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The Impacts of Loyola Marymount's Summer Arts Workshop from the Perspective of the Adult

Facilitators

by

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A research paper presented to the

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Abstract

This study looks at the Summer Arts Workshop (SAW) and its impacts on the adult facilitators that are involved in the workshop's programming and implementation. The study seeks to gain an understanding of how the workshop could be improved in order to strengthen the workshop so that its adolescent participants could continue to benefit from attending it. The research question is: What are the impacts of a therapeutically informed summer arts workshop/camp with adolescents according to participants? Strengths? Space for improvements? This study is a qualitative approach utilizing a semi-structured interview. The analysis of the data from the four interviews found several common emergent themes that highlighted the strengths of SAW, such as helping to expand childhood surroundings and experience and creating a space for self-expression and creativity while also shedding light on common areas of improvement, such as creating a mentorship training program and increasing the length and scope of the program. With these findings, SAW can extrapolate the necessary data to use in creating a stronger program for its adolescent participants.

Keywords: SAW, summer arts workshop, qualitative study, semi-structured interview, impacts, adult facilitators, adolescents

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Thank you God for the hedge of protection you have blessed me with and the strength you have given my family to get us through tough times.

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Introduction

The purpose of this study is to explore the impacts of Loyola Marymount University's Summer Arts Workshop, a week-long therapeutically informed summer arts workshop for adolescents. The guiding research question is as follows: What are the impacts of a therapeutically informed summer arts workshop/camp with adolescents according to participating leaders? What are the strengths? Where is there space for improvements?

Study Topic

The Summer Arts Workshop (SAW) is a long-standing program sponsored by the Loyola Marymount's Department of Marriage and Family Therapy that works with students from Dolores Mission School (DMS) in Boyle Heights, a school that describes itself as serving primarily Latino youth and provide the majority of their students with free or reduced lunch. The workshop is facilitated by two licensed MFT art therapists, and co-facilitated by three graduate MFT art therapy students from the Marriage and Family Therapy graduate program, and two senior mentors (former student members of the workshop). This workshop utilizes art education, daily themes focused on cultural identity development, community art exhibition, and university facilities (free lunches and use of the pool), to help foster creative expression and positive exploration of identity. Through this study, the researcher hopes to gain an understanding of what elements involved in a program with adolescents bring about the most impact. Through the use of a qualitative approach, this research seeks to gain the perspective of the committed adult facilitators of the Summer Arts Workshop in order to explore thoughts and perceptions of the impacts, strengths, and possible areas of growth that would add to previous research on the program and add valuable information for the program's future.

Significance of the Study

As an on-going, yearly program, the Summer Arts Workshop has been researched by past graduate students numerous times. Examples of past research include exploring the impacts from the perspective of the teachers and caregivers of the participating adolescents through a paper and pencil questionnaire and an arts-based focus group (Stafford, 2010), exploring different roles of mentorship in adolescent Latino participants through an open interview (Malendez, 2016), and exploring attachment, mentorship, and empathy through a focus group of the participating adolescents (Helmstetter & Patch, 2013). The current research seeks to explore the literature on adolescent development and the importance of positive youth development within a program setting. Gaining an understanding of the impacts of community involvement and cultural identity may also help gain an understanding of the impact this program has on its constituents. The current research seeks to look further at the experiences of adult mentors and leaders involved in the program. The current research will engage in interviews with key adult participants to gain a first-person perspective of the impact the program has on its participants as well as possible areas of improvement in order to strengthen and expand the workshop.

Background of the Study Topic

The following section is an abridged version of the more extensive literature that follows this section. Adolescence is a critical period for mental, social, and emotional well-being and overall development. Literature has reviewed adolescent development through a variety of lenses, including cognitive functioning, emotional, behavioral, psycho-social, and physiological changes. During the 1990s, theorists, practitioners, and other youth-associated advocates began to recognize the value of positive youth development as the basis for furthering studies in adolescent development as well as for developing programming to better serve youth (Roth, Brooks-Gunn, Murray, and Foster, 1988). Integrating therapeutic theories of resilience, plasticity of adolescent development, and competency building, treatment approaches for youth shifted from “problems to be managed” to “resources to be developed” (Roth & Brooks-Gunn, 2016). Supplanting a problem-centered and deficit perspective of youth with a perspective of resilience with developmentally-based resources, has spurred the evolution of youth development programs, which include recreational therapeutically based activities and subsequent studies in the field.

One example of the implementation of the positive youth development approach is found in therapeutic art programming. In this group of programming, the relationship between the program facilitators, or the art therapist, and adolescents is a main focus. Sutherland, Waldman, and Collins (2010) states that the relationship between art therapists and adolescent participants has been argued to be the most important aspect in the therapeutic relationship, no matter what theory is being implemented by the therapist. Riley (2001) also states that when an art therapist takes a nonjudgmental and respectful view of the art a sense of trust is form from the

adolescents to the therapist. This powerful relationship helps create a space that allows for safe expression as adolescents use art as a way to communicate and the art therapist uses art to understand adolescents' needs and feelings (Riley, 2001; Sutherland et al. 2010). The use of art as a tool for expression also aligns with the developmental stage of adolescents. In an article on using art therapy with adolescents, Riley (2001) states that adolescents already have a desire to express themselves as evidenced by graffiti that can be found around cities and their desire to have a presence in the world. Using art in a productive and safe way can help them achieve that need for a presence and expression. Therapeutic art can also be a tool for processing thoughts, feelings, and emotions. Creating art gives adolescents a chance to physically process emotions, cutting paper, molding clay, moving the body to paint, but it also provides the opportunity to have a tangible object to reflect on. Emotions, thoughts, and feelings are very intangible concepts that are often hard to sort out when viewed in only abstract form. Creating tangible forms of abstract concepts can help the youth make better sense of what he or she is feeling (Sutherland, et al., 2010).

Literature Review

This research project investigates the impact of a therapeutically informed summer arts workshop with adolescents. The literature will explore these themes in order to understand the impact of a week long summer arts workshop with adolescents from an urban middle school in East Los Angeles. The review begins by looking at adolescent development and positive youth development in order to ground the study in important factors for adolescents at this point in their development. Youth programming, including summer camp and school related programming, art programming and therapeutic art programming, are then reviewed in order to explore how the aforementioned developmental factors are being addressed in these forums. Lastly, the methodologies in evaluating impact on youth programming and their findings are reviewed and discussed.

Adolescent Development and Identity Formation

Adolescence is a critical period for mental, social, and emotional well-being and overall development. Literature has reviewed adolescent development through a variety of lenses, including cognitive functioning, emotional, behavioral, psycho-social, and physiological changes. Research in neuroplasticity has shown that the adolescent brain is establishing neural pathways and behavior patterns that can last into adulthood. Hormonal changes are also occurring and therefore adolescents can be especially prone to depression and engage in risky and thrill-seeking behaviors. (NCCP- Adolescent Mental Health in US).

Two key historical figures in adolescent development theory who continue to be relevant in modern discussions are Jean Piaget and Erik Erikson. Jean Piaget (Dolgin, 2018) (1896–1980) maintained that cognitive development occurs in four age-related stages. During adolescence, the

final stage occurs (beginning around age 11) with the formal operational stage after the emergence of abstract thought and deductive reasoning and as a result ethics, politics as well as social and moral issues become of interest (Dolgin, 2018). Erik Erikson (1902-1994) described human development in terms of eight psychosocial developmental stages, each characterized by a particular challenge or “developmental crisis.” During adolescence, the challenge youth face is identity versus role confusion. Erikson argued that identity formation was the most important task was identity formation which was formed adolescence and continued through adulthood (Dolgin, 2018). Family and culture play a role in identity formation. Several theorists in addition to Erikson, view one’s cultural circumstance, as a significant factor in influencing overall development. Adolescence is also a time when mental disorders increasingly arise, especially for those facing compounding adversities (Merrymen et al., (2012). Fostering protective factors for at risk adolescents is critical to their successful development (Merryman et al., 2012). As youth become more adept at utilizing a range of prescribed coping skills, they are better able to handle and ultimately overcome hardships, developing resilience necessary to manage essential developmental tasks that lead to success in adulthood (Simpson, 2001; Merryman et al., 2012).

