



“Cornerstone”

“The Importance of the Arts in a Day
Treatment Program for Adolescents
with Mental Health Problems”

Cornerstone Youth Services

Child and Youth Mental Health
McMaster Children’s Hospital

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1. Executive Summary

Cornerstone Youth Service is a psychiatric Day Treatment program for young people with mental health problems and operates as a program of McMaster Children's Hospitals' Integrated Child and Youth Mental Health Portfolio. The patient population is young men and women, aged 13-18, who experience psychiatric or emotional issues and whose needs cannot be met in mainstream educational setting.

Arts programs are only one aspect of many day treatment programs. Academic classroom activities are usually seen as the major component of day treatment programs, with psychotherapeutic activities (relaxation skills, anger management, or specific Cognitive-Behaviour Therapy groups) also receiving considerable time. These activities are often the main focus of day treatment programs, while Arts are seen to be secondary. Arts represent 60% of available programming activities at Cornerstone and are considered by staff to be integral to clients' therapeutic processes. Our project therefore focused on two research questions: how important to Cornerstone client-students¹ are the Arts programs, and what are the characteristics of client-students who benefit most from the Arts programs?

Our research used primarily qualitative methodologies to access evidence about our research questions. Multiple lines of evidence were collected through qualitative interviews, a qualitative and quantitative web-survey, and quantitative analysis of extant records. Staff and client-students were key participants. The qualitative methods generated particularly robust text-rich data. Because of the multiple sources, this data, once open and axial coded, could be triangulated to strengthen analytic accuracy. Additionally, once coding was complete, the resultant themes with examples were presented to the research team, and subsequently to the Cornerstone staff, to corroborate the association between themes and examples. This further strengthened analytic precision.

Our data suggests that three main themes operate within Arts programming at Cornerstone. The first theme is that the Arts are core non-threatening programs for extremely vulnerable client-students with severe mental health problems. The second theme is that Arts programs function in three distinct ways: as activities, as spaces, and as communication and skill-builders. The third theme is that therapeutic gains and the characteristics of these gains vary between high and low Arts participation groups.

Our study of the role of Arts in the Cornerstone Youth Service has lead to three main conclusions. First, that Arts programs are a vital aspect of service delivery and therapeutic outcomes for the isolated and marginal population at Cornerstone in particular. Secondly, that small specialised programs, such as Cornerstone Youth Service, may never have the numbers necessary for valid statistical analysis using standardised and generic measurement, so rigorously applied qualitative methods adapted to the local setting are highly productive and valuable. Finally, relative to staffing and other costs, the costs resulting from operating flexible, high

¹ We have chosen to call the patients of Cornerstone Youth Service "client-students" for the paper. While awkward, this title best reflects the dual nature of the day treatment program as both a therapeutic program and an educational setting.

quality Arts programs that provide ‘enhanced nurturance,’ are a very prudent investment when the expanded benefits of Arts programming are acknowledged.

2. Project Overview

Arts programs are a common part of many day treatment programs. Academic skills are often the focus, with psychotherapeutic activities, such as relaxation skills, anger management groups, or specific Cognitive-Behaviour Therapy groups also receiving considerable attention. These are often seen to be the main focus of day treatment programs, while Arts are seen to be secondary.

Our project focuses on exploring two questions: what are the characteristics of the client-students who benefit most from the Arts programs at Cornerstone Day Treatment program, and how important to the client-students are the Arts programs. Understanding the role of the Arts in day treatment may lead to improvements in enrolment, retention, and treatment of adolescents with mental health problems. Additionally, improved understanding of Art's role and the characteristics of client-students who benefit from the Arts may help us to design better programs, and to engage client-students in these programs.

3. Research Situation

The Cornerstone site is a division of McMaster Children's Hospitals' Integrated Child and Youth Mental Health Portfolio. Cornerstone offers psychiatric Day Treatment to adolescents aged 13-18 with severe emotional and psychiatric problems who are unable to attend school or work. The diagnoses include, but are not limited to: mood disorders, anxiety disorders, (including specific disorders such as Post Traumatic Stress Disorder, School Refusal, and Obsessive Compulsive Disorder), Tourettes Syndrome, schizophrenia, drug and alcohol abuse, eating problems, and Aspergers Syndrome. Typically, clients are socially isolated and unable to form friendships. They have an impaired self-image and few coping skills. Regaining self-control and self-responsibility are important goals that must be addressed as a part of treatment.

The goals for treatment are threefold: to provide a range of interventions designed to promote skill development, competence and self-confidence; to reduce inpatient admissions and lengths of stay in psychiatric wards and residential treatment centres; and to promote reintegration through collaboration with schools, treatment facilities, job placements and community support programs.

Cornerstone uses the Therapeutic Community Model of Treatment. The model borrows from Social Learning Theory as well as an educational model based on Small Group Learning Theory. The combined model strives to empower the individual and to use the resolution of roles, relationships, self-awareness, decision-making and problem-solving as the key ingredients in treatment.

Cornerstone provides individualized programming based on the requirements of each client, with a capacity for twenty-four full time patient equivalents. Services are provided by six Child and Youth Workers, two Hamilton Board of Education Teachers, a part-time Psychiatrist, a part-time Psychometrist, and a full-time administrative assistant. Individual, Family and Group Therapy may be provided by the Child and Youth Mental Health clinical staff at the Chedoke site of McMaster Children's Hospital, or by therapists in the community.

Day treatment offers a diverse range of small group activities as vehicles for development. Arts-related programming accounts for 60% of available weekly activities in the form of a credit

course. This includes such activities as casual crafts, ceramics, photography, and woodworking. Other credit-based activities include recreation (bowling, gym and hiking), classroom-based academic work, life skills (cooking, computer). Formal therapeutic groups such as Stress Management, Men's Problem Solving, and Women's Problem Solving are also offered as non-credit activities.

Clients monitor their progress weekly, evaluating their successes with reference to the goals they have negotiated on admission. Staff also provide oral and written feedback to clients on a weekly or even daily basis. Cornerstone's vision is to provide a safe, enriching environment that empowers youth through an innovative partnership of Education and Mental Health Treatment. The Arts at Cornerstone provide a significant component of day treatment and warrant formal investigation of their unique contribution to patient outcomes.

4. Ethical Considerations and Study Sample

The proposed research was reviewed and approved by the joint Hamilton Health Sciences / McMaster University Faculty of Health Sciences Research Ethics Board, and was assigned project # 05-147 on April 19, 2005. All participants gave their free and informed consent.

The student sample size is client-students, aged 13-18, who attended Cornerstone on a full-time or part-time basis at least one week of day treatment between September 1, 2002 and August 31, 2004. This is a consecutive, convenience-based sample, which generated 75 student participants. The staff sample size included all staff that had worked more than two full day equivalents at Cornerstone, between September 1, 2002 and August 31, 2004. This is also a convenience-based sample, which generated 11 staff participants.

