the Likert scale and clarifying questions regarding the open-ended responses. All surveys began with the question of the participants most memorable moment. This was asked as an icebreaker and also to identify what each individual found memorable. I felt this shared memory would describe a felt impact of the program. Then, each participant was asked several questions which were informed by my notes, Likert Scale responses, and Golub's (2015) definition of art therapy. A list of the range of questions asked is found in the Appendices.

All survey participants who indicated on the survey they were available for a phone interview were scheduled with their preferred day and time and sent an email confirming the time and date for the phone interview. One conflict occurred in which a facilitator and teacher chose the same date and time and I gave priority to the teacher, the facilitator was flexible and understanding.

Four of the five teachers and ten of the ten facilitators who expressed they were interested in participating in the survey were called and interviewed. The phone interview ranged from ten to thirty minutes, which depended on how thorough the responses were and the time constraints of each participant.

The first interview was only recorded half way using an iPad and recording application. Due to technical difficulties, handwritten notes became the means in which the data was recorded. The notes were transcribed and placed in Qualtrics for further analysis.

Interview Results*Icebreaker: What was your most memorable moment?*

Memorable experiences shared exposed experienced impacts. To begin, a facilitator said her most memorable moment was when a second grade student had drawn cookies and expressed she had always baked them when their mom and dad was alive. This facilitator expressed she was surprised the child could open up. Another facilitator expressed similarly, on the second day, she saw the kids were willing to share with a complete stranger. Another facilitator expressed as well her most memorable moment was when a kindergartner shared with her a story about a truck for about fifteen minutes. This facilitator expressed “that moment felt therapeutic, he needed it, he gave me his drawing, he wanted me to keep it.” A facilitator noted in the second grade class, when all the art was put together, the students were proud and so respectful of each other. A different facilitator expressed the day she noted a teacher being physically forceful to her students and it was also memorable when on the last day, she noted the art had brought students together, and “validated kids sense of agency, could do something, give them a place exchanging art as friends.” Another facilitator shared it was memorable when a seventh grader expressed frustration when he could not find anything in his art and she assisted him in finding “cool shapes.” This facilitator stated that when they found these cool shapes, this student exclaimed his excitement shouting “Oh my God!” and latched on her physically. A facilitator expressed feeling exhausted and proud as well as experiencing feelings of intensity as she packed up the last day. On the other hand, a facilitator expressed that it was the first day which was the most memorable “being in an unfamiliar place, at the grocery store, for the first time, seeing how people related to the environment.”

A teacher expressed built connections, she said her most memorable moment was hearing the students stories and helping them look for symbols in their art. Another teacher responded her most memorable moment was when she saw the community installation piece, in which all the students art was connected. It was then that she expressed she realized the facilitators vision of creating a community piece.

Can you please tell me about how the students expressed themselves in the art?

The interview results described observations of cultural symbols emerging in the art and also one facilitator commented that the students expressed themselves “pretty easily, they were engaged thoroughly, free flowing, they just went for it.” Themes she noticed was “friendship, the environment, love, and the river.” Another facilitator noted “a range of expression... a lot of details about their life, about family and their ties to family... symbol, intricate, well thought out symbols... of a brother he had lost.” A facilitator noted “sturgeons ray, cultural symbols, a necklace [the student’s] grandpa gave her, a home which represents themselves” in the student art. One facilitator stated art allowed the students to “visit intricate worlds all of which related to their culture. The river, fish, mountain... symbols to express themselves.”

The interview results also described lived experiences of students, they shared stories during the art making process. A facilitator said that students “talked about rituals they do and expressed feelings about river... expressed feelings about the river maybe something not able to talk about... advocating for rights, it was unfair that the river was drying up, how would they get fish?” Another facilitator expressed she had helped a student create a symbol and found he already had made one, which stated “3nw.” This student informed the facilitator that this represented him, his uncle, and grandma and that they were all connected. He then shared his

uncle has passed away recently. This facilitator stated it was “unexpected, sharing life through art, a story of family, of loss. And yet there was no comfort from peers who listened.”

How did art impact the relationship between the students, between the students and you?

What occurred between the students when engaged in art making?

Both teachers and facilitators described experiences in which art did facilitate increasing bonds and connections. One facilitator stated “they related in the process, observing each other, looking to one another to figure out and navigate new materials. On the last day they really related, art became a symbol for giving each other things. Love, silly symbols to give laughter.” Another facilitator expressed the “second graders were interested in facilitators, wanted to be a helper, pass everything out, they were more interested in getting our attention.” A different facilitator noted “as we showed different art techniques, more trust was built.” A second grade teacher responded “sharing, exchange of ideas, compliments.” An eighth grade teacher said “behavior was more cooperative with new people, young and in college, role models, who they could relate to more.. also to see guys do art, they need male role models.” A facilitator also noted this relationship. She stated the students “asked mentors[/facilitators] for our opinion, for help. The kids looked at us [facilitators] different from teachers and staff, there was not a sense that we weren't trusted.” Another facilitator noted this connection as she expressed she “built some sort of friendship [with the students] before leaving... the 8th graders defenses came down and they said hi to us, they really enjoyed it, they did not want us to leave.” Other facilitators expressed similarly that the students asked them when they would return. All the teachers interviewed also expressed that the students asked them, post Artist Residency Program if the facilitators would return.

Could you share any feedback you received from the teachers or school staff?

A few facilitators expressed that the teachers expressed gratitude and that the kids wanted them to return. One facilitator expressed her interactions with a teacher who at first was skeptical but on the last day there was increase enthusiasm and increased participation in the teacher, this teacher expressed appreciation and thanked the facilitators. Another facilitator expressed that the teacher welcomed her and her co-facilitators with rituals including incense burning and each morning the teacher prepared a platter of fruits and tea for them. This facilitator also expressed they each received a gift of salmon caught and cured from the local river. One facilitator expressed the Turnaround Arts staff expressed a decrease in students being sent to the office. Another facilitator responded the art teacher had expressed appreciating the facilitators contribution of bringing art to the school. The art teacher had also expressed positive feedback and a desire for the facilitators to come again. Moreover, a facilitator said a parent shared her appreciation for the facilitators presence and another facilitator expressed “teachers were vocal, appreciated moments we were in the classroom, teachers were excited as the kids were... the parents were really impressed with art making experience, the kids already reference we were there.” Lastly, a facilitator noted the “community was really grateful, they welcomed us, they gave us a lot of trust.”

Do you usually integrate art into your classroom and what happened to the students art after we facilitators left (teachers)?

Teachers expressed holding on to art and integrating the art on the classroom walls. An eighth grade teacher said “some took them, some are pinned up on the wall.” She expressed the students often have a disconnection with things that they make. She further expressed the students asked when the facilitators would return. A second grade teacher expressed the students

were “really excited, they wanted to touch it, we put it up in the back of the room so they’re able to see it all the time now.” She also expressed they have art with an art teacher but with time constraints, it's hard to find time to integrate art into the curriculum. Another teacher stated he pridefully kept the artwork in his classroom and the students often asked if they could take it home yet he stated “Selfishly, I want to keep it up in my classroom, it’s ownership of being part of an experience.” He stated that the art allowed the students to have agency in something larger than themselves, the students could “take responsibility in art” which they do not often have in school and their community. He engaged in an art program to learn new means to integrate art in his class. Another teacher expressed how she already integrated artwork in her classroom. She stated that after the facilitators left, the students in her classroom put the wall up and wrote words about it.

Did you notice any transformations/changes occur within the three days of the Artist Residency program?

Facilitators and teachers noted a shift in student participation during the Artist Residency Program. A second grade teacher observed the students “excitement, sharing, exchange of ideas, compliments, risk-taking, a lot of creativity... the students liked to have the freedom to experiment with colors and they were really encouraged.. a lot more enthused, [the art allowed them to] take risk and chances.” Facilitators also expressed students excitement increased when they arrived in the classroom as the three days of the program progressed.

Furthermore, teachers noted the students ability to be “receptive to an adult.” A teacher expressed “It takes a lot for them to open up yet behavior was more cooperative with new people young and college role models, the way you talk with them, they relate to you more... it was really amazing.” A facilitator expressed “ eighth grade defenses came down... they really

enjoyed [the art]... they didn't want us to leave." Another teacher also expressed similarly the students stated they wanted the facilitators to teach their class.

Teachers and facilitators expressed small changes that they noticed and also expressed that large change could not occur within three days. A teacher expressed the facilitators should stay for 2-3 months for change to occur. Yet, another teacher stated the facilitators "laid the groundwork" and many of the facilitators agreed with this. It was reported that the small change came in their expression of emotions and engagement which stemmed from making art with facilitators outside their community as expressed in the questions above. Moreover, there was reported change in the students becoming "quiet and respectful, from the first day when they were all over the place." Another facilitator noted the students became "mindful and respectful of each other." This facilitator stated the students "eyes lit up when we came in, I noticed calmness, quiet, eagerness, mindfulness. They were the loudest room yet during art making there was a calmness, they focused and intentional." An eighth grade teacher stated the children do not often take pride in their work, or feel a sense that they want to take it home with them. Yet, she noted over the three days of the Artist Residency program, they began to open up more and share stories with each other. A facilitator commented similarly that the students could participate in something and see the product quickly and visually. She stated she felt the impact came from seeing the results of hard work and that the final art installation was something the students were proud of.

A teacher stated "having a large, impressive art piece hanging from the ceiling during Back to School Night was uplifting and bonding for our school." One facilitator noted this change stating "art had brought community to school." Another facilitator experienced the students "proud to show and find their art" in the final installation. I noted the shock and

excitement in the student's expression when they saw the final art installation that connected each student's artwork. The intent of the installation, informed by social action research, was to represent the individuals coming together as a community, as one. A teacher described in an interview her most memorable moment was seeing the final piece, "the vision the facilitators were trying to describe, the amount of energy that went into it." Another teacher remarked he kept the art in his classroom because it represented the "positive interactions [the students had] and the ownership [they students had] in being part of an experience... they were exposed to things they haven't seen." He expressed this experience "inspired them to continue with it" and he explained they used the art techniques they learned in their current science project.

Another teacher stated "parents enjoyed the enthusiasm that students shared when showing or talking about their art. It has created a whole new dialogue." Teachers stated the parents had come to back to school night to see who and what their kids were talking about the whole week. A facilitator stated "parents really impressed with art making experience, kids already referenced we were there." In all, a sense of excitement in the children and gratitude was described by the parents, which within the school was a small impact.

Did art allow conversations to occur and if so what were these conversations about?

Many of the conversations were of losses as addressed in Question One. A facilitator added that she had worked with a student who expressed he was not good at coloring, and that he "sucked." The facilitator challenged his belief and encouraged him to show her as she asked him to color in a square she had created. He did it and she took him later to the side and told him he had lied to her, she responded he didn't suck at all, and he was good at coloring. The facilitator asked the student to pinky promise he would not say he sucked anymore. The student pinky promised and the facilitator expressed it was then that he "had the biggest smile." Other

facilitators expressed conversations did not occur as a group but instead individually, with the facilitators, as described above.

As described in the previous question, teachers noted there was also a shift in which “students were able to talk.” Another teacher similarly noted a shift from “shy and reluctant at first but once one started sharing, others did.” They both shared the students told stories they had imagined which were informed by the art they had created.

What was your student’s experience with the stickers?

Teachers and facilitators expressed overall positive experiences with the stickers. A facilitator stated “art was a vessel to give” through the creation of stickers. It was through the stickers, the students shared a part of themselves with others. This facilitator further expressed this gave the students an opportunity to create something to give to others which was perhaps something they couldn’t have the opportunity to do otherwise. Another facilitator expressed she had made a heart and gave a speech about what she hoped for them, to validate them and tell them what they meant to her. This facilitator noted in the student’s stickers drawings of family, people holding hands, tribal patterns. A different facilitator stated “stickers were fun... It was a performative distribution, they were excited to have them... They were a fun tangible way to remember the program. “Another facilitator expressed “eighth graders made stickers of tribes, hearts, soccer balls and smiled when they received stickers.” This facilitator expressed she gave them a sticker of a camera she had drawn which symbolized a “piece of me, to them, they appreciated it.” Another facilitator expressed “each sticker had meaning, they felt so empowered giving them to each other... they could own a piece of something.” A teacher expressed the students drew “anything they felt like, with some cultural references, it was their own little thing they could place somewhere.”