Positive Youth Development

During the 1990s, theorists, practitioners, and other youth-associated advocates began to recognize the value of positive youth development as the basis for furthering studies in adolescent development as well as for developing programming to better serve youth (Roth, Brooks-Gunn, Murray, and Foster, 1988). Integrating therapeutic theories of resilience, plasticity of adolescent development, and competency building, treatment approaches for youth shifted from “problems to be managed” to “resources to be developed” (Roth & Brooks-Gunn, 2016).

Supplanting a problem-centered and deficit perspective of youth with that of a construct, which aligns resilience with developmentally-based resources, has spurred the evolution of youth development programs, which include recreational therapeutically based activities and subsequent studies in the field.

According to the 2001 United States Census Bureau, the population of youth, those between the ages of 0 and 19, comprised approximately one-third of Americans. Though a prominent feature of the citizenry in the United States, studies regarding recreation and youth were lacking until the 1990s (Witt & Crompton, 1999a). Simultaneously, research initiatives in psychology (e.g., Benson, 1997; Benson & Pittman, 2001) also began to examine policies and studies on behalf of young people, a reference to youth development programming (Pittman, Irby, & Ferber, 2001).

The youth development objective is to institute programs and activities, which offer accommodations of support and opportunities for the betterment of youth. With the recent emergence of the positive youth development (PYD) approach, youth are regarded as resources to be nurtured and advanced rather than unruly perpetrators of at-risk behaviors (cf. Catalano, Berglund, Ryan, Lonczak, & Hawkins, 2004; Damon, 2004; Lerner, et al., 2005; Lerner, Brentano, Dowling, & Anderson, 2002; Pittman, Irby, & Ferber, 2001). Recreational diversions, such as camps, after school programs, non profit youth groups, and other community-based organizations, provide young people opportunities for developing positive characteristics of engagement, contribution, collaboration, and other valuable life skills.

Positive youth development is comprised of psychological, behavioral, and social attributes, as defined in the prevailing construct of the "Five Cs": Competence, Confidence,

Connection, Character, and Caring (Lerner et al., 2005).” “Positive development occurs when the strengths of youth are aligned with positive, growing resources in the ecology of youth ,resources that are termed “developmental assets” (Benson, Scales et al. 2006). In literature, the 5 C’s are associated with characteristics of “thriving youth” (King et al. 2005). Research suggests that youth who present these five positive developmental characteristics are more inclined to progress to a “Sixth C” of Contribution to self, family, community and to the institutions of a civilized society. Such youth would be less likely to develop at risk behaviors, such as substance abuse, delinquency, and depression.

Looking at the previous literature, there have been several types of youth programming that have elicited positive impacts on the lives of the youth participants. From youth summer camps to therapeutic art programs for youth, each brings similar and different values.

Summer Camps and School-Related Programs with Adolescents

There are many summer camps and after school programs that are geared towards younger children to help ease the strain of childcare for parents. However similar programs for older youth and adolescents can also be beneficial. Literature has highlighted several benefits to summer camp attendance. A study by Merryman, Mezei, Bush, and Weinstein (2012) combined an adolescent summer day program with occupational therapy principles. While the control group was involved in typical summer activities, the experimental group attended a five week program which was held on a university campus. This five-week program consisted of physical activities such as swimming and rock climbing and “occupation-based groups [which] addresses psychosocial skills through developing a personal webpage, exploring career interests, engaging in self-regulating art activities, such as ceramics and jewelry making, preparing healthy snacks,

and completing a five-session peer pressure module” (p. 8). Their summer camp program also created a safe place for the development of social competence, the practice of leadership skills, the ability to explore new, positive occupations and the opportunity to exercise and develop decision-making skills. Similarly, Rapp-Paglicci, Stewart, and Rowe (2012) found behavioral changes in their study of a cultural arts program for adjudicated adolescents. Using the Positive Youth Development Model, master artists teach classes on theatre, performing, visual, and musical arts. Their research indicated the reduction of externalizing and internalizing behaviors. Through the use of the positive youth development model, the Prodigy Cultural Arts Program was able to recognize the decrease of internalized behaviors, such as anxiety, and externalized behaviors, such as aggression.

Art Programming with Adolescents

Many of the benefits of summer camps with youth are also seen in art programming with adolescents. Kim (2015) found that art programming with adolescents helped increase protective factors such as self-esteem, self-worth, and resilience. Kim’s study looked at the impact of community-based art education with elementary school students who have experienced school violence, including the aggressors, victims, and witnesses. There were three parts in this art education program. The first involved the students reflecting on their hardships and how they coped. The students also created a vision board of their future selves. The second part involved the students creating a video about their experiences surrounding school violence. The third part involved the students illustrating their personal narrative on their experience with school violence. Through these three parts Kim (2015) found that the students were able to experience enjoyment within the creative process through education and usage of various art media, exercise

flexible and creative thinking, exhibit problem recognition and solving, create a cooperative community, recognize possibility in times of despair, and learn consideration for others.

Wright, John, Alaggia, and Sheel (2006), Wright et al. (2010), and Wright, Alaggia, and Krygsman (2014), spotlight a 3-year longitudinal study in Canada called the National Arts and Youth Demonstration Project (NAYDP) in which community-based art programs for adolescents were carried out in five low-income communities, was used to glean what benefits can come from an after-school art program. In these 9 month, 3 term programs adolescents participated in theatre arts, visual arts, and media arts. The program provided participants with materials, snacks and transportation at no cost to the parents. The program also sought to involve parents through family nights and reports of participants' behavior and attendance. Parents and adolescents completed questionnaires before the program and interviews were conducted after the program. The research found that participants showed an increase in social factors such as facilitating the creation of new friendships amongst the adolescents, peer social support (Wright et al., 2006; Wright et al., 2010), prosocial behavior, learning to work as a team, and problem solving (Wright et al., 2010). Wright, et al. (2014) conducted a 5-year follow-up study on the NAYDP and highlighted life skills such as negotiation skills, task completion, and decision-making as benefits of the program. Wright et al. (2010) also found that as peer support increased, emotional problems, indirect aggression, and conduct disorders decreased. Other benefits included skill development through art (Wright, et al., 2014; Wright et al., 2006). The adolescents not only learned new art techniques such as mask-making and media arts (Wright et al., 2006) but also other social factors such as problem solving, time management, task completion, and team building.

Social support was also a contributing factor in Wallace-DiGarbo and Hill's (2006) research on the use of art in a community-based program for at-risk adolescents. The program consisted of 10 sessions over a 6 week period which were held at a multicultural center for adolescents. Following the 6-week period a community reception was held. The format of the program consisted of a 4-part day: a warm-up activity, an art task, group discussion, and journal time to end the day. The first 3 sessions surrounded mask-making, the next 5 sessions focused on the mandala. Discussions were facilitated by a local artist. Wallace-DiGarbo and Hill (2006) stated that the adult facilitators of their art intervention program gained the trust of the adolescent participants by addressing inappropriate behavior and being models of positive behaviors and language. The combination of proactivity and modeling helped adolescents not only feel safe in the program environment but also witness positive interactions. These positive relationships were built between the facilitators and the parents as well. Similar to Wright et al. (2010), Wallace-DiGarbo and Hill (2006) also found an increase in social factors such as problem solving and the ability to work in a team.