5. Methods

To answer our questions, evidence was collected through multiple methodologies. Our methods consisted of qualitative interviews, qualitative and quantitative web-surveys, and quantitative analysis of records.

5a) Overview of Methodologies

First, all participants were categorized by a staff consensus group into one of four 'Arts participation groups' (Low [G1], Moderate [G2], High [G3], and Highest [G4]) using student participation and attendance records in the Arts program. This generated categories of Low = 25.3% (N=19), Moderate = 33.3% (N=25), High = 22.7% (N=17) and Highest 18.7% (N=14).² Second, semi-structured interviews with individual staff, and groups of either past or present client-students were completed to collect qualitative data about the role of the Arts. Interviews generated text-rich data and form the main qualitative analysis component. Third, a web-based survey of past and present client-students was used to gather qualitative and quantitative data about Cornerstone in general and the role of the Arts programs in particular. Data from the survey supplemented the other quantitative and qualitative research methodologies. Fourth, existing data, gathered at referral (BCFPI) and as part of ongoing assessment (CAFAS) were examined to determine whether there are differences between client-students with high Arts participation, and those with less or none. This formed the main component of the quantitative analysis.

² See Graph 1, Appendix B

5b) Interviews – Qualitative Methods

Individual staff and student groups were interviewed using two semi-structured schedules, which had some questions in common. Semi-structured interviews have the advantage of maintaining equity in questions asked of participants, and thus data equitable collection, and also allow for insightful ‘diversions’ in discussion topics. This enables data to be accurately analysed comparatively. Group interviews (members with single characteristics – i.e. just past client-students or just current client-students) were chosen instead of focus groups, as the latter consists of individuals from different positions in society (i.e. a psychiatrist, a child and youth worker, a current and a past student). Hierarchies inherent in focus groups can inhibit the flow of conversation especially from those with a perceived low position. Staff interviews lasted between 20 and 80 minutes, and student interviews lasted between 30 and 90 minutes.

5c) A Qualitative and Quantitative Method – Web-Based Surveying of Participants

Through extensive consultation with the research team, the Qualitative Researcher designed a web-based survey for client-students. The survey, using *Sawtooth Software (SSI Web Internet System)*, employed a combination of select, numeric, constant sum and open-ended questions to gather data on the experiences of past and present client-students. Questions were designed to access both quantitative data and qualitative data. The survey was tailored to include site and age specific language. Arts programs in their various forms at Cornerstone were the focus of the survey in addition to questions concerning the whole program - such as intake experiences, testing experiences, and other non-academic or therapeutic programs.

A pilot version was tested and the final version reflected feedback from the pilot participants. The survey used individual hyperlinks generated by the Qualitative Researcher and could be accessed ‘at home’ or ‘on-site.’ Current client-students were encouraged to complete the survey on-site, while past client-students were given the option of completing the survey on their own computer or at Cornerstone (transport costs were reimbursed). Participants were assigned links that were divided into four categories that reflect the categories of low (G1), moderate (G2), high (G3) and highest (G4) Arts program participation groups. This early-stage division of data collection enabled easy comparative analysis.

Surveys generated valuable qualitative data concerning the role of the Arts that supports the data collected by the other qualitative methods, and therefore we have incorporated the presentation of qualitative survey data analysis with interview data. Three numeric questions were tested utilizing chi-square tests, and are discussed in detail below. We compared G1/G2 with G3/G4 Arts participation responses as well as G1 through G4 to determine if the groups’ responses differed significantly. The text-rich data resulting from the open-ended questions were open coded and axial coded to identify core themes relating to the role the Arts programs play for client-students.

5d) Quantitative Method

Existing quantitative data was examined to determine if it would support the findings from the focus groups, interviews, and on-line surveys. The quantitative data was drawn from two sources, the Brief Child and Family Phone Interview (BCFPI), and the Child and Adolescent Functional Assessment Scale (CAFAS). Both of these instruments have been mandated for

administration to all children and youth referred to children's mental health services in Ontario, and provide a useful source of consistent information.

5e) Brief Note on Methodologies

Triangulating data from multiple methodologies to improve analytical and interpretative accuracy has a long history in social science research (Glasser and Strauss 1967). We have generated in-depth data through three qualitative sources (individual interviews, group interviews, and web-surveys). These sources have generated orders of data that would not be accessible through quantitative methods alone, especially in light of the student characteristics.

The accuracy of the trends emergent from the qualitative data is confirmed because the three methodologies are appropriate and tailored to the participant population and research context. Thus the same research question – how important to client-students are the Arts programs at Cornerstone – is viewed through a series of different lenses producing more holistic or contextualised results. By 'grounding' the qualitative methods in the therapeutic setting and with the client population, we have been able to access data which is accurate, but would not otherwise be discernable from standardised psychiatric assessment tools.

Indeed, our purely quantitative methods did not generate data that can be confirmed as statistically reliable. This likely reflects the participant population – a largely anxious and depressed group – and their entry into a therapeutic setting through varied avenues, rather than the absence of any difference within the participant population. Perhaps social science qualitative methodologies, tailored to specific research questions and settings might be more suited to younger mental health populations, than standardised and generic psychiatric tools.

6. Trends – Summary of Results ³

Our data suggests that Arts programming plays three roles at Cornerstone. While the data analysis below is presented in three sections, these trends are overlapping rather than distinctly separate, likely due to Cornerstone's holistic therapeutic approach. The first trend is that the Arts operate as ***the core non-threatening programs for extremely vulnerable client-students***. This is evident in four themes that characterise the Arts programs, as observed in the qualitative data: Arts' ***atmospheres are relaxed and supportive***; they ***have achievable expectations***; they are ***safe settings to shift the locus of control and responsibility***; and, viewed individually or as a whole, they are characterised as ***flexible and fluid, altering to meet the needs of individual client-students***.

The second key trend in the role of Arts programs is that they function in three distinct ways: ***as activities, as spaces, and as communication and skill-builders***. Data suggests that client ***self-esteem is improved*** through Arts activities, highlighted by client-students actively choosing which activities to participate in, and their participation in the annual Craft Sale. The Arts are described as ***spaces with a function*** at Cornerstone: the rooms are identified as ***safe havens***, and are thus utilised for specific purposes during breaks in programming, and as alternatives to student-imposed withdrawal. The Arts are also linked to ***improving communication and skills***: there is evidence that through Arts client-students can ***express themselves creatively, develop social skills, and learn that difficulties can be overcome***.

³ Details of response rates for survey are in Appendix A.

The third key trend is That therapeutic gains associated with Arts varied between different sub-groups of clients, and that these gains are determined by different factors. For a particularly emotionally impoverished segment of clients at Cornerstone, the Arts' therapeutic role is seen in ***material gains that are nurturing***. For some clients, the Arts programs are identified as ***facilitating entry into for-credit Section-20 classes*** at Cornerstone. Finally, Arts participation is gendered – that is, there is evidence of ***distinct trends in use between the sexes***, as reflected by distinct trends in what the Arts mean for the sexes, which has implications for targeting therapeutic populations service delivery.

