Exploring the Relevance of Art Therapy in Public Education

Brandy A. Jarrell
Western Michigan University, brandyajarrell@outlook.com

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EXPLORING THE RELEVANCE OF ART THERAPY IN PUBLIC EDUCATION

by

Brandy A. Jarrell

A thesis submitted to the Graduate College
in partial fulfillment of the requirements
for the degree of Master of Arts
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Thesis Committee:

William Charland, Ph.D., Chair
Christina Chin, Ph.D.
Adriane Little, M.F.A.
EXPLORING THE RELEVANCE OF ART THERAPY IN PUBLIC EDUCATION

Brandy A. Jarrell, M.A.

Western Michigan University, 2018

This thesis will explore art education as a therapeutic tool in a public education system. This topic will serve as a continuation of research that I conducted previously but will bring more focus upon bringing a certified art therapist into public school districts in West Virginia. Data will be collected through student surveys, interviews of professional art therapists, and administrative officials. Data will also be collected through a review of the literature surrounding the benefits of art therapy to children and adolescents. Through these sources I will explore the attitudes, beliefs, and practices of educational professionals, art therapists, administrators and other school officials, and their thoughts and feelings toward incorporating art therapy into the K-12 art curriculum. Further areas of exploration in this thesis will include: a historical review of art as a therapeutic tool; a review of the benefits of art therapy; a review of the use of art therapy techniques with K-12 students; the effect on students of art therapy techniques in the classroom; a discussion of educators’, therapists’, and administrators’ thoughts on implementing art therapy in the public education system.
TABLE OF CONTENTS

LIST OF FIGURES .......................................................................................................................... iv

EXPLORING THE RELEVANCE OF ART THERAPY IN PUBLIC EDUCATION ..................... 1
  Art as a Form of Communication ............................................................................................. 1
  Defining Art Therapy ............................................................................................................... 3
  The Historical Development of Art Therapy ........................................................................... 4
    Art therapy: The early years in Britain (1940-1960) ......................................................... 4
    Introduction of art therapy to the United States .................................................................... 6
  Art and Art Therapy in Practice in an Educational Setting ..................................................... 10

METHODOLOGY ......................................................................................................................... 13

FINDINGS ..................................................................................................................................... 17
  Findings, First Survey of Students ......................................................................................... 17
  Findings, Second Survey of Students ..................................................................................... 57
  Findings, Third Survey of Students ........................................................................................ 96
  Interviews with School Administrators .................................................................................. 137
  Interviews with an Art Therapist ............................................................................................ 139
Table of Contents – Continued

DISCUSSION ..............................................................................................................................144

CONCLUSION ............................................................................................................................147

REFERENCES ............................................................................................................................150

APPENDICES .............................................................................................................................154

A. Informed Consent Document for Parents .................................................................154
B. Informed Consent Document for Administrators and Art Therapists ......................157
C. Student Assent Document .........................................................................................160
D. Behavior Survey .............................................................................................................163
E. Emotional Well-Being Survey .....................................................................................168
F. Recruitment Letter for Parents and Students ...............................................................172
G. Recruitment Letter/E-mail for Administrators and Art Therapists ..........................173
H. Site Approval Letter .......................................................................................................174
I. HSIRB Approval Letter .................................................................................................175
LIST OF FIGURES

1. Age of participants .....................................................................................................................18
1-1. Gender of participants ............................................................................................................19
1-2. Race of participants ................................................................................................................20
1-3. Number of verbal arguments ..................................................................................................21
1-4. Number of physical fights ......................................................................................................22
1-5. Number of physical fights where law enforcement had to be involved ................................23
1-6. Number of physical fights at school .......................................................................................24
1-7. Participant grade ranges .........................................................................................................25
1-8. Participant issues in class .......................................................................................................26
1-9. Participants abilities to speak about important things with parents or other family members 27
1-10. Participants ability to trust teachers or adults at school ........................................................28
1-11. Participants feelings on an average day ..............................................................................29
1-12. Participants description of feelings on an average day ........................................................30
1-13. Average feeling per week ...................................................................................................32
1-14. Participants ability to draw how they feel .........................................................................33
1-15. Participants feeling of anxiety ...............................................................................................34
1-16. Participants feeling of depression .........................................................................................35
List of Figures - Continued

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-17</td>
<td>Participants feeling of stress per day</td>
<td>36</td>
</tr>
<tr>
<td>1-18</td>
<td>Participants talking to someone about their stress</td>
<td>37</td>
</tr>
<tr>
<td>1-19</td>
<td>Participants ability to relieve stress</td>
<td>38</td>
</tr>
<tr>
<td>1-20</td>
<td>Participants consideration of using art to work through their issues</td>
<td>40</td>
</tr>
<tr>
<td>1-21</td>
<td>Age of participants</td>
<td>41</td>
</tr>
<tr>
<td>1-22</td>
<td>Gender of participants</td>
<td>42</td>
</tr>
<tr>
<td>1-23</td>
<td>Race of participants</td>
<td>43</td>
</tr>
<tr>
<td>1-24</td>
<td>Participants thoughts on art therapy</td>
<td>44</td>
</tr>
<tr>
<td>1-25</td>
<td>Participants guess of what art therapy’s uses are</td>
<td>45</td>
</tr>
<tr>
<td>1-26</td>
<td>Participants enjoyment of techniques</td>
<td>46</td>
</tr>
<tr>
<td>1-27</td>
<td>Sessions in art class have been more engaging</td>
<td>47</td>
</tr>
<tr>
<td>1-28</td>
<td>Participants improvement in grades</td>
<td>48</td>
</tr>
<tr>
<td>1-29</td>
<td>Arts ability to help participants with issues</td>
<td>49</td>
</tr>
<tr>
<td>1-30</td>
<td>Rating of the techniques being used</td>
<td>51</td>
</tr>
<tr>
<td>1-31</td>
<td>Rating of the effectiveness of the techniques being used</td>
<td>52</td>
</tr>
<tr>
<td>1-32</td>
<td>Participants description of tools most helpful to them</td>
<td>54</td>
</tr>
<tr>
<td>1-33</td>
<td>Participants description of the techniques more helpful to them</td>
<td>55</td>
</tr>
<tr>
<td>1-34</td>
<td>Participants notice of improvements in their lives</td>
<td>56</td>
</tr>
<tr>
<td>2</td>
<td>Age of participants</td>
<td>58</td>
</tr>
<tr>
<td>2-1</td>
<td>Gender of participants</td>
<td>59</td>
</tr>
</tbody>
</table>
List of Figures - Continued

2-2. Race of participants ................................................................................................................60
2-3. Number of verbal arguments ..................................................................................................61
2-4. Number of physical fights ....................................................................................................62
2-5. Number of physical fights where law enforcement had to be involved.................................63
2-6. Number of physical fights at school .....................................................................................64
2-7. Participant grade ranges .......................................................................................................65
2-8. Participant issues in class ......................................................................................................66
2-9. Participants abilities to speak about important things with parents or other family members .........................................................................................................................67
2-10. Participants ability to trust teachers or adults at school..............................................................68
2-11. Participants feelings on an average day ..............................................................................69
2-12. Participants description of feelings on an average day ............................................................70
2-13. Average feeling per week ....................................................................................................71
2-14. Participants ability to draw how they feel ...........................................................................72
2-15. Participants feeling of anxiety ..............................................................................................73
2-16. Participants feeling of depression .........................................................................................74
2-17. Participants feeling of stress per day ....................................................................................76
2-18. Participants talking to someone about their stress .................................................................77
2-19. Participants ability to relieve stress ......................................................................................78
List of Figures - Continued

2-20. Participants consideration of using art to work through their issues .................................................................79
2-21. Age of participants ..............................................................................................................................................80
2-22. Gender of participants ........................................................................................................................................81
2-23. Race of participants ...........................................................................................................................................82
2-24. Participants thoughts on art therapy ..................................................................................................................83
2-25. Participants guess of what art therapy’s uses are .............................................................................................84
2-26. Participants enjoyment of techniques ................................................................................................................86
2-27. Sessions in art class have been more engaging .................................................................................................87
2-28. Participants improvement in grades ...................................................................................................................88
2-29. Arts ability to help participants with issues ...................................................................................................89
2-30. Rating of the techniques being used ................................................................................................................90
2-31. Rating of the effectiveness of the techniques being used ..................................................................................92
2-32. Participants description of tools most helpful to them ....................................................................................93
2-33. Participants description of the techniques more helpful to them ........................................................................94
2-34. Participants notice of improvements in their lives ...........................................................................................96
3. Age of participants ................................................................................................................................................97
3-1. Gender of participants ........................................................................................................................................98
3-2. Race of participants ...........................................................................................................................................99
3-3. Number of verbal arguments ............................................................................................................................100
3-4. Number of physical fights ..................................................................................................................................101
List of Figures - Continued

3-5. Number of physical fights where law enforcement had to be involved ......................................................... 102
3-6. Number of physical fights at school ................................................................................................................. 104
3-7. Participant grade ranges ................................................................................................................................. 105
3-8. Participant issues in class ................................................................................................................................. 106
3-9. Participants abilities to speak about important things with parents or other family members ................................. 107
3-10. Participants ability to trust teachers or adults at school .................................................................................. 108
3-11. Participants feelings on an average day .......................................................................................................... 109
3-12. Participants description of feelings on an average day ................................................................................... 110
3-13. Average feeling per week ............................................................................................................................... 111
3-14. Participants ability to draw how they feel ...................................................................................................... 112
3-15. Participants feeling of anxiety .......................................................................................................................... 113
3-16. Participants feeling of depression .................................................................................................................... 115
3-17. Participants feeling of stress per day ............................................................................................................... 116
3-18. Participants talking to someone about their stress ........................................................................................... 117
3-19. Participants ability to relieve stress .................................................................................................................. 118
3-20. Participants consideration of using art to work through their issues ............................................................... 120
3-21. Age of participants ........................................................................................................................................... 121
List of Figures - Continued

3-22. Gender of participants ........................................................................................................122
3-23. Race of participants ...........................................................................................................123
3-24. Participants thoughts on art therapy ..................................................................................124
3-25. Participants guess of what art therapy’s uses are ...............................................................125
3-26. Participants enjoyment of techniques ...............................................................................126
3-27. Sessions in art class have been more engaging .................................................................128
3-28. Participants improvement in grades ..................................................................................129
3-29. Arts ability to help participants with issues .......................................................................130
3-30. Rating of the techniques being used ...............................................................................131
3-31. Rating of the effectiveness of the techniques being used ..................................................133
3-32. Participants description of tools most helpful to them .......................................................134
3-33. Participants description of the techniques more helpful to them .......................................135
3-34. Participants notice of improvements in their lives .............................................................136
EXPLORING THE RELEVANCE OF ART THERAPY IN PUBLIC EDUCATION

The concept of art therapy used as a benefit for children and adults across the United States is a topic growing in popularity. Coloring books intended for all age groups line bookstore shelves while apps that mimic the genre are available for phones and tablets. Many mainstream television programs are incorporating art therapy themes into their storylines. In actuality, art therapy is not fully understood and the concept of art therapy and the association with art education is underexplored as an asset within public education. As noted by Appleton (2001), “The decline of art-making in our schools reflects the public’s suspicions about the relevance of art” (Sarason in Appleton, 2001, p.7). The subject of Art is rarely given a second thought and is often considered expendable when districts are faced with budget issues. Importance is minimized as the subject is rarely the focus of performance testing and assignments generally subjective in nature. The resultant is decreased interest in Art Education as legislators, parents, and students lose interest in the subject. The use of art therapy techniques in public education may provide a significant positive impact on all stakeholders.

Art as a Form of Communication

As defined by Malchiodi (2003), “Art therapy is based on the idea that the creative process of art making is healing and life enhancing and is a form of nonverbal communication of thoughts and feelings” (Malchodi, 1996, p.1). Inarguably, art maintains a similar definition. Art has been used by societies, civilizations, and individuals as a form of communication. Examples have been traced throughout history with varying civilizations. As referenced by Naumberg (1955), “Art as symbolic speech has played a major role in both the conscious and unconscious cultural expression of man throughout the ages” (p.435). Some examples of art as a form of
communication can be referenced throughout portions of history. Some of the earliest known forms of art being used as a form of communication or documentation was cave art or cave paintings. The earliest human beings on earth documented what they saw outside caves on the walls within. These Paleolithic drawings are considered a powerful statement of art used as communication. Inhabitants of that civilization are thought to understand only visual depictions of the world around them. The ideal of art as a tool for communication can be continued with the Egyptian civilization. The Egyptians were well known incorporating art into their culture. Pictorial images known as hieroglyphs served as their written language. They used art to represent their religious beliefs, with depictions of gods and goddesses. They used art to ease the grief of the burial process with tombs adorned with artistic renderings and artifacts honoring the dead. Artistic expression allowed civilization to survive the dark ages with an epic revival led by the Renaissance masters.

While Europe enjoyed the rebirth of the humanities, Native Americans developed their own culture of artistic communication. Art was used to create ceremonial or formal attire which often consisted of feathered head-dresses, ribbons, beads, patchwork, and embroidered designs. Native Americans also used art to create totem poles to represent symbolism of their families, clans, and beliefs. These totem poles would be large sculptures carved from a tree. The images carved into the tree would be an animal, creature, or human figure. These images or figures would be colored differently and decorated in a different manner.

Every civilization maintains artistic symbols that represent specific meanings and clear intentions. Throughout, brilliant instances of how art allows for nonverbal communication of numerous messages or statements abound. Similar thoughts on this subject are addressed by Rolling (2017):
Art expresses far more than just personal sense or significance – it generates new ideas and reinterprets status quo perceptions about identity, lived experience, religious and political beliefs, cultural practices, material properties, ancestral and social relationships, and even the natural affinity an artist or designer possess for particular creative practices or techniques. (Rolling, 2017, p.4).

The text suggests that art allows for expression of trauma, feelings, and emotions in ways that words cannot. This unique characteristic can be therapeutically beneficial in a number of situations which will be further addressed.

Defining Art Therapy

Art Therapy is defined by the American Art Therapy Association: “Art Therapy is an integrative mental health and human services profession that enriches the lives of individuals, families, and communities through active art-making, creative process, applied psychological theory, and human experience within a psychotherapeutic relationship” (American Art Therapy Association, 2017). This definition clearly defines the benefits that art therapy possesses, its ability to aide mental well-being, while boosting social experiences, community cohesion, and self-awareness. The meaning of this definition is supported by Spooner (2016), “The therapeutic value of the arts is a topic of interest in museum studies, arts in medicine, medical humanities, education, and public health” (p.164). The text suggests that the topic of art as therapy is still in the stages of infancy and must be explored throughout various fields of interest. Too, the text suggests that the topic of art therapy and its uses are still greatly misunderstood and underutilized. In recent years, much research and discussion has revolved around using Art therapy as a tool to help individuals who have dealt with troubling experiences such as abuse or post-traumatic stress situations. This trend is noted by Appleton (2001), “In contrast to the
defensive and repetitive aspects of trauma responses, artmaking engages the client in an exploration of novelty-the art materials (paints, pastels, or other art media)” (p.6).

The Historical Development of Art Therapy

Art therapy: The early years in Britain (1940-1960).

While the definition of art therapy shares common characteristics by researchers in the field, the phrase art therapy didn’t become commonplace or a definition refined until the 1940s in the United Kingdom. As referenced in Healing Arts: The History of Art Therapy, “An artist, Adrian Hill, became interested in the therapeutic value of art when he was a patient in a tuberculosis sanatorium in 1938. Hill later practiced art therapy in the rehabilitation of tuberculosis patients and injured soldiers” (Hogan, 2001, p.132). As a pioneer in the field of art therapy, Hill did groundbreaking research and was credited with creating or labeling his practices as “art therapy.” His explanation of the term was that, “he hoped to gain the support of the medical profession and he thought the term ‘therapy’ would appeal” (Hogan, 2001, p.135). His work was later expanded upon by Edward Adamson, who is referenced as being a founding member of art therapies history, opened studios where patients could create art without criticism from others. Adamson was an advocate for self-expression rather than a clinical interpretation. As referenced by Hogan (2000), “The images we make (whether we are artists or not) can act as statements which provide a focus of sharing, expression and self-evaluation” (p.259). Adamson believed that the creation of art was the healing part of the process of becoming healthy again. As noted by Hogan (2001), “patients related to him as an artist rather than as a member of the medical staff” (p.263).
This type of environment allowed patients to feel free to open up to Adamson and feel free to create pieces of art that truly represented their feelings. This relationship that Adamson had with his patients can be compared to a classroom environment between a teacher and the students. As noted in modern research by Libba Willcox (2017), “Making and sharing artwork can be a vulnerable experience. Because vulnerability is a part of art and of education, art teachers should scaffold the act of embracing personal vulnerability when taking creative risks” (p.11). While Adamson’s work continued to pave the way for new developments in the field of art therapy, Francis Reitman began to expand upon Adamson’s work and explore how art effects visual perception. As noted in the research by Hogan (2001), “This emphasis is particularly evident in the work of the psychiatrist Francis Reitman, whose 1950 publication on ‘Psychotic Art’ stresses his interest in art as a manifestation of cognitive ability” (p.160).

As art therapy continued to develop, Erich Guttmann and Walter Maclay began to examine psychological methods. As noted by Hogan (2001), “Guttmann and Maclay identify some general approaches within psychiatry to the study of visual images as follows: they divide the study of insane art into three categories: (1) the clinical, (2) the psychological and (3) the artistic. In the first, the clinical descriptive approach to psychiatry, drawings and paintings are regarded as symptoms or evince in their content ‘fundamental disturbances’. This is also the approach taken by the authors” (p.163). Soon after these developments, Dr. Cunningham Dax developed an interest in art therapy and ‘psychiatric art.’ (Hogan, 2001, p.164). Dax was influential in allowing art therapy to develop as a practice. His methods of practice are noted by Hogan (2001), “Dax noted that in some instances ‘a patient is able to express himself freely in his paintings and throw much light on the interpretation of the symbolic matter he produces with
a minimum amount of assistance from the analyst. The method then becomes a definite variety of psychotherapeutic treatment in its own right” (p.168).

Introduction of art therapy to the United States.

As Britain’s art therapy research continued to grow, groundbreaking research on art therapy began to flourish in the United States. As noted in the research by Talwar (2016), “Four women are given credit for their pioneering impact on the field in the United States: Edith Kramer, Hanna Yaxa Kwiatkowska, Margret Naumburg, and Elinor Ulman” (p.116). Edith Kramer is an influential part of art therapies history with her theories, work, and practice. As noted by Thompson (2014), “This relationship, characterized as art as therapy, remains an enduring source of wonder, and at times consternation, as theory and practice continue to revolve around art as a fundamental issue” (p.183). Kramer’s take on art therapy appeared to be more of an artist’s take on the subject. She created pieces of work that spoke her message. Thompson (2012) notes, “Kramer sought empathic resonance as an art therapist and as an artist to permit the viewer intuitive knowledge of another person” (p.183). Again, the influence of Kramer’s art therapy approach as “art as therapy” was felt world-wide. Her influence can be noted in the art therapy module that was conducted as part of a study in Ireland with a community-based group called STEER (Heenan, 2006, p.183). The study focused on mental health problems. The program offered individuals several modules to participate in. One of them was an art as therapy class. Individuals who participated in this module noticed an overall positive experience, therapeutic value, and well-being. This was noted by Heenan (2006), “The art classes led to improved self-esteem, which in turn enabled participants to engage in more positive social behaviour. A number of the participants claimed that the classes gave them the self-esteem to
address underlying mental health difficulties that they had hitherto felt unable or unwilling to discuss” (p.184).