Another group of researchers, Block, Harris and Laing (2005), researched a pilot summer program that would eventually become a year-round program for at-risk adolescents. This Open Studio Project (OSP) consisted of 9-12 weeks with meetings once a week. During each session adolescents engaged in journal writing that discussed the intention for the session. Then, the artist in residence introduced the art techniques and allowed adolescents to engage in artmaking in an open studio format. When the creative process is over, adolescents then journal about the artwork that they have created. Next is sharing the artwork with others. During this time, judgement, comments, nor critiques are not allowed to be spoken about the artwork. Another

component to this program is the exhibition that is held in the community, where parents and community members (including teachers, parole officers, and counselors) can view the artwork and engage in conversation with the artist. Again, judgment, comments, and critiques are not allowed, however questions about the artwork are. The OSP method was found to be effective in creating a space for emotion expression not only due to the opportunity for the youth to express themselves but also creating a safe space for expression due to the strict guidelines of withholding judgement and commentary. The artist in residence model also created a role model for both art techniques and ways in using art as expression and communication. This model also helped the adolescents practice other skills such as decision-making, listening, to themselves and others, and agency as they were able to choose and work with whatever materials were in the open studio (Block et. al, 2005).

Therapeutic Art Programming with Adolescents

Therapeutic art programming introduces the art therapist and the therapeutic use of art. Sutherland, Waldman, and Collins (2010) states that the relationship between art therapists and adolescent participants has been argued to be the most important aspect in the therapeutic relationship, no matter what theory is being implemented by the therapist. Riley (2001) also states that when an art therapist takes a nonjudgmental and respectful view of the art a sense of trust is from the adolescents to the therapist. This powerful relationship helps create a space that allows for safe expression as adolescents use art as a way to communicate and the art therapist uses the art to understand adolescents' needs and feelings (Riley, 2001; Sutherland et al. 2010). This respectful view of the art can also be modeled to the other participants, whether they are the adolescent participants or outside viewers. Block, et al.'s (2005) encouragement for participants

to share their art with the group and in a community gallery style open house, while restricting comments, critiques, and judgements helps keep the art sacred and the focus to be on the therapeutic expression, rather than the finished product. In an article on using art therapy with adolescents, Riley (2001) states that adolescents already have a desire to express themselves as evidenced by graffiti that can be found around cities and their desire to have a presence in the world. Using art in a productive and safe way can help them achieve that need for a presence and expression. Therapeutic art can also be a tool for processing thoughts, feelings, and emotions. Creating art gives adolescents a chance to physically process emotions, cutting paper, molding clay, moving the body to paint, but it also provides the opportunity to have a tangible object to reflect on. Emotions, thoughts, and feelings are very intangible concepts that are often hard to sort out when viewed in only abstract form. Creating tangible forms of abstract concepts can help the youth make better sense of what he or she is feeling (Sutherland, et al., 2010). According to Kim (2015), using various media, collage, painting, clay, drawing, etc. also helps emotions expression and flexibility. While there are one-on-one models of art therapeutic work, the group setting can also be beneficial for adolescents. Looking back at the previous categories of programs with adolescents, having adolescents create art alongside an artist-in-residence as Block, et al. (2005) implemented in their open studio program, creates the benefit of working alongside another artist who models the emotional expression and creative process. This helps adolescents not only learn the process of art-making and its many techniques but also how to use art as a tool of self-expression and emotional release (Block et al., 2005).

Lastly, therapeutic art programs also foster social actions and community sharing (Block et al., 2005). Block et al. (2005) use of an open studio process as a way to elicit social change in

a program for at-risk adolescents. After adolescents created their work in the program, there was a community exhibition of the participant's art. This brought adolescents' voice back to the community. Not only does this allow for adolescents to give back to their community, it also helps increase the adolescents' self-esteem as they are now seen by their community, such as parents, teachers, police, and even parole officers, in a positive light. (Block et al., 2005).

Evaluations on Youth Programming

Articles regarding positive youth development programs address the issue of a lack of a defining construct with regards to the field (Lerner & Lerner, 2013). Researchers have looked to reviewing and assessing the efficacy of organized extracurricular activities, either community based or after school related programs (Roth & Brooks-Gunn, 2016). Activities offered by youth programs correspond with the developmental issues, which have been elected to being addressed and their related outcomes (Larson, Hansen, & Moneta, 2006). However, such considerations might also contribute to the difficulty in establishing the core principles, which characterize youth developmental programs. Consequently, consideration for an overall core principles foundation as well as program context must be addressed when developing a universal framework for youth developmental programming (Levin & Belfield, 2015).

Accordingly, investigators are recognizing the significance of a youth developmental program's context when assessing its viability and effectiveness. Making compelling comparisons as to the value of the existing programs requires circumstantial information of the respective youth developmental initiatives. These correlations are vital to securing much needed data as to the cost effectiveness assessments with regards to education and social service provisions.

Evaluations on Art Therapy Programming

Research on the effectiveness of art therapy is emerging gradually (Quinlan et al., 2016). However, the lack of studies in the field have impeded its viability and professional standing (Betts & Laloge, 2000). Hence, the therapeutic treatment has often been misconstrued and or underused (Betts & Laloge, 2000; Tibbitts, 1995). More studies regarding art therapy are needed to better understand the therapeutic viability of this practice. Additionally, according to Slayton, D'Archer and Kaplan (2010), within a small body of quantifiable data regarding the effectiveness of art therapy, most studies are qualitatively based and those, which are empirically derived, have no standardized reporting or use of control groups. Assessment also helps to determine the necessity of a program, define its objectives, implementations and measurements, relay outcomes, and inspire research in the subject matter. Again, limited research and lack of empirical standardization in the field of art therapy constrains the progress and utility of the practice. Program evaluation should ideally assess both variables of quality and outcome (Saunders & Saunders, 2000). As studies and subsequent evaluations regarding art therapy become more prevalent, interest in assessing and initiating further research in the field will amplify (Feen-Calligan & Nevedal, 2008).

In evaluating a school-based creative arts therapy program for adolescents from refugee backgrounds, Quinlan et al. (2016) performed controlled quantifiable and post tests to address the psychosocial needs of participating youth. Researchers were able to quantifiably assess the participants' mental health and behavioral difficulties through validated checklists and questionnaires. The outcome according to Quinlan et al. (2016) were favorable, including reduction of behavioral difficulties, emotional symptoms, hyperactivity and peer problems.

Positive results further underscore the value of creative expression interventions with a narrative focus, validating the efficacy of art therapy (Quinlan et al. 2016).

Evaluating the effectiveness of art therapy has been impeded by a lack of studies in the field (Betts & Laloge, 2000). Hence, the therapeutic treatment has often been misconstrued and or underused (Betts & Laloge, 2000; Tibbitts, 1995). Assessment contributes to determining the validity and viability of a program.