How did this program impact you?

Facilitators additionally described the personal impact the program had on them. One aspiring art therapist stated “I felt transformed in the process of finding themselves.” One facilitator, a practicing art therapist, expressed the program “connected me back to why I got into art therapy... art gives us a portal to ourselves in a deep way... seeing kids get their needs met, the classroom was once chaotic but the demeanor shifted. It was humbling and inspiring.” Another facilitator stated “engagement in people's life, in exploration in people finding their voice... I found my passion, I felt transformed in the process of them finding themselves.” Another facilitator, who currently is studying art therapy, expressed she saw “how art therapy can touch a mass amount of people in large ways.. How we [facilitators] could come together and touch a lot of people.” Another art therapy student expressed how “art therapy is not just staying in a room, anything can be art therapy... it made me think about the identity of an art therapist... to do and do what needs to be done” A different facilitator expressed the program “opened my eyes to a culture not known before, a school on a reservation... it blurred the lines of therapy... this experience challenged, exhausted me, it was incredible and I feel fortunate.” Lastly, a facilitator who is an art therapist expressed she saw “it was important to see culture in art, art can be a way to strengthen one’s culture. It increased my faith and desire to do more culturally themes art directives.”

Did the art elicit strengths and needs?

Facilitators expressed their interpretations of the communities strengths and needs. One facilitator stated students, “used art to depict a sense of safety and containment, an image of nature, home, family.” A facilitator stated their strength was their "resiliency, ability to remain placid, easy to be around, and ability to show up to school part of the time” through the trauma,

homelessness, rape, lack of respect their community faced. She noted art had allowed the students to be, “physically present, they did not leave in the middle of the day, they were mentally engaged and art strengthened the school community.” Another facilitator stated, “keeping parts of culture alive is a strength.” This facilitator noted students used art to depict an image of nature, home, family, connecting them to broader culture as Native American, connecting to their larger Hoopa community. Another facilitator saw a six year old draw a tribal pattern which the facilitator expressed as “a need to hold on to tradition.” This facilitator stated “keeping part of culture alive is their strength... a collectivist society, the strength of that.”

Analysis of Data

The intent of this research project is to explore the means in which facilitators and a community including teachers, students, and parents, are impacted through their engagement in the Artist Residency Program. This intent was addressed by first by summarizing the Likert Scale Results. I then created Word Clouds as a way to identify new or support the existing themes that emerged from the other data sets. Lastly, I created a table that compiled all the data results, including my notes, Likert Scale results, interview transcriptions, and word clouds as a way to organize, illuminate, and triangulate the data collected to bring to light the study’s overarching themes.

Likert Scale Graph Summary

Teacher responses to the seven Likert Scale statements were spread across all four answer choices. To begin, teachers most strongly agreed with the statements concerning a “noticed increased participation in students who frequently do not participate,” “students bonding, shared, and/or connected with their peers” and also “with university facilitators through their artwork.” This was followed by an awareness that the “students culture was represented in

the artwork” and “increased parent participation during back to school night.” The statements regarding “bonding, sharing, and/or connecting among students” and “sharing, bonding, and/or connecting with facilitators” were overall the most agreed with statements when looking at both “strongly agree” and “agree” responses. “Increased participation in students who don’t frequently participate” and “culture in artwork” was divided between agreements and disagreements and “decrease in disruptive behavior” was the least agreed with. A small majority of teachers chose “strongly disagree” for the statements concerning “noticing a decrease in disruptive behavior” and “increased parent participation during back to school night.” Thus, themes of “increased participation in students who frequently do not participate,” “students bonded, shared, and/or connected with their peers” and also “with university facilitators through their artwork” were looked at more thoroughly in the integrated analysis.

Results gathered from facilitator surveys fell in either “strongly agree” or “agree” for all statements, no one disagreed or strongly disagreed with any statements. The majority of facilitators “strongly agreed” with all statements concerning the six impacts addressed in the Likert scale. Statements concerning a felt “positive impact on me personally and professionally” and “an increased desire to advocate for and participate in community projects” were most frequently rated “strongly agree” by facilitators. “Bonding with other facilitators” and “increased bonding between students” followed. “Learned about the students culture” was almost divided equally among “strongly agree” and “agree.” Thus themes of a felt “positive impact on me personally and professionally” and an “increased desire to advocate for and participate in community projects” were looked at more closely in the integrated analysis.

Open Response World Cloud and Interview Word Clouds

Word Cloud Process

The Likert Scale open responses and interview responses were transcribed and placed in Qualtrics, an online research service. Qualtrics provides me with options to organize results in graphs, such as the pie graphs used to organized the Likert Scale results above, as well as in word clouds. A word cloud is a cloud of repeated words that emerges from the results. The differing sizes of the words represent how frequently they were used. Larger words within the cloud represent more frequently used words. I utilized word clouds to find recurring words which would illuminate themes in the data.

I created four word clouds which include the facilitator open ended questions, facilitator interviews, teacher open-ended question and teacher interviews. I looked for the most recurrent words amongst all the clouds. Words left out were nouns such as “students” and “arts” because they did not address possible impacts.

Word Cloud Results

Facilitator Open Response word cloud:

Facilitator Interview word cloud:



Teacher Interview word cloudTeacher Open Response word cloud***Word Cloud Conclusion***

Words that emerged in both facilitator responses included “change,” “culture,” “interesting,” and “shared.” Words that emerged in both teacher responses included “culture,” “shared,” and “model.” The most dominant word that appeared in all four word clouds are “culture” and “shared.” These two words are two themes that will be discussed more thoroughly in the integrated analysis.

Data Table***Table Process***

The table was created as a way to organize and triangulate the three different forms of data. The table is organized in the following manner; 1) the data that emerged in my notes, 2) Likert Scale, 3) Open Responses, 4) Interviews, and 5) Word Clouds. New findings, not already accounted in previous columns, were added in new rows. Word clouds and significant Likert Scale Results are bolded. When the table was completely filled with all the resulting data, I added one last column and defined the row with an overarching theme.

Table Results

Researches notes	Likert Scale results	Open Response	Interview Response	Word clouds	Overarching Theme
Homes, faces, hearts, stars and Native American symbols. Statements such as “Hoopa Pride” and “Keep our community clean.”	Teachers: “Noticed students culture represented in art” 33.33% strongly agreed 16.67% agreed 50% disagreed 0% strongly disagreed Facilitator: “Learned about students culture through art.” 53.85% strongly agreed 46.16% agreed 0% disagreed 0% strongly disagreed	Facilitators: “It help by opening my views to different cultures and to understand this particular culture” “It seemed to give the children a space to think about and share about their culture in new ways.”	Can you please tell me about how the students expressed themselves in the art? Teachers: “Home” “Anything they felt like, some culturally relevant” Facilitators: “friendship, the environment, love, and the river.” “Intricate worlds all of which related to their culture. The river, fish, mountain... symbols to express themselves.” “sturgesons ray, cultural symbols, a necklace [the student’s] grandpa gave her, home which represent themselves” “a range of expression... a lot of details about their life, about family and their ties to family... symbol, intricate, well thought out symbols”	culture	Art had illuminated the student’s Native American Hoopa identity and culture.

Researches notes	Likert Scale results	Open Response	Interview Response	Word clouds	Overarching Theme
<p>A student who initially remained reserved and unengaged but by the last day, he not only participated but he also voluntarily presented his and his classmates, joint art piece and shared with the class a story about this piece</p> <p>Interaction with a student who asked her to help him find it so he could show his parents. He persistently looked until he realized it was in his classroom desk. The parents expressed his deep desire for him to share it with them. He felt his art mattered.</p>	<p>Teachers: "I noticed increased participation in students who frequently do not participate" 33.33% strongly agreed 16.67% agreed 50% disagreed 0% strongly disagreed</p>	<p>Facilitators: "It seemed to give the children a space to think about and share about their culture in new ways." "One student that stands out, was so grateful to have found concrete images in his abstract painting. It was as if he found a part of himself, he mattered," "By providing a chance to be engaged and creative" "They could also share their interests and gifts visually."</p>	<p>How did art impact the relationship between the students, between the students and you? What occurred between the students when engaged in art making? Did art allow conversations to occur and if so what were these conversations about? Teachers: "most memorable moment was hearing the students stories and helping them look for symbols in their art" "anything they felt like, with some cultural references, it was their own little thing they could place somewhere." "take responsibility in art" "See kids have an ownership in being part of an experience" "As for making memorable things, and keeping it, they're disconnected"</p> <p>Facilitators: A second grade student had drawn cookies and expressed she had always baked them when their mom and dad was alive "of a brother he had lost." "talked about rituals they do and expressed feelings about river... expressed feelings about the river maybe something not able to talk about... advocating for rights, it was unfair that the river was drying up, how would they get fish?" kindergartner shared with her a story about a truck for about fifteen minutes "3nw." This student informed the facilitator that this represented him, his uncle, and grandma and that they were all connected. He then shared his uncle has passed away recently. "unexpected, sharing life through art, a story of family, of loss. And yet there was no comfort from peers who listened." "validated kids sense of agency, could do something, give them a place exchanging art as friends." "proud to show and find their art" in the final installation. "positive interactions [the students had] and the ownership [they students had] in being part of an experience... they were exposed to things they haven't seen."</p>	<p>Ownership Shared Engaging</p>	<p>Art increased participation in the students, facilitated storytelling, conversations about the student's feelings, and provided a sense of agency.</p>

Researches notes	Likert Scale results	Open Response	Interview Response	Word clouds	Overarching Theme
Bonding between the students, between herself and the students, and between herself and the other facilitators.	<p>Teachers: “Students bonded, shared, and/or connected with their peers through their artwork” 33.33% strongly agreed 66.67% agreed 0% disagreed 0% strongly disagreed</p> <p>“Students bonded, shared, and/or connected with university facilitators through their artwork” 33.33% strongly agreed 50% agreed 16.67% disagreed 0% strongly disagreed</p> <p>Facilitators: “By last day, I noticed increased bonding between students through the art making” 58.85% strongly agreed 46.15% agreed 0% disagreed 0% strongly disagreed</p> <p>“Students shared and bonded with me through their art work” 76.92% strongly agreed 23.08% agree 0% disagreed 0% strongly disagreed</p>	<p>Teachers: “It was all worthwhile, along with the obvious-cool young adults, college students, teaching and being positive role models.” “The students enjoyed having the resident artists in the classroom, especially having a different adult teach them something hands-on.... the students in my classroom have few role models, and I think the resident artists made a great impression on them as adults who are successful students, enjoy learning, and are knowledgeable about their field.” Facilitators: Between facilitator and student “I was able to quickly bond with students through the artwork we did,” Between facilitators I was extremely pleased with the amount of strength and understanding that developed between our team of 3 mentors. The three of us began as strangers and with only a weeks’ time it felt like my family in Hoopa Valley. We relied on each other for everything from material prep to emotional stability that aided us in supporting the students to our upmost potential.” “The shared passion for art and education that the university mentors and I shared was incredibly comforting, I felt that it was a fruitful and collaborative environment that we had,” “It was interesting and mind blowing to see parents, teachers, and students bonding over the art making process despite age differences”</p>	<p>How did art impact the relationship between the students, between the students and you? What occurred between the students when engaged in art making?</p> <p>Teachers: “the students stated they wanted the facilitators to teach their class. “sharing, exchange of ideas, compliments.” “receptive to an adult.” “behavior was more cooperative with new people, young and in college, role models, who they could relate to more.. also to see guys do art, they need male role models.” “It takes a lot for them to open up yet behavior was more cooperative with new people young and college role models, the way you talk with them, they relate to you more... it was really amazing.” “having a large, impressive art piece hanging from the ceiling during Back to School Night was uplifting and bonding for our school” “Asked if you’re coming back” “Guys liked male there, not a lot of males in class.</p> <p>Facilitators: “art had brought community to school.” “that moment felt therapeutic, he needed it, he gave me his drawing, he wanted me to keep it.” they found these cool shapes, this student exclaimed his excitement shouting “Oh my God!” and latched on her physically. student who expressed he was not good at coloring, and that he “sucked.” The facilitator challenged his belief and encouraged him to show her. The facilitator asked the student to pinky promise he would not say he sucked anymore. The student pinky promised and the facilitator expressed it was then that he “had the biggest smile.” “they related in the process, observing each other, looking to one another to figure out and navigate new materials. On the last day they really related, art became a symbol for giving each other other things. Love, silly symbols to give laughter.” “second graders were interested in facilitators, wanted to be helper, pass everything out, they were more interested in getting our attention.” “eighth grade defenses came down... they really enjoyed [the art]... they didn’t want us to leave.” excitement increased when they arrived into the classroom as the days progressed. “as we showed different art techniques, more trust was built” “asked mentors/[facilitators] for our opinion, for help. The kids looked at us [facilitators] different from teachers and staff, there was not a sense that we weren’t trusted.”</p>	Model bonds	Art also created and strengthened bonds among the students, teachers, parents and facilitators. Facilitators were seen as role models for the students.