Elinor Ulman is credited with having the greatest effect in defining art therapy. Ulman’s efforts and large impact upon art therapies history is outlined in the research by Talwar (2016), “In 1961, she founded and edited the first art therapy journal, The Bulletin of Art Therapy, known after 1970 as The American Journal of Art Therapy. In 1974, the journal became officially affiliated with AATA. Ulman served as editor for 23 years, controlling its content and becoming the architect of the definition of art therapy” (Junge in Talwar, 2016, p.116). After Ulman’s publication became popular, groups of art therapists founded the American Art Therapy Association in 1969. This creation allowed art therapists to finally have a voice to promote their field. This allowed the AATA to promote their priorities. As noted by Agell (1980), “The support of training development was high among the priorities of AATA. Disparate views coming from practitioners whose experience and emphasis varied widely were taken into consideration” (p.9).

As these past developments continued to allow art therapy to develop, improve, and grow, a new chapter in the history of art therapy was about to begin. Hanna Kwiatkowska was a pioneer in art therapy. As noted by Robb, “art therapy pioneer Hanna Kwiatkowska started the first government-funded art therapy research protocols” (Wadeson in Robb, 2012, p.33). Kwiatkowska’s involvement in art therapy allowed for a family studies program to be developed further at the National Institutes of Health. These developments are noted by Robb (2012), “Kwaitkowska’s position was as head of the art therapy program for the adult psychiatry branch of the National Institute of Mental Health and her research protocols resulted in the development of the Family Art Therapy Evaluation” (p.33). This development allowed for further research to
be conducted by Kwiatkowska, who was joined later by Harriet Wadeson. Wadeson’s experiences and observations at the National Institutes of Health (NIH) allowed her to understand patients and become a patient advocate. As noted by Robb (2012), “Only a few years later, in 1958, art therapy pioneer Hanna Kwiatkowska started the first government-funded art therapy research protocols there” (Wadeson in Robb, p.33). Kwiatkowska’s involvement in art therapy allowed for a family studies program to be developed further at the National Institutes of Health. “Kwaitkowska’s position was as head of the art therapy program for the adult psychiatry branch of the National Institute of Mental Health and her research protocols resulted in the development of the Family Art Therapy Evaluation” (p.33). This development allowed for further research to be conducted by Kwiatkowska, who was joined later by Harriet Wadeson. Wadeson’s experiences and observations at NIH allowed her to understand patients and become a patient advocate. “This parallel status of patient and art therapist residing at the bottom of the hospital’s hierarchy may have led her to become a patient advocate” (p.34). Wadeson went on to write about her findings and experiences from her time at NIH. Kwiatkowska and Wadeson’s research and discoveries had lasting contributions to family art therapy. “Their contributions to the foundation of family art therapy and the psychodynamic theory of art therapy is evident” (p.34). While their efforts weren’t noted at the time, it wasn’t until 1990 at when art therapy became a clinical service. A doctor by the name of George Patrick began a recreational therapy section at NIH. He incorporated art, music, and other forms of kinetic therapy into his protocols. This new movement at NIH allowed for increased awareness for art therapy. “Now falling under recreation therapy and pain and palliative services, art therapy crossed over many institution and protocols, thus increasing awareness for art therapy” (p.35).
As the National Institute for Health continued to make improvements and developments in art therapy another founder of art therapy in the United States, Margret Naumburg continued to explore art therapy. Naumburg was an art therapist who was “insight-oriented” (Wadeson, 2002, p.77). Naumburg developed new techniques to use in art therapy and psychotherapy. Naumburg’s technique explored artistic expression being released from unconscious thought. As noted by Naumburg (2001), “When pupil or patient has been encouraged to express his unconscious thoughts and feelings through imaged projections, this sometimes leads to achievements which have been recognized by a number of art critics and artists as having genuine artistic merit” (p.46). Naumburg traveled the country giving presentations about art therapy and the techniques being used in the field. Naumburg even wrote about her research with adults. This was noted by Wadeson (2002), “Naumburg wrote about her long-term work with adults in which she encouraged her clients to free-associate to their art to gain insight” (p.77). Naumburg’s type of work allowed for long-term and an in-depth study of therapeutic treatment. However, it wasn’t exactly the treatment option that would be available for severe patients or schools. As noted by Wadeson (2002), “Except for day treatment programs for chronic clients and in schools, there is little opportunity for the long-term work of a psychoanalytic model that lent itself to the sort of in-depth exploration that Margaret Naumburg described in her books” (p.82). Naumburg took these types of developments to pursue improving the field of art therapy and in turn opening a pathway for art education and art therapy to work together, hand in hand. Her concerns for art therapy being used as a tool for psychotherapy. This was noted by Naumburg (2001):

For these unplumbed possibilities of spontaneous art expression can in no way diminish the supreme satisfaction that original creative art offers us. On the contrary, this new technique simply adds another dimension to artistic expression. Remember also that the creating of images has been a basic mode of communication for man since primeval
times. And because such symbolic visual power is universal and is still alive today, we are able to encourage the release of spontaneous expression in new ways, in order to develop fresh forms of human adjustment (p.46).

This led to further exploration with art as therapy and art educators. Naumburg wanted to teach art educators about art therapy techniques. She became a professor at New York University. At the university, she taught a few courses that focused on mental methods to creativity. This allowed for Naumburg to teach her techniques to a wide variety of individuals from diverse backgrounds and not just art educators. As noted by Naumburg (2001), “While planned originally for art educators, they also attract students from such other disciplines as psychology, occupational therapy, social work, and special education” (p.47-48). This allowed for her influence and teachings to be felt on a grander scale and her impact to be more powerful.

Art and Art Therapy in Practice in an Educational Setting

Due to Naumburg’s influence, art therapy has begun to be explored and studied in an educational setting with students with disabilities, difficulties, and other learning and behavioral issues. As noted by Lusebrink (2004), “Art therapy involves visual expression on different levels of complexity” (p.125). A completely interactive content such as art education lends the hands-on approach that is spoken of within these texts. It allows individuals who have trouble understanding and articulating their views to have multiple outlets for expression and communication. These techniques have also been shown to reduce anxiety and marginalization in the classroom. One example of this is referenced by Sandmire, Gorham, Rankin & Grimm (2012), “Our finding that a short period of art making may significantly reduce a person’s current state of anxiety has important ramifications for these students, given the role that anxiety plays in academic success” (p.71). This is a vital indication of art and art therapies importance. It also
sheds light on how beneficial art therapy techniques can be when correctly implemented. Further exploration of art and art therapy’s uses in an educational setting with students specifies that art education benefits at-risk or disassociated learners. The need for these practices and techniques are referenced by Rolling (2017), “Altogether, art as therapy is also art as a restorative practice that is sorely needed throughout schools and communities today” (p.5).

Art education has been proven through various studies to be a therapeutic tool for children, adolescents, and adults. Several studies have been conducted with children with exceptionalities. These studies have shown that art is beneficial to students with special needs. As noted by Osborne (2003):

Piotrowski (1996) suggests that anecdotal evidence of the value of art education in the field of special needs may arise not so much from a reasoned argument supporting the validity of art education, but rather a habituated response to art as a good thing for children with special needs. She suggests that there is a somewhat spurious belief that art is a non-academic subject and that therefore it is ‘suitable’ for children with special needs. (Piotrowksi in Osborne, 2003, p. 413).

As noted above, special education students can have difficulties that they cannot express their thoughts or feelings in a normal format. This requires an alternative way for the student to express their feelings or thoughts. Some students may be able to draw these types of expressions, where they cannot say them or put them into an explanation that they feel sums up the situation that they are experiencing. Art is often a subject where the students will not feel isolated or distinguished as having exceptionalities. All students in an art class work at their own pace and all students often participate. As noted by Alter-Muri (2017), “A visitor to the classroom would not be able to identify a student with disabilities, as all students would be participating. In this case the disability is camouflaged, and strengths are acknowledged, no matter how small” (p.21). This is critical for allowing a student with exceptionalities to feel like their peers in a classroom.
The subject of art however, is often underutilized. Art class is often a class that people do not take seriously or expect to get an easy grade in. The class is often treated as a dumping ground for students that need credits or are not able to be placed elsewhere. As noted by Kay and Wolf (2017), “Art classes are often sites for students with academic, social, emotional, and/or behavioral problems” (p.26). However, this can pose problems for the teacher, students, and the content being delivered to the class. Students may not get the adequate educational value that would be provided if the student who is at risk was not placed within the class. Also, the student in need may not get the adequate help that they need in terms to really benefit them overcome the issues that are plaguing them. This is noted by Kay and Wolf (2017), “Students may present complex problems and behaviors that are well beyond the scope of an art teacher’s practice, or teachers may try to engage in therapeutic-like interventions beyond their training” (p.26). This places extra strain on the teacher and the students. While it may not be immediately evident, the subject of art can assist in the removal of these issues. As noted by Appleton (2001), “Since trauma is stored in memory as imagery, expressive art processes provide an effective method for processing and resolving it” (p.6).

Art has been explored as a therapeutic tool for special needs, trauma, a reduction in anxiety, self-worth, and other routes of value to the mental well-being of individuals. While businesses and artists have begun to capitalize on the therapeutic value of coloring. This is evident in book stores, where coloring books for adults and various ages line store shelves. It has been proven that coloring can reduce anxiety in several studies. This is noted by Vennet and Serice (2012), “The results provide evidence that the act of coloring as well as the focus on the mandala design can be useful to reduce anxiety” (p.92). Vennet and Serice used pre-made blank mandalas for individuals to color. The results proved that the act of coloring and focus lowered
anxiety. The same result is emphasized with the coloring books for various ages found across the nation. However, using art as a therapeutic tool is still an underutilized resource within our school systems in the United States. In the United States there are 106,500 therapists (Hamp, Stamm, Christidis, and Nigrinis, 2014) and within that number there are an estimated 11,500 that are art therapists (Torpey, 2015). The numbers in West Virginia are far less, according to the American Art Therapy Association there is one art therapist in West Virginia (American Art Therapy Association, 2018). In a similar circumstance, art education is unfortunately discredited across the state as well. In Boone County, West Virginia there are only two certified art teachers. Art has nearly been eliminated throughout elementary schools within the county as well. This information on its own is astounding. This provides a disservice and a disadvantage to those students who need art, thrive in art, or simply cannot find an escape in any other environment outside of a hands-on class. This type of escape is noted by Petrillo and Winner (2005), “We found evidence that for some individuals, the act of making a work of art serves as a means of releasing negative feelings; for others, making a work of art serves as a distraction from negative rumination and reorients the individual in a more positive direction” (p.211). It is anticipated that using art as a therapeutic tool in this research study will result in measurable improvement in student well-being and an increase in positive classroom behaviors.

METHODOLOGY

Currently, I teach middle school art in a rural community setting at Madison Middle School in Boone County, West Virginia. The student population is near 600 students. Art instruction is offered to only seventh-grade and eighth-grade students in seven forty-minute classes a day. The students will be in the class all year. This is due to the lack of availability of
the other related arts teachers. In my classes, I have nearly two-hundred students a day. Initially, the administration did not see the benefit in art. They felt that it was just another part of the schedule. However, after working with them they have begun to see the importance in the subject. I created an art club that transformed into one of the only National Junior Art Honor Societies in the southern half of our state. This has gained us positive publicity and opened the doors for wonderful opportunities for the students and the school. The students who joined the group initially were those that were marginalized. They were students who did not play sports, did not fit in with others, were misunderstood, or they were just different. Art was a way for these students to find their own niche within the school and be successful. This activity can be noted by Agelides and Michaelidou (2009), “Like Paley (1992), we used collaborative artmaking, trying to go beyond the usual practice of making the marginalized (or outsiders) more acceptable to the insiders, but also to find a way to break the chain of exclusion without ruining the atmosphere of the classroom” (p.47).

This study is being conducted to better understand the relevance of art therapy tools in public education. This study will explore how art teachers can implement tools traditionally associated with art therapy into lessons. It will also explore the collection of data and accurate measurement of the benefits of art therapy tools in a classroom setting. The effectiveness of the benefits of art on students’ academic performance, schoolwide behavior, and classroom behavior. This study will define art therapy tools and the uses of art therapy, with the intention of building an understanding of how art can be a beneficial tool that is fully underutilized.

Student participants will be recruited through a letter sent home to parents. (see Appendix F, Recruitment Letter for Parents and Students). This letter will be a consent form that will be signed, giving their permission for their child to participate (see Appendix A, Informed
Consent Form for Parents). The information within these letters will be kept anonymous.

Students will be given an assent document. (see Appendix C, Student Assent Document). This document will have a check yes or no form. This will allow students to agree to participate in the study and there will be no names placed on the assent form (see Appendix C, Student Assent Form). All student participants will participate by completing surveys through an electronic survey service (see Appendices D, Behavior Survey and E, Emotional Well-Being Survey).

Parents and participants can communicate with the co-principal investigator through a messaging service called Engrade. All of the data collected will be completely anonymous, as there is no benefit to knowing that specific information came from any particular participant (see Instrumentation, below). Students’ names and the name of the school will not be published with the resulting data. Administrators and Art therapists will be sent an e-mail and informed consent document (see Appendix B, Informed Consent Form for Administrators and Art Therapists and Appendix G, Recruitment E-mail for Administrators and Art Therapists), that explains that they will be interviewed on their thoughts, opinions, and asked general questions regarding art therapy’s effects on children in art classes.

Student participants will be asked to answer multiple-choice questions and give short answer statements on two different surveys. The data will not be linked to any student. All student responses to the surveys will be anonymous and no names will be recorded or placed within the document. The surveys will be electronic. Only the investigator will have the data and it will be stored on the investigator’s computer. The survey will be given to the participants on multiple occasions beginning on November 13th, 2017 and ending in March 5th, of 2018. Each participant will have one 40-minute class period to complete each survey that is given.
Surveys will be completed online, allowing students to take the surveys in complete anonymity and keep the data collected safe and completely secure. The measurements that will be collected will be in the study survey will ask student’s opinions on art therapy, enjoyment of lessons completed, improvement in academic scores, and effectiveness of techniques being used. The behavioral survey will ask questions about behaviors at home and school. If a student has noticed that they are struggling less with stress, arguments, fights, and if the techniques are helping them deal with any issues that they may be struggling with.

The information being collected from administrators will be in multiple in-person, e-mail, or digital interview sessions. They will be asked general questions regarding their thoughts on art therapy and its benefit to the educational environment. The information being collected from art therapist will be collected during e-mail, in-person, or digital interview sessions. They will be asked general questions during the interviews. These questions will revolve around their thoughts regarding the use of art therapy in an educational environment, and if they feel that it would benefit students.

Each student will complete two different surveys. The first is a 21-question behavior survey. The second is a 14-question emotional well-being survey. Each survey will be given at the beginning of the semester on November 13th. The first survey will take fifteen minutes to complete. The second survey will also take fifteen minutes to complete. This will be a total of thirty minutes. The third survey session will occur December 13th for thirty minutes. The fourth survey session will occur on January 15th. The final survey session will occur on March 5th. Project duration for collection of data from administrators and therapists will also run from November 2017 through March 2018.
FINDINGS

Findings, First Survey of Students

The first instrument used in the study gauges the general behavior of the participants. The first and second survey was given on November 13th, 2017 and November 14th, 2017. Six participants took the survey on November 13th and only five participants took it on November 14th. This was to allow students who were absent during the day of the survey, November 13th, to be counted in the baseline data. The participants were not provided information concerning the topics on the survey or prompted about information on the surveys beforehand. Eleven students answered both surveys. The results are from this subset of data. The results were collected through two online surveys on Survey Monkey, as previously mentioned in the methodology. The results will be used to determine if art therapy can be used in conjunction with art education in a beneficial manner to the students. The first survey is a twenty-one-question survey about student behaviors and home environment. The second survey is an emotional well-being survey that is a fourteen-question survey. It is about student emotions and self-reflection. Below the results from each question for survey one, session one will be broken down.

Question 1: How old are you?
A: 13 years old
B: 14 years old
C: 15 years old or older.
The results showed that the age group of the ten participants is thirteen to fourteen years old. Many of the students being surveyed would have been born between 2003 and 2004. The responses showed that we had six students being surveyed that were thirteen years old, resulting in sixty percent of the participants. There four students that were fourteen years old, resulting in forty percent of the participants. One participant skipped the question, choosing not to answer the question. This resulted in the eleventh participant to change the participants to ten, causing the data to be judged on an even percentage scale instead of an odd scale.

**Question 2: What is your gender?**

A: Female

B: Male

C: Prefer not to disclose
The results showed that the group was a mix of male and female participants. The responses showed that there were seven female students, resulting in sixty-four percent of the participants. There were four male students surveyed, resulting in thirty-six percent of the participants. There were no responses for prefer not to disclose, resulting in zero percent of the participants.

**Question 3: What is your race? (Select one or more responses)**

- A: American Indian or Alaska Native
- B: Asian
- C: Black or African American
- D: Hispanic or Latino
- E: Native Hawaiian or Other Pacific Islander
- F: Caucasian
- G: Prefer not to respond

*Figure 1-1. Gender of participants.*
The results show that the group of eleven participants is primarily Caucasian. There ten responses that were Caucasian, resulting in ninety-one percent of the participants. There was one participant that was American Indian or Alaska Native, resulting in nine percent of the participants. There were no other races in the survey set.

**Question 4: During the past 6 months, how many times were you in a verbal argument?**

A: 0 times  
B: 1 time  
C: 2 or 3 times  
D: 4 or 5 times  
E: 6 or more times
The results showed that the ten participants had varying results. There were four responses for six or more times, resulting in forty percent of the participants. One response for four or five times, resulting in ten percent of the participants. One response for two or three times, resulting in ten percent of the participants. No responses for one time, resulting in zero percent of the participants. Finally, four responses for zero times, resulting in forty percent of the participants. One participant skipped the question, choosing not to answer the question. This resulted in the eleventh participant to change the participants to ten, causing the data to be judged on an even percentage scale instead of an odd scale.

**Question 5: During the past 6 months, how many times were you in a physical fight?**

A: 0 times
B: 1 time
C: 2 or 3 times
D: 4 or 5 times
E: 6 or more times

![Pie chart showing the number of physical fights.
](image.png)

**Figure 1-4. Number of physical fights.**

The results showed that the eleven participants had varying results. There were no responses for six or more times, resulting in zero percent of the participants. No responses for four or five times, resulting in zero percent of the participants. One response for two or three times, resulting in nine percent of the participants. One response for one time, resulting in nine percent of the participants. Finally, nine responses for zero times, resulting in eighty-two percent of the participants.