All trends were expressed by all interviewees and in most of the surveys, which suggests strong correlation between staff and student responses. From the evidence, we can state that the current Arts programs offered at Cornerstone play an integral role in its overall functioning, and while not officially viewed as 'therapy' Arts have therapeutic implications.

7. Analysis and Discussion of Data from Interviews and Surveys

This section will consider: Arts as core non-threatening programming; Arts' triple function – as activities, spaces, and as communication and skill-builders; and finally how Arts generate varying degrees of therapeutic gain. Themes that emerge directly from the data will be presented to support each of these three roles or trends. The survey to date has a relatively low total response rate (37.3%); therefore the quantitative results cannot be confirmed as statistically valid and quantitative discussions should be considered tentative. However, ***these results do lend weight to the themes that emerge from the qualitative data.***

There appears to be a strong positive correlation between the staff-identified levels of art room use and the student-identified average and percentage of hours spent in the art room (see Graph 2, Appendix B). Put simply, those in client group G1 had the lowest average number of self-identified hours spent in the art room each week, and this represented lowest average percentage of total hours spent at Cornerstone each week. This pattern gradually increases for G2 and G3, with G4 self-identifying not only the most average hours spent in the art room per week, but also that their art room time constitutes the largest percentage of their total time at Cornerstone, when compared to any other group (See Graphs 2, 3 and 4, Appendix B). This pattern in participation is supported by the results to the question "Do / Did You Spend Time Doing Arts at Cornerstone?" (See sections (C1i) and (C1ii) in Appendix C). The observed frequency for both the comparison of the higher and lower categories (chi-square $N=5.3$), and the comparison of the frequency for G1 to G4 (chi-square $N=13.4$), indicate a difference in the population. That is to say, at the 0.5 level of confidence, those client-students identified by staff members of the research team as having different rates of arts use identified themselves as having the same differing rates of arts use.

7a) Arts as Core Non-Threatening Programming

Arts programs are consistently identified as relaxing, safe, and comfortable. The following comments from a group-interview transcript are typical of student responses to the question "Is the atmosphere in the Art room or the Art classes like the atmosphere everywhere else?": "it's more calm;" "it feels more secure;" "kinda like home;" "you know there's no threat." Arts spaces are identified as relaxing because the atmosphere is non-judgemental, open, and accepting – key components of the Therapeutic Community Model. Client-students describe the Arts as spaces to

ask questions without recrimination or fear of failure. Moreover, client-students' consistently link the 'depressurised' atmosphere of the Arts as key to their ability to feel relaxed enough to try something new and be creative. Thus for client-students, Arts reflect the staffs' intent that the art room is a place to "relax and be without pressure". The Arts generate an environment that offers relief to kids with high anxiety and depression.

Repeatedly, client-students equate the levels of relaxation achieved through Arts programs with that usually achieved only through formal 'relaxation' programming. One interviewee from G4 states, "I don't think you were pressured to do anything, no there was no pressure to do anything you didn't want to do." The same student went on to state, "it's cosy I think, cause everything's there's, there's sort of like, there's a lot of Art around you can see what other people have done, and, it's just I find it cosy." All staff interviewed also used terms to describe the Arts and the Arts spaces as being relaxed and comfortable. One staff interviewee stated that client-students "like the atmosphere. Again it's a laid back atmosphere, with respect." Another stated, "the atmosphere is very open and relaxed," which is typical of staff descriptions. For staff and client-students alike the Arts have an atmosphere which is safe, comfortable and supportive whilst also engaging.

A second trend in the data is that staffs' expectations can be augmented by participation in the Arts, and these expectations are achievable. Staff highlighted a connection between support and relaxation as important to the success of day treatment for the student population; a population characterised as including client-students who are initially reluctant and wary of attending school. The Arts' relaxing environment enables the staff expectation of client-students' regular attendance to be achieved. Furthermore, staff identified this unique environment as providing a location where they can help client-students work through issues that are stopping client-students from achieving their goals in a non-confrontational way.

Both staff and client-students described Arts projects as usually lasting for one or two days. One G2 student described the projects as "never really prolonged." A G3 student (high participation) interviewee states,

[Art's] absolutely important it's probably the first thing while you're here that makes you feel like you've accomplished something cause *you don't walk in and just like finish a credit you know* you just like, you'll finish something and it'll turn out how you wanted it and you'll feel good about yourself so it's so important for building self-esteem [*emphasis added*].

Others client-students stated that even though many projects were short, they could set their own pace. This self-paced approach clearly reflects the therapeutic and educational models that underpin Cornerstone's approach. Additionally, this self-paced approach to Arts involves a transfer of responsibility from staff to client-students, unlike practices experienced by client-students in local high-schools, as noted by a G3 interviewee, who stated, "they give you more of an independence and kind of make you more mature and *treat you more like a human being* and really more of an adult" [*emphasis added*].

The combination of achievable expectations and relaxed atmosphere means that there is little or no pressure to produce either in quantity or quality. This is highlighted by client-students, in both interviews and surveys, who state that they are not officially graded on Arts projects. The lack of pressure to be productive alleviates stress client-students associate with creative activities generally, and schooling in particular. Client-students thus experience improved confidence in their ability to be both creative and productive, and data from interviews suggests that client-students are and were creative and productive in the Arts, and are and were proud of their creations and productivity.

Regaining self-responsibility and personal competence is the third theme supporting the trend that Arts function as a core non-threatening programming. One staff member stated that the “key to the, the therapeutic community ... is to empower the client-students to be responsible for themselves and also contribute to the community here.” Another staff member suggested that the aim of the weekly goal-setting process was “to shift locus of control so they’re [the student is] actually in the driver’s seat in terms of their treatment.” Such responsibility is recognised by client-students as being part of Artistic programs.

Two examples illustrate how Arts help to create individual responsibility. First, ‘senior’ client-students are often encouraged to ‘mentor’ recent entrants. Such ‘mentors’ are encouraged to engage in conversation during Arts classes or provide answers to questions about techniques. Thus the ‘entrant’ is eased into the therapeutic community, and the ‘mentor’s’ efforts can be recognised by staff. The second example is specific to the photography program. While some client-students expressed fear of breaking the equipment, many others expressed considerable pride in their independence, and satisfaction with the trust that staff demonstrated, through the photography program. A G4 student describing her experience in photography states, “you could go anywhere you want, like I remember me and her [another interviewee] we walked downtown and we took pictures of like graffiti and stuff so or going to the Farmer’s Market.” Client-students expressed satisfaction in being trusted to work with the equipment; to choose photograph locations; to take pictures “on your own film;” and to develop and process the pictures. Client-students assert that the photography program can be accomplished in stages. This means that responsibility and trust are gradually gained, which in turn makes the therapeutic process less daunting for client-students.