Researches notes	Likert Scale results	Open Response	Interview Response	Word clouds	Overarching Theme
Parent expressed she had never witnessed such a large parent attendance during a Back to School Night	<p>"I noticed increased parent participation during back to school night due to artwork due to art"</p> <p>Teachers: 16.67% strongly agreed 50% agreed 16.67% disagreed 16.67% strongly disagreed</p>		<p>(Could you share any feedback you received from the teachers or school staff?)</p> <p>Facilitators: Teachers stated the parents had come to back to school night to see who and what their kids were talking about the whole week. "parents enjoyed the enthusiasm that students shared when showing or talking about their art. It has created a whole new dialogue." "the parents were really impressed with art making experience, the kids already reference we were there." "community was really grateful, they welcomed us, they gave us a lot of trust."</p>		Art also created and strengthened bonds among the students, teachers, parents and facilitators. Facilitators were seen as role models for the students.(repeat)
Teachers had also expressed learning new means in which art could be integrated into their class.	<p>"I learned new ways in which art can be integrated into class"</p> <p>Teachers: 0% strongly agreed 66.67% agreed 0% strongly disagreed 33.3% disagreed</p>		<p>Do you usually integrate art into your classroom and what happened to the students art after we facilitators left?</p> <p>Teachers: They have art with an art teacher but with time constraints it's hard to find time to integrate art in the curriculum. "really excited, they wanted to touch it, we put it up in the back of the room so they're able to see it all the time now." Teacher expressed how she already integrated artwork in her classroom. She stated that after the facilitators left, the students in her classroom put the wall up and wrote words about it. Teacher expressed he is engaged in an art interpretation program that "pushes me out of my zone."</p>		Some teachers found new ways to integrate art in their classroom.

Researches notes	Likert Scale results	Open Response	Interview Response	Word clouds	Overarching Theme
I felt a sense of agency and enjoyment in providing art therapy social action informed work. She also felt bonds with the other facilitators	<p>“My desire increased to advocate for and participate in community art programming”</p> <p>92.31% strongly agreed 7.69% agreed 0% disagreed 0% strongly disagreed</p> <p>“I bonded with the other university mentors”</p> <p>76.92% strongly agreed 23.08 agree 0% disagreed 0% strongly disagreed</p> <p>“I felt this experience made a positive impact on me personally and or professionally”</p> <p>76.92% strongly agree 23.08% agree 0% disagreed 0% strongly disagreed</p>	<p>“The program has me seriously considering art therapy as a field of study”</p> <p>“It gave me a broader understanding of the ways art can be used for advocacy outside of the constraints of working within the mental health field.”</p> <p>“This experience reminded me of the impact art has had on my life and how much we can communicate through our individual art making process”</p> <p>“This program was my first experience teaching in a classroom—it was the most hectic, wonderful, and innovative time....the program significantly changed my teaching philosophy, and changed me as a person, for the better.”</p> <p>“It impacted me by giving me a sense of purpose. I was able to put empathy into action and it was very clear what we were fighting for and we had to very quickly identify the needs of these kids. It made me realize I need to be in the field with students fighting to understand them, to give them what they need, to know them and be there for them, not simply sitting in a classroom learning about students or injustices in education.” “The experience has left an indelible mark on my heart and mind that has greatly shaped how I see art and art therapy in the context of community outreach and advocacy” “The Artist Residency Program has informed the type of work I want to pursue after graduation”</p>	<p>Teachers: Selfishly, I want to keep it up in my classroom, it's ownership of being part of an experience.”</p> <p>I realize my part in asking questions about why art programs aren't occurring, why hasn't anything occurred.</p> <p>How did this program impact you?</p> <p>Facilitators: “I felt transformed in the process of finding themselves.”</p> <p>“connected me back to why I got into art therapy... art gives us a portal to ourselves in a deep way... seeing kids get their needs met, the classroom was once chaotic but the demeanor shifted. It was humbling and inspiring.</p> <p>“engagement in people's life, in exploration in people finding their voice.. I found my passion, I felt transformed in the process of them finding themselves.”</p> <p>“how art therapy can touch a mass amount of people in large ways..</p> <p>How we [facilitators] could come together and touch a lot people.”</p> <p>“art therapy is not just staying in a room, anything can be art therapy... it made me think about the identity of an art therapist... to do and do what needs to be done”</p> <p>“opened my eyes to a culture not known before, a school on a reservation... it blurred the lines of therapy... this experience challenged, exhausted me, it was incredible and I feel fortunate.”</p> <p>“it was important to see culture in art, art can be a way to strengthen one's culture. It increased my faith and desire to do more culturally themes art directives.”</p> <p>“Loved the relationship in our group, readiness to love and take care. Socially aware and empathetic”</p>		The facilitator's desire to be involved in similar art therapy social action projects increased as they were personally and professionally impacted by the Artist Residency Program.

Researches notes	Likert Scale results	Open Response	Interview Response	Word clouds	Overarching Theme
Turnaround Arts staff expressed a decrease in students being sent to the office.	<p>"I noticed a decrease in disruptive behavior during the week of art making"</p> <p>0% strongly agreed 33.33 % agreed 50% disagreed 16.67% strongly disagreed</p>				Art increased participation in the students, facilitated storytelling, conversations about the student's feelings and provided a sense of agency. (repeat)
		<p>NEW THEME: Material Effect</p> <p>"Whenever interesting mediums, types of paper, art implements, new techniques are presented to our students, it grabs their attention and sparks their creativity."</p>	<p>Teachers:</p> <p>"If they're given the opportunity with generous boundaries, they put forth some effort."</p> <p>"They were engaged, having fun. New materials were new tools to use. It broadened their art process."</p> <p>"They really enjoyed the salt and alcohol technique."</p> <p>"Playing around with mediums. Expose them to things they haven't seen. share some things the art teacher haven't done before. With a limited platform"</p> <p>"They still play with techniques learned. It inspired them to continue with it" and he explained they used the art techniques they learned in their current science project.</p> <p>"excitement, sharing exchange of ideas, compliments, risk taking a lot of creativity, the students liked to have the freedom to experiment with colors and they were really encouraged.. a lot more enthused, [the art allowed them to] take risk and chances."</p>		The foreign art medium choice increased risk taking, engagement, creativity as well as provided students with new skills.

Researches notes	Likert Scale results	Open Response	Interview Response	Word clouds	Overarching Theme
		<p>NEW THEME: Few/No Long term Impacts</p> <p>Teachers: “I did not see the program impact the community.” “Some members of the community were impressed by the art display at back to school night, but honestly there does not feel like there are much other effects of the program.” “I believe the Artist Residency Program visit in Mid October was a HIT....other than that it has been quite quiet around here.” “I realize that HES [Hoopa Elementary School] is to ummph its efforts around campus, however I have not seen much around here in Art class and extended programs....sorry not pessimistic...just honest.” “I think the students would have benefitted more if the artists were in the classroom for longer lessons and more than three days.”</p>	<p>Did you notice any transformations/changes occur within the three days of the Artist Residency program?</p> <p>Teachers: A teacher expressed the facilitators should stay for 2-3 months for change to occur. “Shy and reluctant at first but once one started sharing others did. Facilitators “laid the groundwork” Parents enjoyed the enthusiasm that students shared when showing or talking about their art. It has created a whole new dialogue.” “District has fizzled” A teacher noted a shift from “shy and reluctant at first but once one started sharing, others did.”</p> <p>Facilitators: “felt like planting seeds, deeping things going on” “Too short, realize that art opened another form of expression and communication. Not know each other well, art allowed them to get to know each other in a different way” “Small change came in their expression of emotions and engagement” The students becoming “quiet and respectful, from first day when they were all over the place.” “mindful and respectful of each other.” “they began to open up more and share stories with each other” “eyes lit up when we came in, I noticed calmness, quiet, eagerness, mindfulness. They were the loudest room yet during art making there was a calmness, they focussed and intentional.” felt the impact came from seeing the results of hard work. There was also a shift in which “students were able to talk.”</p>		Some change noted, more time needed for long term change

Table Themes

By triangulating the three data sets in a table what emerged were four dominant themes and a three minor themes. These themes included: 1) Art illuminated the students Native American Hoopa identity and culture, 2) Art created and strengthened bonds among the students, teachers, parents and facilitators and facilitators were seen as role models for the students, 3) Art increased student participation, facilitated storytelling, and conversations about the student's feelings, art provided a sense of agency, and 4) The facilitator's desire to be involved in similar art therapy social action projects increased as they were personally and professionally impacted by the Artist Residency Program. Three minor themes include; a) the foreign art medium choice increased risk taking, engagement, creativity as well as provided students with new skills, b) teachers learned new ways to integrate art into the classroom, and c) small changes noted, more time needed to see larger change.

1. Art illuminated the students identity and culture.

The most observed images I noted in the students artwork was of Native American symbols. The summary of the Likert scale results exposed the majority of survey respondents, including both teachers and facilitators, either strongly agreed or agreed to the statement "Noticed students culture represented in art" and "Learned about students culture through art." In the interviews, most facilitators expressed their gained knowledge of Hoopa's unique culture through the art the students created. Some facilitators expressed "it help by opening my views to different cultures and to understand this particular culture" and "it seemed to give the children a space to think about and share about their culture in new ways." Another facilitator expressed the art allowed the facilitator to "visit intricate worlds all of which related to their culture. The river, fish, mountain... symbols to express themselves." Another facilitator noted "sturgesons ray,

cultural symbols, a necklace [the student's] grandpa gave her, home which represent themselves," In all, art allowed students to express their identity through their creation of Native American symbols and objects which represented themselves.

2. Art increased student participation, facilitated storytelling, conversations about the student's feeling and provided a sense of agency.

Art increased students participation. I noticed a shift in engagement with an eighth grade student. On the first day he did not engage in the art but on the last day, not only did he engage in art with his peer, but he also presented a story about his art in front of the class. I witnessed the art allowed students to find a means to engage. Half the teachers also agreed with the statement "increased participation in those who frequently do not participate." A facilitator expressed similarly art "providing a chance for the students to be engaged and creative." Moreover, I heard from the Turnaround Arts staff that fewer students were sent to the office during the Artist Residency Program. When this statement "decreasing disruptive behavior" was scaled, a third of the teachers marked "agree." Art not only engaged the students but kept them from being sent home.

Parent engagement also increased due to the art program. A parent expressed to me that she had never witnessed such a large parent attendance during a Back to School Night. When this statement was rated on the Likert scale, half of the teachers agreed they noticed increased parent participation. A facilitator expressed "parents enjoyed the enthusiasm that students shared when showing or talking about their art. It has created a whole new dialogue." This dialogue, the facilitator expressed, was about how art had engaged and excited their children. A facilitator similarly expressed "the parents were really impressed with art making experience, the kids

already reference we were there.” Art gave the children something to be excited about which in turn increased their participation in the school community.