**Question 6: During the past 6 months, how many times were you in a physical fight in which law enforcement had to be involved?**
A: 0 times
B: 1 time
C: 2 or 3 times
D: 4 or 5 times
E: 6 or more times

![Pie chart showing the number of physical fights where law enforcement had to be involved.](image)

*Figure 1-5. Number of physical fights where law enforcement had to be involved.*

The results showed that the eleven participants had the same results. There were no responses for six or more times, resulting in zero percent of the participants. No responses for four or five times, resulting in zero percent of the participants. No responses for two or three times, resulting in zero percent of the participants. No responses for one time, resulting in zero percent of the participants. Finally, eleven responses for zero times, resulting in one-hundred percent of the participants.
**Question 7:** During the past 6 months, how many times were you in a physical fight at school?

A: 0 times  
B: 1 time  
C: 2 or 3 times  
D: 4 or 5 times  
E: 6 or more times

![Pie chart showing number of physical fights at school](image)

*Figure 1-6. Number of physical fights at school.*

The results showed that the eleven participants had the similar results. There were no responses for six or more times, resulting in zero percent of the participants. No responses for four or five times, resulting in zero percent of the participants. No responses for two or three times, resulting in zero percent of the participants. There was one response for one time,
resulting in nine percent of the participants. Finally, ten responses for zero times, resulting in ninety-one percent of the participants.

**Question 8: During the past 6 months, how would you describe your grades in school?**

A: Mostly A’s and B’s
B: Mostly B and C’s
C: Mostly C and D’s
D: Mostly D and F’s

![Figure 1-7. Participant grade ranges.](image)

The results showed that the ten participants had varying results. There were six responses for Mostly A’s and B’s, resulting in sixty percent of the participants. Two responses for Mostly B and C’s, resulting in twenty percent of the participants. No responses for Mostly C and D’s, resulting in zero percent of the participants. Finally, there were two responses for Mostly D and
F’s, resulting in twenty percent of the participants. One participant skipped the question, choosing not to answer the question. This resulted in the eleventh participant to change the participants to ten, causing the data to be judged on an even percentage scale instead of an odd scale.

**Question 9: Is there at least one class at school that you have no issues in?**

A: Yes
B: No
C: Unsure

![Figure 1-8. Participant issues in class.](image)

The results showed that the eleven participants had varying results. There were nine participants who choose that there was one class that they had no issue in. This resulted in eighty-two percent of the participants. There were two participants who choose that there was
not any class that they did not have an issue in. This resulted in eighteen percent of the participants. Finally, there were no responses for unsure, resulting in zero percent of the participants.

Question 10: Can you talk with at least one of your parents or other adult family members about things that are important to you?

A: Yes
B: No
C: Unsure

The results showed that the eleven participants had varying results. There were nine participants who choose that there was at least one adult in their lives that they could talk to about important topics. This resulted in eighty-two percent of the participants. There were two
participants who choose that there was not any adult in their lives that they could talk to about important topics. This resulted in eighteen percent of the participants. Finally, there were no responses for unsure, resulting in zero percent of the participants.

**Question 11: Is there at least teacher or adult at school that you feel you can trust?**

A: Yes  
B: No  
C: Unsure

![Figure 1-10. Participants ability to trust teachers or adults at school.](image)

The results showed that the eleven participants had varying results. There were eight participants who choose that there was at least one teacher at school that they felt they could trust. This resulted in seventy-three percent of the participants. There were three participants who choose that there was not any teacher at school that they felt that they could trust. This
resulted in twenty-seven percent of the participants. Finally, there were no responses for unsure, resulting in zero percent of the participants.

**Question 12: On an average day, how do you rank your feelings?**

A: Happy  
B: Sad  
C: Angry  
D: Sick  
E: Unsure

![Figure 1-11. Participants feelings on an average day.](image)

The results showed that the eleven participants had varying results. There were six responses for happy, resulting in fifty-five percent of the participants. There were zero responses
for sad, resulting in zero percent of the participants. There were two responses for angry, resulting in eighteen percent of the participants. There was one response for sick, resulting in nine percent of the participants. Finally, two responses for unsure, resulting in eighteen percent of the participants.

**Question 13: On an average day, can you describe your feelings below?**

![Figure 1-12. Participants description of feelings on an average day.](image)

The results showed that the ten participants had varying results. The percentage pie chart will be based upon positive response, negative response, and neutral response. The responses were categorized by keywords. A positive keyword would be happy, energetic, smile, delighted, laugh, and cheerful. Negative keywords would be mad, sad, upset, sick, depressed, and ill. Neutral responses would be categorized as a response featuring both positive and negative keywords. Six participants expressed that they felt positively, resulting in sixty percent of the
participants. The six participants expressed that they felt happy. Three participants expressed that they felt negatively, resulting in thirty percent of the participants. Two of the three expressed that they felt sadness. One of the three expressed that they felt mad. Finally, one participant had mixed feelings that were neutral, resulting in ten percent of the participants. They expressed that they had a mix of feelings that were mad, happy, and sad. They expressed that they felt mad or sad most of the time, but sometimes felt happy. One participant skipped the question, choosing not to answer the question. This resulted in the eleventh participant to change the participants to ten, causing the data to be judged on an even percentage scale instead of an odd scale.

**Question 14: On an average week, what was the feeling that you felt most?**

A: Happy  
B: Sad  
C: Angry  
D: Sick  
E: Unsure
Figure 1-13. Average feeling per week.

The results showed that the eleven participants had varying results. There were six responses for happy, resulting in fifty-five percent of the participants. There was one response for sad, resulting in nine percent of the participants. There were two responses for angry, resulting in eighteen percent of the participants. There were no responses for sick, resulting in zero percent of the participants. Finally, two responses for unsure, resulting in eighteen percent of the participants.

Question 15: On an average day, can you draw what you are feeling?
Figure 1-14. Participants ability to draw how they feel.

The results showed that the ten participants had varying results. The percentage pie chart will be based upon a yes response, no response, and a neutral response. The responses were categorized by basic answers like yes, no, or unsure. Participants who expressed doubt or used doubtful phrases were categorized as unsure. This would be answers like, “I guess” or “possibly.” Six participants expressed that they could draw what they felt, resulting in sixty percent of the participants. One of the ten participants expressed that they could not draw what they were feeling, resulting in ten percent of the participants. Finally, three participants expressed that they were unsure, resulting in thirty percent of the participants. One participant skipped the question, choosing not to answer the question. This resulted in the eleventh participant to change the participants to ten, causing the data to be judged on an even percentage scale instead of an odd scale.
Question 16: Over the last 6 months, how many times have you felt anxious?

A: 0 times
B: 1 time
C: 2 or 3 times
D: 4 or 5 times
E: 6 or more times

The results showed that the eleven participants had the varying results. There were two responses for six or more times, resulting in eighteen percent of the participants. No responses for four or five times, resulting in zero percent of the participants. There were two responses for two or three times, resulting in eighteen percent of the participants. There were three responses for one time, resulting in twenty-seven percent of the participants. Finally, four responses for zero times, resulting in thirty-seven percent of the participants.

Figure 1-15. Participants feeling of anxiety.
Question 17: Over the last 6 months, how many times have you felt depressed?

A: 0 times

B: 1 time

C: 2 or 3 times

D: 4 or 5 times

E: 6 or more times

![Pie chart showing depression frequency]

Figure 1-16. Participants feeling of depression.

The results showed that the ten participants had the varying results. There were two responses for six or more times, resulting in eighteen percent of the participants. One response for four or five times, resulting in nine percent of the participants. There were no responses for two or three times, resulting in zero percent of the participants. One response for one time,
resulting in nine percent of the participants. Finally, seven responses for zero times, resulting in sixty-four percent of the participants.

**Question 18: On an average day, how many hours do you spend being stressed?**

A: Less than 1 hour per day

B: 1 hour per day to 2 hours per day

C: 3 hours per day to 4 hours per day

D: 5 or more hours per day

![Figure 1-17. Participants feeling of stress per day.](image)

The results showed that the eleven participants had the varying results. There were two responses for five or more hours per day, resulting in eighteen percent of the participants. No responses for three hours per day to four hours per day, resulting in zero percent of the participants. There were three responses for one hour per day to two hours per day, resulting in
eighteen percent of the participants. Finally, seven responses for less than one hour per day, resulting in sixty-four percent of the participants.

**Question 19: Have you ever talked to someone about your stress?**

A: Yes

B: No

C: Unsure of how to approach the subject with an adult or friend

![Pie chart showing the results of the question](image)

*Figure 1-18. Participants talking to someone about their stress.*

The results showed that the eleven participants had varying results. There were seven responses for no, resulting in sixty-four percent of the participants. There were four responses for yes, resulting in thirty-six percent of the participants. Finally, there were no responses for
unsure of how to approach the subject with an adult or friend, resulting in zero percent of the participants.

**Question 20: On an average day, what do you do to relieve stress?**

A: Draw or Doodle
B: Listen to Music
C: Talk to a Trusted Individual
D: Watch Movies
E: Play Videogames
F: Nothing
G: Other: Please specify what you do in a written statement

![Pie chart showing participants ability to relieve stress.](image)

*Figure 1-19. Participants ability to relieve stress.*
The results showed that the ten participants had the varying results. There were two responses for draw or doodle, resulting in twenty percent of the participants. There were five responses for listen to music, resulting in fifty percent of the participants. There was one response for talk to a trusted individual, resulting in ten percent of the participants. There were no responses for watch movies, resulting in zero percent of the participants. There was one response for play videogames, resulting in ten percent of the participants. There were no responses for nothing, resulting in zero percent of the participants. There was one response for other: please specify what you do in a written statement, resulting in ten percent of the participants. The participant chose this option but did not fully answer it. One participant skipped the question, choosing not to answer the question. This resulted in the eleventh participant to change the participants to ten, causing the data to be judged on an even percentage scale instead of an odd scale.

**Question 21: Have you ever considered Art to try to work through the issues you are dealing with?**

A: Yes  
B: No  
C: Unsure  
D: I’ve tried, and it doesn’t work  
E: Not really interested in art
The results showed that the eleven participants had the varying results. There were four responses for yes, resulting in thirty-six percent of the participants. There were five responses for no, resulting in forty-six percent of the participants. There were two responses for unsure, resulting in eighteen percent of the participants. There were no responses for I’ve tried, and it doesn’t work, resulting in zero percent of the participants. Finally, there were no responses for not really interested in art, resulting in zero percent of the participants.

The second instrument used in the study gauges the emotional well-being of the participants, the data from the second survey given on November 13th, 2017 will be disseminated below. Please note that questions one through three are duplicate questions from the survey one, the behavior survey, justification for having the duplicate questions is to verify and confirm the basic demographics of the participants to insure accuracy.
Question 1: How old are you?

A: 13 years old

B: 14 years old

C: 15 years old or older.

The results showed that the age group of the ten participants is thirteen to fourteen years old. Many of the students being surveyed would have been born between 2003 and 2004. The responses showed that we had six students being surveyed that were thirteen years old, resulting in sixty percent of the participants. There four students that were fourteen years old, resulting in forty percent of the participants. One participant skipped the question, choosing not to answer the question. This resulted in the eleventh participant to change the participants to ten, causing the data to be judged on an even percentage scale instead of an odd scale.
**Question 2: What is your gender?**

A: Female

B: Male

C: Prefer not to disclose

![Gender Distribution Chart](image)

*Figure 1-22. Gender of participants.*

The results showed that the group was a mix of male and female participants. The responses showed that there were seven female students, resulting in sixty-four percent of the participants. There were four male students surveyed, resulting in thirty-six percent of the participants.

**Question 3: What is your race? (Select one or more responses)**

A: American Indian or Alaska Native  
E: Native Hawaiian or Other Pacific Islander
The results show that the group of eleven participants is primarily Caucasian. There ten responses that were Caucasian, resulting in ninety-one percent of the participants. There was one participant that was American Indian or Alaska Native, resulting in nine percent of the participants. There were no other races in the survey set.

**Question 4: Just by taking a guess, what is Art Therapy?**
The results showed that the eleven participants had varying results. This question was used as a diagnostic tool to determine if the students had prior knowledge of art therapy. The percentage pie chart will be based upon informational keywords such as Communication, Assistance, and Application. The responses were categorized by keywords. A communication keyword would be talk, discuss, and express. Assistance keywords would be help, study, and tutor. Application keywords would be soothe, practice, understand, and care. Two participants responded with communication keywords, resulting in twenty percent of participants. The two participants expressed that they thought art therapy was talking about art. Five participants responded with assistance keywords, resulting in fifty percent of the participants. The five participants expressed that they thought art therapy was getting some form of help with art. Finally, three participants responded with application keywords, resulting in thirty percent of the
participants. The participants expressed that they thought art therapy was practicing or understanding art.

**Question 5: Just by taking a guess, what do you think Art Therapy’s uses are?**

![Pie chart showing the percentage of participants guessing different uses of art therapy.]

*Figure 1-25. Participants guess of what art therapy’s uses are.*

The results showed that the eleven participants had varying results. This question was used as a diagnostic tool to determine if the students had prior knowledge of art therapy’s uses. The percentage pie chart will be based upon informational keywords such as Assistance, Application, and Process. The responses were categorized by keywords. Assistance keywords would be help, study, teach, and learn. Application keywords would be practice, understand, and calm. Process keywords would be test, uses, and techniques. Four participants responded with assistance keywords, resulting in thirty-six percent of participants. The four participants
expressed that they thought art therapy uses were getting help with art. One participant responded with application keywords, resulting in nine percent of the participants. The one participants expressed that they thought art therapy was getting some form of practicing art. Finally, six participants responded with process keywords, resulting in fifty-five percent of the participants. The participants expressed that they thought art therapy uses were using tools to help people be better at art in some form or another.

**Question 6: Did you enjoy the techniques that have been implemented?**

A: Yes
B: No
C: Unsure

![Figure 1-26. Participants enjoyment of techniques.](image-url)
The results showed that the ten participants have varying results. Five of the ten participants chose yes that they enjoyed the techniques that have been implemented. This resulted in forty-six percent of the participants. One participant chose that no, they have not enjoyed the techniques that have been implemented. This resulted in nine percent of the participants. Finally, there were five participants who chose that they were unsure if they enjoyed the techniques that have been implemented or not. This resulted in the forty-five percent of the participants.

**Question 7: Have the sessions in art class been more engaging recently?**

A: Yes  
B: No  
C: Unsure

*Figure 1-27. Sessions in art class have been more engaging.*
The results showed that the eleven participants had the varying results. There were eight responses for yes, resulting in seventy-three percent of the participants. Two responses for no, resulting in eighteen percent of the participants. There was one response for unsure, resulting in nine percent of the participants.

**Question 8: During the past 6 months, have you noted an improvement in your grades?**

A: Yes

B: No

C: Unsure

![Figure 1-28. Participants improvement in grades.](image)

The results showed that the ten participants had the varying results. There were six responses for yes, resulting in sixty percent of the participants. Three responses for no, resulting in thirty percent of the participants. Finally, there was one response for unsure, resulting in ten
percent of the participants. One participant skipped the question, choosing not to answer the question. This resulted in the eleventh participant to change the participants to ten, causing the data to be judged on an even percentage scale instead of an odd scale.

**Question 9: Has art class helped you deal with an issue you were struggling with?**

A: Yes
B: No
C: Unsure

![Figure 1-29. Arts ability to help participants with issues.](image)

The results showed that the ten participants had the varying results. There were three responses for yes, resulting in thirty percent of the participants. Six responses for no, resulting in sixty percent of the participants. Finally, there was one response for unsure, resulting in ten percent of the participants. One participant skipped the question, choosing not to answer the
question. This resulted in the eleventh participant to change the participants to ten, causing the data to be judged on an even percentage scale instead of an odd scale.

**Question 10:** Please rate the techniques that have been used recently, using the scale below, 1 being the lowest, 10 being the highest.

A: 1
B: 2
C: 3
D: 4
E: 5
F: 6
G: 7
H: 8
I: 9
J: 10
The results showed that the ten participants had the varying results. There was one response for one, resulting in nine percent of the participants. There were no responses for two, resulting in zero percent of the participants. There were no responses for three, resulting in zero percent of the participants. There were no responses for four, resulting in zero percent of the participants. There were no responses for five, resulting in zero percent of the participants. There was one response for six, resulting in nine percent of the participants. There was one response for seven, resulting in nine percent of the participants. There were seven responses for eight, resulting in sixty-four percent of the participants. There were no responses for nine, resulting in zero percent of the participants. Finally, one response for ten, resulting in nine percent of the participants.
Question 11: Please rate the effectiveness of the techniques that have been used recently, using the scale below, 1 being the lowest, 10 being the highest.

A: 1
B: 2
C: 3
D: 4
E: 5
F: 6
G: 7
H: 8
I: 9
J: 10

*Figure 1-31. Rating of the effectiveness of the techniques being used.*
The results showed that the ten participants had the varying results. There was one response for one, resulting in ten percent of the participants. There were no responses for two, resulting in zero percent of the participants. There was one response for three, resulting in ten percent of the participants. There were no responses for four, resulting in zero percent of the participants. There was one response for five, resulting in ten percent of the participants. There was one response for six, resulting in ten percent of the participants. There was one response for seven, resulting in ten percent of the participants. There were five responses for eight, resulting in fifty percent of the participants. There were no responses for nine, resulting in zero percent of the participants. Finally, no responses for ten, resulting in zero percent of the participants. One participant skipped the question, choosing not to answer the question. This resulted in the eleventh participant to change the participants to ten, causing the data to be judged on an even percentage scale instead of an odd scale.

**Question 12: Please describe the tools that have been most helpful to you?**
Figure 1-32. Participants description of tools most helpful to them.

The results showed that the eleven participants had varying results. The percentage pie chart will be based upon physical materials, communication, and application. The responses were categorized by keywords. A physical material keyword would be ruler, pencil, and any other supply type material. Communication keywords would be discussion, example, or advice. Application keywords would be painting, drawing, sketching, and any other performing type word. Seven participants expressed that the tools most helpful to them are physical materials, resulting in fifty-eight percent of the participants. The seven participants expressed that the tools most helpful are rulers, pencils, paper, and many other physical materials used in class. Two participants expressed that the tools most helpful to them are communication, resulting in seventeen percent of the participants. The two participants expressed that the tools most helpful to them are being given examples and given advice in class. Finally, three participants expressed
that the tools most helpful to them are applications, resulting in twenty-five percent of the participants. They expressed that the tools that helped them were drawing.

**Question 13: Please describe the techniques that have been most helpful to you?**

![Pie chart showing the techniques most helpful to participants.]

The results showed that the eleven participants had varying results. The percentage pie chart will be based upon physical materials, guidance, and methods. The responses were categorized by keywords. A physical material keyword would be ruler, pencil, and any other supply type material. Guidance keywords would be step by step, example, or talking. Method keywords would be painting, drawing, sketching, and any other concept type word. Two participants expressed that the techniques most helpful to them are techniques involving physical materials, resulting in eighteen percent of the participants. The two participants expressed that the techniques most helpful are pencils, paper, and many other physical materials used in class.
Three participants expressed that the techniques most helpful to them are guidance techniques, resulting in twenty-seven percent of the participants. The three participants expressed that the techniques most helpful to them are being given examples, being shown how to do something in a guided format and talking together in class. Finally, six participants expressed that the techniques most helpful to them are method techniques, resulting in fifty-five percent of the participants. The six participants expressed that the techniques most helpful to them were drawing, shading, and color related techniques.