Creative programs appear to meet individual needs because of their flexibility. This is the fourth theme supporting the trend that Arts act as a key non-threatening program at Cornerstone. One staff member stated that “Art fits into the kids not the kids fitting into the Arts.” Such flexibility in the programming is noted by client-students:

Student A: it’s not like trying to fit you into a mold of like regular high school [where] you’re supposed to be like student number whatever

Student B: exactly

Student A: and take a test and you get a specific amount and do this and you wear this to be friends with them and you do this to do that. You can be yourself and and that’s good enough

Surveyed and interviewed client-students easily identified and described the wide range of choices available for creative pursuits at Cornerstone (i.e. most client-students identified and described all five current programs). Furthermore, client-students can also identify and describe multiple and various projects that are possible within each program. This knowledge is demonstrated by both past and present client-students – including client-students in G1. Daily practice in the Arts is frequently described as ‘fluid,’ especially by staff who portray the programs and activities as being responsive to client-students’ daily and weekly needs. For staff, this flexibility is integral to the therapeutic community where all have a responsibility to act appropriately. Repeatedly, the Artistic programs are described as acting to generate supportive and encouraging environments, which extend beyond the Art classes. This is most vividly seen in student’s Artwork displays throughout Cornerstone.

7b) Arts’ Triple Function – as Activities, Spaces, and as Communication and Skill-Builders

Data collected suggests that Artistic programs act as settings of indirect therapy. During interviews, client-students rarely *directly* linked Arts to therapeutic processes. In fact, in more than one interview, client-students described their occasional contact with the psychiatrist and their weekly meetings with their tutor (Child and Youth Worker) for goal setting as the only real *therapy* they had at Cornerstone. These client-students were adamant that Arts programming was not therapy. However, when asked what they got from Arts programs they all gave examples of projects which boosted their self-esteem, skills and confidence.

Client-students’ language closely correlates to staff language in describing therapeutic processes at Cornerstone. If therapeutic goals are concerned with self-esteem, confidence, and social skills, then our evidence supports the assertion that Arts can be accurately described as playing an important part in therapeutic processes and improving outcomes. Here, we present three examples of Arts as activities, two examples of Arts as spaces and places, and three themes demonstrating Arts acting as communication and skill-builders. These lines of evidence support the assertion that Arts are productive and therapeutic without necessarily being viewed as such by client-students.

Arts as activities

The first theme is the evidence that ‘Arts as activities’ play an integral role in improved self-esteem, which emerges from all three qualitative methods. During group interviews, it was the quietest/most anxious client-students who expressed that they, and similar sorts of client-students, gained most from the various Arts projects. Other client-students concurred with this assessment. Client-students interviewed suggested that their self-esteem improved and anxiety decreased through their participation Arts. As part of the web-survey client-students were asked: “Please list the 3 programs that are/were most important” and “Please tell us about the one program that you get/got the most out of. (Point form is great)” Ten of the sixteen client-students in G1 and G2 named one of the five creative programs as one of the three programs they got most from. All twelve of the client-students G3 and G4 listed one or more of the five creative programs as one of the three programs they got most from.

In response to the question “Please tell us about the one program that you get/got the most out of” one G1 member wrote “Art - it helped me to relieve stress built confidence helped me to gain a sense of achievement,” while another G1 student stated “Art - found a new way to unwind

found something to do outside of school that i enjoy gave me a little more self confidence didn't feel pressured for time or to be great". A G3 student stated, "Socializing in Art/ceramics has been good for me." A G4 student wrote "At cornerstone the one program i got most out of was photography, i learned to take wonderful pictures, how to use cemicals [sic.] to put them on paper," while another G4 student stated "Art it helped me to relieve stress built confidence helped me to gain a sense of achievement."

One staff commented that more time spent in Arts does not necessarily correlate to the amount of improvement. The staff member went on to suggest that even low levels of participation in the Arts can directly lead to improved self-esteem, and perhaps those with the lowest participation rates might benefit most. Unfortunately, the quantitative data available is not suitable for such an analysis. Future research might investigate how Arts participation is or is not linked with improvements in self-esteem, and how such improvements might be measured.

The qualitative data from all three sources frequently linked the Arts to increased self-esteem and decreased social anxiety. One event that is particularly important to this second theme is the annual Craft Sale. The Craft Sale occurs in late November and the clients' work is sold as a fund-raising exercise. Proceeds are split between the client producing the work and the Cornerstone program. This income supports some of the Arts activities at Cornerstone, as well as allowing most clients to see tangible monetary results from their activities.

From the quantitative survey data there is no apparent significant pattern in which client-students participate in the Craft Sale. The frequency of distribution in a G1/2 to G3/4 comparison, as well as in a G1 through G4 comparison is statistically not significant. (See (C3i) and (C3ii) in Appendix C). Staff interview data suggests that client-students' level of participation on the day, and their investment in the months prior, varies considerably. This variation might reflect the lack of significant pattern in Craft Sale participation.

While most staff suggested that client-students' self-esteem improved by the public valuing client-students' Artistic endeavours and paying for it, student participants had further insights. Client-students' survey responses suggested that the responsibility for planning and working towards the Craft Sale – and the connected trust shown by staff members - as well as the interactions on the day improved their self-esteem. Two G1 client-students responded to the web-survey question "If you were involved in the Craft Sale what did you get out of it? (main points are great)," "I learned communication skills with costumers[sic.]. I learned preperation [sic.] skills and things like that" and "[I] got to display mine and other people's Art work got paid for contibutions [sic.] provided they sold to prove trust and responsibility by being responsible for something big to get out of the school, but also to help the school."

These three positive experiences – responsibility, trust, and conversational interactions – were highlighted in addition to the Artistic validation and monetary benefits gained. Both staff and client-students suggested that the Craft Sale 'forced' client-students to interact with strangers, thereby demonstrating that anxieties can be overcome. Furthermore, the sale was variously described in interviews and in survey responses as "FANTASTIC," an "ego boost," and making the client-students "all happy." Some client-students surveyed noted that the Craft Sale is a positive goal, although they had not yet participated in it, and they looked forward to doing it

because the ability to volunteer at the Craft Sale demonstrates and validates improved self-esteem and psychiatric well-being. This measure of success is significant, as the anxiety level of many client-students when entering Cornerstone, would make an event such as the Craft Sale beyond their ability.

Infrequently commented on by client-students in the survey, but frequently noted in staff and student interview data is the role that the Arts activities play as sites of client-students' *active choice*. Client-students described most projects in photography, woodworking, ceramics and, to a lesser extent, casual crafts as being chosen and driven by the client-students themselves. For-credit Art is likely not included here because all projects are demonstrated by teachers first with the expectation that client-students experience and can achieve the various elements of the multiple media credit. Photography and ceramics programs in particular are recognised by the client-students as being sites where their choice is integral to the program. Two G4 client-students describe part of the ceramics program vividly:

Student A: yeah we'd get to pick out whatever ones they had like huge amount of stock from that local cause she closed it down and gave them all the stuff that were molds and even with the things to make the moulds and I remember when they got them like ooh heaven [Laughter] we went in there and picked all the things that we [and]

Laughter throughout from all.