Research Approach

The research approach utilized for the current study is a qualitative approach, where the primary data collection method will include semi structured interviews with current participants who have leadership positions. Creswell and Creswell (2018) posit that the qualitative approach “support[s] a way of looking at research that honors an inductive style, a focus on individual meaning, and the importance of reporting the complexity of s situation” (p. 4). The interviews in this study are aimed at understanding the experiences of current participants who have assumed long standing leadership roles defined in the program as mentors. The interviews will utilize a semi-structured approach that will have the subjects answer questions posed by the researcher as well as have the opportunity to give unstructured comments within the participants’ discretion. There are various benefits to holding interviews as a tool for collecting data, some of which can be found in the following studies. Merryman et al.’s (2012) study on the effects of a summer camp experience with at-risk youth in middle school and Wright et al.’s (2006) report on a community-based arts program for low SES youth both used a qualitative interview method to explain their quantitative data. In Deboys, Holttum, and Wright’s (2017) research on school-based art therapy, individual interviews with teachers, art therapists, children, and their parents were used to “capture rich data for in-depth analysis” (p. 119). Michalski et al. (2003) interviewed the parents of the adolescent participants in their study on the impact of a therapeutic summer camp program to capture “the perceptions of changes observed in their children’s behavior immediately following and several months after attending the camp” (pp. 57-56). Creating a semi-structured interview will allow for specific questions to be answered as well as

gather other information that the subjects may want to share that the researcher has not thought of.

Methods

Definition of Terms

The following section features definitions of terms that are frequently used both in the literature review and in the research project. This section will also include the dictionary definition and how the term will be used in the current research.

Adolescence. The term adolescence according to Merriam-Webster (2019) is defined as “the period of life when a child develops into an adult : the period from puberty to maturity terminating legally at the age of majority.” According to Dolgin (2018), adolescence is defined as “the period of growth between childhood and adulthood” (p.1). This period is generally thought of to begin when children reach puberty, around 11 to 13 years old (Dolgin, 2018). While the beginning age is generally set to 11 to 13 years old, the ending period is not a set age. (Dolgin, 2018). For the purposes of this research, the age of adolescence will be considered to be from ages 11-17.

Adolescent(s). The term adolescents is used throughout the literature review and the current research. Merriam-Webster (2019) define adolescence as “a young person who is developing into an adult : one who is in the state of adolescence.” Again, the current research will utilize the ages of 11-17 to designate an adolescent.

Positive Youth Development. The U.S. Department of Health & Human Services defines positive youth development “an approach to working with youth that emphasizes building on youths’ strengths and providing supports and opportunities that will help them achieve goals and transition to adulthood in a productive, healthy manner.” Roth & Brooks-Gunn (2016) adds to this definition with the integrating therapeutic theories of resilience, plasticity of

adolescent development, and competency building, treatment approaches for youth shifted from “problems to be managed” to “resources to be developed”. The current research will utilize these definitions when referring to positive youth development.

Therapeutic Art Program. In contrast, to art programming, which involves art which is facilitated by artists-in-residence or adult facilitator (i.e. Wright, John, Alaggia, and Sheel, 2006; Wallace-DiGarbo and Hill, 2006). The therapeutic art program leans on the therapeutic relationship between therapist and participant, which has been argued to be the most important aspect in the therapeutic relationship, no matter what theory is being implemented by the therapist (Sutherland, Waldman, and Collins, 2010). For the current research, therapeutic art program is defined as a program which is facilitated by a therapist, specifically, an art therapist.

Identity Formation. Erikson views identity formation as the fifth step in the stages of psychosocial development, identity versus role confusion. In this stage Erikson posits that adolescents' main task is forming their identity, which involves “making choices by exploring alternatives and committing to roles” (Dolgin, 2018, p. 164). As Erikson’s theory has evolved, other aspects such as culture, familial and friendship association, physical and sexual characteristics, religious and political affiliation, vocations and more have been found to affect one’s identity (Dolgin, 2018). Because of these many factors that contribute to identity, a person’s identity is not fully formed during adolescence, it continues to be formed throughout one’s adult life. However, adolescence is the time when serious thought and active participation in its formation takes place. For the current research, identity’s definition will encompass both Erikson’s perspective as well as the evolved components of identity.

Design of Study

The design of the study is a qualitative approach issuing a semi-structured interview in which subjects will answer the following open ended questions:

1. What does the Summer Arts Workshop mean to you?
2. What is/has been the impact of the Summer Arts Workshop on your personal and professional life?
3. What are your perceptions of strengths, space for improvements, what would you like to see in the future from the Summer Arts Workshop?

Sampling. Subjects were selected based on their participation and long standing relationship with the Summer Arts Workshop for around 13 years. These subjects were at one time graduate student co-facilitators of the Summer Arts Workshop or were once students of the Dolores Mission School and attended the Summer Arts Workshop and progressed from student participants to senior mentors (once they graduated from the Dolores Mission School). Potential sampling bias for this method of sampling collection could be that the adult mentors who have been involved with the Summer Arts Workshop for several years, may provide only positive feedback in order to cast the Summer Arts Workshop in a positive light because of their current involvement? This may lead to data that does not relay the true feelings of the subjects.

Gathering of Data. Data will be gathered through 30 minute, recorded, semi-structured phone interviews. The question of the semi-structured interview will look at the impact, strengths and possible areas of improvement of the Summer Arts. The researcher will initially contact participants through email to schedule a convenient time

for the interview. To ensure confidentiality, the audio recordings will be kept on a password protected laptop computer and subjects will be given pseudonyms. Subjects will be informed of their voluntary involvement during the initial email contact.

Analysis of data. Data will be analysed by reviewing and assessing each interview audio recording and transcript individually. This assessment will continue until emergent themes are illuminated as they relate to the research question which is “What are the impacts of a therapeutically informed summer arts workshop/camp with adolescents according to participants? Strengths? Space for improvements?” Once emergent themes are found, the data will be analysed again to pull clear examples of the emergent themes. The researcher will then collate the individual data together to compare and contrast data across participants. To ensure accuracy, all of the data collected through the audio recordings and transcripts will also be member checked by researcher and research mentor.

Results

Presentation of Data

This section will present the data collected from the four interviews conducted with the four interviewees of the study. The data is organized by the order in which the questions were asked then by the order in which the interviews were conducted. The interviews took approximately 15- 20 minutes and were conducted over the phone. The questions asked were:

1. What does the Summer Arts Workshop mean to you?
2. What is/has been the impact of the Summer Arts Workshop on your personal and professional life?
3. What are your perceptions of strengths, space for improvements, what would you like to see in the future from the Summer Arts Workshop?

Here is a brief introduction to the interviewees (all names have been changed to pseudonyms).

Angela participated as a senior mentor for one summer of SAW. At the time of her participation she was a graduate student of the Loyola Marymount Marriage and Family Therapy with a clinical specialization in art therapy.

April is a licensed MFT art therapist and has been a senior mentor for SAW for 13 years and a co-director for 5 years.

Polly, is an engineer, who first joined the SAW as a student participant from the Dolores Mission School in 2007. After 3 years as a participant, she continued working in the program as a junior mentor and is now working as one of the two paid senior mentors.

Nathan, a manager in a small business, also started as a student participant from the Dolores Mission School in 2007, moved to become a junior mentor after 3 years, and is now the second of the two paid senior mentors.

What does the Summer Arts Workshop mean to you?

Angela stated that working at the Summer Arts Workshop (SAW) was an opportunity to engage in the community that she is from. The experience provided a “hands on and practical way” to integrate the art therapy ideas and concepts that she was concurrently learning in the LMU MFT Art Therapy program. It also provided a chance to further engage with the adolescent population at the Dolores Mission School.

April stated that working with the SAW has “helped her develop a strong mentorship and friendship with the director of SAW”. Also, the experience of the SAW helped solidify her desire to become an art therapist and join the LMU art therapy program.

Polly stated that SAW is “something that is deeply rooted in my life.” She stated that it felt like a break from the real world, like a “mini art vacation”, where she can engage in art and see the creativity in other people. Seeing the creativity in other people gives her “so much hope, and so much energy, and so life.” Polly also stated that when she started as a participant, she felt special for “being chosen for some program”, [she was part of the pilot program where teachers were asked to make suggestions of who should participate in SAW]. Polly also stated that being a part of the program “was almost the push that I needed for me to talk to people and do the things that I already wanted to do.” Polly stated that the environment allowed, “[me] to express myself in ways that I didn’t know that I could.