**Question 14: Over the last 6 months, have you noted improvements in your life?**

A: Yes

B: No

C: Unsure

*Figure 1-34. Participants notice of improvements in their lives.*
The results showed that the ten participants had the varying results. There were four responses for yes, resulting in forty percent of the participants. Five responses for no, resulting in fifty percent of the participants. Finally, there was one response for unsure, resulting in ten percent of the participants. One participant skipped the question, choosing not to answer the question. This resulted in the eleventh participant to change the participants to ten, causing the data to be judged on an even percentage scale instead of an odd scale.

Findings, Second Survey of Students

The second survey set was given on December 18th, 2017. Eight students answered both surveys. There were three students were absent and unable to take the survey set. The first survey is a twenty-one-question survey about student behaviors and home environment. The second survey is an emotional well-being survey that is a fourteen-question survey. It is about student emotions and self-reflection. Below the results from each question for survey one, session two will be broken down.

**Question 1: How old are you?**

A: 13 years old
B: 14 years old
C: 15 years old or older.
Figure 2. Age of participants.

The results showed that the age group of the eight participants is thirteen to fourteen years old. Many of the students being surveyed would have been born between 2003 and 2004. The responses showed that we had five students being surveyed that were thirteen years old, resulting in sixty-two percent of the participants. There three students that were fourteen years old, resulting in thirty-eight percent of the participants.

**Question 2: What is your gender?**

A: Female

B: Male

C: Prefer not to disclose
The results showed that the group was a mix of male and female participants. The responses showed that there were five female students, resulting in sixty-two percent of the participants. There were three male students surveyed, resulting in thirty-eight percent of the participants. There were no responses for prefer not to disclose, resulting in zero percent of the participants.

**Question 3: What is your race? (Select one or more responses)**

A: American Indian or Alaska Native  
B: Asian  
C: Black or African American  
D: Hispanic or Latino  
E: Native Hawaiian or Other Pacific Islander  
F: Caucasian  
G: Prefer not to respond
The results show that the group of eight participants is primarily Caucasian. There were seven responses that were Caucasian, resulting in eighty-eight of the participants. There was one participant that was American Indian or Alaska Native, resulting in twelve percent of the participants. There were no other races in the survey set.

**Question 4: During the past 6 months, how many times were you in a verbal argument?**

A: 0 times  
B: 1 time  
C: 2 or 3 times  
D: 4 or 5 times  
E: 6 or more times
The results showed that the eight participants had varying results. There were two responses for six or more times, resulting in twenty-five percent of the participants. No responses for four or five times, resulting in zero percent of the participants. Two responses for two or three times, resulting in twenty-five percent of the participants. No responses for one time, resulting in zero percent of the participants. Finally, four responses for zero times, resulting in fifty percent of the participants.

**Question 5: During the past 6 months, how many times were you in a physical fight?**

A: 0 times  
B: 1 time  
C: 2 or 3 times  
D: 4 or 5 times
The results showed that the eight participants had varying results. There were no responses for six or more times, resulting in zero percent of the participants. No responses for four or five times, resulting in zero percent of the participants. One response for two or three times, resulting in thirteen percent of the participants. One response for one time, resulting in twelve percent of the participants. Finally, six responses for zero times, resulting in seventy-five percent of the participants.

**Figure 2-4. Number of physical fights.**

**Question 6: During the past 6 months, how many times were you in a physical fight in which law enforcement had to be involved?**

A: 0 times

B: 1 time
C: 2 or 3 times
D: 4 or 5 times
E: 6 or more times

![Pie chart showing the number of fights where law enforcement was involved.](image)

Figure 2-5. Number of fights where law enforcement was involved.

The results showed that the eight participants had the same results. There were no responses for six or more times, resulting in zero percent of the participants. No responses for four or five times, resulting in zero percent of the participants. No responses for two or three times, resulting in zero percent of the participants. No responses for one time, resulting in zero percent of the participants. Finally, eight responses for zero times, resulting in one-hundred percent of the participants.

Question 7: During the past 6 months, how many times were you in a physical fight at school?
A: 0 times
B: 1 time
C: 2 or 3 times
D: 4 or 5 times
E: 6 or more times

The results showed that the eight participants had the similar results. There were no responses for six or more times, resulting in zero percent of the participants. No responses for four or five times, resulting in zero percent of the participants. No responses for two or three times, resulting in zero percent of the participants. There was one response for one time, resulting in thirteen percent of the participants. Finally, ten responses for zero times, resulting in eighty-seven percent of the participants.

Figure 2-6. Participants number of fights at school.
Question 8: During the past 6 months, how would you describe your grades in school?

A: Mostly A’s and B’s
B: Mostly B and C’s
C: Mostly C and D’s
D: Mostly D and F’s

The results showed that the eight participants had varying results. There were five responses for Mostly A’s and B’s, resulting in seventy-one percent of the participants. One response for Mostly B and C’s, resulting in twenty-nine percent of the participants. No responses for Mostly C and D’s, resulting in zero percent of the participants. Finally, there was no responses for Mostly D and F’s, resulting in zero percent of the participants. One participant skipped the question, choosing not to answer the question. This resulted in the eleventh
participant to change the participants to ten, causing the data to be judged on an even percentage scale instead of an odd scale.

**Question 9: Is there at least one class at school that you have no issues in?**

A: Yes  
B: No  
C: Unsure

![Figure 2-8. Participant issues in class.](image)

The results showed that the eight participants had varying results. There were six participants who choose that there was one class that they had no issue in. This resulted in seventy-five percent of the participants. There were one participants who choose that there was not any class that they did not have an issue in. This resulted in twelve percent of the
participants. Finally, there was one participant who was unsure, resulting in thirteen percent of the participants.

**Question 10:** Can you talk with at least one of your parents or other adult family members about things that are important to you?

A: Yes  
B: No  
C: Unsure

*Figure 2-9. Participants abilities to speak about important things with parents or other family members.*

The results showed that the eight participants had the same results. There were eight participants who choose that there was at least one adult in their lives that they could talk to about important topics. This resulted in one hundred percent of the participants. There were no participants who choose that there was not any adult in their lives that they could talk to about
important topics. This resulted in zero percent of the participants. Finally, there were no responses for unsure, resulting in zero percent of the participants.

**Question 11: Is there at least teacher or adult at school that you feel you can trust?**

A: Yes  
B: No  
C: Unsure

![Figure 2-10. Participants ability to trust teachers or adults at school.](image)

The results showed that the eight participants had the same results. There were eight participants who choose that there was at least one teacher at school that they felt they could trust. This resulted in one hundred percent of the participants. There were no participants who choose that there was not any teacher at school that they felt that they could trust. This resulted
in zero percent of the participants. Finally, there were no responses for unsure, resulting in zero percent of the participants.

**Question 12: On an average day, how do you rank your feelings?**

A: Happy
B: Sad
C: Angry
D: Sick
E: Unsure

*Figure 2-11. Participants feelings on an average day.*

The results showed that the eight participants had varying results. There were five responses for happy, resulting in sixty-two percent of the participants. There were zero
responses for sad, resulting in zero percent of the participants. There was one response for angry, resulting in thirteen percent of the participants. There were no responses for sick, resulting in zero percent of the participants. Finally, two responses for unsure, resulting in twenty-five percent of the participants.

**Question 13: On an average day, can you describe your feelings below?**

![Figure 2-12. Participants description of feelings on an average day.](image)

The results showed that the eight participants had varying results. The percentage pie chart will be based upon positive response, negative response, and neutral response. The responses were categorized by keywords. A positive keyword would be happy, energetic, smile, delighted, laugh, and cheerful. Negative keywords would be mad, sad, upset, sick, depressed, and ill. Neutral responses would be categorized as a response featuring both positive and negative keywords. Six participants expressed that they felt positively, resulting in seventy-five
percent of the participants. The six participants expressed that they felt happy in some form. One participant expressed that they felt negatively, resulting in twelve percent of the participants. The participant of the expressed that they felt mad. Finally, one participant had mixed feelings that were neutral, resulting in thirteen percent of the participants. They expressed that they had a mix of feelings that were happy and mad.

**Question 14: On an average week, what was the feeling that you felt most?**

A: Happy
B: Sad
C: Angry
D: Sick
E: Unsure

![On an average week, what is the feeling that you felt most?](image)

*Figure 2-13. Average feeling per week.*
The results showed that the eight participants had varying results. There were six responses for happy, resulting in seventy-five percent of the participants. There were no responses for sad, resulting in zero percent of the participants. There was one response for angry, resulting in twelve percent of the participants. There were no responses for sick, resulting in zero percent of the participants. Finally, one response for unsure, resulting in thirteen percent of the participants.

**Question 15: On an average day, can you draw what you are feeling?**

![Pie chart showing the results of participants' ability to draw their feelings.](image)

*Figure 2-14. Participants ability to draw how they feel.*

The results showed that the eight participants had varying results. The percentage pie chart will be based upon a yes response, no response, and a neutral response. The responses were categorized by basic answers like yes, no, or unsure answers. Participants who expressed doubt or used doubtful phrases were categorized as unsure. This would be answers like, “I
guess” or “possibly.” Five participants expressed that they could draw what they felt, resulting in sixty-two percent of the participants. Three of the participants expressed that they could not draw what they were feeling, resulting in thirty-eight percent of the participants. No participants expressed that they were unsure, resulting in zero percent of the participants.

**Question 16: Over the last 6 months, how many times have you felt anxious?**

A: 0 times  
B: 1 time  
C: 2 or 3 times  
D: 4 or 5 times  
E: 6 or more times

![Figure 2-15. Participants feeling of anxiety.](image)

Figure 2-15. Participants feeling of anxiety.
The results showed that the eight participants had the varying results. There were two responses for six or more times, resulting in twenty-five percent of the participants. No responses for four or five times, resulting in zero percent of the participants. There was one response for two or three times, resulting in thirteen percent of the participants. There were two responses for one time, resulting in twenty-five percent of the participants. Finally, three responses for zero times, resulting in thirty-seven percent of the participants.

**Question 17: Over the last 6 months, how many times have you felt depressed?**

A: 0 times
B: 1 time
C: 2 or 3 times
D: 4 or 5 times
E: 6 or more times

*Figure 2-16. Participants feeling of depression.*
The results showed that the eight participants had the varying results. There were no responses for six or more times, resulting in zero percent of the participants. One response for four or five times, resulting in fourteen percent of the participants. There were no responses for two or three times, resulting in zero percent of the participants. There were no responses for one time, resulting in zero percent of the participants. Finally, six responses for zero times, resulting in eighty-six percent of the participants. One participant skipped the question, choosing not to answer the question. This resulted in the eleventh participant to change the participants to ten, causing the data to be judged on an even percentage scale instead of an odd scale.

**Question 18: On an average day, how many hours do you spend being stressed?**

A: Less than 1 hour per day  
B: 1 hour per day to 2 hours per day  
C: 3 hours per day to 4 hours per day  
D: 5 or more hours per day
The results showed that the eight participants had the varying results. There were no responses for five or more hours per day, resulting in zero percent of the participants. No responses for three hours per day to four hours per day, resulting in zero percent of the participants. There were two responses for one hour per day to two hours per day, resulting in twenty-five percent of the participants. Finally, six responses for less than one hour per day, resulting in seventy-five percent of the participants.

**Question 19: Have you ever talked to someone about your stress?**

A: Yes

B: No

C: Unsure of how to approach the subject with an adult or friend
The results showed that the eight participants had varying results. There were three responses for no, resulting in thirty-eight percent of the participants. There were five responses for yes, resulting in sixty-two percent of the participants. Finally, there were no responses for unsure of how to approach the subject with an adult or friend, resulting in zero percent of the participants.

**Question 20: On an average day, what do you do to relieve stress?**

A: Draw or Doodle

B: Listen to Music

C: Talk to a Trusted Individual

D: Watch Movies

E: Play Videogames
F: Nothing

G: Other: Please specify what you do in a written statement

![Pie chart showing the percentage of participants who engage in various stress-relieving activities.](chart.png)

*Figure 2-19. Participants ability to relieve stress.*

The results showed that the eight participants had the varying results. There was one response for draw or doodle, resulting in twelve percent of the participants. There were four responses for listen to music, resulting in fifty percent of the participants. There were no responses for talk to a trusted individual, resulting in zero percent of the participants. There was one response for watch movies, resulting in thirteen percent of the participants. There were no responses for play videogames, resulting in zero percent of the participants. There were no responses for nothing, resulting in zero percent of the participants. There were two responses for other: please specify what you do in a written statement, resulting in twenty-five percent of the participants. The participants that chose this option did not fully answer it.
Question 21: Have you ever considered Art to try to work through the issues you are dealing with?

A: Yes
B: No
C: Unsure
D: I’ve tried, and it doesn’t work
E: Not really interested in art

The results showed that the eight participants had the varying results. There were three responses for yes, resulting in thirty-seven percent of the participants. There were three responses for no, resulting in thirty-eight percent of the participants. There were two responses for unsure, resulting in twenty-five percent of the participants. There were no responses for I’ve
tried, and it doesn’t work, resulting in zero percent of the participants. Finally, there were no responses for not really interested in art, resulting in zero percent of the participants.

The second instrument used in the study gauges the emotional well-being of the participants, the data from the second survey given on December 18th, 2017, will be disseminated below. Please note that questions one through three are duplicate questions from the survey one, the behavior survey, justification for having the duplicate questions is to verify and confirm the basic demographics of the participants to insure accuracy.:

**Question 1: How old are you?**

A: 13 years old
B: 14 years old
C: 15 years old or older.

![Figure 2-21. Age of participants.](image-url)
The results showed that the age group of the eight participants is thirteen to fourteen years old. Many of the students being surveyed would have been born between 2003 and 2004. The responses showed that we had six students being surveyed that were thirteen years old, resulting in seventy-five percent of the participants. There two students that were fourteen years old, resulting in twenty-five percent of the participants.

**Question 2: What is your gender?**

A: Female

B: Male

C: Prefer not to disclose

![Pie chart showing gender distribution](image)

*Figure 2-22. Gender of participants.*
The results showed that the group of eight participants was a mix of male and female participants. The responses showed that there were five female students, resulting in sixty-two percent of the participants. There were three male students surveyed, resulting in thirty-eight percent of the participants.

**Question 3: What is your race? (Select one or more responses)**

A: American Indian or Alaska Native  E: Native Hawaiian or Other Pacific Islander  
B: Asian  F: Caucasian  
C: Black or African American  G: Prefer not to respond  
D: Hispanic or Latino

![Pie chart showing race distribution](image)

**Figure 2-23. Race of participants.**

The results show that the group of eight participants is primarily Caucasian. There were seven responses that were Caucasian, resulting in eighty-eight percent of the participants. There was
one participant that was American Indian or Alaska Native, resulting in twelve percent of the participants. There were no other races in the survey set.

**Question 4: Just by taking a guess, what is Art Therapy?**

![Figure 2-24. Participants thoughts on art therapy.](image)

The results showed that the eight participants had varying results. This question was used as a diagnostic tool to determine if the students had prior knowledge of art therapy. The percentage pie chart will be based upon informational keywords such as Communication, Assistance, and Application. The responses were categorized by keywords. A communication keyword would be talk, discuss, and express. Assistance keywords would be help, study, and tutor. Application keywords would be sooth, practice, understand, and care. Three participants responded with communication keywords, resulting in thirty-seven percent of participants. The three participants expressed that they thought art therapy was talking about art. However, one of
the three stated that art therapy was using art to express your feelings. One participant responded with assistance keywords, resulting in thirteen percent of the participants. The one participant expressed that they thought art therapy was studying art. Finally, four participants responded with application keywords, resulting in fifty percent of the participants. The participants expressed that they thought art therapy was practicing art or caring about art. However, one participant expressed that they thought art therapy was doing art to soothe your mind.

**Question 5: Just by taking a guess, what do you think Art Therapy’s uses are?**

![Pie chart showing percentages for Assistance, Application, and Process](image)

*Figure 2-25. Participants guess of what art therapy’s uses are.*

The results showed that the eight participants had varying results. This question was used as a diagnostic tool to determine if the students had prior knowledge of art therapy’s uses. The percentage pie chart will be based upon informational keywords such as Assistance, Application, and Process. The responses were categorized by keywords. Assistance keywords
would be help, study, teach, and learn. Application keywords would be practice, understand, and calm. Process keywords would be test, uses, and techniques. Two participants responded with assistance keywords, resulting in twenty-five of participants. The two participants expressed that they thought art therapy uses were getting help with art. Three participants responded with application keywords, resulting in thirty-seven percent of the participants. The one of the three participants expressed that they thought art therapy was getting some form of practicing art. However, the other two participants expressed that art therapy was used to calm down or sooth your mind. Finally, three participants responded with process keywords, resulting in thirty-eight percent of the participants. The participants expressed that they thought art therapy uses were using tools to help people be better at art in some form or another.

**Question 6: Did you enjoy the techniques that have been implemented?**

A: Yes
B: No
C: Unsure
The results showed that the seven participants have varying results. Six of the eight participants chose yes that they enjoyed the techniques that have been implemented. This resulted in eighty-six percent of the participants. No participant chose that no, they have not enjoyed the techniques that have been implemented. This resulted in zero percent of the participants. Finally, one participant chose that they were unsure if they enjoyed the techniques that have been implemented or not. This resulted in the fourteen percent of the participants. One participant skipped the question, choosing not to answer the question. This resulted in the eight participants to change the participants to seven, causing data to be judged on an odd scale instead of an even scale.

**Question 7: Have the sessions in art class been more engaging recently?**

A: Yes
B: No
C: Unsure

The results showed that the eight participants had the varying results. There were five responses for yes, resulting in sixty-two percent of the participants. No responses for no, resulting in zero percent of the participants. There were three responses for unsure, resulting in thirty-eight percent of the participants.

**Question 8: During the past 6 months, have you noted an improvement in your grades?**

A: Yes
B: No
C: Unsure
The results showed that the eight participants had the varying results. There were seven responses for yes, resulting in eighty-seven percent of the participants. No responses for no, resulting in zero percent of the participants. Finally, there was one response for unsure, resulting in thirteen percent of the participants.

**Question 9: Has art class helped you deal with an issue you were struggling with?**

A: Yes  
B: No  
C: Unsure
Figure 2-29. Arts ability to help participants with issues.

The results showed that the eight participants had varying results. There were two responses for yes, resulting in twenty-five percent of the participants. Four responses for no, resulting in fifty percent of the participants. Finally, there were two responses for unsure, resulting in twenty-five percent of the participants.

**Question 10: Please rate the techniques that have been used recently, using the scale below, 1 being the lowest, 10 being the highest.**

A: 1  
B: 2  
C: 3  
D: 4  
E: 5
Figure 2-30. Rating of the techniques being used.