Art facilitated conversations and story telling between students and facilitators. I observed and experienced students sharing stories with me and their classmates. In the word clouds, “shared” was one of the words that emerged in two of the four clouds which represented the many instances in which sharing occurred. A facilitator stated a student shared “a lot of details about their life, about family and their ties to family... of a brother he had lost.” Another facilitator expressed conversations were “unexpected, sharing life through art, a story of family, of loss. And yet there was no comfort from peers who listened.” This facilitator felt she provided this space for the student to be heard as he shared his story of loss.

Art also facilitated the expressions of emotions. I listened to a student as she expressed her fears and concerns as she engaged in art making. I further witnessed art had allowed her a means to process her fear through our shared conversation. In an interview, a facilitator expressed a student “expressed feelings about the river maybe something not able to talk about... advocating for rights, it was unfair that the river was drying up, how would they get fish.” Art in this instance began a conversation about the students lived experience and furthermore concerns they faced within their community. Moreover, feelings were also shared in an interaction in which a student expressed his lack of confidence, he felt he “sucked.” A facilitator refuted his statement by praising this student’s efforts, she expressed he did not suck and he engaged in promising her he would not say he “sucked” anymore with a smile. This engagement exposed a shift in confidence that occurred through art making and in the expression of feelings. A different facilitator expressed “One student that stands out, was so grateful to have found concrete images in his abstract painting. It was as if he found a part of himself, he mattered.” This facilitator

noted the ability for art to give this student self-worth. Similarly, during the Back to School Night, a facilitator said the students were “proud to show and find their art.” I noted this in her interaction with a student who asked her to help him find it so he could show his parents. He persistently looked until he realized it was in his classroom desk. The parents expressed his deep desire for him to share it with them. He was expressing that his art mattered, moreover that his efforts in the art making mattered. He was in touch with his sense of agency.

Agency was further realized as a facilitator noted the students become “mindful and respectful of each other... I noticed calmness, quiet, eagerness, mindfulness. They were the loudest room yet during art making there was a calmness, they focused and intentional.” The art allowed the students to engage in a different way. A teacher further said he saw the students “take responsibility in art.” Another teacher stated she noticed “excitement, [as well as] sharing exchange of ideas, compliments, risk taking a lot of creativity...[the art allowed them to] take risk and chances.” Additionally, a teacher expressed he kept the art in his classroom because the art represented “positive interactions [the students had] and the ownership in being part of an experience. “Lastly, a facilitator stated due to teacher absences, classes were merged and the art “brought them together, validated kids sense of agency, they could do something, give them a place... they exchanged art as friends.”

3. Art created and strengthened bonds among the students, teachers, parents and facilitators and facilitators were seen as role models for the students.

My personal notes described students sharing, bonding and connecting among themselves and with facilitators, among the facilitators, and also with teachers and parents. I noted a felt connection with a parent who encouraged her son’s artistic talents and described the power in creating art. I also noted bonding interactions with students and felt excitement within

the students during sticker exchanges. I received a sticker that stated “I like you” and distributed stickers of hearts to students reciprocating these felt bonds. The Likert Scale results showed facilitators strongly agreed sharing, bonding and connecting had occurred between them and the students as well as between the students. Furthermore, word clouds also all had “sharing” as one of the most frequently occurring words in the interviews and survey responses. Moreover, in an interview, a teacher noted “sharing, exchange of ideas, compliments” during the art process. One facilitator stating a student had shared with her a story about a truck he had drawn, she expressed “that moment felt therapeutic, he needed it, he gave me his drawing, he wanted me to keep it.” Other facilitators expressed “I was able to quickly bond with students through the artwork we did” and another expressed “I was surprised at the amount of emotional bonding and investment that occurred between the students and I.” Furthermore, a connection was noted among the community. A facilitator expressed it was “interesting and mind blowing to see parents, teachers, and students bonding over the art making process despite age differences.” A teacher expressed “Having a large, impressive art piece hanging from the ceiling during open school night was uplifting and bonding for our school. “Art, as supported in all three data sets, had facilitated feelings bonding, and sharing amongst facilitators, teachers and students and even in the community.

The facilitators felt bonds with one another. I noted memorable moments sharing a hotel room with fellow facilitators, cooking for each other each day, and overall feeling more connected to one another after the trip. I also felt bonds with the other facilitators who shared the same passion for participating in projects aimed to empower communities through art. Facilitators strongly agreed to the statement “bonded with the other university mentors” in the Likert scale. In the interviews and open responses facilitators stated “the shared passion for art

and education that the university mentors and I shared was incredibly comforting, I felt that it was a fruitful and collaborative environment that we had” and “I was extremely pleased with the amount of strength and understanding that developed between our team of three mentors. The three of us began as strangers and with only a week's' time it felt like my family in Hoopa Valley. We relied on each other for everything from material prep to emotional stability that aided us in supporting the students to our utmost potential.”

Facilitators acted as role models for the students. This theme emerged specifically from the open responses and the interviews with the teachers. In the open responses teachers expressed “It was all worthwhile, along with the obvious- cool young adults, college students, teaching and being positive role models” and “The students enjoyed having the resident artists in the classroom, especially having a different adult teach them something hands-on.... the students in my classroom have few role models, and I think the resident artists made a great impression on them as adults who are successful students, enjoy learning, and are knowledgeable about their field.” In interviews, teachers expressed “they need male role models.” Another teacher noted the students ability to be “receptive to an adult.” And lastly, an eighth grade teacher expressed “It takes a lot for them to open up yet behavior was more cooperative with new people young and college role models, the way you talk with them, they relate to you more... it was really amazing.” Collectively teachers expressed this connection as an impact of the Artist Residency Program.

This role model bond was felt on the facilitators end as well. “Exciting” was a word that came up in the word clouds which supported that the students looked towards the facilitators coming to their classroom. A facilitator expressed the students showed excitement the moment facilitators returned in the classroom the next day as well as on the campus during which

students would excitedly wave to the facilitators and tell their peers excitedly “It’s the artist!” A different facilitator expressed “teachers were vocal, appreciated moments we were in the classroom, teachers were excited as the kids were.” One facilitator shared in her interview that her most memorable moment was helping a seventh grader find shapes in his art. She expressed he, at first, expressed frustration but with her assistance they found something together and he exclaimed his excitement shouting “Oh my God!” and latched on her physically.

4. The facilitator’s desire to be involved in similar art therapy social action projects increased as they were personally and professionally impacted by the Artist Residency Program.

I felt a sense of agency as well as enjoyment in providing art therapy social action informed work. Facilitators shared these feelings as well as evidenced by the Likert survey results, most facilitators strongly agreed with the statement “My desire increased to advocate for and participate in community art programming.” In the interviews, one facilitator described her motivation, she eagerly asked me what were the next steps and how she could be involved in similar projects. Another facilitator offered her support by any other means I could think of. Also, the facilitators collectively strongly agreed with the statement “I felt this experience made a positive impact on me personally and or professionally.” Facilitators expressed in interviews, the program “changed me as a person, for the better,” and “engagement in people's life, in exploration in people finding their voice... I found my passion, I felt transformed in the process of them finding themselves.” Other responses concerning art therapy as a profession included it “connected me back to why I got into art therapy... art gives us a portal to ourselves in a deep way... seeing kids get their needs met, the classroom was once chaotic but the demeanor shifted. It was humbling and inspiring,” “it has informed the type of work I want to pursue after

graduation,” also it “has me seriously considering art therapy as a field of study.” Another facilitator, who currently is studying art therapy, expressed she saw “how art therapy can touch a mass amount of people in large ways...How we [facilitators] could come together and touch a lot of people” and “art therapy is not just staying in a room, anything can be art therapy... it made me think about the identity of an art therapist... to do and do what needs to be done.” Many facilitators expressed overall gratitude such as this response “opened my eyes to a culture not known before, a school on a reservation... it blurred the lines of therapy... this experience challenged, exhausted me, it was incredible and I feel fortunate.” Lastly, a facilitator who is an art therapist expressed she saw “it was important to see culture in art, art can be a way to strengthen culture.” In all, facilitators were personally and professional impacted by their engagement and agreed to continue to be engaged in social action art therapy programs.

a. Some teachers found new ways to integrate art into their classroom.

I heard feedback from Turnaround Arts staff that teachers expressed learning new ways to integrate art in their class. The Likert Scale results showed more than half of the teachers agreed with this statement. One teacher expressed he was engaging in a program to learn how to further integrate art in the classroom. Another teacher expressed she often integrated art in her class already and she facilitated the students to add to the art the students had created during the program. Other teachers expressed that the students had an art teacher in which they were exposed to art and they personally did not have the time to integrate them in their class as they may have desired.

b. The foreign art medium choice increased risk taking, engagement, creativity as well as provided students with new skills.

Teachers expressed in the open-ended response and interviews the impacts of the foreign art mediums provided during the Artist Residency Program. One teacher expressed an impact that she noted was the new medium's ability to “grab [the students] attention and sparks their creativity.” Other teachers expressed they noticed “risk taking, creativity, the students liked to have the freedom to experiment,” also “with generous boundaries, they put forth some effort,” “they were engaged, having fun... it broadened their art process” and moreover “they still play with techniques learned. It inspired them to continue with it.” In all the art medium provided positive experiences.

c. Some changes noted, more time needed to see larger change.

The open-ended response and interviews illuminated some changes occurred post program and teachers felt that more time was needed for larger community changes to occur. Teachers expressed facilitators “laid the groundwork” and “parents enjoyed the enthusiasm the students shared... it created a whole new dialogue.” Facilitators expressed similarly it “felt like planting seeds, deeper things were going on,” it was “too short... art opened another form of expression and communication... art allowed them to get to know each other in a different way.” Facilitators also noticed changes in the students in that “they were the loudest room yet during art making there was a calmness” and “they began to open up more.” Teachers stated in the open response that they did not see the program impact the community other than having impressed feelings. Teachers also expressed they have not seen extended art programs and suggested a longer Artist Residency program.

Findings

I intended to find, through a social action art therapy lens, how engagement in the Artist Residency Program impacted its participants, who include the facilitators, students, teachers, and parents. The findings are the six themes in relation to social action art therapy literature.

Data Themes

The resulting data themes include: 1) Art illuminated the students Native American Hoopa identity and culture, 2) Art increased student participation, facilitated storytelling, and conversations about the student's feelings and art provided a sense of agency, 3) Art created and strengthened bonds among the students, teachers, parents and facilitators and facilitators were seen as role models for the students. 4) The facilitator's desire to be involved in similar art therapy social action projects increased as they were personally and professionally impacted by the Artist Residency Program. Three minor themes include: a.) Some teachers found new ways to integrate art into their classroom. b.) The foreign art medium choice increased risk taking, engagement, creativity as well as provided students with new skills, c.) Some changes noted, more time needed to see larger change.

Social Action Art Therapy Literature

Definitions of social action art therapy follow to give the reader a context of a social action therapy lens. Social action art therapy is "a participatory, collaborative process that emphasizes art making as a vehicle by which communities name and understand their realities, identify their needs and strengths, and transform their lives in ways that contribute to individual and collective well-being and justice" (Golub, 2005). Morris & Willis-Raunch (2014), Simoneaux (2011), Aldridge (1998) and Atkins (2011) argue, within art therapy social action, art allows for unsaid and unheard conversations to occur. Hawley (2015) and Turner et al. (2013)

speaking about how community art brings people together as a community. Kapitan (2015) and Moon (2000) specifically states the impact of change, in social action art therapy, comes from an understanding of how lives intersect with one another and how individuals are active in creating themselves. Kaplan (2007) goes further to state one becomes a social activist when they become aware of suffering in connection to social imbalance and consequently make the choice to advocate for this social transformation. Lastly, Golub (2011) states the therapist is a visitor and clients are the individuals that would continue the work, thus, she pushes clients in discovering the power of their own resources in social action art therapy programs.

Data Themes and Literature Table

I sought to connect the emergent research data themes to social action art therapy literature thus I created a table to organize and illuminate such connections.