Nathan stated that, as a participant, SAW was a “creative outlet” and provided a space “where I didn’t have to hide that side of me”. He also described his time as a participant as an opportunity to “create a bond with each other and all of the participants that were there,” and, “get out of the general area or where we [he and the other student participants] grew up.” Stating, “For myself, being [from] Boyle Heights where I was growing up it was not one of the greatest areas, I never really got to venture out of the community. So this was one of those opportunities to go on to like the other side of life.” As a mentor, Nathan stated that he “love[d] the opportunity that I had to go back and be a mentor and see the kids go through what I was kind of going through growing up with the program.” It described it as giving him the opportunity to “be able to help and kind of guide and also be closer to them and what they’re capable of, help them figure out themselves and be able to find out what they can do through art and therapy.” He further explained, “it’s good to know you were able to help somebody because you’ve been there and you can put yourself in their shoes and kind of help them steer in the right path so that they’re not kind of stuck or still trying to figure things out on their own.

What is/has been the impact of the Summer Arts Workshop on your personal and professional life?

Angela responded that “this was a population I wanted to explore a little deeper and it’s one that I found that I actually enjoy working with.” Angela stated that “they respond really well with the art and I feel like it’s an age where self-expression is a good thing and to be able to have this outlet is I think beneficial for them.” Angela stated that this is a population that “I feel like I’ll probably want to work with in the future. And in my personal life, I mean it was really great

to be able to work there.” Personally, Angela stated that since her parents did community work at Dolores Mission School, being able to be involved with the school was “really fulfilling.”

April stated that her experiences with SAW, “really had impacted the population that I want to work with. I become very focused on working with the adolescent youth and I continue working in LAUSD schools where I can, you know, use a lot of what I learned from the week to apply to my work that I have with the clients I see every day in the middle school in Los Angeles.” April describes, working at SAW has also helped April feel and stay connected with the mission of LMU, “which is a mission of service to others and I think that it’s created a community for me.” April has continued to stay connected to LMU through becoming a clinical supervisor at the Helen B. Landgarten Clinic. “It makes you feel very tied and connected to the community and also the community of art therapists.” April also stated that she valued the relationships that have been fostered throughout her time in the program. She describes interacting with the graduate student art therapists as really valuable as she is able to be “a part of their mentorship and their personal growth and figuring out what art therapy means to them.” April also, “Really value[s] the relationships I’ve made, with the junior mentors, with the senior mentors, with Jamie [her co-director], with LMU who supports us.” April also described how “incredibly moving [it is] to see the students connecting with each other.” April states, “It’s always like day 1 there’s this kind of awkward feeling and then by day 3 they’re like literally holding hands, linking elbows, and walking down the halls. Like it, it really unites the students in a way like before they go to school.”

Polly responded that as a participant SAW, “Helped me build more friends cause I was in middle school, I was brand new to that middle school too.” She also stated that being a

participant in the program made her, “Feel a little bit more included and, it no longer made me feel like such an outcast just because... I wasn’t there from kinder to 8th grade like most of those kids that were there.” Polly describes that her time as a junior mentor helped “me find some more structure in my life.” She also stated that it helped her “Understand that while I have this huge passion for art, I also was starting to feel the passion I could find from other people,” and it “helped me see like creativity in art in other things rather than just my own.” Polly described that her time as a junior mentor also helped “create more of, like a leadership role and it ended up becoming a huge thing for me as I grow older.” Polly stated that she considered her job as a senior mentor her first job that she continues to put on her resumes. “It really gave me some skills that like, when I really look deeply into what I do in the program I realize I gained a bunch of problem solving skills and leadership skills and I learned to work with people and I am a great public speaker now, well sometimes.” Polly has also stated that SAW has also provided her with great networking opportunities, listing the director of SAW as a valuable reference for other jobs and for her plans on applying to the MFT, art therapy program at LMU. On her relationship with the director of SAW, Polly stated, “... 10 years and I never thought of her as, I thought of her as my friend almost and it was that transition into like, she’s also a colleague and a business professional.” Polly works as an engineer and credits SAW as helping her develop the skills needed in her profession stating “ I come up with solutions so immediately and I’m pretty sure this was all just [a] product of being in this program for so long.”

Nathan reported that personally, being a part of SAW helped him to “develop up more social skills, as a kid growing up cause I wasn’t really that kind of talk to people and stuff.”

Nathan stated that it also helped him “to try new things, cause I was very timid back in the day.”

Nathan described “I wouldn’t like to try new things because it was out of my comfort zone.” However being a part of the program gave him the ability to “finally kind of let go of that urge and be able to step out and go into that uncharted territory and not hesitate.” Professionally, Nathan stated that being a part of SAW allowed him to be “able to take a leadership position/role and be able to define and figure out ways to help others.” He also stated that, “a lot of problem solving and those kinds of matters on a professional standpoint helped me out cause I’ve been able to take situations from work and I’ve been able to look back at ways I would have handled it through the program with the kids.”

What are your perceptions of strengths, space for improvements, what would you like to see in the future from the Summer Arts Workshop?

Angela stated that a strength that she sees is that the program is available for the Dolores Mission students. Angela also named the outreach that the graduate program provides as a strength stating, “I feel like the outreach that’s throughout the year is a good strength, I think the pre and the post events were really good and then also the reaching out with the field trip.” Angela also named the possibility for the graduate students to return to SAW as senior mentors as a strength. For improvements, Angela stated that having more outreach “more contact with the school [and] maybe more involvement with the church,” might help improve the turnout of the post event. As for what she would like to see in the future, “For the program to continue really.”

April described the first strength in regards to the structure of the SAW program in that, “it builds on a metaphor... that starts on day one and it’s very layered... and that is incredibly powerful for students because they do not often get the opportunity to do that kind of art making.” April named the participation of graduate students and junior mentors as strengths.

About the graduate students she said: “We have graduate students who are being trained and who are really understanding how important it is, how you communicate about the art materials and how you facilitate it.” About the junior mentors she said: “So we have kids that have participated in the program and have been invited back to really engage with the students and help them through it and I think it just creates kind of a family structure.” She further explained that the return of former participants, “creates this very familial support for everybody like everyone is going to work together and you can go to anyone in the room and ask them for help.” Lastly she cited the length of SAW as a strength stating, “it’s also a strength to have it so long, you know, like it’s a full fun day of art making and it’s just so incredible to help them with social and emotional skills.”

In regards to areas of improvement, April named mentorship training stating that “It always takes like a couple days for them to understand their role.” April explained that she has “created a Junior mentor manual a couple of years ago,” and “tried to kind of set up a meeting for them to come” however those implementations did not yield the desired effects. April also voiced that she would like to see SAW’s community event have greater attendance. The community event takes place after the week long summer workshop and invites the student participants and their families to engage in the art similar to what was completed during the workshop. About the community event, April states, “as it’s happened we haven’t really had the students come back to participate in that. I think we need to have like, more community outreach and thinking or ways of figuring out how to make the program full circle.” April stated that she would also like to involve the parents of the students stating, “we’ve kind of talked about through the years like, how can we reach out to family members? How can we maybe, you

know, more of like, research around like you know needs assessment, like what do the family members say that they need. Do they feel like they need anything? Just, you know, getting them more involved somehow.” April would also like to see the returning junior mentors who have graduated from the Dolores Mission School and are no longer in high school receive monetary compensation for their work as junior mentors. April stated, “Even if it’s like a budget for just like a gift card you know, something we could show appreciation to them, like letting them know just how, like you an adult now and we really value your time and your commitment and what you bring.” Lastly, April wants “to see it be provided in other schools,” explaining, “We’ve only had one school this whole time and maybe we can branch to offer the same, you know, we do all of this really incredible planning and it’s just for one week and maybe if there could be another week added with another school.”