The results showed that the eight participants had the varying results. There was no responses for one, resulting in zero percent of the participants. There were no responses for two, resulting in zero percent of the participants. There were no responses for three, resulting in zero percent of the participants. There were no responses for four, resulting in zero percent of the participants. There was one response for five, resulting in fourteen percent of the participants. There was no response for six, resulting in zero percent of the participants. There was one response for seven, resulting in fourteen percent of the participants. There were two responses
for eight, resulting in twenty-nine percent of the participants. There were no responses for nine, resulting in zero percent of the participants. Finally, three responses for ten, resulting in forty-three percent of the participants. One participant skipped the question, choosing not to answer the question. This resulted in the eight participants to change the participants to seven, causing the data to be judged on an odd percentage scale instead of an even scale.

Question 11: Please rate the effectiveness of the techniques that have been used recently, using the scale below, 1 being the lowest, 10 being the highest.

A: 1
B: 2
C: 3
D: 4
E: 5
F: 6
G: 7
H: 8
I: 9
J: 10
Please rate the effectiveness of the techniques that have been used recently, using the scale below, 1 being the lowest, 10 being the highest.

![Pie chart showing ratings](image)

*Figure 2-31. Rating of the effectiveness of the techniques being used.*

The results showed that the seven participants had the varying results. There was no response for one, resulting in zero percent of the participants. There were no responses for two, resulting in zero percent of the participants. There were no responses for three, resulting in zero percent of the participants. There were no responses for four, resulting in zero percent of the participants. There was one response for six, resulting in fourteen percent of the participants. There was no response for seven, resulting in zero percent of the participants. There were two responses for eight, resulting in twenty-nine percent of the participants. There was one response for nine, resulting in fourteen percent of the participants. Finally, there were three responses for ten, resulting in forty-three percent of the participants. One participant skipped the question, choosing not to answer the question. This resulted in the eleventh participant to change the
participants to ten, causing the data to be judged on an even percentage scale instead of an odd scale.

**Question 12: Please describe the tools that have been most helpful to you?**

![Pie chart showing tool categories](image)

*Figure 2-32. Participants description of tools most helpful to them.*

The results showed that the eight participants had varying results. The percentage pie chart will be based upon physical materials, communication, and application. The responses were categorized by keywords. A physical material keyword would be ruler, pencil, and any other supply type material. Communication keywords would be discussion, example, or advice. Application keywords would be painting, drawing, sketching, and any other performing type word. Five participants expressed that the tools most helpful to them are physical materials, resulting in sixty-two percent of the participants. The five participants expressed that the tools
most helpful are rulers, pencils, paper, and many other physical materials used in class. No participants expressed that the tools most helpful to them are communication, resulting in zero percent of the participants. Finally, three participants expressed that the tools most helpful to them are applications, resulting in thirty-eight percent of the participants. They expressed that the tools that helped them were drawing.

**Question 13: Please describe the techniques that have been most helpful to you?**

![Figure 2-33. Participants description of the techniques more helpful to them.](image)

The results showed that the eight participants had varying results. The percentage pie chart will be based upon physical materials, guidance, and methods. The responses were categorized by keywords. A physical material keyword would be ruler, pencil, and any other supply type material. Guidance keywords would be step by step, example, or talking. Method keywords would be painting, drawing, sketching, and any other concept type word. One
participant expressed that the techniques most helpful to them are techniques involving physical materials, resulting in twelve percent of the participants. The one participant expressed that writing on paper is most helpful to them. Four participants expressed that the techniques most helpful to them are guidance techniques, resulting in fifty percent of the participants. The four participants expressed that the techniques most helpful to them are being given examples, being shown how to do something in a guided format and talking together in class. Finally, three participants expressed that the techniques most helpful to them are method techniques, resulting in thirty-eight percent of the participants. The three participants expressed that the techniques most helpful to them were drawing and painting related techniques.

**Question 14: Over the last 6 months, have you noted improvements in your life?**

A: Yes
B: No
C: Unsure
The results showed that the eight participants had the varying results. There were six responses for yes, resulting in seventy-five percent of the participants. No responses for no, resulting in zero percent of the participants. Finally, there were two responses for unsure, resulting in twenty-five percent of the participants.

Findings, Third Survey of Students

The final survey set was given on February 20th, 2018. Nine students answered both surveys. There was one student was absent and unable to take the survey set. The first survey is a twenty-one-question survey about student behaviors and home environment. The second survey is an emotional well-being survey that is a fourteen-question survey. It is about student emotions and self-reflection. Below the results from each question for survey one, session two will be broken down.
Question 1: How old are you?

A: 13 years old

B: 14 years old

C: 15 years old or older.

The results showed that the age group of the nine participants is thirteen to fourteen years old. Many of the students being surveyed would have been born between 2003 and 2004. The responses showed that we had five students being surveyed that were thirteen years old, resulting in fifty-six percent of the participants. There four students that were fourteen years old, resulting in forty-four percent of the participants.

Question 2: What is your gender?
A: Female  
B: Male  
C: Prefer not to disclose

![Pie chart showing gender distribution]

**Figure 3-1. Gender of participants.**

The results showed that the group was a mix of male and female participants. The responses showed that there were five female students, resulting in sixty-three percent of the participants. There were three male students surveyed, resulting in thirty-seven percent of the participants. There were no responses for prefer not to disclose, resulting in zero percent of the participants. One participant skipped the question, choosing not to answer. This resulted in the number of participants being reduced from nine to eight. It also allowed the results to be judged on an even scale instead of an odd.
Question 3: What is your race? (Select one or more responses)

A: American Indian or Alaska Native       E: Native Hawaiian or Other Pacific Islander
B: Asian                                   F: Caucasian
C: Black or African American              G: Prefer not to respond
D: Hispanic or Latino

![Race Distribution Chart](image_url)

*Figure 3-2. Race of participants.*

The results show that the group of nine participants are primarily Caucasian. There were nine responses that were Caucasian, resulting in one-hundred of the participants. There were no other races in the survey set.

**Question 4: During the past 6 months, how many times were you in a verbal argument?**

A: 0 times
B: 1 time
The results showed that the eight participants had varying results. There were two responses for six or more times, resulting in twenty-five percent of the participants. One response for four or five times, resulting in thirteen percent of the participants. One response for two or three times, resulting in twelve percent of the participants. No responses for one time, resulting in zero percent of the participants. Finally, four responses for zero times, resulting in fifty percent of the participants. One participant skipped the question, choosing not to answer. This resulted in the number of participants being reduced from nine to eight. It also allowed the results to be judged on an even scale instead of an odd.

Figure 3-3. Number of verbal arguments.
**Question 5:** During the past 6 months, how many times were you in a physical fight?

A: 0 times  
B: 1 time  
C: 2 or 3 times  
D: 4 or 5 times  
E: 6 or more times

![Pie chart showing the number of physical fights](image)

*Figure 3-4. Number of physical fights.*

The results showed that the eight participants had varying results. There were no responses for six or more times, resulting in zero percent of the participants. No responses for four or five times, resulting in zero percent of the participants. One response for two or three times, resulting in thirteen percent of the participants. One response for one time, resulting in twelve percent of the participants. Finally, six responses for zero times, resulting in seventy-five percent of the participants. One participant skipped the question, choosing not to answer. This
resulted in the number of participants being reduced from nine to eight. It also allowed the results to be judged on an even scale instead of an odd.

**Question 6: During the past 6 months, how many times were you in a physical fight in which law enforcement had to be involved?**

A: 0 times  
B: 1 time  
C: 2 or 3 times  
D: 4 or 5 times  
E: 6 or more times

![Figure 3-5. Number of physical fights where law enforcement had to be involved.](image)

The results showed that the eight participants had the same results. There were no responses for six or more times, resulting in zero percent of the participants. No responses for
four or five times, resulting in zero percent of the participants. No responses for two or three times, resulting in zero percent of the participants. No responses for one time, resulting in zero percent of the participants. Finally, eight responses for zero times, resulting in one-hundred percent of the participants. One participant skipped the question, choosing not to answer. This resulted in the number of participants being reduced from nine to eight. It also allowed the results to be judged on an even scale instead of an odd.

**Question 7: During the past 6 months, how many times were you in a physical fight at school?**

A: 0 times
B: 1 time
C: 2 or 3 times
D: 4 or 5 times
E: 6 or more times
Figure 3-6. Number of physical fights at school.

The results showed that the nine participants had the similar results. There were no responses for six or more times, resulting in zero percent of the participants. No responses for four or five times, resulting in zero percent of the participants. No responses for two or three times, resulting in zero percent of the participants. There was one response for one time, resulting in eleven percent of the participants. Finally, eight responses for zero times, resulting in eighty-nine percent of the participants.

Question 8: During the past 6 months, how would you describe your grades in school?

A: Mostly A’s and B’s  
B: Mostly B and C’s  
C: Mostly C and D’s  
D: Mostly D and F’s
The results showed that the eight participants had varying results. There were seven responses for Mostly A’s and B’s, resulting in seventy-eight percent of the participants. Two responses for Mostly B and C’s, resulting in twenty-two percent of the participants. No responses for Mostly C and D’s, resulting in zero percent of the participants. Finally, there was no responses for Mostly D and F’s, resulting in zero percent of the participants.

**Question 9: Is there at least one class at school that you have no issues in?**

A: Yes
B: No
C: Unsure
The results showed that the eight participants had varying results. There were eight participants who choose that there was one class that they had no issue in. This resulted in eighty-nine percent of the participants. There were no participants who choose that there was not any class that they did not have an issue in. This resulted in zero percent of the participants. Finally, there was one participant who was unsure, resulting in eleven percent of the participants.

Question 10: Can you talk with at least one of your parents or other adult family members about things that are important to you?

A: Yes
B: No
C: Unsure
The results showed that the seven participants had the same results. There were seven participants who choose that there was at least one adult in their lives that they could talk to about important topics. This resulted in one hundred percent of the participants. There were no participants who choose that there was not any adult in their lives that they could talk to about important topics. This resulted in zero percent of the participants. Finally, there were no responses for unsure, resulting in zero percent of the participants. Two participants skipped this question, resulting in the participant participation to be reduced to seven and there was no change in the way the scale was judged due to it still being an odd scale.

**Question 11: Is there at least teacher or adult at school that you feel you can trust?**

A: Yes  
B: No
The results showed that the eight participants had the same results. There were seven participants who choose that there was at least one teacher at school that they felt they could trust. This resulted in eighty-seven percent of the participants. There was one participant who choose that there was not any teacher at school that they felt that they could trust. This resulted in thirteen percent of the participants. Finally, there were no responses for unsure, resulting in zero percent of the participants. One participant skipped the question, choosing not to answer the question. This resulted in the ninth participant to change the participants to eight, causing the data to be judged on an even percentage scale instead of an odd scale.

**Question 12: On an average day, how do you rank your feelings?**
A: Happy
B: Sad
C: Angry
D: Sick
E: Unsure

The results showed that the eight participants had varying results. There were five responses for happy, resulting in sixty-two percent of the participants. There were zero responses for sad, resulting in zero percent of the participants. There was one response for angry, resulting in thirteen percent of the participants. There were no responses for sick, resulting in zero percent of the participants. Finally, two responses for unsure, resulting in twenty-five percent of the participants. One participant skipped the question, choosing not to answer the
question. This resulted in the ninth participant to change the participants to eight, causing the data to be judged on an even percentage scale instead of an odd scale.

**Question 13: On an average day, can you describe your feelings below?**

![Pie chart showing the distribution of feelings on an average day.](image)

*Figure 3-12. Participants description of feelings on an average day.*

The results showed that the nine participants had varying results. The percentage pie chart will be based upon positive response, negative response, and neutral response. The responses were categorized by keywords. A positive keyword would be happy, energetic, smile, delighted, laugh, and cheerful. Negative keywords would be mad, sad, upset, sick, depressed, and ill. Neutral responses would be categorized as a response featuring both positive and negative keywords. Six participants expressed that they felt positively, resulting in sixty-seven percent of the participants. The six participants expressed that they felt happy in some form. Two participants expressed that they felt negatively, resulting in twenty-two percent of the
participants. The participant of the expressed that they felt annoyed and another expressed that they were mad. Finally, one participant had mixed feelings that were neutral, resulting in eleven percent of the participants. They expressed that they had a mix of feelings that were happy and sad.

**Question 14: On an average week, what was the feeling that you felt most?**

A: Happy  
B: Sad  
C: Angry  
D: Sick  
E: Unsure

*Figure 3-13. Average feeling per week.*
The results showed that the seven participants had varying results. There were three responses for happy, resulting in forty-three percent of the participants. There were no responses for sad, resulting in zero percent of the participants. There were two responses for angry, resulting in twenty-eight percent of the participants. There were no responses for sick, resulting in zero percent of the participants. Finally, two responses for unsure, resulting in twenty-nine percent of the participants. Two participants skipped the question, choosing not to answer. This resulted in the number of participants being reduced from nine to seven. It also didn’t change the results of how the chart was judged on due to the scale remaining odd.

**Question 15: On an average day, can you draw what you are feeling?**

![Pie chart showing responses](image)

*Figure 3-14. Participants ability to draw how they feel.*

The results showed that the nine participants had varying results. The percentage pie chart will be based upon a yes response, no response, and a neutral response. The responses
were categorized by basic answers like yes, no, or unsure answers. Participants who expressed
doubt or used doubtful phrases were categorized as unsure. This would be answers like, “I
guess” or “possibly.” Seven participants expressed that they could draw what they felt, resulting
in seventy-eight percent of the participants. Two of the participants expressed that they could not
draw what they were feeling, resulting in twenty-two percent of the participants. No participants
expressed that they were unsure, resulting in zero percent of the participants.

**Question 16: Over the last 6 months, how many times have you felt anxious?**

A: 0 times  
B: 1 time  
C: 2 or 3 times  
D: 4 or 5 times  
E: 6 or more times

*Figure 3-15. Participants feeling of anxiety.*
The results showed that the eight participants had the varying results. There were three responses for six or more times, resulting in thirty-eight percent of the participants. No responses for four or five times, resulting in zero percent of the participants. There were two responses for two or three times, resulting in twenty-five percent of the participants. There was one response for one time, resulting in twelve percent of the participants. Finally, two responses for zero times, resulting in twenty-five percent of the participants. One participant skipped the question, choosing not to answer the question. This resulted in the ninth participant to change the participants to eight, causing the data to be judged on an even percentage scale instead of an odd scale.

**Question 17: Over the last 6 months, how many times have you felt depressed?**

A: 0 times  
B: 1 time  
C: 2 or 3 times  
D: 4 or 5 times  
E: 6 or more times
The results showed that the eight participants had the varying results. There was one response for six or more times, resulting in thirteen percent of the participants. One response for four or five times, resulting in thirteen percent of the participants. There were no responses for two or three times, resulting in zero percent of the participants. There was one response for one time, resulting in twelve percent of the participants. Finally, five responses for zero times, resulting in sixty-two percent of the participants. One participant skipped the question, choosing not to answer the question. This resulted in the ninth participant to change the participants to eight, causing the data to be judged on an even percentage scale instead of an odd scale.

**Question 18: On an average day, how many hours do you spend being stressed?**

A: Less than 1 hour per day  
B: 1 hour per day to 2 hours per day
C: 3 hours per day to 4 hours per day

D: 5 or more hours per day

The results showed that the eight participants had the varying results. There were no responses for five or more hours per day, resulting in zero percent of the participants. One response for three hours per day to four hours per day, resulting in thirteen percent of the participants. There were three responses for one hour per day to two hours per day, resulting in thirty-seven percent of the participants. Finally, four responses for less than one hour per day, resulting in fifty percent of the participants. One participant skipped the question, choosing not to answer the question. This resulted in the ninth participant to change the participants to eight, causing the data to be judged on an even percentage scale instead of an odd scale.

Question 19: Have you ever talked to someone about your stress?
A: Yes  
B: No 
C: Unsure of how to approach the subject with an adult or friend

![Pie chart showing the results of participants talking about their stress.](image)

*Figure 3-18. Participants talking to someone about their stress.*

The results showed that the eight participants had varying results. There were four responses for no, resulting in fifty-seven percent of the participants. There were two responses for yes, resulting in twenty-nine percent of the participants. Finally, there was one response for unsure of how to approach the subject with an adult or friend, resulting in fourteen percent of the participants. Two participants skipped the question, choosing not to answer the question. This resulted in the nine participants to change the participants to seven, causing the data to be judged on the same scale, due to remaining odd.

**Question 20: On an average day, what do you do to relieve stress?**
A: Draw or Doodle
B: Listen to Music
C: Talk to a Trusted Individual
D: Watch Movies
E: Play Videogames
F: Nothing
G: Other: Please specify what you do in a written statement

Figure 3-19. Participants ability to relieve stress.

The results showed that the eight participants had the varying results. There was no response for draw or doodle, resulting in zero percent of the participants. There were five responses for listen to music, resulting in sixty-two percent of the participants. There were no responses for talk to a trusted individual, resulting in zero percent of the participants. There were no responses for watch movies, resulting in zero percent of the participants. There were two
responses for play videogames, resulting in twenty-five percent of the participants. There were no responses for nothing, resulting in zero percent of the participants. There was one response for other: please specify what you do in a written statement, resulting in thirteen percent of the participants. The participant that chose this option did not fully answer it. One participant skipped the question, choosing not to answer the question. This resulted in the ninth participant to change the participants to eight, causing the data to be judged on an even percentage scale instead of an odd scale.

**Question 21: Have you ever considered Art to try to work through the issues you are dealing with?**

A: Yes
B: No
C: Unsure
D: I’ve tried, and it doesn’t work
E: Not really interested in art
The results showed that the eight participants had the varying results. There was one response for yes, resulting in twelve percent of the participants. There were five responses for no, resulting in sixty-two percent of the participants. There was one response for unsure, resulting in thirteen percent of the participants. There were no responses for I’ve tried, and it doesn’t work, resulting in zero percent of the participants. Finally, there was one response for not really interested in art, resulting in thirteen percent of the participants. One participant skipped the question, choosing not to answer the question. This resulted in the ninth participant to change the participants to eight, causing the data to be judged on an even percentage scale instead of an odd scale.

The final instrument used in the study gauges the emotional well-being of the participants, the data from the second survey given on February 20\textsuperscript{th}, 2018, will be disseminated.
below. Please note that questions one through three are duplicate questions from the survey one, the behavior survey, justification for having the duplicate questions is to verify and confirm the basic demographics of the participants to insure accuracy:

**Question 1: How old are you?**

A: 13 years old

B: 14 years old

C: 15 years old or older.

*Figure 3-21. Age of participants.*

The results showed that the age group of the eight participants is thirteen to fourteen years old. Many of the students being surveyed would have been born between 2003 and 2004. The responses showed that we had five students being surveyed that were thirteen years old, resulting in sixty-two percent of the participants. There were three students that were fourteen
years old, resulting in thirty-eight percent of the participants. One participant skipped the question, choosing not to answer the question. This resulted in the ninth participant to change the participants to eight, causing the data to be judged on an even percentage scale instead of an odd scale.