Data Themes	Social Action Art Therapy Literature			
The art illuminated the students identity and culture.	"identifies needs and strengths" (Golub, 2005)	"understanding.... how lives intersect with one another" Kapitan (2015)		
Art created and strengthened bonds among the students, teachers, parents and facilitators. Also, facilitators were seen as role models for the students.	Hawley(2015) art brings people together	Turner's, Way's & Gray's (2013) work with youth and art production illuminated the connection between self and their society.	transform their lives in ways that contribute to individual and collective well-being and justice (Golub, 2005)	"one becomes a social activist when they become aware of suffering in connection to social imbalance and consequently make the choice to advocate for this social transformation" (Kaplan, 2007)
Art increased participation in the students, facilitated storytelling, and conversations about the student's feelings, art provided a unique sense of agency.	Kaplan (2007) states art can give expression to the voiceless, who are of a low SES or status, and also art can demand a response to injustice.	Simoneaux (2011) finds in her work in African children exhibiting their artwork they could express feelings that would have gone unsaid. One child's parent's witnessing of their child's art changed their perspective of him by showing them he could do something and excel in it.	Aldridge (1998) states similarly art is used to transform secrets into something seen, heard, and discussed openly. In her work with kids and art, they could find their voice.	Atkins (2011) states in her cross-cultural exchanges in her work in Bolivia, she and her students, through art, learned about each other and the release of emotions and suffering brought them closer.

Data Themes	Social Action Art Therapy Literature			
(continued)	understanding in how lives intersect with one another and how individuals are active in creating themselves (Kapitan, 2015)	transform their lives in ways that contribute to individual and collective wellbeing and justice (Golub, 2005)	Morris & Willis-Rauch (2014) also finds individuals could construct their artistic identities and speak with their hospital community, through their art directly.	
The facilitator's desire to be involved in similar art therapy social action projects increased as they were personally and professionally impacted by the Artist Residency Program.	Moon (2002) agrees in that art can be a transformative agent in that sometimes it is in a means to overturn dramatically social ideologies at a foundational level.	"transform their lives in ways that contribute to individual and collective wellbeing and justice" (Golub, 2005)	"one becomes a social activist when they become aware of suffering in connection to social imbalance and consequently make the choice to advocate for this social transformation" (Kaplan, 2007)	Atkins (2011) argues it may be taking an interest in another culture that can be an avenue of change and an interest in a differing culture may lend for a fostering of community in the world.
Some teachers found new ways to integrate art into their classroom.	Moon (2002) agrees in that art can be a transformative agent in that sometimes it is in a means to overturn dramatically social ideologies at a foundational level.			
The foreign art medium choice increased risk taking, engagement, creativity as well as provided students with new skills.	discovering the power of their own resources (Golub, 2011)	Moon (2002) agrees in that art can be a transformative agent in that sometimes it is in a means to overturn dramatically social ideologies at a foundational level.		
Some changes noted, more time needed to see larger change.	Aldridge (1998) states similarly art is used to transform secrets into something seen, heard, and discussed openly. In her work with kids and art, they could find their voice.	Simoneaux (2011) finds in her work in African children exhibiting their artwork they could express feelings that would have gone unsaid. One child's parent's witnessing of their child's art changed their perspective of him by showing them he could do something and excel in it.		

Data Themes and Literature Table Summary

1. Art illuminated the students identity and culture.

During the Artist Residency Program, students engaged in creating art that represented themselves, their connections to their family, as well as to their culture. They also named their

pride and connection to their community, through written expressions including “Hoopa Pride” and “Keep our community clean.” In addition, a facilitator shared she saw in the “fifth grade classroom stickers, a student created two flags US and Hoopa, also of family and school and one that stated “I love my community.” The art tied the students to their community within their school. They were, as Kapitan (2015) expresses, “understanding... how lives intersect with one another” as often social action art therapy programs result. Golub (2005) would further name this as art therapy social action’s ability to identify participants strengths and needs. In connection to this ability, an aspiring art therapist facilitator expressed “keeping parts of culture alive is a strength...a collectivist society, the strength of that.” Another facilitator saw a six year old draw a tribal pattern which she expressed as the students “need to hold on to tradition.” Moreover, an art therapist facilitator, who shared a partial Native American identity, noted it was “important to see culture in art ...I gained more faith and desire to do more culturally themed art... art can be a way to strengthen one's culture.” And lastly, one facilitator expressed the students need as he “used art to depict a sense of safety and containment, an image of nature, home, family.” In all the data suggest, through the art, the students recognized their identity and connections to their family, their home, and Native American Hoopa culture and community which identified their underlying strength and needs in their connections to one another. Furthermore, the art allowed them to strengthen these ties to each other as well as create new bonds.

2. Art created and strengthened bonds among the students, teachers, parents, and facilitators. Also, facilitators were seen as role models for the students.

As described above, art had allowed students to identify their bonds with their family and community. In addition, art allowed the students and teachers to bond and connect with one another in a different means, through art making. A teacher noted a characteristic in her students

she had not known before, she said “it’s cool seeing how their mind works, how they’re emotionally driven.” As Hawley (2015) argued social action art programs have the ability to bring people together in different circumstances to discuss matters that would not usually occur. In the context of creating art, this teacher could understand the students in a new means, a new connection was built. As Turner et al. (2013) also described in his work with a youth action coalition arts-for change program, the art allowed connections to occur between those that differed in backgrounds. The facilitators who came from different cultures engaged with students of a Native American culture, art allowed for these connections to occur despite existing differences. Also, most teachers expressed the students strong desire for the facilitators to return which is evidence that a felt connection was built amongst the facilitators and students.

The teachers expressed the facilitators were needed role models for the students whom they lacked in their community. The Hoopa community currently struggles with generations of abuse and substance abuse. Golub (2005) argues social action art therapy identifies needs and this program illuminated this need. An eighth grade teacher expressed specifically that the facilitators were “adults who are successful students, enjoy learning, and are knowledgeable about their field.” Facilitators noted this connection as well. One expressed her experience of “a little boy telling [her] about a truck, he knew all about it... he just wanted someone to talk to. That moment felt therapeutic. He needed it. He gave me his drawing he wanted me to keep it.” Another facilitator expressed she had told a student “you are so important, share your voice” and witnessed a glimmer in his expression, she felt she instilled this in him, she felt this as something he had not heard before. Lastly, a facilitator expressed in the art, “it was as if he found a part of himself, he mattered.” Through the engagement in art with the facilitators, students felt lasting connections and bonds to the facilitators, their role models.

Moreover, students engaged in exchanges of art pieces, stickers they created, each of which was uniquely made for each person they gave the art to which illuminated these bonds. The art allowed the students to name the bonds that they shared with each other, which consequently allowed them to recognize and strengthen their connections to one another. The students and teachers were establishing an “understanding in how lives intersect with one another and how individuals are active in creating themselves” (Kaplan, 2007). They created themselves in the art and exchanged it as a ritual which represented the connections they held and felt. As facilitators and students came together, they bonded and supported each other. They were experiencing how art therapy social action “transforms their lives in ways that contribute to individual and collective well-being and justice” (Golub, 2005). Through sharing their art with facilitators and each other, students gained a sense of closeness, feelings of acknowledgement, of awareness of strengths in their bonds with one another. With strengthened bonds, there was increased engagement, a disclosure of stories and feelings as well as a felt sense of agency.

3. Art increased student participation, facilitated storytelling, and conversations about the student's feelings, art provided a unique sense of agency.

Through the students engagement in art with the facilitators, student's shared stories of losses and adversities they faced as a community, they voiced their felt experiences. Facilitators stated students discussed family members who had passed away when engaged in art making. A facilitator replied “I was surprised at the amount of emotional bonding and investment that occurred between the students and I.” This is similar to Atkins (2011), who states in her cross-cultural exchanges in her work in Bolivia she and her students, through art, learned about each other and the release of emotions and suffering brought them closer. In Hoopa, bonds were built through art making and conversations could occur. Art had facilitated conversations in a safe

means in which students could speak about losses. As Kaplan (2007), Morris & Willis-Raunch (2014), Simoneaux (2011), Aldridge (1998) and Atkins (2011) argue, within art therapy social action, art allows for unsaid and unheard conversations to occur. One student had discussed a story about a clown in her art. She discussed with me that she feared them and I watched her as she created a jail to place the clown. This student was acknowledging her agency within the art process, she created change. Also, facilitators shared that they challenged students false beliefs that they sucked, that they could not complete a task, or did not matter. As facilitators, actions taken were in allowing the students to be heard and moreover instill feelings of strength, empowerment, accomplishment, confidence and recognize their agency to create change. They were, as Kapitan (2015) expresses, understanding how lives intersect with one another and how individuals are active in creating themselves. This was further demonstrated in a facilitator's experience with the fifth graders who "talked about others destroying the river, they advocated for their rights.. said it was unfair that river was drying up... how would they get fish." Art in this instance allowed students to advocate for their needs in the community in response to impacts affecting their food source. Moreover, the art, in the context of social action art therapy, allowed the students to "name and understand their realities" (Golub, 2005). Students advocated for a social transformation and in beginning this conversation, they could imagine means in which they could attend to this desire for change as Kaplan (2007) states "art can demand a response to injustice." In all, facilitators held the space for students to share stories, express emotions, and concerns as well as encourage and support them through their exploration of community issues and in their actualization of their own agency.

4. Facilitator's desire to be involved in similar art therapy social action projects increased as they were personally and professionally impacted by the Artist Residency Program.

Facilitators, post program, gained knowledge, shared experiences, and felt great meaning in the work that they did in empowering these students. Consequently, they described seeking means to continue social action art therapy work in the future. This ties to Golub's (2005) description of social action art therapy program's ability to transform lives in ways that contribute to individual and collective well-being and justice. Atkins (2011) also argues it is in taking an interest in another culture that can be an avenue of change and an interest in a differing culture may lend for a fostering of community in the world. The Artist Residency program did this exactly as facilitators expressed they were personally and professionally impacted by their engagement. Kaplan (2007) would also argue the facilitators became social activists as she states "one becomes a social activist when they become aware of suffering in connection to social imbalance and consequently make the choice to advocate for this social transformation." With their exchanges with the students who discussed their family losses as well as community issues, they sought for a change to occur, they sought to contribute to this change in facilitating the program. The capacity for change also was apparent when facilitators expressed their independent desire to help me in any means they could because they felt this program was important.

Moreover, a teacher expressed that he acknowledged the contribution he would make was in asking questions and following up with the administrators of his school in regards to what were the next steps in furthering art integration for the benefits he had witnessed in his students. He became an agent of change, a social activist. He expressed this felt sense of responsibility to

contribute to this conversation of change within the school's art program because he had witnessed the power in art, in engaging his students and giving them a sense of agency. This connects to Moon's (2002) argument that art can be a transformative agent in that it can overturn dramatically social ideologies at a foundational level. With this teacher's action, a change could occur within the school. With this research, perhaps there will be more funding for social action art therapy programs in the field of art therapy. In participating, facilitators could continue to lead other social action art therapy projects in other communities of need. In all, as evidenced by the results, the Artist Residency Program created social activist in the facilitators and teacher.

a. Some teachers found new ways to integrate art into their classroom

Teachers agreed that they learned new ways to integrate art into the classroom. One teacher expressed he was engaging in a program in which he could learn to integrate the arts into his classroom further post Artist Residency Program. This ties to Moon (2002)'s argument that states that art can be a transformative agent in that it can overturn dramatically social ideologies at a foundational level. The Artist Residency Program exposed a means in which art could be used within the classroom and moreover it exposed art's ability to increase student engagement.

b. The foreign art medium choice increased risk taking, engagement, creativity as well as provided students with new skills.

Differing from the existing literature, foreign art materials in a social action art therapy program brought positive outcomes. For example, Golub (2011) advocates for the use of supplies that are native to the community when engaged in social action art therapy programs because she wants them to discover the power of their own resources. Yet, the results of this research suggest it was a positive experience to use foreign art materials, they allowed for experimentation and no limitations which increased the student's engagement. A teacher had noted "the materials of the project is what truly grabbed the kids. Whenever interesting mediums, types of paper, art

implements, new techniques are presented to our students, it grabs our their attention and sparks their creativity.” Another teacher noted months after the Artist Residency Program the students still utilized the new techniques and materials they had acquired during the program with current science projects. Thus in all, it was the foreign materials that contributed to increased engagement and continued utilization of art post program.

b. Some changes were noted, more time needed to see larger change.