Student B: it was amazing we were just like allowed to go in the back room and we'd just like choose whatever it was that we were always looking at in the stores but they were like really expensive ones or just I don't know something that we didn't get and we were like oh my god it's beautiful give me it.

Staff members in these programs are often described as being utilised for technical and safety advice alone, and client-students act independently, choosing project details and managing progress. Choosing to be involved in Arts projects is closely connected with the individual responsibility discussed above as a day treatment goal. Some staff described an example of client-students actively choosing to complete creative projects through some client-students' decision to be in the Arts room during breaks and lunch even though they do not take Arts during programming time. Thus, Arts are activities where project decisions and latitude for contributions to program directions can be safely made by client-students.

Arts as spaces and places

Students and staff identify the Arts rooms as being spaces and places with certain functions in addition to doing creative tasks. Arts rooms operate as safe havens, and are used during breaks in programming, and as alternatives to student-imposed withdrawal.

Linked to the relaxing characteristic of the artistic programming discussed above, are the ways in which Arts rooms are seen to be key to managing difficulties, and act as relief from the stress of everyday living and the workload of for-credit classes (both on-site, and during a gradual discharge). Arts rooms themselves become spaces for 'escape', and are identified as "safe havens." One G3 interviewee states, "if I get stuck I'd just go at lunch, do a ceramic and calm down." When asked "Where did you choose to go if you were upset or stressed?" in the survey,

21.3% of all comments identified the art room, and 60% of these comments were made by client-students in G3/4. One such example is this G4 student, who wrote “I would go to the Art room. I love art and it would help me get out my emotions. If not the art room then to my counsler [sic.]” Lounges were also identified in 21.3% of the comments made, yet only 20% of these were made by client-students in G3/4 (lounges are explicitly described by staff as spaces to go when stressed during the intake process). That G3/4 client-students may have specific reasons for choosing the Arts room in particular is discussed further in (7c). The third largest response to this question was ‘I’d go to staff’ at 17% of all comments, made equally by G1/2 and G3/5 client-students.

Staff and client-students in interviews suggested that continuing ongoing arts projects in the arts rooms becomes a viable alternative to leaving the building when anxieties rise. For example, “I think like the role it plays is it’s kind of like a refuge it’s like where you can get away from everything that’s bothering you and like any negative things you feel about yourself and, and make something beautiful” (G4 Student). This quote typifies the emergent theme in interview data. The use of the Art room at lunch time has an important distribution. When asked in an open-ended survey question, the largest occurrence were: play pool or other games (35.8%), chat (28.3%), and be in the art room (15.1%), such as “we play a round of pool - we talk with one another - gives us a chance to get to know each other” (G2 Student). 42.9 % of survey respondents were from the G3/4 category. If each activity was of equal importance to all client-students we could expect around 43% of comments made for each lunch/break time spaces/activities to be made by the G3/4 category.

However, comments about these three lunch/break time spaces/activities have distinct sources. That is, G3/4 client-students made 33.3% of the comments about pool, 47.4% of comments about chatting, and 100% of comments about Art. This indicates a trend in use: client-students with higher Arts participation identify the poolroom as less important at lunch/break time, while they rank arts spaces as particularly important. Furthermore, this trend is supported by the comments, such as in the case of that made by one G4 student who wrote, “FINISH PIECES OF CERAMIC - CREATE NEW ART”(student’s capitalisation), or in the case of a G4 interviewee who states, “but it was really cool so then after [eating] lunch you’d go down to the art room too and we could work on projects.” The data purports that in needing to finish projects, a rational reason can be given by client-students who wish to avoid the more boisterous ‘free’ spaces.

Such patterned distribution between G3/4 and G1/2 is also witnessed in responses to the open-ended questions ‘what would you have lost if the art room was not at Cornerstone?’ and ‘what would you have lost if the pool room was not at Cornerstone?’. In response to the first question 26.1% of the comments associated loss of space to relax or unwind (58.3% of these being made G3/4 client-students), 21.8% were associated with ‘would lose nothing’ (20% from G3/4 client-students), and would lose a ‘place of enjoyment’ (60% from G3/4 client-students). 17.4% were linked to loss of space for creativity (50% from G3/4 client-students). In response to the pool room question, 35.1% of all comments made were associated with the ‘loss of a social space’ (46.1% from G3/4 client-students), 13.5% were linked to ‘would lose nothing’ (80% from G3/4 client-students), 13.5% were associated with a ‘fun space’ (40% from G3/4 client-students), and 13.5% were associated with a ‘relaxing space’ (40% from G3/4 client-students). Key here is the reversal of the distribution of ‘lose nothing’ responses (20% from G3/4 about Art room loss, and

80% from G3/4 about pool room loss). Key also is the decrease in proportion of comments from G3/4 client-students about the poolroom as relaxing.

Moreover, there is no apparent pattern in distribution of those who take ‘art for credit’ between either G1 through G4 (Chi-Square $N=6.85$) or G1/2 vs. G3/4 comparison (Chi-Square $N=1.43$. .5 confidence level), (See C2i and C2ii in Appendix C). Thus, client-students appear to be as likely to take arts for credit and be in G1 as in the higher use groups. As one G2 interviewee stated, “really more people go in there at lunch than anything than take classes.” From this, in addition to the discussions of lunch time activities/spaces, and responses to the hypothetical questions about loss of art and pool room, we propose that Arts spaces, as safe and relaxing spaces enable the continuation of therapeutic processes, especially during lunch and breaks, specifically for those in G3/4.

Art as communication and skill-builder

The client population is typified by an anxious or depressed teens. From interview data there is evidence of therapeutic benefit for such a population in attempting new activities and developing their skill base. Data from staff interviews suggests that because classes nearly always involve client-students attempting something new, and client-students subsequently have positive experiences in and with Arts classes and projects, client-students’ anxiety about the unknown decreases. Both staff and student interview data suggest that Artistic programs encourage client-students to “face their fears” and to “overcome their fears.” Artistic activities as sites for learning “new things and developing skills” contribute to the ongoing improvement of the participant population’s mental health.

Connected to client-students’ willingness to try new activities is the safe and encouraging environment generated throughout the programs – client-students repeatedly suggested they were less fearful than they would have been in high school classes, because the staff are supportive and validate their achievements. Moreover, if new activities are attempted on a weekly basis and completed each week –as in many Arts programs –client-students achieve accomplishments regularly and weekly.