**Question 2: What is your gender?**

A: Female  
B: Male  
C: Prefer not to disclose

![Figure 3-22. Gender of participants](image)

The results showed that the group of eight participants was a mix of male and female participants. The responses showed that there were six female students, resulting in seventy-five
percent of the participants. There were two male students surveyed, resulting in twenty-five percent of the participants. One participant skipped the question, choosing not to answer the question. This resulted in the ninth participant to change the participants to eight, causing the data to be judged on an even percentage scale instead of an odd scale.

**Question 3: What is your race? (Select one or more responses)**

A: American Indian or Alaska Native  
B: Asian  
C: Black or African American  
D: Hispanic or Latino

E: Native Hawaiian or Other Pacific Islander  
F: Caucasian  
G: Prefer not to respond

![Pie chart showing the race distribution of participants](image)

*Figure 3-23. Race of participants.*

The results show that the group of eight participants is primarily Caucasian. There seven responses that were Caucasian, resulting in eighty-eight percent of the participants. There were
no other races in the survey set. One participant skipped the question, choosing not to answer the question. This resulted in the ninth participant to change the participants to eight, causing the data to be judged on an even percentage scale instead of an odd scale.

**Question 4: Just by taking a guess, what is Art Therapy?**

![Pie chart showing communication, assistance, and application keywords for Art Therapy](image)

*Figure 3-24. Participants thoughts on art therapy.*

The results showed that the nine participants had varying results. This question was used as a diagnostic tool to determine if the students had prior knowledge of art therapy. The percentage pie chart will be based upon informational keywords such as Communication, Assistance, and Application. The responses were categorized by keywords. A communication keyword would be talk, discuss, and express. Assistance keywords would be help, study, and tutor. Application keywords would be sooth, practice, understand, and care. One participant responded with communication keywords, resulting in eleven percent of participants. The one
participant expressed that they thought art therapy was talking about art. Three participants responded with assistance keywords, resulting in thirty-three percent of the participants. The three participants expressed that they thought art therapy was getting help with art, art helping you emotionally, and with stress. Finally, five participants responded with application keywords, resulting in fifty-six percent of the participants. The five participants expressed that they thought art therapy was using art to soothe or calm.

**Question 5: Just by taking a guess, what do you think Art Therapy’s uses are?**

![Figure 3-25. Participants guess of what art therapy’s uses are.](image)

The results showed that the nine participants had varying results. This question was used as a diagnostic tool to determine if the students had prior knowledge of art therapy’s uses. The percentage pie chart will be based upon informational keywords such as Assistance, Application, and Process. The responses were categorized by keywords. Assistance keywords would be help,
study, teach, and learn. Application keywords would be practice, understand, and calm. Process keywords would be test, uses, and techniques. Four participants responded with assistance keywords, resulting in forty-four of participants. The four participants expressed that they thought art therapy uses were getting help with your emotions and self. Five participants responded with application keywords, resulting in fifty-six percent of the participants. The five participants expressed that they thought art therapy was used to calm down or soothe your mind. Finally, no participants responded with process keywords, resulting in zero percent of the participants.

Question 6: Did you enjoy the techniques that have been implemented?
A: Yes
B: No
C: Unsure

Figure 3-26. Participants enjoyment of techniques.
The results showed that the eight participants have varying results. Six of the eight participants chose yes that they enjoyed the techniques that have been implemented. This resulted in seventy-five percent of the participants. No participant chose that no, they have not enjoyed the techniques that have been implemented. This resulted in zero percent of the participants. Finally, two participants chose that they were unsure if they enjoyed the techniques that have been implemented or not. This resulted in the twenty-five percent of the participants. One participant skipped the question, choosing not to answer the question. This resulted in the nine participants to change the participants to eight, causing data to be judged on an even scale instead of an odd scale.

**Question 7: Have the sessions in art class been more engaging recently?**

A: Yes  
B: No  
C: Unsure
Figure 3-27. *Sessions in art class have been more engaging.*

The results showed that the nine participants had the same results. There were nine responses for yes, resulting in one hundred percent of the participants. No responses for no, resulting in zero percent of the participants. There were no responses for unsure, resulting in zero percent of the participants.

**Question 8: During the past 6 months, have you noted an improvement in your grades?**

A: Yes
B: No
C: Unsure
The results showed that the nine participants had the varying results. There were seven responses for yes, resulting in seventy-eight percent of the participants. No responses for no, resulting in zero percent of the participants. Finally, there were two responses for unsure, resulting in twenty-two percent of the participants.

**Question 9: Has art class helped you deal with an issue you were struggling with?**

A: Yes  
B: No  
C: Unsure
The results showed that the eight participants had the varying results. There was one response for yes, resulting in twelve percent of the participants. Four responses for no, resulting in fifty percent of the participants. Finally, there were three responses for unsure, resulting in thirty-eight percent of the participants. One participant skipped the question, choosing not to answer the question. This resulted in the nine participants to change the participants to eight, causing data to be judged on an even scale instead of an odd scale.

**Question 10: Please rate the techniques that have been used recently, using the scale below, 1 being the lowest, 10 being the highest.**

A: 1
B: 2
C: 3
The results showed that the eight participants had the varying results. There were no responses for one, resulting in zero percent of the participants. There were no responses for two, resulting in zero percent of the participants. There was one response for three, resulting in twelve percent of the participants. There were no responses for four, resulting in zero percent of the participants. There was one response for five, resulting in twelve percent of the participants.
There was no response for six, resulting in zero percent of the participants. There was one response for seven, resulting in thirteen percent of the participants. There were three responses for eight, resulting in thirty-eight percent of the participants. There were two responses for nine, resulting in twenty-five percent of the participants. Finally, there were no responses for ten, resulting in zero percent of the participants. One participant skipped the question, choosing not to answer the question. This resulted in the nine participants to change the participants to eight, causing the data to be judged on an odd percentage scale instead of an even scale.

**Question 11: Please rate the effectiveness of the techniques that have been used recently, using the scale below, 1 being the lowest, 10 being the highest.**

A: 1  
B: 2  
C: 3  
D: 4  
E: 5  
F: 6  
G: 7  
H: 8  
I: 9  
J: 10
The results showed that the seven participants had the varying results. There were no responses for one, resulting in zero percent of the participants. There were no responses for two, resulting in zero percent of the participants. There were no responses for three, resulting in zero percent of the participants. There was one response for four, resulting in twelve percent of the participants. There was one response for five, resulting in twelve percent of the participants. There was one response for six, resulting in twelve percent of the participants. There was one response for seven, resulting in thirteen percent of the participants. There were three responses for eight, resulting in thirty-eight percent of the participants. There was one response for nine, resulting in thirteen percent of the participants. Finally, there were no responses for ten, resulting in zero percent of the participants. One participant skipped the question, choosing not to answer the question. This resulted in the ninth participant to change the participants to eight, causing the data to be judged on an even percentage scale instead of an odd scale.
Question 12: Please describe the tools that have been most helpful to you?

The results showed that the eight participants had varying results. The percentage pie chart will be based upon physical materials, communication, and application. The responses were categorized by keywords. A physical material keyword would be ruler, pencil, and any other supply type material. Communication keywords would be discussion, example, or advice. Application keywords would be painting, drawing, sketching, and any other performing type word. Two participants expressed that the tools most helpful to them are physical materials, resulting in twenty-two percent of the participants. The two participants expressed that the tools most helpful are pencils, paint, and many other physical materials used in class. Two participants expressed that the tools most helpful to them are relax time and chill time, resulting
in twenty-two percent of the participants. Finally, five participants expressed that the tools most helpful to them are applications, resulting in fifty-six percent of the participants. They expressed that the tools that helped them were drawing.

**Question 13: Please describe the techniques that have been most helpful to you?**

![Figure 3-33. Participants description of the techniques more helpful to them.](image)

The results showed that the eight participants had varying results. The percentage pie chart will be based upon physical materials, guidance, and methods. The responses were categorized by keywords. A physical material keyword would be ruler, pencil, and any other supply type material. Guidance keywords would be step by step, example, or talking. Method keywords would be painting, drawing, sketching, and any other concept type word. No participants expressed that the techniques most helpful to them are techniques involving physical materials, resulting in zero percent of the participants. Three participants expressed that the
techniques most helpful to them are guidance techniques, resulting in thirty-seven percent of the participants. The three participants expressed that the techniques most helpful to them are being given examples, being shown how to do something in a guided format and talking together in class. Finally, five participants expressed that the techniques most helpful to them are method techniques, resulting in sixty-three percent of the participants. The five participants expressed that the techniques most helpful to them were drawing, painting, and hands-on related techniques. One participant skipped the question, choosing not to answer. This resulted in eight participants, resulting in judging on an even percentage scale.

**Question 14: Over the last 6 months, have you noted improvements in your life?**

A: Yes
B: No
C: Unsure

![Figure 3-34. Participants notice of improvements in their lives.](image)
The results showed that the nine participants had the varying results. There were seven responses for yes, resulting in seventy-eight percent of the participants. No responses for no, resulting in zero percent of the participants. Finally, there were two responses for unsure, resulting in twenty-two percent of the participants.

Interviews with School Administration

During the last several months of conducting this research, there was great difficulty in trying to interview the administration within the school system. There was great difficulty with individuals returning requests for interviews. There was one six-question interview conducted with two administrators. Both individuals have been in administration for several years. This will most likely be the only interview conducted with administration due to early retirement of a primary administrator. Also, time constraints on administration’s part had hindered this process, until this date, February 8th, 2018. The data from this interview will be disseminated below:

**Question 1: What do you feel is Art’s Importance in the public-school system?**

Both administrators agreed that Art serves great importance to students who are artistically gifted. It allows these students to shine. Art also allows students to have an outlet for learning other than regular subjects.

**Question 2: What do you think about the cuts that are made to the Arts every year?**
Both administrators agreed that all students need more opportunities to show their strengths and they need outlets to flourish. Both administrators agreed that continued cuts to the arts is a huge mistake and that it hurts the students, who should be the most important focus.

**Question 3: Do you believe that Art helps reduce behavioral problems throughout the building?**

Both administrators agreed that the capability for students to have outlets to work through issues helps reduce behavior issues elsewhere within the building. Art provides a problem-solving environment that is non-restricted. This allows the students to relax and aides in calming. This can filter into the rest of the building, providing a reduction in fights and outbursts.

**Question 4: Do you believe that Art helps with grades in other classes?**

Both administrators agreed that the related arts aide in allowing students to be more well-rounded. It allows them to have different experiences throughout the day, instead of being in core classes all day. It provides a break to the strict structure of a school day schedule. Students can express creativity in these types of classes and it allows them to think differently in their other classes. This allows for an opportunity for grades to be improved throughout the building.

During the interview session one administrator had to step out to handle an issue. The second administrator interviewed took over answering the last two questions

**Question 5: Do you see benefit in Art Education being used in conjunction with Art Therapy?**
Yes, art therapy and art education being used together would benefit students who are unreachable in other formats and settings. Some students are not able to be reached in any other method, this method may help them and be the only way to truly teach them or help them with any issues that they may have. Students struggle constantly to work through their problems and this provides and outlet for that but would allow it to be taken to a higher level of aiding the students beneficially.

**Question 6: Do you feel that we should employ an Art Therapist in Boone County Schools?**

Yes, an art therapist would be very beneficial to Boone County Schools. The art therapist could work with students who are not able to be reached by regular forms of education. This would allow students like this to have another chance for being taught and worked with that was not available before. Some students are not able to be reached traditionally and this would allow them to have an opportunity to be reached. This would be a great asset and benefit to Boone County Schools.

Interviews with an Art Therapist

During the last several months of compiling and developing this thesis, much effort was expended in contacting art therapists across the state of West Virginia. There was great difficulty in making contact and having individuals return requests for the thesis and interviews. There was one art therapist who made contact and completed the paperwork. She agreed to do the interviews and aide in the study. The first interview session was conducted on November 30th, 2017. The data from this session, the second session conducted on January 8th, 2018, and the third and final session on February 27th, 2018, will be disseminated below.
The first interview session conducted on November 30th, 2017:

**Question 1: How long have you been an art therapist or involved with art therapy?**

The art therapist stated that she had been an art therapist for ten to twelve years and had worked with age ranges of three years old to ninety-five years old.

**Question 2: What are the differences in the age ranges that you’ve dealt with?**

The art therapist stated that she had found that younger children, elementary aged children, were more open to ideas and projects that accompany art therapy techniques. This age range seemed to enjoy most things that were done with them and activities. Middle school aged children were not as open to ideas and trying new things that go with art therapy techniques. This age range seemed to like abstract projects and collages. Highschool aged children were very closed to any ideas that were new and different, such as art therapy techniques. This age range seemed very jaded. Elderly patients seemed to start the cycle fresh once more by being open and interested in the new ideas and projects. They seemed to enjoy most activities being done with them.

**Question 3: What type of training or experiences did you have to become an art therapist?**

The art therapist stated that she graduated from Seton-Hill. She had clinically based training, art-based training, and psychological training.

**Question 4: What are some issues that affect art therapy across the United States?**

The art therapist stated that there were three big developments over the last several years that effected art therapists across the country. The first was that in the last ten years, art therapy has

140
been reviewed as effective in various states. This allows every insurance for every state to have a license for an art therapist. The second development is that research is multiplying in the military. There is a huge program the NEA Military Healing Arts. (NEA Military Healing Arts Partnership, 2011). It allows for validity and art therapy. It provides strength and value for the arts. There has been a big push from the American Art Therapy Association accreditation for master’s programs throughout the United States. This will help with licensure type for licensed professional counselors. It will help all states to unify and colleges to restructure their programs to provide equal education to all students within those fields.

**Question 6: Where have you seen art therapy explored in the public-school system, if anywhere?**

The art therapist stated that the Miami Dade County Schools in Florida run a successful art therapy program in their schools. The Miami Dade county schools program has been around for nearly forty years. (Miami-Dade County Public Schools, 2005).

**Question 7: Do you know of any issues that plague art therapists?**

The art therapist stated that the word therapy creates issues due to the stigma that the word therapy brings. Many art therapists have had to change their titles to art facilitators. Some programs have had to change their name to visual expression or art expressions.

The second interview session conducted on January 8th, 2018:

**Question 1: What are your thoughts on related arts cuts?**
The art therapist stated that it was sad to take all the fields with creative processes and socialization away from students. It is a disservice to students who thrive in that environment.

**Question 2: What are some projects or assignments that work from your experience?**

The art therapist stated that this was a difficult question because it depended on the age of the students. Older kids seemed to work better when being given a topic and having them relate and work everything toward that topic. Older kids do not like to be told exactly what to do or how to do it. They want to do it their way. Younger kids seem to work better when given a direct assignment like a mask. The children make a mask that represents their view of themselves and then another one that represents how the world views them. They usually need and want direction, but like the creative aspect of making their work from their own thoughts too.

**Question 3: What was a favorite method or technique that you have used?**

The art therapist stated that it was a visualization technique. The students or patients visualize a garden and focus on breathing. They walk through the garden and visualize each and every single part of the garden, that they can. It’s their creation. The students or patients then come back out of the visualization and draw the garden.

**Question 4: What are some other successful techniques or methods have you used?**

The art therapist stated that she uses several techniques and methods in her practice. She said that she allows the students to talk about their day. However, they must use three words about the day. Another technique is a squiggle ball. The kids stand up and move about in a spot to wiggle all energy out. This allows them to calm down and then focus once more.
**Question 5: What is a technique that you have seen used by another art therapist?**

The art therapist stated that another art therapist uses a technique called scribble drawing and the kids move from their paper in the room to someone else’s paper, then someone else moves to someone else’s paper and so on and so forth. This is done to music. When the music stops, the children stop and see what creations everyone has made throughout the room.

The third and final interview session was on February 27th, 2018:

**Question 1: What did you think overall of the data provided by the study?**

The data received from the study was congruent. The data received was not surprising. The field struggles with having qualitative data that shows why art therapy does or does not work. There is always a question of the validity of the data when looking at art therapy, due to it being based upon personal opinion and stories.

**Question 2: What are some challenges with creating questions?**

As with any study, art therapy or no, the way you ask questions can’t be too leading. If a question is too leading, then this can influence the results of the study.

**Question 3: What did you think of the questions on the survey?**

Many of the questions were concrete. An example of a concrete question would be, During the past 6 months, how would you describe your grades in school? This question allows individuals to know exactly what you are asking and how to answer.
Question 4: What are your thoughts on the setbacks of the study and how do you think they effected the study?

The setbacks of the study had a huge impact on the effects of the study. The lack of participants narrows the variety of opinions received in the survey and the information received. A larger participant group allows for a broader range of opinions. While no one could predict these events and issues would occur, it spiraled into a rough year for the study to be completed.

Question 5: Do you think that the study was still beneficial, despite the setbacks?

The study had positive outcomes. The study is very important and addresses the need for exploration of art therapy within our public education system. West Virginia has a wide variety of dynamics and a variety of communities. The study can benefit the field of art therapy by having information about the rural counties.

DISCUSSION

Throughout the past year, much research has been done to understand the history of art therapy, how art therapy was developed, and the many uses for art therapy with education. With respect to the research offered, the field could benefit from additional research on the subject. The research offered is my contribution to a field of knowledge, which is underexplored. The compilation of previous research is to show the benefits of art’s therapeutic uses and an assemblage of accepted techniques that have been used throughout the field. The opportunity to pursue this field of research enabled the study of Margaret Naumburg, one of the founders of art therapy in the United States. Naumburg dedicated her life to the research of art therapy and created the opportunity for art therapy in art education. (Naumburg, 2001). Moreover, the
research methods used have proven to be applicable and adaptable of students to the subjects in this more modern survey. Throughout the study, a development and admiration grew for the respect of art therapy being used as a therapeutic tool within the education system.

Throughout the study, the interviews revealed indicators that pointed to the positive benefit of art being used as a therapeutic tool in the classroom. Specifically, both administrators and art therapists agreed that art was an outlet to allow students to emotionally and mentally express themselves. Both administrators and art therapists agreed that subjects like visual arts did not need to be cut throughout educational systems, due to the necessity for students who learned visually and benefited from expressive assignments. As noted from the second interview session with the art therapist, question one asked, what are your thoughts on related arts cuts? She stated that it was sad to take all the fields with creative processes and socialization away from students. It is a disservice to students who thrive in that environment. This is also stated in a similar statement by administrators in the interview session that was conducted on February 8th, 2018. Question two asked, what do you think about the cuts that are made to the arts every year? The two administrators agreed that all students need more opportunities to show their strengths and they need outlets to flourish. Both administrators agreed that continued cuts to the arts is a huge mistake and that it hurts the students, who should be the most important focus. This finding stated that both administrators and art therapists agreed that art was extremely important in the public education system. Both parties could see the benefit that art provides to the students and how it allows them to express themselves and show their strengths.

Throughout the study, the results of the surveys showed indicators that pointed to the positive benefit of art being used as a therapeutic tool in the classroom. Specifically, the results from the Behavior Survey. The first survey was given in November and the to the second survey
given in December. The results from the first session survey given in November, question four, during the past 6 months, how many times were you in a verbal argument, showed many a large amount of negative responses for verbal arguments. The results stated that there were four responses for six or more times, one response for four or more times, one response for two or three times, and four responses for zero times. The second survey conducted in December, question four, during the past 6 months, how many times were you in a verbal argument, the participants showed an increase in positive responses and a reduction in negative responses. The results stated that there were two responses for six or more times, no responses for four or five times, two responses for two or three times and four responses for zero times. The increase in positive responses may indicate that using art as a therapeutic tool may reduce the number of verbal altercations encountered by the subjects.