This last theme directly addresses the goal of social action, to facilitate transformations, to create change. Teachers noted changes such as the students opening up, taking risks and chances, and also taking responsibility in their art. A facilitator noted “small change came in their expression of emotions and engagement.” Aldridge (1998) found similarly, in her work with kids and art, they could find their voice. Moreover, as Simoneaux (2011) finds in her work in African children exhibiting their artwork, they could express feelings that would have gone unsaid. One child’s parent’s witnessing of their child’s art changed their perspective of him by showing them he could do something and excel in it. Parents in Hoopa Valley had similar experiences with their children who found their ability to engage in art.

Although changes were seen in the students, many teachers expressed more time would be needed to see lasting change in their community. A facilitator similarly expressed change was “too short to realize...[yet] art opened another form of expression and communication as described above. Furthermore, one teacher expressed facilitators “laid the groundwork” and facilitators expressed similarly they felt they were planting small seeds. A teacher specifically stated “parents enjoyed the enthusiasm the students shared... it created a whole new dialogue.” This dialogue was about how art had increased engagement and excitement within the students. The consequences of this conversation, teachers expressed, were unseen.

Conclusion

The conclusion that follows begins by summarizing the findings of the research. Next, limitations are discussed followed by recommendations for future research. Last, I reflect on my experience in this research process.

Summary of Findings

The findings of the research illuminated impacts the Artist Residency Program had on the students, teachers, and parents, as well as on its facilitators. To begin, art illuminated student's strengths in their connection to their Native American culture, family and Hoopa community. Art also allowed students to be heard as they engaged in conversations about fears and lived experiences. As they shared their lived experiences with others, they bonded and connected with other students, teachers, and with facilitators. Facilitators were seen as role models for the students by the teachers. Art also increased students engagement in the classroom, increased parents engagement in the school and moreover increased a teachers engagement in an art program so that he could further integrate art in his classroom. Moreover, students also felt their sense of agency, they could act in the classroom in new ways and experienced their ability to create change as they had within their art. The Artist Residency Program succeeded in creating social activists in a teacher and in the facilitators, who expressed they were personally and professionally impacted through this experience and moreover would continue to be involved in similar social action art therapy programs. Feedback included the program should have lasted more than three days to create changes in the community yet, it was also noted seeds were planted in the students. Students continued to utilize the art techniques post program. In all, the results of the research expose positive impacts of a social action art therapy informed program and thus add to the argument for these programs in our field of art therapy.

Limitations and Recommendations for Future Research

A limitation of the research was the extended time between the program and the survey distribution. Due to changing means in which the survey would be distributed, the survey was sent several months after the program ended and thus information was reported difficult to recall by the facilitators and teachers. Also, due to cultural considerations and inability to obtain consent by all student's parents students could not be interviewed to understand their first hand experiences.

Suggestions for future research include providing an Artist Residency Program that extended for more than three days. Teachers and facilitators suggested that a larger impact in the community would occur if the program continued for more than three days.

Researcher's Reflection on the Research Process

As I reflect on my research process, I notice that several parallel processes occurred. The research process was exhausting as well as rewarding throughout, I felt these same emotions in assisting the facilitation of the Artist Residency program in Hoopa Valley. I was also challenged to advocate for myself through this research process as I wrote this paper to advocate for social action art therapy programs. I felt immense gratitude for the opportunity to not only participate in this social action art therapy program but also to lend research that adds to the conversation of doing social action art therapy work and facilitators, teachers, and students expressed gratitude for engaging in this program as well. I felt bonds with students, facilitators and teachers that were irreplaceable and findings of this research exposed these feelings were shared. Lastly, the overall experience brought an unknown sense of agency within me and it gave me a voice, the greatest personal impact I felt, and I learned through the data, it did this for the students as well. In all, I'm honored and excited to share our voices through this research.

References

- Aldridge, F. (1998) Chocolate or shit: Aesthetics and cultural poverty in art therapy with children.” *Inscape: Journal of the British Art Therapy Association* 17(3), 2-9.
- Atkins, S. (2011) Art as a gift: Expressive arts in Bolivia. In Levine, E. G., & Levine, S. K. (2011). *Art in action: expressive arts therapy and social change*. London ; Philadelphia: Jessica Kingsley Publishers, 2011.
- Boal, A. (1979). Theatre of the oppressed (C. McBride & M. McBride, Trans.). London, England: Pluto Press.
- Bryne, J. (2012). The life garden project art therapy intervention for depressed elderly in Hong Kong. In Kalmanowitz, D., Potash, J. (Ed.), *Art Therapy in Asia* (pp. 115-125). Philadelphia: Jessica Kingsley Publishers.
- Cohen-Cruz, J. (2002). An introduction to community art and activism. *Community Arts Network*, 16 (pp.1-7).
- Creswell, J.W. (2014) *Research design: Qualitative, quantitative, and mixed methods approaches*. United States of America: Sage Publications.
- De Ruiter, A. (2015). Imaging Egypt’s political transition in (post-)revolutionary street art: on the interrelations between social media and graffiti as media of communication. *Media, Culture & Society*, 37(4), 581-601. doi:10.1177/0163443714566901
- Fleckenstein, K. S. (2010). *Vision, Rhetoric, and Social Action in the Composition Classroom*. Carbondale: Southern Illinois University Press.

- Golub, D. (2005). Social action art therapy. *Art Therapy*, 22(1), 17-23.
- Gone, J. P. (2010). Psychotherapy and traditional healing for american indians: Exploring the prospects for therapeutic integration. *Counseling Psychologist*, 38(2), 166-235.
- Hawley, E. S. (2015). Art, activism, and democracy: Wochenklausur's social interventions. *Peace & Change*, 40(1), 83-109. doi:10.1111/pech.12112
- Hocoy, D., & American Art Therapy Association, T. M. (2005). Art therapy and social action: A transpersonal framework. *Art Therapy Journal Of The American Art Therapy Association*, 22(1), 7-16.
- Jung, L.M. (2012). Toward an integrated medicine: Clinical art therapy in Korea (Ed.), *Art Therapy in Asian* (pp. 78-87). Philadelphia: Jessica Kingsley Publishers.
- Junge, M., Alvarez, J., Kellogg, A., and Volker, C. (1993). The art therapist as social activist: Reflections and visions. *Art Therapy*, (10)3, 148-155. i, C. (2005).
- Kalmanowitz, D., Potash, J. (2012). Reflecting on materials and process in Sichuan, China. In Kalmanowitz, D., Potash, J. (Ed.), *Art Therapy in Asia* (pp. 115-125). Philadelphia: Jessica Kingsley Publishers.
- Kapitan, L. (2015). Social action in practice: Shifting the ethnocentric lens in cross-cultural art therapy encounters. *Art Therapy*, 32(3), 104-111.
- Kaplan, F. (2005) What is social action art therapy? *Art Therapy: Journal of the American Art Therapy Association*, 22(1), 2.
- Kaplan, F. F. (2007). Art therapy and social action: Treating the world's wounds. Philadelphia,

PA: Jessica Kingsley

Levine, E. G., & Levine, S. K. (2011). *Art in action: expressive arts therapy and social change*.

London ; Philadelphia: Jessica Kingsley Publishers, 2011.

Levine S.K (1996) *Poiesis: The language of psychology and the speech of the soul.*” Toronto,

Canada: Palmerston Press.

McNiff, S. (1992). *Art as medicine : creating a therapy of the imagination*. Boston : Shambhala;

[New York] : Distributed in the U.S. by Random House, 1992.

Meyer, W. L. (2015). The female voice in community arts: Working in fictional contexts in

building new reality. *Applied Theatre Research*, 3(2), 163-176.

Miller, S. (2001). *Social Action : A Teleological Account*. Port Chester, NY, USA: Cambridge

University Press. Retrieved from <http://www.ebrary.com>

Moody, J. (1995). Art therapy: Bridging barriers with Native American clients. *Art Therapy* , 12

(4), 220 - 226.

Moon, C. H. (2010). *Materials and media in art therapy: Critical understandings of diverse*

artistic vocabularies. New York, NY, US: Routledge/Taylor & Francis Group.

Moon, C. H. (2002). *Studio art therapy : cultivating the artist identity in the art therapist*.

London ; Philadelphia : Jessica Kingsley Pub., 2002.

Morris, F. J., & Willis-Rauch, M. (2014). Join the art club: Exploring social empowerment in art

therapy. *Art Therapy*, 31(1), 28-36. doi:10.1080/07421656.2014.873694

Marcuse, H. (1977) *Die permanenz der kunst: Wider eine bestimmte marxistische aesthetik* [The

- aesthetic dimension. Toward a critique of marxist aesthetics] Munich: Carl Hanser Verlag.
- Nettle, C. (2014). *Community Gardening As Social Action*. Farnham: Ashgate.
- Rancière J. (2006) The distribution of the sensible: politics and aesthetics. In: Rancière J (ed.) *The Politics of Aesthetics* (Translated with an introduction by G Rockhill). London and New York: A&C Black, pp. 12–19.
- Schaewe, L. (2011). Some kind of artist, *Art Therapy: Journal of the American Art Therapy Association*, 28:1, 37-38, DOI: 10.1080/07421656.2011.557556
- Simonneaux, G. (2011). Creating space for children: The use of expressive arts with vulnerable children and woman prisoners in sub-saharan Africa. In Levine, E. G., & Levine, S. K. (2011). *Art in action.: expressive arts therapy and social change*. London ; Philadelphia: Jessica Kingsley Publishers, 2011.
- Stake R. E.(1995) Case studies. in N.K Denzin & Y.S. Lincoln (Eds.), *Handbook of qualitative research(pp.236-247)* Thousand Oaks, C: Sage.
- Social Action (n.d.). In Merriam-Webster's online dictionary. Retrieved November 20, 2015, from <http://www.mw.com/dictionary/>
- Turketo, K., & Smith, J. (2014). Promoting achievement for indigenous students in art education: A new zealand perspective. *Canadian Review Of Art Education: Research & Issues*, 41(1), 8-3.
- Turner, K. N., Way, K., & Gray, R. R. (2013). The transformative power of youth action

coalition's multimodal arts-for-change programming. *Journal Of Language And Literacy Education*, 9(1), 40-53.

Weber, M. (1991) *The nature of social action* in runciman, W.G. 'Weber: Selections in Translation' Cambridge University Press.

Writer, J. H. (2013). Native resistance through art: A contestation of history through dialogue, representation, and action. *International Journal of Education & the Arts*, 14 (SI 2.4).

Appendices

IRB Documents

Dear Ms. Bui Lo,

Thank you for submitting your IRB application for your protocol titled ***Social Action Art Therapy***. All documents have been received and reviewed, and I am pleased to inform you that your study has been approved.

The effective date of your approval is **November 10, 2015 – November 9, 2016**. If you wish to continue your project beyond the effective period, you must submit a renewal application to the IRB prior to **October 1, 2016**. In addition, if there are any changes to your protocol, you are required to submit an addendum application.

For any further communication regarding your approved study, please reference your new protocol number: **LMU IRB 2015 FA 35**.

Best wishes for a successful research project.