Polly stated that a strength of SAW is how “everybody is getting to deal with personalities, new people and for the kids it gives them a perspective of understanding how other people are like and how to give them a sense of compassion, empathy and seeing how other people think.” Polly named the fact that it is a summer program is also a strength stating “the program works really well that it’s summer and I honestly think that the fact that we go to the pool during the summer is one of the huge things that this program provides.” Polly further explained that SAW, “feels like such a free place, like a free and it feels very safe at the same time. It’s not just chaos, it has some structure to a point where you’re still able to go with the flow and everyone still has a mutual respect for each other and I think that’s a really big strength.” Polly stated that the peers that she participated as a student in SAW “became such a huge part of my life” stating that friendship is “being built behind the scenes.” Another strength

Polly named was that the program takes place on a college campus. Polly stated that it gave her the confidence to go to college and the mentality of, "Oh well I'm already here, like I'm already destined to come to college," which was needed as later became, "first one in my family to go to college." Polly further stated, "I think a lot of kids think the same way too and I think at some point these kids would have given up and maybe thought that they weren't destined for college."

In regards to improvements that Polly named the communication between the student participants and the junior mentors, stating that the "communication between the mentors and the kids" has "kind of gotten lost through the years." Polly further explained that when she first started SAW, the relationship between the junior mentors and the students was "almost synchronized" and "I saw these kids get sometimes so attached to the mentors but also feel so relieved after the program because I don't think they're realizing that while we express ourselves verbally and visually through their art they were getting so much out of themselves." Polly also further explained that the junior mentors became more interested in the behind the scenes aspect of the program such as the schedule of events and the budget. Polly believes that the "interaction with the children got lost." Polly's next area of improvement surrounded how lunch is provided for the children. LMU provides a free lunch to the students of SAW, which is located by the pool, where the students swim. Polly stated that, though she understands the switch from buying lunch to taking advantage of the free lunch was probably necessary for budgeting purposes, she feels, "the walk [from the art studio to the lunch area] sometimes separates people." Another activity that she felt divides the students was choosing whether to go to the pool or continue working in the studio. Polly stated that she wants to see continued participation not only from the students who she says she has seen generations of students attending, with younger siblings

attending after older siblings, but also from the teachers of DMS such as the schools art teacher. Polly would also like to see that SAW has the ability to not worry about the budget or timing of events so that the students have more time and freedom to create. She stated, "I know that it's difficult to try and create in the amount of time that we are there for 5 days and the 5th day we can't really do anything."

Nathan stated that one of the strengths of the program was that it was "it's an outreaching program and it's outreaching to those that need it," and "the fact that we can take a couple of kids that are from a certain culture, a certain area and be able to show them that there's more than what they have there." He also thinks a strength of the program is that the students have goals that, "goals that they can make and attain through hard work and perseverance and show them that they're not alone in certain stuff." Another strength he sees in the program is that as a mentor, he is "able to help somebody shine in their own ways, find traits or characteristics in themselves that they can, they didn't know they had and they could be good at. I think that's another strength to the program."

In regards to improvements, Nathan feels that the program should integrate more digital aspects of art and, "try to venture out and do more things that use the technology that we have now, cause, obviously that's what the kids are accustomed to nowadays." Another improvement that Nathan named was improvement of the "structural process between the mentors." He explained that due to everyone's personal schedules and lives outside of the program, it is often difficult to communicate and get the mentors on the same page. "Being able to make a meeting or stuff like that on a more consistent basis, so that everybody's on the same page from day one...so that we're ahead of the game for the kids and we're not trying to figure things out as it's

being laid out on the table.” Nathan stated that he would like to see more students in the program and to see more students, “actually come back and actually become mentors so that they can see what I see and experience the growth and maturity.” Nathan would also like to see that more funds are able to be obtained so that the students have more time to create. He stated that instead of “2 ½ hours for 4 days,” having 3-4 hours in the span of 6-7 days” would allow the students to have the space and time to fully express themselves. Finally, Nathan stated that he would like to see “this [program] becoming more than just a summer program, and see if we can outreach it to other schools, not just DMS.” He further added that having the program available within DMS during the school year would give the students an outlet “when they need it and not just for a little fraction of time in the year.”

Analysis of Data

In this section the data will be gleaned from the interviews conducted with the four participants. The data will be analyzed as it relates to the research question: What are the impacts of a therapeutically informed summer arts workshop/camp with adolescents according to participants? Strengths? Space for improvements? In addition the data will further be analyzed by emergent themes within each interview question. When analyzing the data according to the interview questions, the researcher found the following.

What does the Summer Arts Workshop (SAW) mean to you?

SAW was an opportunity for Angela to engage in their community of origin. It was also a valuable experience because it gave her an opportunity to practice what she had been learning in the LMY art therapy program. SAW impacted both Angela and April as it gave them an opportunity to further engage in the adolescent population. April was able to

solidify her desire to become an art therapist and continue to work with the adolescent population. April also stated that her time at SAW has helped develop mentorships and friendships within the program as well as solidified her desire to join the LMU art therapy program. Polly feels that SAW gives her a break from her career as an engineer and allows her the opportunity to engage in art and see the creativity in others. Polly and Nathan recalled that as a participant, SAW gave them the opportunity to express themselves, both verbally and nonverbally through art and creativity. SAW also provided an opportunity for Nathan to have experiences outside of his childhood community, something he said is not an opportunity that many children get. Similar to Angela, Nathan values the opportunity to mentor adolescents that are from the same area that he is from. He also enjoys the opportunity to help foster creativity and self expression.

What is/has been the impact of the Summer Arts Workshop on your personal and professional life?

Professionally, Angela stated that she wanted to work further with the adolescent population at DMS after spending time with them during a field work trip during the first semester of the LMU art therapy program. After working with the adolescent population further, Angela stated that she would want to work with them in the future as well. Personally, Angela stated that it was a fulfilling experience to engage in the same community that her parents have also engaged in. April also reflected that working with the adolescent population at SAW has had a positive impact on her professional life, stating that she continues to work with the adolescent populations in LAUSD schools. It also helped strengthen her connection with the university, becoming a clinical supervisor for the Helen B. Langarten clinic and staying connected with

other art therapists. April stated that the relationships that she has fostered throughout her time at SAW has also had a positive impact on both her professional and personal life. April stated that helping to foster the professional growth of the graduate student mentors and witnessing the connections that the student participants make with each other as moving and fulfilling experiences.

Personally, Polly and Nathan stated that SAW helped them build more friendships and help them become more social, stating that they were new to the school and did not know many students. Polly further stated that she was able to feel more included within the school and among her peers. Nathan stated that SAW gave him the opportunity to try new things without hesitation which helped him break away from being timid. Professionally, both Polly and Nathan stated that their time in SAW has helped build social skills, leadership skills, and problem solving skills. Polly also stated that she has also learned public speaking skills through SAW. Nathan and Polly have stated that all of these skills have helped them in their professional careers. Polly also stated that the relationships that she has built during her time at SAW have been professionally beneficial as she has been able to use the SAW directors as references for other jobs. Polly even stated that she plans on applying to the LMU art therapy program, largely due to her involvement with SAW.

What are your perceptions of strengths, space for improvements, what would you like to see in the future from the Summer Arts Workshop?