Another example of an increase in positive responses would be in the emotional well-being survey. This survey was given in November and December in the same setting and day as the behavior survey. The survey question for question eight was, during the past 6 months, have you noted an improvement in your grades? The answers were yes, no, or unsure. There were several negative responses. There was one response for unsure, three for no, and six for yes. In December when the survey was given again, there was an increase in positive responses. There were seven responses for yes and one response for unsure. The increase in positive responses may indicate that using art as a therapeutic tool may allow participants to improve different aspects in their lives.

The study faced overwhelming setbacks. The first setback was that a large portion of the student sample size did not bring back their paperwork. This caused the student sample size to be low. The second setback was that a large portion of the art therapist sample size did not return
the invitation to be involved in the study. This caused the sample size for the art therapist group to be extremely low. The third setback was that a large portion of the administrator sample size did not return the invitation to be involved in the study. This caused the administrator sample size to be extremely low. Another setback with the administrator sample size was that one of the administrators in the administrator sample size was ill. One of the administrators was forced into early retirement due to medical issues. The fourth setback was caused by inclement weather. This caused many issues with time constraints, changes in schedules, and limited contact with subjects due to being out of school. It also caused the study’s duration to be shorter. The inclement weather issues lasted on and off for two months, disrupting instructional time in class, throughout the winter months to the present. The fifth setback was caused by illnesses of the participants, including the researcher. Many scheduled projects in class had to be changed due to absenteeism due to illness. Interviews had to be rescheduled due to illnesses of participants and the researcher. The final setback, the sixth setback, was caused by a teacher work stoppage being issued in West Virginia. All fifty-five county school districts have been closed school since February 22nd, 2018. However, various forms of work stoppages have been demonstrated on and off for the last month. This has caused a major disruption in instructional schedules of schools throughout the whole state. It also caused additional levels of stress on the subjects and could not possibly be anticipated due to the rumors and media coverage surrounding the pending work stoppage. (Clay, 2018).

CONCLUSION

Art therapy and using art as a therapeutic tool is a relatively new field of research, when compared to other techniques in the discipline of psychology. The research methods in
establishing the effectiveness of art therapy techniques is well represented in the field. Many techniques that are used are relaxation techniques, self-esteem techniques, and emotional exercises. These techniques allow individuals to express themselves, improve relation, or improve their self-worth. The measurements in evaluations that were completed were intended as measurements to establish progress in the areas reconciled through proven art therapy techniques.

The positive experiences that developed throughout the study were that participants gained a greater knowledge of art overall. The reactions and experiences shared with students indicate that such efforts were successful. Second, the study was for the students to learn to express themselves freely, while using art as a tool. Many of the students showed growth in general well-being, few disruptions, and conflicts. Many of the students also grew as artists throughout the study by using more art related techniques in their works.

The research conducted is not without setbacks. The participant size was small. Originally purposed the participant size was a minimum of fifty participants. However, participants just did not respond or return paperwork. Another setback involved inclement weather, causing schedules to be altered, inconsistent or missed instructional time, and some projects to be completely pushed aside. Another setback involved the participant and researcher absenteeism due to various reasons and illnesses. It could be argued that the absenteeism is a result of a particularly active influenza season. (Centers for Disease Control, 2018). The final setback was the rumor of a pending teacher work stoppage. These rumors overshadowed all work done throughout the educational system throughout the whole month of January and all of February to date. This work stoppage came to fruition, unexpectedly on February 22nd, 2018.
However, it was announced on February 17th, 2018. This has completely disrupted education throughout the entire state.

While there were setbacks, the research was still beneficial in establishing the feasibility of utilizing art therapy techniques in conjunction with art education. The need for further research would allow for an opportunity to further validate the research. Too, there would be more opportunities to establish and utilize additional art therapy techniques with consistency. This would increase the amount of measurable data and checkpoints resulting in increased accuracy, further understanding of the topic, and data collection amounts. Any attempt at measuring human emotion in data collection techniques is inherently flawed; yet, research observations indicate that student well-being and behavior generally improved in the presence of the researcher.
REFERENCES


APPENDICES

Appendix A. Informed Consent Form for Parents

Appendix A – Informed Consent Document for Parents

Western Michigan University
Gwen Frostic School of Art

Principal Investigator:  William Charland, Associate Professor, Western Michigan University
Student Investigator:  Brandy Jarrell
Title of Study:  Exploring the Relevance of Art Therapy in Public Education Systems

Your child has been invited to participate in a research project titled "Exploring the Relevance of Art Therapy in Public Education Systems." This project will serve as research for the requirements of the master’s degree in art education at Western Michigan University. This consent document will explain the purpose of this research project and will go over all of the time commitments, the procedures used in the study, and the risks and benefits of participating in this research project. Please read this consent form carefully and completely and please ask any questions if you need more clarification.

What are we trying to find out in this study?
This study is being conducted to better understand the relevance of art therapy tools in public education. This study will explore how tools traditionally associated with art therapy can be integrated into the art curriculum, and will attempt to discern any benefits of such an approach to students’ academic performance, attitudes toward school, and behavior.

Who can participate in this study?
All students enrolled in 8th grade art classes are invited to participate. Participation, or the decision to not participate, will not affect a student’s earned grade in class.

Where will this study take place?
This project will take place at Madison Middle School. Surveys will be conducted online during class.

What is the time commitment for participating in this study?
Each student will complete two different surveys. The first survey is a Behavior Survey. It is 22 questions. The second survey is a Study Survey. It is 15 questions. Each survey will be given at the beginning of the semester on November 13th. The first survey will take fifteen minutes to complete. The second survey will also take fifteen minutes to complete. This will be a total of thirty minutes. The third survey session will occur December 13th for thirty minutes. The fourth survey session will occur on January 15th. The final survey session will occur on March 5th.

What will you be asked to do if you choose to participate in this study?
Participate in the completion of the surveys listed above. Any student who is not participating will be able to work on a graphic design assignment while others are completing the surveys.

**What information is being measured during the study?**
This is a qualitative study that will use an online survey using the service, Survey Monkey. The survey will be composed of multiple-choice and open-ended questions. Responses will be sorted into categories. These will then be analyzed by the investigator and used as information for a master’s thesis in art education. The information being measured in the study survey will ask student’s their thoughts on Art Therapy, enjoyment of lessons completed, improvement in academic scores, and effectiveness of techniques being used. The behavioral survey will ask questions about behaviors at home and school. If a student has noticed that they are struggling less with stress, arguments, fights, and if the techniques are helping them deal with any issues that they may be struggling with.

**What are the risks of participating in this study and how will these risks be minimized?**
The risks to adults who participate, administrators and art therapists, will be minimal. This study is limited to Southern West Virginia and Boone County, WV. It is possible, but unlikely, that anyone reading the final thesis could associate their response with a response cited within the thesis. Although this could place an individual in an uncomfortable position, the risks of this happening are mitigated by the fact that the responses will not feature any names and that there will be multiple participants in this study. There are no costs in participating in this study.

The risks to students are minimal. The surveys will take place on Survey Monkey. The platform will be set to make all responses that are given by the participants anonymous. There is little risk posed to the subjects that participate in this project. This study is limited to students only in Madison Middle School in Madison in Boone County, WV. It is possible, but unlikely, that anyone reading the final thesis could associate their response with a response cited in the thesis. Although this could put a participant in an uncomfortable position, the risk of this happening is mitigated by the fact that most survey questions will be multiple choice, and that nearly 100 subjects are expected to participate. There are no costs in participating in this study.

**What are the benefits of participating in this study?**
There are no benefits from participating in this study, other than contributing to the body of scholarly knowledge involving art education, art pedagogy, and art therapy.

**Are there any costs associated with participating in this study?**
No, there are absolutely no costs in participating in this study.

**Is there any compensation for participating in this study?**
No, there is no compensation for participating in this study.

**Who will have access to the information collected during this study?**
The principal and co-principal investigator are the only individuals who will have access to the information collected through the surveys. All raw data in the form of survey responses will be anonymous and secured on the password-protected computer of the co-principal investigator (Ms. Jarrell). All data must be stored/retained at WMU for at least 3 years after close of the
study. As stated above, all survey responses will be anonymous, no information can be associated with any individual.

**What if you want to stop participating in this study?**
Participation in this project is optional. If you choose to abstain from participation, you may stop at any time for any reason. You will not suffer any prejudice or penalty by your decision to stop your participation. You will experience NO consequences either academically or personally if you choose to withdraw from this study.

Should you have any questions prior to or during the study, you can contact the primary investigator, Brandy Jarrell at 304-369-4464 or bajarrell@k12.wv.us. You may also contact the Chair, Human Subjects Institutional Review Board at 269-387-8293 or the Vice President for Research at 269-387-8298 if questions arise during the course of the study.

This consent document has been approved for use for one year by the Human Subjects Institutional Review Board (HSIRB) as indicated by the stamped date and signature of the board chair in the upper right corner. Do not participate in this study if the stamped date is older than one year.

-------------------------------------------------------------------------------------------------------------------

I have read this informed consent document. The risks and benefits have been explained to me. I agree to take part in this study.

Your child has been invited to participate in this study, please print your name and signature below.

__________________________________   ______________________________
Parent or Guardian’s Printed Name      Date

Parent or Guardian’s Signature
Appendix B. Informed Consent Form for Administrators and Art Therapists

Appendix B – Informed Consent Document for Administrators and Art Therapists

Western Michigan University
Gwen Frostic School of Art

Principal Investigator: William Charland, Associate Professor, Western Michigan University
Student Investigator: Brandy Jarrell
Title of Study: Exploring the Relevance of Art Therapy in Public Education Systems

You have been invited to participate in a research project titled "Exploring the Relevance of Art Therapy in Public Education Systems." This project will serve as research for the requirements of the master’s degree in art education at Western Michigan University. This consent document will explain the purpose of this research project and will go over all of the time commitments, the procedures used in the study, and the risks and benefits of participating in this research project. Please read this consent form carefully and completely and please ask any questions if you need more clarification.

What are we trying to find out in this study?
This study is being conducted to better understand the relevance of art therapy tools in public education. This study will explore how tools traditionally associated with art therapy can be integrated into the art curriculum, and will attempt to discern any benefits of such an approach to students’ academic performance, attitudes toward school, and behavior.

Who can participate in this study?
All administrators in the Boone County School District and many Art Therapists in West Virginia.

Where will this study take place?
The main part of the research of this project will take place at Madison Middle School, but a virtual component will take place throughout Boone County and West Virginia through e-mail and digital interviews.

What is the time commitment for participating in this study?
Each administrator and art therapist will be asked to participate in five fifteen minute interview sessions throughout the eight month study.

What will you be asked to do if you choose to participate in this study?
Participate in the completion of the interviews as described above.

What information is being measured during the study?
The information being collected from administrators will be in multiple in-person, e-mail, or digital interview sessions. They will be asked general questions regards their thoughts on art
therapy and its benefit to the educational environment. The information being collected from art therapist will be collected during e-mail, in-person, or digital interview sessions. They will be asked general questions during the interviews. These questions will revolve around their thoughts regarding the use of art therapy in an educational environment, and if they feel that it would benefit students.

What are the risks of participating in this study and how will these risks be minimized?
The risks to adults who participate, administrators and art therapists, will be minimal. This study is limited to West Virginia and Boone County, WV. It is possible, but unlikely, that anyone reading the final thesis could associate their response with a response cited within the thesis. Although this could place an individual in an uncomfortable position, the risks of this happening are mitigated by the fact that the responses will not feature any names and that there will be multiple participants in this study. There are no costs in participating in this study.

What are the benefits of participating in this study?
There are no benefits from participating in this study, other than contributing to the body of scholarly knowledge involving art education, art pedagogy, and art therapy.

Are there any costs associated with participating in this study?
No, there are absolutely no costs in participating in this study.

Is there any compensation for participating in this study?
No, there is no compensation for participating in this study.

Who will have access to the information collected during this study?
The principal and co-principal investigator are the only individuals who will have access to the information collected through the surveys. All raw data in the form of survey responses will be anonymous and secured on the password-protected computer of the co-principal investigator (Ms. Jarrell). All data must be stored/retained at WMU for at least 3 years after close of the study. As stated above, all survey responses will be anonymous, no information can be associated with any individual.

What if you want to stop participating in this study?
Participation in this project is optional. If you choose to abstain from participation, you may stop at any time for any reason. You will not suffer any prejudice or penalty by your decision to stop your participation. You will experience NO consequences personally if you choose to withdraw from this study.

Should you have any questions prior to or during the study, you can contact the primary investigator, Brandy Jarrell at 304-369-4464 or bajarrell@k12.wv.us. You may also contact the Chair, Human Subjects Institutional Review Board at 269-387-8293 or the Vice President for Research at 269-387-8298 if questions arise during the course of the study.

This consent document has been approved for use for one year by the Human Subjects Institutional Review Board (HSIRB) as indicated by the stamped date and signature of the board.
chair in the upper right corner. Do not participate in this study if the stamped date is older than one year.

I have read this informed consent document. The risks and benefits have been explained to me. I agree to take part in this study.

You have been invited to participate in this study, please print your name and signature below.

__________________________________   ______________________________
Participant’s Name      Date

Participant’s Signature
Appendix C – Student Assent Document

Western Michigan University
Gwen Frostic School of Art

Principal Investigator: William Charland, Associate Professor, Western Michigan University
Student Investigator: Brandy Jarrell
Title of Study: Exploring the Relevance of Art Therapy in Public Education Systems

You have been invited to participate in a research project titled "Exploring the Relevance of Art Therapy in Public Education Systems." This project will serve as research for the requirements of the master’s degree in art education at Western Michigan University. This consent document will explain the purpose of this research project and will go over all of the time commitments, the procedures used in the study, and the risks and benefits of participating in this research project. Please read this consent form carefully and completely and please ask any questions if you need more clarification.

What are we trying to find out in this study?
This study is being conducted to better understand the relevance of art therapy tools in public education. This study will explore how tools traditionally associated with art therapy can be integrated into the art curriculum, and will attempt to discern any benefits of such an approach to students’ academic performance, attitudes toward school, and behavior.

Who can participate in this study?
All students enrolled in 8th grade art classes are invited to participate. Participation, or the decision to not participate, will not affect a student’s earned grade in class.

Where will this study take place?
This project will take place at Madison Middle School. Surveys will be conducted online during class.

What is the time commitment for participating in this study?
Each student will complete two different surveys. The first survey is a Behavior Survey. It is 22 questions. The second survey is a Study Survey. It is 15 questions. Each survey will be given at the beginning of the semester on November 13th. The first survey will take fifteen minutes to complete. The second survey will also take fifteen minutes to complete. This will be a total of thirty minutes. The third survey session will occur December 13th for thirty minutes. The fourth survey session will occur on January 15th. The final survey session will occur on March 5th.

What will you be asked to do if you choose to participate in this study?
Participate in the completion of the surveys listed above. Any student who is not participating will be able to work on a graphic design assignment while others are completing the surveys.

**What information is being measured during the study?**
This is a qualitative study that will use an online survey using the service, Survey Monkey. The survey will be composed of multiple-choice and open-ended questions. Responses will be sorted into categories. These will then be analyzed by the investigator and used as information for a master’s thesis in art education. The information being measured in the study survey will ask student’s their thoughts on Art Therapy, enjoyment of lessons completed, improvement in academic scores, and effectiveness of techniques being used. The behavioral survey will ask questions about behaviors at home and school. If a student has noticed that they are struggling less with stress, arguments, fights, and if the techniques are helping them deal with any issues that they may be struggling with.

**What are the risks of participating in this study and how will these risks be minimized?**
The risks to students are minimal. The surveys will take place on Survey Monkey. The platform will be set to make all responses that are given by the participants anonymous. There is little risk posed to the subjects that participate in this project. This study is limited to students only in Madison Middle School in Madison in Boone County, WV. It is possible, but unlikely, that anyone reading the final thesis could associate their response with a response cited in the thesis. Although this could put a participant in an uncomfortable position, the risk of this happening is mitigated by the fact that most survey questions will be multiple choice, and that nearly 100 subjects are expected to participate. There are no costs in participating in this study.

**What are the benefits of participating in this study?**
There are no benefits from participating in this study, other than contributing to the body of scholarly knowledge involving art education, art pedagogy, and art therapy.

**Are there any costs associated with participating in this study?**
No, there are absolutely no costs in participating in this study.

**Is there any compensation for participating in this study?**
No, there is no compensation for participating in this study.

**Who will have access to the information collected during this study?**
The principal and co-principal investigator are the only individuals who will have access to the information collected through the surveys. All raw data in the form of survey responses will be anonymous and secured on the password-protected computer of the co-principal investigator (Ms. Jarrell). All data must be stored/retained at WMU for at least 3 years after close of the study. As stated above, all survey responses will be anonymous, no information can be associated with any individual.
What if you want to stop participating in this study?
Participation in this project is optional. If you choose to abstain from participation, you may stop at any time for any reason. You will not suffer any prejudice or penalty by your decision to stop your participation. You will experience NO consequences either academically or personally if you choose to withdraw from this study.

Should you have any questions prior to or during the study, you can contact the primary investigator, Brandy Jarrell at 304-369-4464 or bajarrell@k12.wv.us. You may also contact the Chair, Human Subjects Institutional Review Board at 269-387-8293 or the Vice President for Research at 269-387-8298 if questions arise during the course of the study.

This consent document has been approved for use for one year by the Human Subjects Institutional Review Board (HSIRB) as indicated by the stamped date and signature of the board chair in the upper right corner. Do not participate in this study if the stamped date is older than one year.

I have read this assent document. The risks and benefits have been explained to me. I agree to take part in this study.

You have been invited to participate in this study, please mark an X on the line below and date.

________________________________________________________________________

Yes – I will participate

________________________________________________________________________

No – I will not participate   Date
Appendix D. Behavior Survey

Appendix D – Behavior Survey

Western Michigan University
Gwen Frostic School of Art

Principal Investigator: William Charland, Associate Professor, Western Michigan University
Co-principal Investigator: Brandy Jarrell
Title of Study: Exploring the Relevance of Art Therapy in Public Education Systems

This survey will be used to understand behavior throughout this project. It has been developed in order to understand the behaviors of current students. DO NOT write your name anywhere on this survey. The information you give will be kept private. No one will know what you write on these answers. Please answer the questions honestly. Completing this survey is completely voluntary. If you do not feel comfortable answering a question, please leave it blank. The questions that ask about your background will be used to sort the data collected from this survey. Again, no names will be reported or recorded. Please read every question and please let me know when you have completed the survey.

Survey
1. How old are you?
   A. 13 years old
   B. 14 years old
   C. 15 years old or older.