Two of the most frequently used descriptive terms for the Arts in the survey responses were ‘creative’ and ‘self-expression.’ Examples from survey data include, but are not limited to: “The role of Arts in Cornerstone allows people who can't express themselves in social situations to express themselves through Art, and eventually allow people to understand them” (G1 Student); Arts “Provides an outlet for creative thought” (G2 Student); and “The Arts play a big role in everyone's developemnt [sic.]. It teaches you self expression, creativity, and laughter” (G3 Student). Data from both staff and student interviews corroborates this trend. Put simply, client-students value the opportunity afforded by the creative and self-expressive activities in Arts programming.

Classes and projects are not formally graded and this results in relatively little anxiety, linking to Arts’ pressure-free atmosphere and safe/relaxed space. The Artistic programs are therefore, as to be expected perhaps, key sites for creatively expressing and exploring feelings. Client-students link their creativity to “just having fun in Art,” again connecting the therapeutic community. There is constant feedback, validation and encouragement on the part of staff during Artistic

programs, and past client-students identify this in particular. Achievements are made highly visible through ‘exhibits,’ and in ‘parading’ items around the building when they are completed.

The various artistic programs create a supervised space in which the development of social and communication skills is possible. Cornerstone’s client population is particularly inhibited in social settings as many are isolated and have a deficit in social skills prior to attending the program. While social interaction is identified by staff and client-students (in both surveys and interviews) as being initially highly difficult for client-students, the calm atmosphere created in the creative spaces allows client-students to choose to interact or to say nothing and observe how interaction *can* take place. Skills like ‘hanging out’ and ‘chatting’ develop in classes that encourage conversation and interaction with adults, peers, and even, in the case of photography and the Craft Sale, the wider community. Client-students stated that because they were allowed, and even encouraged, to talk they did not really feel pressured as they had experienced in other high-school settings.

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7c) Varying Degrees of Therapeutic Gain

Data supports the assertion that Arts have varying therapeutic effects for the client-students. Firstly, Arts can be described as nurturing through its specific, and potentially large, material gains for client-students. Secondly, by accomplishing tasks regularly client-students who take arts can ease their entry into Cornerstone’s Section-20 classes. Thirdly, Arts participation is gendered – that is, there is evidence of distinct trends in use between the sexes, as well as distinct trends in what the Arts mean for the sexes, which has implications for therapeutic gains and services delivery.

Material Gains

The most frequently mentioned trend associated with arts programs’ actual productivity is that of the material benefits client-students gain through arts. All five arts programs clearly lead to student’s material benefit, which has implications for client-students’ confidence. In addition to the possible monies gained through the Craft Sales, finished items represent considerable material gains for client-students. There is no apparent pattern in distribution for either client-students who participate in the Craft Sale, nor for those who take ‘art for credit,’ (see section *7bi* and *7bii* respectively). These data suggest that any student is likely to benefit from Arts. However, there is a patterned distribution to time spent in the art room (in total, when stressed,

during lunch and breaks) which suggests that G3/4 client-students do spend considerably more time doing Arts than G1/2 client-students, and in turn this suggests that G3/4 client-students' potential for material gains (from items produced) is proportionately higher. The material benefits are recognised by the client-students.

When asked what they thought the client-students would say they got out of the arts at Cornerstone, all but two staff started their response by either implying or suggesting directly that client-students would say they got 'the actual stuff.' Staff data also emphasises the "tangible outcomes" from the various programs as being connected to emotional benefits. Client-students are allowed and even encouraged to take completed works home, a phenomenon noted in data gathered from all three qualitative methods. This is especially significant when considering many within the sample population are considered by staff to be from lower socio-economic backgrounds. Evidence from student interviews corroborates this impression. Data suggests that material items from all five creative programs have been given as gifts to close friends and family or given a place of pride in student's bedrooms, and therefore act as reminders of successes for client-students.

Ceramics in particular is highlighted by G4 client-students as generating considerable material benefit, typified by these G4 client-students: "I have tons of ceramics that are from art class" and "I have lots of ceramics." Interviewed client-students in this group stated that they had kept all ceramics they had made, or had given all of their ceramic to highly appreciative relatives. One participant stated that all of their ceramics were on a shelf at home – a shelf made in woodworking specifically for this purpose. Here we see the clear interconnection of trends within the data – material benefits, improved self-esteem, and ability to complete tasks through one's choices.

Productivity and transition

Client-students identify the Arts as places to complete and accomplish something, and as a stepping-stone to other programming at Cornerstone. These themes are perhaps linked to the connection between achievable expectations and client-students' improved confidence. As stated by a G4, Arts are important programs of success: "I'll go back to the art room every time I finished something and it turned out a way that I liked it, it was a big deal to me because it was like I'm not a complete and utter failure". It is data from client-students, rather than staff, which focuses on the benefits gained from actually being able to complete projects. One student argued cogently that completing projects regularly was the equivalent of "small victories" weekly, and that "when you're really down it is something huge to get [used] to seeing something through to its fruition" (G4 Student).

Thus, client-students frequently described themselves as being motivated to complete projects. The motivation enables projects to be continued during lunch and breaks, as well as giving focus during times off high stress or anxiety. As one G3 student states, "it's a really good program they can start of slow so typically slow really start off with art or relaxation and work your way up from there and then you can always go to the art room even if you're not in arts". It is from success in the arts that we see some client-students launch into other programs both overtly therapeutic and for-credit, as seen in these two quotes from G4 client-students: "I just think it's a really good program to help you get to actually feel better about yourself and get into more

concrete educational courses,” “when I first started to come here um I don’t think I started with the school ... programs. I think just started off with just relaxation and the ceramics the art classes just to feel comfortable with the atmosphere.” Again, Arts may be ‘fiscally’ expensive for day treatment programs, but they can be used as initial successes to boost therapeutic and educational outcomes as well as on-going sites of therapeutic benefit. Relative to more staff-expensive treatment programs, Arts’ fiscal costs for almost unlimited nurturance, are likely to be minimal.

Gendered Participation

When G4 membership was considered, it was noted that all but one was female. This accounts for the anomaly from the rating section of the survey: that no participant from the G4 gave a rating score for ‘men’s group,’ although there is often little uptake for this program. This example speaks to the third theme in the data: that there is a clear gendered basis to participation rates (see Graphs 5 and 6, Appendix B). Although more females are in G4, females are more evenly distributed amongst all four participation groups (See Graphs 5 and 6, Appendix B). The female distribution range between highest % in a group and lowest % is 15.2% (N=7) – whilst males are far more unequally distributed within the four participation groups – difference in range is 41.4% (N=12). There is evidence that different groups do indeed identify themselves as spending more time in certain locations. Graph 7 (Appendix B) illustrates evidence that on average, members of G1 and G2 self-identify themselves as spending more time in the for-credit classrooms of humanities and sciences / maths, than do G3 and G4.