Strengths. Angela stated that the relationship between LMU and DMS was a strength. Further, that relationship happens during the school year and in the summer. She also stated that the opportunity for the graduate students to return as mentors was a strength. April also stated

that utilizing the art therapy graduate students as mentors was a strength explaining that it gives the graduate students the opportunity to utilize what they have learned in how to communicate and facilitate the creative process. The junior mentors were also named as a strength by April, stating that they bring a familial atmosphere to the program because they have been through the program and can engage with the student participants on a different level than the senior mentors. It also creates a greater atmosphere of support as there are more people to turn to when needing help. She also felt that the structure of SAW was a strength since it begins with a metaphor that builds each day of the week.

Polly listed the social and team building skills that the student participants learn as a strength, stating they are able to learn about and how to get along with the personalities and perspectives of others. She also listed the time of the program, being in the summer, was a strength because the children are able to utilize LMU's pool. Which Polly said is not an activity that many kids get to engage in. Related to LMU, Polly stated that the location of the SAW being on a college campus is also a strength. Polly stated that being on a college campus helped push her to apply and be accepted into college, being the first to graduate from college in her family. She stated that others have also attended and graduated from college and credits SAW as the catalyst to applying to college. Finally, Polly listed the free and safe atmosphere of SAW as a strength. She explained that the structure that is provided by the senior mentors and the mutual respect that everyone has for each other provides a space that encourages and fosters the student participants creativity.

Nathan listed the outreaching nature of SAW as a strength. He stated that being able to take kids from the DMS and give them an experience that they would not otherwise have gotten

is a valuable experience. He also named the goal driven nature of the program as a strength, stating that it gives the student participants something to work towards as well as teaches them how perseverance can be beneficial. Lastly, he named that being a mentor is strength because it allows him the opportunity to help others find their creativity and discover more about themselves.

Space for improvement. In the areas for space for improvement, Angela felt that having a greater relationship with the DMS and church would help bring a large crowd to the post SAW event. April would also like the post SAW event to be in a position where there was a greater turnout of student participants and their families. April also stated that she would like the junior mentors to complete a junior mentor training so that they are better prepared for SAW and understand their role. Polly would also like to see that the junior mentors become stronger in their role as mentors, stating that she would like to see their communication and focus become stronger and more geared towards the student participants rather than focusing on the behind the scenes structure of the program. Polly also feels that the lunch and pool time could be improved so that there isn't a feeling of separation during the lunch and pool period of the day. Nathan feels that an area of improvement is integrating more of the student's interest into the art making and creative process, specifically integrating more technology and digital aspects of art. Nathan would also state that more structure and communication amongst the mentors was needed to help everyone understand their role for the week of SAW.

What would you like to see in the future. Angela would like to see that the program continue to provide an outlet for the students of DMS. April stated that she would like to see the program continue but also have it be available to other schools. Within DMS, April would like to see that

the families of the student participants become more involved, making the program more of a family event. She also stated that she would like to see the returning junior mentors, who have graduated from DMS and even from high school, be compensated in some way for their work as mentors. Polly would not only like to continue to see students participate in the program but also continue to see generations of students engage in the program so that whole families can benefit from the success of the program. She would also like to see more involvement with the teachers of DMS, stating that she would like them to come to the culminating art gallery at the end of the week. She would also like to see that the program is able to grow financially, so that the students are able to have more freedom and time to create and express themselves. Nathan also stated he would like to see the program get to a point where the finances are not a constraint on the possibilities of what the students can do, especially that the program could be expanded to include more days. He would also like to see that the program is offered during the school year as well as the summer and for the program to be offered in other schools. Finally Nathan would like to see that students continue to participate in the program and more students return as mentors.

Meanings

Through the analysis of the interviews several themes emerged that relate to the research question; what are the impacts of a therapeutically informed summer arts workshop/camp with adolescents according to participants? Strengths? Space for improvements? This section will highlight those themes as they relate to the research question. They will then be compared to what was found in the earlier literature review.

Developing mentorship. Various mentorship relationships were discussed as being a beneficial facet of SAW. April discussed the importance of the mentorship she has experience with the SAW co-director as well as between the directors and the art therapy graduate students. These mentorship opportunities have helped build the identity of being an art therapist and helped foster their understanding of what can be done within art therapy. Nathan has described how he loved being able to mentor the adolescents who come from the city where he grew up and who are engaging in the same program that he participated in. This finding appears to be in alignment with the literature which highlights the importance of a role model that works alongside adolescent participants. For example, Block et al. (2005), reported that the artist in residence role in their program provided a role model for many skills such as positive communication and creative expression.

Developing friendships. April, Polly, and Nathan stated that friendships that they were able to foster during their participation in the program have made a lasting impression on their lives. Polly stated that her friendships with the peers that she participated with as a student have continued to be friends into her adulthood. Nathan also described the program giving him an opportunity to create a bond with the other participants. Both Polly and Nathan described how being a part of the program helped them gain more friends as they were newer students at DMS. April stated that moving from a senior mentor to a co-director helped her develop and strengthen her relationship with the co-director of the program. The development of friendships is also discussed in the literature as a positive impact of programming with adolescents. Through questionnaires and interviews, Wright et al. (2006) and Wright et al. (2006) found that the program in Canada called NAYDP, helped participants gain peer social support and create new

friendships. Block et al. (2005) found that their Open Studio Project helped participants learn how to listen to themselves and others, which can help create friendships within the program and outside of the program.

Identity in art therapy and engaging with adolescents. Angela and April expressed that being a part of SAW helped them explore the adolescent population and realize that it is a population that they want to work with in the future. Angela stated that she engaged with this population during a field work trip within the art therapy program at LMU and was interested in engaging further with them. April stated that her experience with SAW also helped solidify her interest in becoming an art therapist and is now an art therapist who works with adolescent youth in LAUSD schools. Polly reported that her time at SAW has led her to want to apply to the art therapy program to become an MFT art therapist. The current research focused on the adult facilitators' perspective of a therapeutic art program, however, the literature addressed the benefits of programs for adolescents. It did not address strengthening the career identities of the adult facilitators or discuss the ability to work with adolescents.

Safe space for self-expression and creativity. Polly and Nathan both discussed how SAW created a safe space for them to explore their self-expression and creativity. Polly stated that SAW helped her like she was no longer an outcast and made her feel included with the other students. She also felt like she now had a space where she could be free to express herself, talk to more people, and explore her and other people's creativity. Nathan also stated that the program helped him develop more social skills, come out of his comfort zone and try new things. The literature corroborates that creating a safe, judgment free environment can help adolescents in not only learning new skills but also learning more about themselves. Merryman et al. (2012)

stated that the safe atmosphere of their summer camp gave the adolescent participants the space to learn new skills and explore new occupations. Block et al.'s (2005) strict adherence to not allowing judgments, critiques or comments about the artwork that the adolescent participants created and displayed helped create a safe space for freedom of expression.

Expanding childhood surroundings and experience. Nathan named that his time at SAW was an opportunity to engage in a space that was outside of his childhood community, something he states not many children have the opportunity to do. Polly named that having the program on a college campus helped her build the confidence and mentality to eventually attend and graduate from college, being the first college graduate in her family. Polly also named that the chance to go to a swimming pool was another experience that many children are not able to partake in. Exposing adolescents to new surroundings and experiences helps expand their ideas of success and available opportunities. Such as Merryman et al. (2012) that developed a summer day program that incorporated physical activities such as swimming, art activities, occupation based groups such as exploring career interests, and healthy eating. Block et al. (2005) also highlights the importance of community. Their open studio process creates a community exhibition in which the community can see what the participants have accomplished and allows the participants to share their voices in a creative way. It also helps the participants feel like they are contributing to their community when they bring the skills they learn back to their community to share with others.