2. What is your gender?
   A. Female
   B. Male
   C. Prefer not to respond

3. What is your race? (Select one or more responses.)
   A. American Indian or Alaska Native
   B. Asian
   C. Black or African American
   D. Hispanic or Latino
   E. Native Hawaiian or Other Pacific Islander
F. Caucasian
G. Prefer not to respond

4. During the past 6 months, how many times were you in a verbal argument?
   A. 0 times
   B. 1 time
   C. 2 or 3 times
   D. 4 or 5 times
   E. 6 or more times

5. During the past 6 months, how many times were you in a physical fight?
   A. 0 times
   B. 1 time
   C. 2 or 3 times
   D. 4 or 5 times
   E. 6 or more times

6. During the past 6 months, how many times were you in a physical fight in which law enforcement had to be involved?
   A. 0 times
   B. 1 time
   C. 2 or 3 times
   D. 4 or 5 times
   E. 6 or more times

7. During the past 6 months, how many times were you in a physical fight at school?
   A. 0 times
   B. 1 time
   C. 2 or 3 times
   D. 4 or 5 times
   E. 6 or more times
8. During the past 6 months, how would you describe your grades in school?
   A. Mostly A and B's
   B. Mostly B and C's
   C. Mostly C and D's
   D. Mostly D and F's

9. Is there at least one class at school that you have no issues in?
   A. Yes
   B. No
   C. Unsure

10. Can you talk with at least one of your parents or other adult family members about things that are important to you?
    A. Yes
    B. No
    C. Unsure

11. Is there at least teacher or adult at school that you feel you can trust?
    A. Yes
    B. No
    C. Unsure

12. On an average day, how do you rank your feelings?
    A. Happy
    B. Sad
    C. Angry
    D. Sick
    E. Unsure

13. On an average day, can you describe your feelings below in a paragraph?
14. On an average week, what is the feeling that you felt most?
   A. Happy
   B. Sad
   C. Angry
   D. Sick
   E. Unsure

15. On an average day, can you draw what you feel?

16. Over the last 6 months, how many times have you felt anxious?
   A. 0 times
   B. 1 time
   C. 2 or 3 times
   D. 4 or 5 times
   E. 6 or more times

17. Over the last 6 months, how many times have you felt depressed?
   A. 0 times
   B. 1 time
   C. 2 or 3 times
   D. 4 or 5 times
   E. 6 or more times

18. On an average day, how many hours do you spend being stressed?
   A. Less than 1 hour per day
   B. 1 hour per day to 2 hours a day.
   C. 3 hours per day to 4 hours a day.
   D. 5 or more hours per day

19. Have you ever talked to someone about your stress?
   A. Yes
B. No
C. Unsure of how to approach the subject with an adult or friend.

20. On an average day, what do you do to relieve stress?
A. Draw or Doodle
B. Listen to Music
C. Talk to a Trusted Individual.
D. Watch Movies
E. Play Videogames
F. Nothing
G. Other: Please specify what you do in a written statement.

21. Have you ever considered Art to try to work through the issues you are dealing with?
A. Yes
B. No
C. Unsure
D. I’ve tried and it doesn’t work.
E. Not really interested in art.
Appendix E. Emotional Well-Being Survey

Appendix E – Emotional Well-being Survey

Western Michigan University
Gwen Frostic School of Art

Principal Investigator: William Charland, Associate Professor, Western Michigan University
Co-principal Investigator: Brandy Jarrell
Title of Study: Exploring the Relevance of Art Therapy in Public Education Systems

This survey will be used to understand emotional well-being throughout this project. It has been developed in order to understand the behaviors of current students. DO NOT write your name anywhere on this survey. The information you give will be kept private. No one will know what you write on these answers. Please answer the questions honestly. Completing this survey is completely voluntary. If you do not feel comfortable answering a question, please leave it blank. The questions that ask about your background will be used to sort the data collected from this survey. Again, no names will be reported or recorded. Please read every question and please let me know when you have completed the survey.

Survey

1. How old are you?
   A. 13 years old
   B. 14 years old
   C. 15 years old or older.

2. What is your gender?
   A. Female
   B. Male
   C. Prefer not to respond

3. What is your race? (Select one or more responses.)
   A. American Indian or Alaska Native
   B. Asian
   C. Black or African American
   D. Hispanic or Latino
   E. Native Hawaiian or Other Pacific Islander
4. Just by taking a guess, what is Art Therapy?

5. Just by taking a guess, What do you think Art Therapy’s uses are?

6. Did you enjoy the techniques that have been implemented?
   A. Yes
   B. No
   C. Unsure

7. Have the sessions in art class been more engaging recently?
   A. Yes
   B. No
   C. Unsure

8. During the past 6 months, have you noted an improvement in your grades?
   A. Yes
   B. No
   C. Unsure

9. Has art class helped you deal with an issue you were struggling with?
   A. Yes
   B. No
10. Please rate the techniques that have been used recently, using the scale below. 1 being the lowest, 10 being the highest
   A. 1
   B. 2
   C. 3
   D. 4
   E. 5
   F. 6
   G. 7
   H. 8
   I. 9
   J. 10

11. Please rate the effectiveness of the techniques that have been used recently, using the scale below. 1 being not effective, 10 being the most effective
   A. 1
   B. 2
   C. 3
   D. 4
   E. 5
   F. 6
   G. 7
   H. 8
   I. 9
   J. 10

12. Please describe the tools that have been most helpful to you?

13. Please describe the techniques that have been most helpful to you?
14. Over the last 6 months, have you noted improvements in your life?
   A. Yes
   B. No
   C. Unsure
Appendix F – Recruitment Letter/Email to Parents and Students

Western Michigan University
Art Department

Principal Investigator: William Charland, Ph.D.
Student Investigator: Brandy Jarrell
Title of Study: Exploring the Relevance of Art Therapy in Public Education Systems

Recruitment Letter/E-mail

November 7th, 2017

Hello Parents and Students,

You have been invited to participate in a research project that I am conducting as part of my Master’s degree at Western Michigan University. It is titled, “Exploring the Relevance of Art Therapy in Public Education Systems,” and will serve as the basis of my thesis. The attached document will explain the purpose of this research, time commitments, procedures, risks, and benefits in participating in this project. Please read through the information carefully and consider participating in this study. If you have any questions, please email me at bajarrell@k12.wv.us. I will be happy to answer any questions that you may have.

Attached is an Informed Consent Document for Parents and Student Assent Document

Survey One: https://www.surveymonkey.com/r/QSW77DP
Survey Two: https://www.surveymonkey.com/r/QMLQHQT

Thank you for your time and consideration of this project,

Brandy Jarrell, Art Teacher, Madison Middle School
Appendix G. Recruitment Letter/E-mail for Administrators and Art Therapists

Appendix G – Recruitment Letter/E-mail for Administrators and Art Therapists

Western Michigan University
Art Department

Principal Investigator: William Charland, Ph.D.
Student Investigator: Brandy Jarrell
Title of Study: Exploring the Relevance of Art Therapy in Public Education Systems

Recruitment Letter/E-mail

November 7th, 2017

Hello Administrators and Art Therapists

You have been invited to participate in a research project that I am conducting as part of my Master’s degree at Western Michigan University. It is titled, “Exploring the Relevance of Art Therapy in Public Education Systems,” and will serve as the basis of my thesis. The attached document will explain the purpose of this research, time commitments, procedures, risks, and benefits in participating in this project. Please read through the information carefully and consider participating in this study. If you have any questions, please email me at bajarrell@k12.wv.us. I will be happy to answer any questions that you may have.

Attached is the Consent form for Administrators and Art Therapists.

Thank you for your time and consideration of this project,

Brandy Jarrell, Art Teacher, Madison Middle School
Appendix H. Jarrell Site Approval Letter

Madison Middle School
404 Riverside Drive
Madison, WV 25130
(304) 369-4464
Fax: (304) 369-5800

August 30, 2017

To Whom It May Concern:

Ms. Jarrell has been the Art teacher at our facility for the past year. This will be her second year in the building. I understand that she will be completing her Master’s program this upcoming year. She expressed that she will be conducting a study at the school as part of her thesis. I give her full permission to conduct this study within the building and understand that she will be sending home an informed consent letter and doing several surveys with the students during this time. I know that Ms. Jarrell will conduct this study with utmost professionalism and confidentiality. I look forward to seeing what she discovers with this study and its benefits to the students in West Virginia.

Sincerely,

Shann Elkins
Principal
Madison Middle School
Appendix I. HSIRB Approval Letter

Date: October 26, 2017

To: William Charland, Principal Investigator
    Brandy Jarrell, Student Investigator for thesis

From: Amy Naugle, Ph.D., Chair

Re: HSIRB Project Number 17-09-37

This letter will serve as confirmation that your research project titled “Exploring the Relevance of Art Therapy in Public Education” has been approved under the exempt category of review by the Human Subjects Institutional Review Board. The conditions and duration of this approval are specified in the Policies of Western Michigan University. You may now begin to implement the research as described in the application.

Please note: This research may only be conducted exactly in the form it was approved. You must seek specific board approval for any changes in this project (e.g., you must request a post approval change to enroll subjects beyond the number stated in your application under “Number of subjects you want to complete the study.”) Failure to obtain approval for changes will result in a protocol deviation. In addition, if there are any unanticipated adverse reactions or unanticipated events associated with the conduct of this research, you should immediately suspend the project and contact the Chair of the HSIRB for consultation.

Reapproval of the project is required if it extends beyond the termination date stated below.

The Board wishes you success in the pursuit of your research goals.

Approval Termination: October 25, 2018
Informed Consent Document for Parents

Western Michigan University
Gwen Frostic School of Art

Principal Investigator: William Charland, Associate Professor, Western Michigan University
Student Investigator: Brandy Jarrell
Title of Study: Exploring the Relevance of Art Therapy in Public Education Systems

Your child has been invited to participate in a research project titled "Exploring the Relevance of Art Therapy in Public Education Systems." This project will serve as research for the requirements of the master’s degree in art education at Western Michigan University. This consent document will explain the purpose of this research project and will go over all of the time commitments, the procedures used in the study, and the risks and benefits of participating in this research project. Please read this consent form carefully and completely and please ask any questions if you need more clarification.

What are we trying to find out in this study?
This study is being conducted to better understand the relevance of art therapy tools in public education. This study will explore how tools traditionally associated with art therapy can be integrated into the art curriculum, and will attempt to discern any benefits of such an approach to students’ academic performance, attitudes toward school, and behavior.

Who can participate in this study?
All students enrolled in 8th grade art classes are invited to participate. Participation, or the decision to not participate, will not affect a student’s earned grade in class.

Where will this study take place?
This project will take place at Madison Middle School. Surveys will be conducted online during class.

What is the time commitment for participating in this study?
Each student will complete two different surveys. The first survey is a Behavior Survey. It is 22 questions. The second survey is a Study Survey. It is 15 questions. Each survey will be given at the beginning of the semester on November 13th. The first survey will take fifteen minutes to complete. The second survey will also take fifteen minutes to complete. This will be a total of thirty minutes. The third survey session will occur December 13th for thirty minutes. The fourth survey session will occur on January 15th. The final survey session will occur on March 5th.
What will you be asked to do if you choose to participate in this study?
Participate in the completion of the surveys listed above. Any student who is not participating will be able to work on a graphic design assignment while others are completing the surveys.

What information is being measured during the study?
This is a qualitative study that will use an online survey using the service, Survey Monkey. The survey will be composed of multiple-choice and open-ended questions. Responses will be sorted into categories. These will then be analyzed by the investigator and used as information for a master’s thesis in art education. The information being measured in the study survey will ask students their thoughts on Art Therapy, enjoyment of lessons completed, improvement in academic scores, and effectiveness of techniques being used. The behavioral survey will ask questions about behaviors at home and school. If a student has noticed that they are struggling less with stress, arguments, fights, and if the techniques are helping them deal with any issues that they may be struggling with.

What are the risks of participating in this study and how will these risks be minimized?
The risks to adults who participate, administrators and art therapists, will be minimal. This study is limited to Southern West Virginia and Boone County, WV. It is possible, but unlikely, that anyone reading the final thesis could associate their response with a response cited within the thesis. Although this could place an individual in an uncomfortable position, the risks of this happening are mitigated by the fact that the responses will not feature any names and that there will be multiple participants in this study. There are no costs in participating in this study.

The risks to students are minimal. The surveys will take place on Survey Monkey. The platform will be set to make all responses that are given by the participants anonymous. There is little risk posed to the subjects that participate in this project. This study is limited to students only in Madison Middle School in Madison in Boone County, WV. It is possible, but unlikely, that anyone reading the final thesis could associate their response with a response cited in the thesis. Although this could put a participant in an uncomfortable position, the risk of this happening is mitigated by the fact that most survey questions will be multiple choice, and that nearly 100 subjects are expected to participate. There are no costs in participating in this study.

What are the benefits of participating in this study?
There are no benefits from participating in this study, other than contributing to the body of scholarly knowledge involving art education, art pedagogy, and art therapy.

Are there any costs associated with participating in this study?
No, there are absolutely no costs in participating in this study.

Is there any compensation for participating in this study?
No, there is no compensation for participating in this study.
Who will have access to the information collected during this study?
The principal and co-principal investigator are the only individuals who will have access to the information collected through the surveys. All raw data in the form of survey responses will be anonymous and secured on the password-protected computer of the co-principal investigator (Ms. Jarrell). All data must be stored/retained at WMU for at least 3 years after close of the study. As stated above, all survey responses will be anonymous, no information can be associated with any individual.

What if you want to stop participating in this study?
Participation in this project is optional. If you choose to abstain from participation, you may stop at any time for any reason. You will not suffer any prejudice or penalty by your decision to stop your participation. You will experience NO consequences either academically or personally if you choose to withdraw from this study.

Should you have any questions prior to or during the study, you can contact the primary investigator, Brandy Jarrell at 304-369-4464 or bjarrell@k12.wv.us. You may also contact the Chair, Human Subjects Institutional Review Board at 269-387-8293 or the Vice President for Research at 269-387-8298 if questions arise during the course of the study.

This consent document has been approved for use for one year by the Human Subjects Institutional Review Board (HSIRB) as indicated by the stamped date and signature of the board chair in the upper right corner. Do not participate in this study if the stamped date is older than one year.

I have read this informed consent document. The risks and benefits have been explained to me. I agree to take part in this study.

Your child has been invited to participate in this study, please print your name and signature below.

Parent or Guardian’s Printed Name

Parent or Guardian’s Signature                      Date
Student Assent Document

Western Michigan University
Gwen Frostic School of Art

Principal Investigator: William Charland, Associate Professor, Western Michigan University
Student Investigator: Bandy Jarrell
Title of Study: Exploring the Relevance of Art Therapy in Public Education Systems

You have been invited to participate in a research project titled "Exploring the Relevance of Art Therapy in Public Education Systems." This project will serve as research for the requirements of the master's degree in art education at Western Michigan University. This consent document will explain the purpose of this research project and will go over all of the time commitments, the procedures used in the study, and the risks and benefits of participating in this research project. Please read this consent form carefully and completely and please ask any questions if you need more clarification.

What are we trying to find out in this study?
This study is being conducted to better understand the relevance of art therapy tools in public education. This study will explore how tools traditionally associated with art therapy can be integrated into the art curriculum, and will attempt to discern any benefits of such an approach to students' academic performance, attitudes toward school, and behavior.

Who can participate in this study?
All students enrolled in 8th grade art classes are invited to participate. Participation, or the decision to not participate, will not affect a student's earned grade in class.

Where will this study take place?
This project will take place at Madison Middle School. Surveys will be conducted online during class.

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The risks to students are minimal. The surveys will take place on Survey Monkey. The platform will be set to make all responses that are given by the participants anonymous. There is little risk posed to the subjects that participate in this project. This study is limited to students only in Madison Middle School in Madison in Boone County, WV. It is possible, but unlikely, that anyone reading the final thesis could associate their response with a response cited in the thesis. Although this could put a participant in an uncomfortable position, the risk of this happening is mitigated by the fact that most survey questions will be multiple choice, and that nearly 100 subjects are expected to participate. There are no costs in participating in this study.

What are the benefits of participating in this study?
There are no benefits from participating in this study, other than contributing to the body of scholarly knowledge involving art education, art pedagogy, and art therapy.

Are there any costs associated with participating in this study?
No, there are absolutely no costs in participating in this study.

Is there any compensation for participating in this study?
No, there is no compensation for participating in this study.

Who will have access to the information collected during this study?
The principal and co-principal investigator are the only individuals who will have access to the information collected through the surveys. All raw data in the form of survey responses will be anonymous and secured on the password-protected computer of the co-principal investigator (Ms. Jarrell).
All data must be stored/retained at WMU for at least 3 years after close of the study. As stated above, all survey responses will be anonymous, no information can be associated with any individual.

**What if you want to stop participating in this study?**
Participation in this project is optional. If you choose to abstain from participation, you may stop at any time for any reason. You will not suffer any prejudice or penalty by your decision to stop your participation. You will experience NO consequences either academically or personally if you choose to withdraw from this study.

Should you have any questions prior to or during the study, you can contact the primary investigator, Brandy Jarrell at 304-369-4464 or bjarrell@k12.wv.us. You may also contact the Chair, Human Subjects Institutional Review Board at 269-387-8293 or the Vice President for Research at 269-387-8298 if questions arise during the course of the study.

This consent document has been approved for use for one year by the Human Subjects Institutional Review Board (HSIRB) as indicated by the stamped date and signature of the board chair in the upper right corner. Do not participate in this study if the stamped date is older than one year.

---------------------------------------------------------------------------------

I have read this assent document. The risks and benefits have been explained to me. I agree to take part in this study.

---------------------------------------------------------------------------------

You have been invited to participate in this study, please mark an X on the line below and date.

Yes – I will participate

No – I will not participate

Date
Informed Consent Document for Administrators and Art Therapists

Western Michigan University
Gwen Frostic School of Art

Principal Investigator: William Charland, Associate Professor, Western Michigan University
Student Investigator: Brandy Jarrell
Title of Study: Exploring the Relevance of Art Therapy in Public Education Systems

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Who can participate in this study?
All administrators in the Boone County School District and many Art Therapists in Southern West Virginia.

Where will this study take place?
The main part of the research of this project will take place at Madison Middle School, but a virtual component will take place throughout Boone County and Southern West Virginia through e-mail and digital interviews.

What is the time commitment for participating in this study?
Each administrator and art therapist will be asked to participate in five fifteen minute interview sessions throughout the eight month study.

What will you be asked to do if you choose to participate in this study?
Participate in the completion of the interviews as described above.
What information is being measured during the study?
The information being collected from administrators will be in multiple in-person, e-mail, or
digital interview sessions. They will be asked general questions regarding their thoughts on art
therapy and its benefit to the educational environment. The information being collected from art
therapist will be collected during e-mail, in-person, or digital interview sessions.
They will be asked general questions during the interviews. These questions will revolve around
their thoughts regarding the use of art therapy in an educational environment, and if they feel that
it would benefit students.

What are the risks of participating in this study and how will these risks be minimized?
The risks to adults who participate, administrators and art therapists, will be minimal. This study
is limited to Southern West Virginia and Boone County, WV. It is possible, but unlikely, that
anyone reading the final thesis could associate their response with a response cited within the
thesis. Although this could place an individual in an uncomfortable position, the risks of this
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from this study.