Sincerely,

Julie Paterson

Julie Paterson | Sr. IRB Coordinator | Loyola Marymount University | 1 LMU
Drive | U-Hall #1718 | Los Angeles, CA 90045 | (310) 258-5465

Received _____											
LOYOLA MARYMOUNT UNIVERSITY Human Subjects Research APPLICATION TO THE LMU INSTITUTIONAL REVIEW BOARD (IRB)											
Principal Investigator (P.I.):		Jessica Bui Lo									
Title of Project:		Social Action Art Therapy									
<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 20%; padding: 2px;">P.I. Type: (check one)</td> <td style="width: 15%; padding: 2px;"><input type="checkbox"/> Faculty</td> <td style="width: 15%; padding: 2px;"><input checked="" type="checkbox"/> Graduate</td> <td style="width: 15%; padding: 2px;"><input type="checkbox"/> Undergraduate</td> <td style="width: 15%; padding: 2px;"><input type="checkbox"/> Other</td> <td style="width: 20%;"></td> </tr> </table>						P.I. Type: (check one)	<input type="checkbox"/> Faculty	<input checked="" type="checkbox"/> Graduate	<input type="checkbox"/> Undergraduate	<input type="checkbox"/> Other	
P.I. Type: (check one)	<input type="checkbox"/> Faculty	<input checked="" type="checkbox"/> Graduate	<input type="checkbox"/> Undergraduate	<input type="checkbox"/> Other							
Department:		Marriage Family Therapy /Art Therapy									
Campus Address:		1 LMU Dr. LA, CA 90045									
Telephone:		323-503-5864		E-mail: jessica.b.lo@me.com							
Faculty Sponsor (if applicable):		Dr. Jessica Bianchi									
Submission:		<input checked="" type="checkbox"/> New <input type="checkbox"/> Renewal <input type="checkbox"/> Addendum <input type="checkbox"/> Staff <input type="checkbox"/> Other			Previous IRB#:						
For evaluation of your project, indicate involvement of any of the following:											
	<input type="checkbox"/> Audio Recording of subjects	<input type="checkbox"/> Non-patient volunteers									
	<input type="checkbox"/> Charges incurred by subjects	<input type="checkbox"/> Minor subjects (younger than 18)									
	<input type="checkbox"/> Deception	<input type="checkbox"/> Mentally disabled subjects									
	<input checked="" type="checkbox"/> Questionnaires	<input type="checkbox"/> Subjects to be paid									
	<input type="checkbox"/> Psychology subject pool	<input type="checkbox"/> Fetal tissue									
	<input type="checkbox"/> Charges incurred by subjects	<input type="checkbox"/> Subjects studied off campus									
	<input type="checkbox"/> Experimental drugs	<input type="checkbox"/> Experimental devices									
	<input type="checkbox"/> Establishment of a cell line	<input type="checkbox"/> Surgical pathology tissue									
	<input type="checkbox"/> Placebos	<input type="checkbox"/> Patients as subjects									
	<input type="checkbox"/> Filming, photographing, video- or voice recording of subjects										
	<input type="checkbox"/> Data banks, data archives, and/or medical records										
	<input type="checkbox"/> Charges incurred by third party carriers										
	<input type="checkbox"/> Approved drugs for "Non-FDA" approved conditions										
	<input type="checkbox"/> Subjects in Armed Services (Active Duty)										
	<input type="checkbox"/> Prisoners, parolees, or incarcerated subjects										

- ☐ Pregnant women, human fetuses, and neonates
- ☐ Sensitive Topics
- ☐ Non-English speaking subjects
- ☐ Elderly Subject (over 65)

The principal investigator assures the Committee that all procedures performed under the project will be conducted by individuals legally and responsibly entitled to do so and that any deviation from the project (e.g., change in principal investigatorship, subject recruitment procedures, drug dosage, research methodology, etc.) will be submitted to the review committee for approval **prior** to its implementation.

What do you plan to do with the results? Please provide a brief summary statement below:

I plan to incorporate the results into my Masters Graduate research project.

What do you plan to do with the results? Please provide a brief summary statement below:

I plan to incorporate the results into my Masters Graduate research project.

Are you applying to a federal, state, foundation or any non-LMU organization for funding? If so, please list the source:

N/A

NOTE: Applications and any additional material requested by the IRB will not be processed unless **signed personally** by the principal investigator.

<u>11.2.15</u>		Jessica Bui Lo
Date	Signature of Principal Investigator (Required)	Name (printed)
<u>11.2.15</u>		Dr. Jessica Bianchi
Date	Signature of Faculty Sponsor (Required)	Name (printed)
<u>October 29, 2015</u>		Debora Linesch
Date	Signature of Department Chair (Required)	Name (printed)

Date	IRB Approval (Signature)	Name (printed)
------	--------------------------	----------------

IRB Approval Number

Please deliver to Julie Paterson, Sr. IRB Coordinator, University Hall, Suite 1718 or jpateroso@lmu.edu.

4/30/2014

LOYOLA MARYMOUNT UNIVERSITY

IRB Application Questionnaire

1. RESEARCH BACKGROUND

Please describe the purpose of your research. Provide relevant background information and briefly state your research question(s). You may provide relevant citations as necessary. (300 Word Max.)

The purpose of this research is to evaluate a three day Artist Residency program developed by undergraduate art education students along side graduate art therapy students and informed by theories related to social action art therapy. Kaplan (2007), an art therapist, shares "the therapist as social activist chooses to give priority to those parts of humanity that are marginalized, give expression to the voiceless... and seek wholeness in fragmented relationships"(p.32). Boal, writer and politician, stated "The act of transforming [through creating art] is in itself transformatory. In the act of changing our image, we are changing ourselves, and by changing ourselves in turn we change the world" (p. 62). Levine & Levine (2011), also art therapist, stated "respect and prizing of what people of a different culture have to offer to us may be an avenue of social change...perhaps a genuine interest in those of a different culture may make a contribution towards fostering community in the world" (p.198). This research project aims to examine and understand if, we as art therapists and art educators, who came informed by cultural differences, achieved what Kaplan and Boal described through our Artist residency program with students on an American Indian reservation and as Levine expressed, left changed with a new or better formed advocate identity.

Work Cited

Boal, A. (1979). *Theatre of the oppressed* (C. McBride & M. McBride, Trans.). London, England: Pluto Press.
Kaplan, F. F. (2007). *Art therapy and social action: Treating the world's wounds*. Philadelphia, PA: Jessica Kingsley

2. SUBJECT RECRUITMENT

How will subjects be selected? What is the sex and age range of the subjects? Approximately how many subjects will be studied? How will subjects be contacted? Who will make initial contact with subjects? Specifically, what will subjects be told in initial contact?

If subjects will be screened, describe criteria and procedures.

Subjects will be asked to participate based on their involvement in the artist residency program. All subjects will be adults, over the age of 18, men and women who are employed at the school site where the artist residency took place or who facilitated the program. Approximately 44 subjects will be asked to complete a voluntary artist residency program evaluation questionnaire. Subjects will initially be contacted through the school's principal via program director Jessica Bianchi. Participants will be informed that their participation is requested in order to evaluate the artist residency program that they participated in and that they will evaluate the program through a survey. Participants will be informed that responses on the questionnaire will be used for a Masters level research project that discusses social action art therapy, an art

experience that allows for self expression, a felt sense of shared community and for participants to create change within their art and consequently in their community. Participation will be voluntary and thus participants will not be screened.

3. PROCEDURES

Summarize fully all procedures to be conducted with human subjects.

After participants have been informed of the research project via their school principal, participants including staff, teachers and facilitators will be contacted via email and sent corresponding survey attachment based on their title either staff and teachers or facilitators, by the primary researcher, Jessica Lo. The survey will be sent via email to facilitators and via mail, which will include printed copies of the survey and pencils and postage stamps for return, to school staff. The survey (attached) will contain 7 statements such as "Felt this experience made a positive impact on you" and participants will be asked to rate them on a 5 point likert scale including "strongly disagree, disagree, undecided, agree and disagree." Also, an additional comment space will be provided for information that supplements further on the 7 statements which focus on the project's impact. At the end of the survey there will be a space in which they can write their phone number and available time for a voluntary phone interview. If participants indicate that they would be open to a follow-up interview then they will be contacted via phone during the first week of December and an interview will take place lasting a maximum of 25 minutes for school staff and for facilitators.

4. RISKS / BENEFITS

What are the potential benefits to subjects and/or to others?

What are the reasonably foreseeable risks to the subjects? (Risks may include discomfort, embarrassment, nervousness, invasion of privacy, etc.) If there are potential risks to subjects, how will they be minimized in advance? How will problems be handled if they occur?

Risks to the participants include nervousness, discomfort, and invasion of privacy. Risks will be minimized by stating participation is voluntary, responses remain anonymous and they may refuse to turn in the survey or continue the interview at any time without negative consequences.

5. CONFIDENTIALITY

Will subjects be identifiable by name or other means? If subjects will be identifiable, explain the procedures that will be used for collecting, processing, and storing data. Who will have access to data? What will be done with the data when the study is completed? If you are collecting visual images of your subjects please justify this.

The survey's will remain anonymous. Names will not be placed in the research. Data will be shared among myself and the director of the program, Jessica Bianchi. When we are done with the data it will be shredded.

6. INFORMED CONSENT

Attach an informed consent form or a written request for waiver of an informed consent form. Include waiver of written consent if appropriate. If your research is

being conducted in another language, please include copies of the translated "Informed Consent" or "Waiver of Written Consent" forms.

Attatched.

7. STUDENT RESEARCH

When a student acts as principal investigator, a faculty sponsor signature is required on the application form.

I will be supervised by LMU faculty, Jessica Bianchi.

8. RENEWAL APPLICATIONS

When the submission is a Renewal Application, include a summary of the research activities during the previous granting period specifically addressing: number of subjects studied and any adverse reactions encountered, benefits which have been derived, any difficulty in obtaining subjects or in obtaining informed consent, and approximate number of subjects required to complete the study.

N/A

9. PAYMENTS

If subjects are to be paid in cash, services, or benefits, include the specific amount, degree, and basis of remuneration.

N/A

10. PSYCHOLOGY SUBJECT POOL

When students from the Psychology Subject Pool (PSP) are to be involved as subjects, permission must be obtained from the PSP prior to running subjects.

Forms are available from the Psychology Office in 4700 University Hall. It is not necessary to inform the IRB of approval from the PSP, however the PSP requires IRB approval prior to permission for using the pool being granted.

N/A

11. QUALIFICATIONS AND TRAINING

Describe the qualifications of, or method of training and supervision afforded student experimenters. This includes past experience, type and frequency of student/sponsor interactions during the experiment, and Human Subjects Protections Training.

I and Jessica Bianchi have current IRB ethics training certifications which are attached.

12. RANDOMIZATION

Describe criteria for assigning subjects to sub-groups such as "control" and "experimental."

N/A

13. USE OF DECEPTION

If the project involves deception, describe the debriefing procedures that will be used.

Include, verbatim, the following statement in the consent form: "Some of the information with which I will be provided may be ambiguous or inaccurate. The investigator will, however, inform me of any inaccuracies following my participation in this study."

N/A

14. QUESTIONNAIRES AND SURVEYS

Include copies of questionnaires or survey instruments with the application (draft form is acceptable).

If not yet developed, please so indicate and provide the Committee with an outline of the general topics that will be covered. Also, when the questionnaire or interview schedule has been compiled, it must be submitted to the Committee for separate review and approval. These instruments must be submitted for approval prior to their use.

Consider your population. If they are foreign speakers, please include copies in the foreign language.

Attached

15. PHYSICIAN INTERACTIONS

To ensure that all patients receive coordinated care, the principal investigator is obligated to inform the primary physician (when not the principal investigator) of all studies on his/her patients.

N/A

16. SUBJECT SAFETY

Describe provisions, if appropriate, to monitor the research data collected, to ensure continued safety to subjects.

The identity of the participants will not be revealed in the data presented in this study. No identifiable information will be used in the research presentation. Pseudo names will be used when discussing interview responses.

17. REDUNDANCY

To minimize risks to subjects, whenever appropriate, use procedures already being performed on the subjects for diagnostic or treatment purposes. Describe provisions.

N/A

18. COUNSELING

In projects dealing with sensitive topics (e.g., depression, abortion, intimate relationships, etc.) appropriate follow-up counseling services must be made available to which subjects might be referred.

The IRB should be notified of these services and how they will be made available to subjects.

N/A

19. SAFEGUARDING IDENTITY

When a research project involves the study of behaviors that are considered criminal or socially deviant (i.e., alcohol or drug use) special care should be taken to protect the identities of participating subjects.

In certain instances, principal investigators may apply for "Confidentiality Certificates" from the Department of Health and Human Services or for "Grants of Confidentiality" from the Department of Justice.

N/A

20. ADVERTISEMENTS

If advertisements for subjects are to be used, attach a copy and identify the medium of display.

N/A

21. FOREIGN RESEARCH

When research takes place in a foreign culture, the investigator must consider the ethical principles of that culture in addition to the principles listed above.

N/A

22. EXEMPTION CATEGORIES (45 CFR 46.101(b) 1-6)

If you believe your study falls into any of the Exemption Categories listed below, please explain which category(ies) you believe it falls into and why.