Skill building for future careers. Skills that were developed throughout the years of participating in the program was another theme that emerged from the interviews. Both Polly and Nathan described learning leadership and problem solving skills that have helped in their current

careers. Polly has also stated that she has learned how to work with people as a team and public speaking skills that have helped her in her professional career. Nathan has stated that he has been able to use the experiences in SAW as a guide for some of his experiences in his career. The literature agrees, indicating that summer camp programs can help in the exploration of occupations (Merryman, Mezei, Bush and Weinstein, 2012). The literature also shows that summer camps, art programs, and therapeutic art programs can help adolescents gain these skills. For example, the programming that Kim (2015) and Block et al. (2005) created for adolescents found that the adolescents learned problem-solving skills and learned how to work as a team with others.

Mentorship training. While mentorship was among the strengths it was also among the areas that some of the participants thought needed some improvement. April discussed the need for better mentorship training so that the junior mentors can better understand their role, before the start of SAW. April stated that the communication between the junior mentors and the student participants needed to be strengthened so that there was a greater connection between the two. Nathan stated that more communication and structure between the junior mentors and the senior mentors is needed so that everyone is on the same page of the agenda and knows their role from the start of the SAW week. The literature did not specifically address any program for mentorship training, as the facilitators that were mentioned in the literature were already established artists or therapists. However, the literature expounds the benefits and importance of the relationship between the facilitator and the participant. Such as Wallace-DiGarbo and Hill (2006), who found that the positive relationship between the adult facilitators and the participants helped create a safe environment where positive interactions and team building were able to be

had. Training junior mentors, who may not be professional artists or therapists but can still offer a positive example could be a beneficial avenue to explore.

Program continuation and participation. Several of the participants stated that they wanted SAW to continue providing services to the students of DMS. Angela, Polly, and Nathan stated that they would like to see the program continue. Angela further stated that she would also like to see more involvement with the DMS church, stating that the connection might help bring more participants to the post-SAW event. April stated that she would like to see the families of the students involved in SAW in some way. Polly stated that she would like to see the teachers of DMS become involved, at the very least attending the student art gallery that takes place on the last day of SAW. Nathan also stated that he would like to see more students return as mentors so that they can experience SAW from a different perspective. The literature has highlighted the importance of community involvement within programs with adolescents, especially at risk adolescents. Block et al (2005), stated that involving the community, including families of the participants, teachers and parole officers helped the adolescents increase their self-esteem, give back to their community, and present themselves in a more positive light.

Increase length and scope of the program. April and Nathan stated that they would like to see the program expand to being offered in other schools, not just DMS. Nathan stated that he would also like to see the program to be offered to the students of DMS during the school year as well as during the summer. Polly and Nathan stated that they would like to see the program to get to a position where the budget does not limit the students in their exploration and creativity. That SAW would be able to provide an opportunity for the students to have full freedom to create what they want. They would also like to see the program's length expand to more than 5 days,

stating that an increase in the number of days would increase the amount of time that the students have to create. Other programs have found benefits in an extended program such as Wallace-DiGarbo and Hill's (2006) program that held a duration of 6 weeks, which was able to create separate sessions that focused on different aspects of art. Another example is the NAYDP that was studied by Wright et al. (2006), Wright et al (2010), and Wright et al. (2014), in which a 9 month program was able to incorporate art making and community outreach and involvement to further support the program participants. These programs show the scope that can be achieved when there is more time and opportunity for creation and sharing.

Conclusion

The qualitative semi-structured interview approach to this study gave the researcher a wide range of information to use in trying to answer the research question. It took some time to gather the interviews, transcribe them, then accurately pull information so that the true meaning of the participants' words and intentions stayed intact. Recording the interviews was beneficial as it provided a way to return to the interviewees true words. The semi-structured interview helped frame the interviewees in answering the question, however it still provided them the freedom to answer openly and honestly.

Though the researcher was able to find some good examples of other programs that cater to the adolescent population in the literature, these examples were a bit outdated, many with dates in the early 2000s. More recent literature is needed to add to the current field so that a better understanding of the benefits and improvements to adolescent programming can be utilized in helping current facilitators.

The researcher was able to gain some valuable information about SAW that will be beneficial in continuing to provide the adolescents at DMS with transformative and expressive creation. The resulting findings will help continue to facilitate the program and make the necessary changes to make the program better in the coming years. Continuing to engage in these semi-structured interviews after each SAW program could be a beneficial way to continue to monitor the progress and effectiveness of the program.

AppendixLoyola Marymount University
Informed Consent Form

TITLE: The Impacts of Loyola Marymount's Summer Arts Workshop from the Perspective of the Adult Facilitators.

INVESTIGATOR: Alexandria Loiseau, Graduate Student in the Marriage and Family Therapy with specialization in Clinical Art Therapy, Loyola Marymount University, (310) 338-4562 aloiseau@lion.lmu.edu

ADVISOR: (if applicable) Professor Jessica Bianchi Ed.D, LMFT, ATR-BC, Marriage and Family Therapy with specialization in Clinical Art Therapy, Loyola Marymount University, (310) 338-7424, jbianchi@lmu.edu

PURPOSE: You are being asked to participate in a research project that seeks to investigate the impact of the Summer Arts Workshop on your personal and professional life as well as the workshops strengths and possible areas of improvement You will be asked to complete a phone interview that will be audio recorded that will be approximately 30 minutes.

RISKS: Potential risks may include discomfort, inconvenience, embarrassment, nervousness, and invasion of privacy for the adult leaders of the Summer Arts Workshop, which will be minimized by conducting phone interviews individually, at times chosen for their convenience by subjects, and verifying that data will be kept confidential through pseudonyms.

BENEFITS: Potential benefits of this research study may include an opportunity for program directors to evaluate Loyola Marymount's Summer Arts Workshop's impact as seen by adult leaders thus far. This evaluation may lead to the continuation of the workshop in the years to come as well as highlight possible ways to strengthen and/or expand the program.

INCENTIVES: Participation in the project will require no monetary cost to you. You will receive no gifts/incentives for this study.

CONFIDENTIALITY: Your name will never be used in any public dissemination of these data (publications, presentations, etc.). All research materials and consent forms will be stored under electronic encryption and be accessed by the researcher (graduate student Alexandria Loiseau) and the researcher's mentor (Professor Jessica Bianchi). When the research study ends,

any identifying information will be removed from the data, or it will be destroyed. All of the information you provide will be kept confidential.

RIGHT TO WITHDRAW: Your participation in this study is voluntary. You may withdraw your consent to participate at any time without penalty. Your withdrawal will not influence any other services to which you may be otherwise entitled, your class standing or relationship with Loyola Marymount University.

SUMMARY OF RESULTS: A summary of the results of this research will be supplied to you, at no cost, upon request. Alexandria Loiseau, aloiseau@lion.lmu.edu; Professor Jessica Bianchi, Jessica.Bianchi@lmu.edu. Summary of results will be available in May of 2020.

VOLUNTARY CONSENT: I have read the above statements and understand what is being asked of me. I also understand that my participation is voluntary and that I am free to withdraw my consent at any time, for any reason, without penalty. If the study design or use of the information is changed I will be informed and my consent reobtained. On these terms, I certify that I am willing to participate in this research project.

I understand that if I have any further questions, comments or concerns about the study or the informed consent process, I may contact Dr. David Moffet, Chair, Institutional Review Board, Loyola Marymount University, 1 LMU Drive, Los Angeles, CA 90045-2659 or by email at David.Moffet@lmu.edu.

Participant's Signature

Date

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