There is also an interesting reversal of this trend for average time spent in the pool room. As can be seen in Graph 8 (Appendix B) there is a interesting distribution in ratings score for the five creative programs by those who use the arts at lower rates (G1/2) and those who participate in arts at higher rates (G3/4). It is noteworthy that the programs which might be traditionally classified as ‘fine arts’ – Art and Ceramics – are rated higher by those in G3 and G4, those who spend more time doing arts. Furthermore, the two creative programs which might be classified as non-traditional – photography and woodworking – are rated more highly by those in G1. Does this reflect a difference in the experiences of those client-students in these programs? It should be noted that until very recently, the arts and ceramics programs were run solely by women, while woodworking and photography were run solely by males. Gendered staffing might be one causal factor for the ratings scores and gendered participation.

Furthermore, the tone of Arts-related survey data from G1/2 was less positive than G3/4. G1/2 client-students’ comments for the ‘loss of art room’ question, were mostly either ‘nothing’ or associated with the loss of an art credit. Their comments about the ‘role of the arts at Cornerstone’ were typically ‘nothing,’ or about ‘expression’ and ‘creativity,’ and their comments about the Craft sale were mostly ‘not involved,’ ‘too busy doing credits,’ and for one participant “i was not involved because art is for girls.” The G3/4 comments about the ‘loss of art room’ question, were typically mentioned ‘security,’ ‘comfort,’ ‘relaxation,’ in addition to ‘creativity’ and ‘expression.’ One student wrote: “I don't think the process to get less anxious would have been as quick as it was.” G3/4 client-students’ responses to the ‘role of the arts at Cornerstone’ again were about creativity, expression, relaxation, stress-relief, but also about recovery and leading to success/accomplishments. Their comments about the Craft Sale were typically about confidence, accomplishments, pride and validation, and money both for self and for Cornerstone.

These data series, when viewed as a whole, suggest that the gendered distribution speaks to wider issues about therapy. We have presented data describing Arts as safe, secure, relaxing, quiet and reflective, so perhaps Arts meet gender specific social needs. A future research project might investigate the apparent gendered distribution of Art participation at Cornerstone – does it reflect a turning towards a safe environment, away from the more boisterous spaces such as the pool room, as is implied in data shown in Graph 8? Does it reflect an avoidance of possible confrontation in other more ‘gender balanced’ Cornerstone programs? Does this distribution perhaps reflect the less valued place the ‘arts’ have in terms of social roles and productivity within the wider population, with males at Cornerstone spending more time on other ‘productive’ programs, like high school credits? Does it reflect diagnostic characteristics of females at Cornerstone? Future research is necessary in this area.

8. Analysis of Quantitative Data

The BCFPI is a structured, telephone administered clinical interview that asks about common emotional and behavioural problems in children and youth ages 3-18 years old. Based on the responses from either a parent or a youth (ages 12-18 years), the BCFPI provides standardized score regarding 6 specific aspects of mental health, as well as summary scores for Internalizing, Externalizing and Total Mental Health. Additionally, the BCFPI provides a standardized scores for 4 aspects of child functioning, 3 aspects of family adjustment to the problem, caregiver mood, family functioning, and risk and protective factors. The BCFPI also provides information about other concerns, family's readiness to participate in services, and potential barriers to service utilization. (see www.BCFPI.org for further information).

The CAFAS is a structured, clinician-rated tool that can be used in clinical and research settings to assess progress or outcome. In Ontario, CAFAS is used to examine treatment outcomes for all children ages 6 years to 17 years who receive services in a participating community-based children's mental health centre. The CAFAS is organized into eight rating scales: School/Work, Home, Community, Behaviour Towards Others, Moods/Emotions, Self-Harmful Behaviour, Substance Use, and Thinking. A total score is derived for which there are general interpretive guidelines. Two optional scales are provided for rating the client's caregiver(s) on their ability to provide for the client's material needs and social support needs. (see www.cafasinontario.ca for further information).

8a) Quantitative Results

No significant differences were found between the groups. Unfortunately this finding was likely due to the absence of sufficient data, rather than the absence of any difference between the groups. Of the 75 eligible participants, valid BCFPI scores were available for only 19 participants, and valid CAFAS scores were available for only 27 participants. Valid data from at least 50 participants was predicted as the minimum number required to achieve significant results, based on previous analyses of BCFPI and CAFAS data sets.

8b) Discussion of Quantitative Results

Missing data values were generally attributable to two main causes. CAFAS data has only been collected on a consistent basis for about 18 months, and many of the eligible participants were either discharged before the collection began, or have not yet had a CAFAS evaluation completed. The BCFPI data has generally been collected for a longer period of time, as our

centre is a beta-testing site for the BCFPI. The absence of the BCFPI data for such a large proportion of eligible participants may reflect the large variation in referral patterns to Cornerstone. Many clients are referred by school personnel, or by social service agencies in the community who are not using the BCFPI.

9. Conclusions and Future Directions

“The role of the Arts at cornerstone to me means a place to relax and discover hidden potential. The Art program lets you try new, exciting and challenging things within the safety of a secure, friendly and safe environment. You do not have to worry about doing something incorrectly because all Art, no matter what, is a masterpiece. I learnt that my work doesn’t need to be perfect” (Past Student of Cornerstone)

Our research has demonstrated that for youth involved in Mental Health Services, participation in the Arts can afford unique learning opportunities that may significantly impact treatment outcomes. Our data confirms that the Arts provide an alternative venue for exploring treatment issues and augment the healing process at Cornerstone. Within a non-judgmental context that encourages individuality and acceptance, such as programs that use the Therapeutic Community Model, the Arts is a significant platform for helping clients to develop social skills, improve self-esteem and generate expressive capabilities.

We have not been able to access data needed to answer our first research question with statistical validity – who benefits from the Arts at Cornerstone? The research team is actively seeking additional survey participants to build a statistically viable base for future research projects. The survey design was an important piece of the Arts project development as a whole. It will be used as a tool to continue research, feedback, and quality measurement. Our research has gathered evidence to answer our second question – what is the role of Arts at Cornerstone? Evidence discussed above demonstrates that for Cornerstone’s patient population, one that consists of marginalised, disenfranchised youth, the Artistic programming serves as a vehicle for regaining wellness, self-esteem, social skills and confidence.

Improved data collection through standardised assessments is integral to further characterise those client-students who choose not to participate in the Arts. One key characteristic is that males appear to utilise the Arts programs at significantly lower rates than females. At present, we have not accessed data as to why this is the case. Some further directions of this work include: exploring what patient ‘empowerment’ and ‘locus of control’ actually means to and for the patient population; developing a discharge or ongoing feedback protocol from the web-survey; and continuing to innovatively access data pertaining to young stakeholders from them directly in order to supplement the insights of staff / adults.