- 1) Research conducted in established or commonly accepted educational settings, involving normal educational practices, such as (i) research on regular and special instructional strategies, or (ii) research on the effectiveness of or the comparison among instructional techniques, curricula, or classroom management methods.
- 2) Research involving the use of educational tests (cognitive, diagnostic, aptitude, achievement), if information taken from these sources is recorded in such a manner that subjects cannot be identified, directly or through identifiers linked to the subjects.
- 3) Research involving survey or interview procedures, except where all of the following conditions exist: (i) responses are recorded in such a manner that the human subjects can be identified, directly or through identifiers linked to the

subjects, (ii) the subject's responses, if they became known outside the research, could reasonably place the subject at risk of criminal or civil liability, or be damaging to the subject's financial standing, employability, or reputation, and (iii) the research deals with sensitive aspects of the subject's own behavior, such as illegal conduct, drug use, sexual behavior, or use of alcohol.

All research involving survey or interview procedures is exempt, without exception, when the respondents are elected or appointed public officials, or candidates for public office.

- 4) Research involving the observation (including observation by participants) of public behavior, except where all of the following conditions exist: (i) observations are recorded in such a manner that the human subjects can be identified, directly or through the identifiers linked to the subjects, (ii) the observations recorded about the individual, if they became known outside the research, could reasonably place the subject at risk of criminal or civil liability, or be damaging to the subject's financial standing, employability, or reputation, and (iii) the research deals with sensitive aspects of the subject's own behavior such as illegal conduct, drug use, sexual behavior, or use of alcohol.
- 5) Research involving the collection or study of existing data, documents, records, pathological specimens, or diagnostic specimens, if these sources are publicly available or if the information is recorded by the investigator in such a manner that subjects cannot be identified, directly or through identifiers linked to the subjects.
- 6) Unless specifically required by statute (and except to the extent specified in paragraph (1)), research and demonstration projects which are conducted by or subject to the approval of the Department of Health and Human Services, and which are designed to study, evaluate, or otherwise examine: (i) programs under the Social Security Act or other public benefit or service programs, (ii) procedures for obtaining benefits or services under those programs, (iii) possible changes in or alternatives to those programs or procedures, or (iv) possible changes in methods or levels of payment for benefits or services under those programs.

Please deliver to: Julie Paterson, IRB Coordinator, University Hall, Suite 1718 or
jpaterso@lmu.edu.

Informed Consent Form

Note: This form is only a template and is invalid without information particular to a proposed research study. It is the responsibility of the Principle Investigator (PI) to complete all blanks prior to submission.

Date of Preparation: October 28, 2015

Loyola Marymount University Art Therapy Social Action in Hoopa Valley

- 1) I hereby authorize Jessica Bui Lo MFT/Art Therapy Trainee to include me in the following research study: Art Therapy Social Action in Hoopa Valley.
- 2) I have been asked to participate in a research project that was designed to understand the impact of an Artist Residency Program on the community of Hoopa Valley Elementary School . My participation will require completing a voluntary survey and a voluntary 25 min interview.
- 3) It has been explained to me that the reason for my inclusion in this project is because I participated in the Artist Residency Program October 13th-15th 2015 and I could share a valuable perspective of my experience.
- 4)I understand that if I am a subject, I will complete a survey and if I choose, participate in an interview.

The investigator(s) will email the survey.

These procedures have been explained to me by Jessica Bui Lo.__

- 5) I understand that the study described above may involve the following risks and/or discomforts: Risks to the participants include nervousness, discomfort, and invasion of privacy. Risks will be minimized by stating participation is voluntary, responses remain anonymous and they may refuse to turn in the survey or continue the interview at any time without negative consequences.
- 6) I also understand that the possible benefits of the data include informing individuals about the procedures and considerations when working and creating projects connected to Art Therapy Social Action.
- 7)I understand that Jessica Bui Lo who can be reached at 323-513-5864 and her supervisor Jessica Bianchi 480-430-0103 and will answer any questions I may have at any time concerning details of the procedures performed as part of this study.
- 8)If the study design or the use of the information is to be changed, I will be so informed and my consent reobtained.
- 9)I understand that I have the right to refuse to participate in, or to withdraw from this research at any time without prejudice to (e.g., my future medical care at LMU.)
- 10) I understand that no information that identifies me will be released without my separate consent except as specifically required by law.
- 11) I understand that I have the right to refuse to answer any question that I may not wish to answer.
- 12) I understand that if I have any further questions, comments, or concerns about the study or the informed consent process, I may contact David Hardy, Ph.D. Chair, Institutional Review Board, 1 LMU

Drive, Suite 3000, Loyola Marymount University, Los Angeles CA 90045-2659 (310) 258-5465,
david.hardy@lmu.edu.

- 13) I acknowledge receipt of a copy of the "Subject's Bill of Rights".

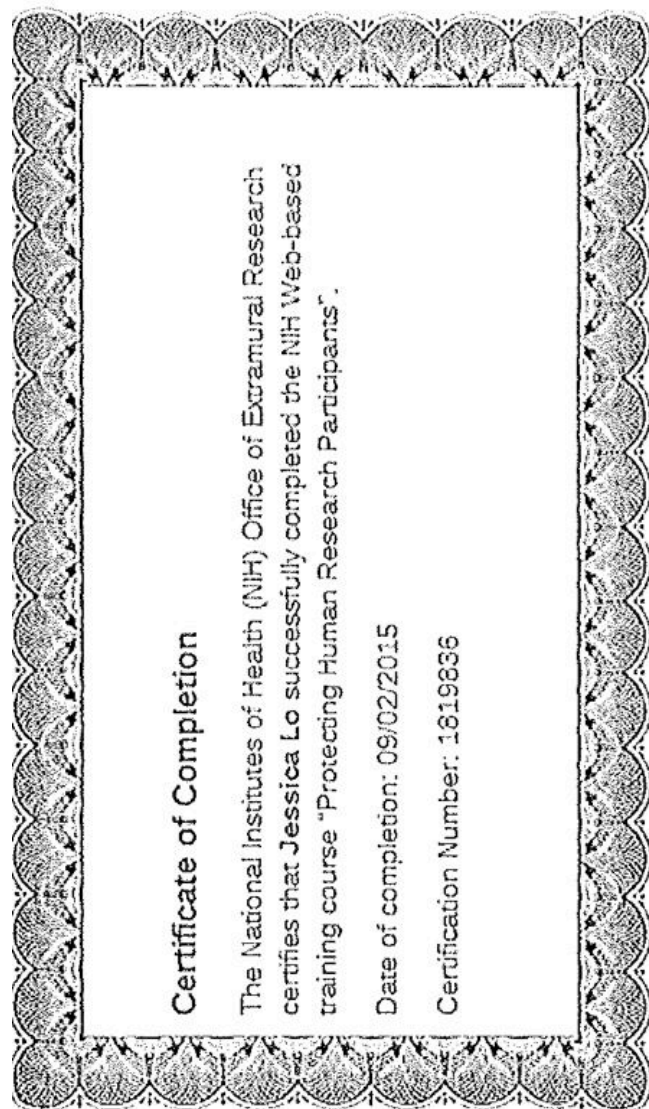
If you agree, please click next.

LOYOLA MARYMOUNT UNIVERSITY

Experimental Subjects Bill of Rights

Pursuant to California Health and Safety Code §24172, I understand that I have the following rights as a participant in a research study:

1. I will be informed of the nature and purpose of the experiment.
2. I will be given an explanation of the procedures to be followed in the medical experiment, and any drug or device to be utilized.
3. I will be given a description of any attendant discomforts and risks to be reasonably expected from the study.
4. I will be given an explanation of any benefits to be expected from the study, if applicable.
5. I will be given a disclosure of any appropriate alternative procedures, drugs or devices that might be advantageous and their relative risks and benefits.
6. I will be informed of the avenues of medical treatment, if any, available after the study is completed if complications should arise.
7. I will be given an opportunity to ask any questions concerning the study or the procedures involved.
8. I will be instructed that consent to participate in the research study may be withdrawn at any time and that I may discontinue participation in the study without prejudice to me.
9. I will be given a copy of the signed and dated written consent form.
10. I will be given the opportunity to decide to consent or not to consent to the study without the intervention of any element of force, fraud, deceit, duress, coercion, or undue influence on my decision.



10-30-'15 10:05 FROM-HOOPA ELEMENTARY

15306251949

T-978 P0001/0001 F-948

Hoopla Elementary School

P.O. Box 1308 Hoopa, CA 95546
(530) 625-5600

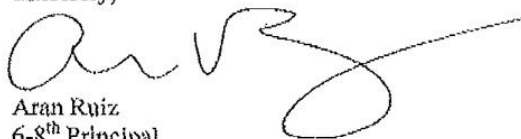
October 29, 2015

To Whom It May Concern,

This letter is to verify that I support Jessica Lo under the supervision of Dr. Jessica Bianchi in presenting Hoopa Valley Elementary School teachers and staff with a voluntary Artist Residency Evaluation Questionnaire and voluntary follow-up phone interview. The questionnaires and interviews will be used to evaluate the effectiveness of the Artist Residency Program that was facilitated in partnership with Turnaround Art California on October 13th-15th 2015.

If you have any further questions or concerns please contact me at (530) 625-5600 ext.2250 .

Sincerely,



Aran Ruiz
6-8th Principal
Hoopla Elementary School

Hoopa Valley Elementary Artist Residency Teachers & Staff Survey

This survey explores how Hoopa Valley Elementary School experienced the Turnaround Arts California Artist Residency Program this past October. Results of this survey will be used in a Graduate Master's Project concerning Art Therapy and Social Action: A Case Study.

Please mark box that best describes your experience

strongly agree	agree	disagree	strongly disagree	
				There was a decrease in disruptive behavior during the week of art making
				There was increased participation in students who frequently do not participate
				Students bonded, shared, connected through their art work with <i>each other</i>
				Students bonded, shared, connected through their art work with <i>university facilitators</i>
				I learned new ways in which art can be integrated into class
				I noticed increased parent participation during back to school night due to art
				I noticed the students culture within the artwork created.

Additionally, how did the Artist Residency Program impacted you, your students and your community?

If you are available for a phone interview (~25 minutes) please fill in the following information:

Email: _____ **Phone:** () - **Day & Time:** _____

Thank you tremendously for your time and participation in this survey.

If you have any questions or additional comments please feel free to write them on the back of this survey.

You may also email Jessica.b.lo@me.com and/or jessicabianchi7@gmail.com

Artist Residency University Mentor Survey

This survey explores how you experienced the Turnaround Arts California Artist Residency Program at Hoopa Valley Elementary School this past October. Results of this survey will be used in a Graduate Master's Project concerning Art Therapy and Social Action: A Case Study.

Please mark box that best describes your experience:

strongly
agree agree disagree strongly
disagree

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	I learned about the school culture through students artwork
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Students shared and bonded with <i>me</i> through their art work
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	By last day, I noticed increased bonding between students through the art making
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	My desire increased to advocate for and participate in community art programming
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	I bonded with the other university mentors
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	I felt this experience made a positive impact on me personally and or professionally

Additionally, how did the Artist Residency Program further impact you, the students you worked with, their community, and your relationships with other university mentors:

--

If you are available for a phone interview (~25 minutes) please fill in the following information:

Email: _____ **Phone:** () - **Day & Time:** _____

*Thank you tremendously for your time and participation in this survey.
If you have any questions or additional comments please feel free to write them on the back
or email Jessica.b.lo@me.com and/or jessicabianchi7@gmail.com*

Interview Questions

1. Can you please tell me about how the students expressed themselves in the art?
2. How did art impact the relationship between the students, between the students and you? What occurred between the students when engaged in art making?
3. Could you share any feedback you received from the teachers or school staff (facilitators)?
4. Do you usually integrate art into your classroom and what happened to the students art after we facilitators left (teachers)?
5. Did you notice any transformations/changes occur within the three days of the Artist Residency program?
6. *Did art allow conversations to occur and if so what were these conversations about?
7. *What was your kids experience with the stickers?
8. *How did this program impact you? (facilitators)
9. *Did the art elicited strengths and needs?
* asked if there was time left in interview