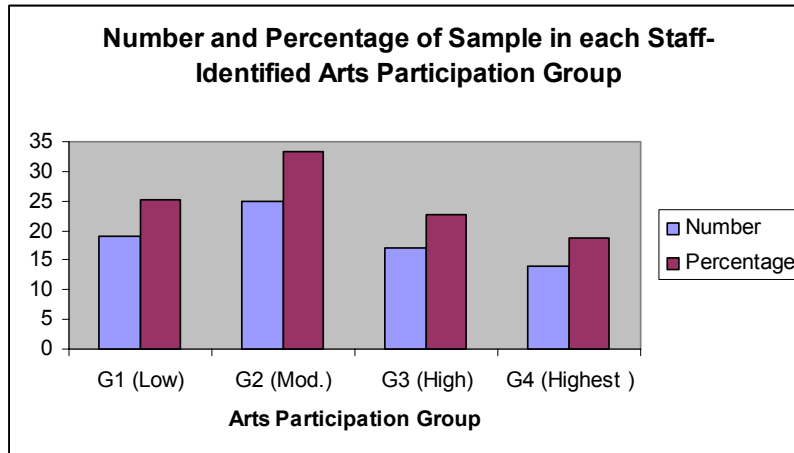
Appendix A – Response Rates

For the staff interviews the sample was eleven potential participants. The response rate was 81.8% (N= 9), with one declining and one staff member having scheduling conflicts. For student interviews we aimed a participation rate of 10%. We were able to interview 13.3% (N= 10).

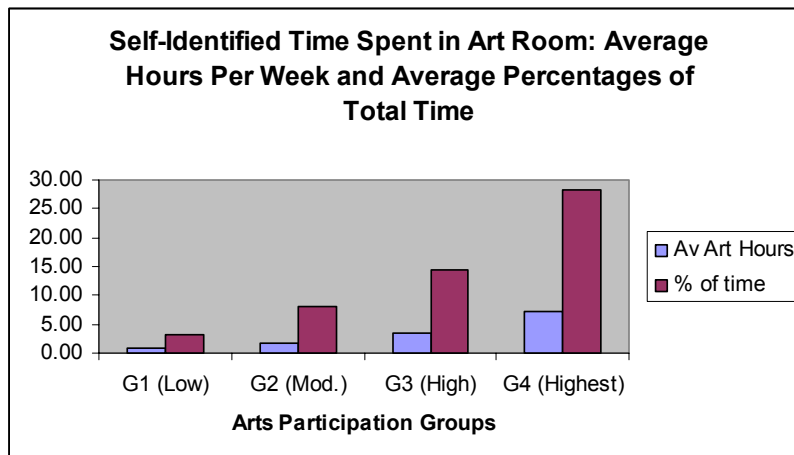
For the survey the total sample was 75 potential participants. Location and contact rates for the survey were 90.7% (N=68). A large proportion of those contacted have shown interest, but have not yet completed the survey. Thus the contact but not complete rate is 46.7% (N=35). Outright refusal rate is 6.8% (N=5). The completion rate is 44.4% (N=28/63), while the total response rate is 37.3% (N=28/75). For the completed surveys the distribution in each of the four categories was as follows: Low 35.7% (N= 10), Moderate 21.4% (N= 6), High 25.0% (N= 7), and Highest 17.9% (N= 5). This lead to a lower participation category (Groups 1 and 2) 57.1% (N= 16), and a higher participation category 42.9% (N= 12). Surveys were completed by 85.7% (N=18) of the current student population, and 18.5% (N=10) of the past student population, within the sample.

Appendix B – Graphs

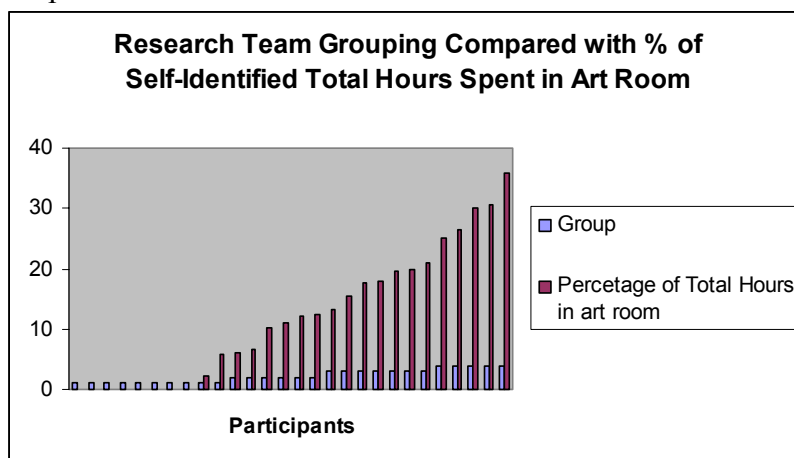
Graph 1



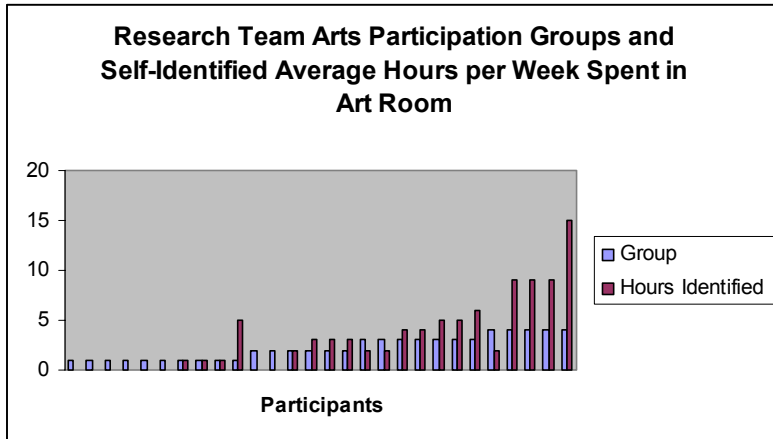
Graph 2



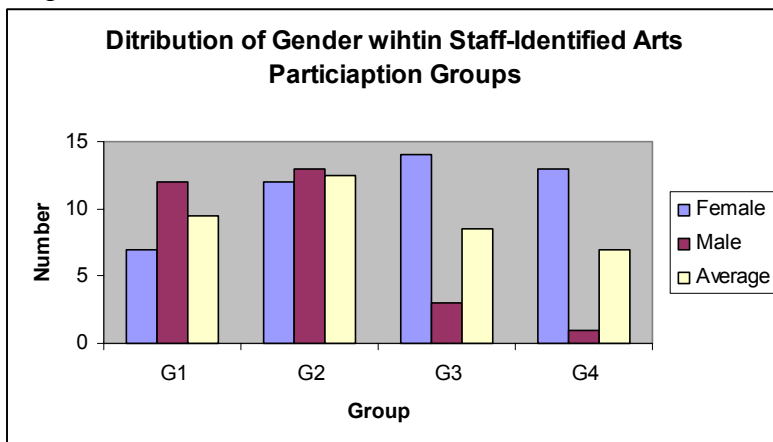
Graph 3



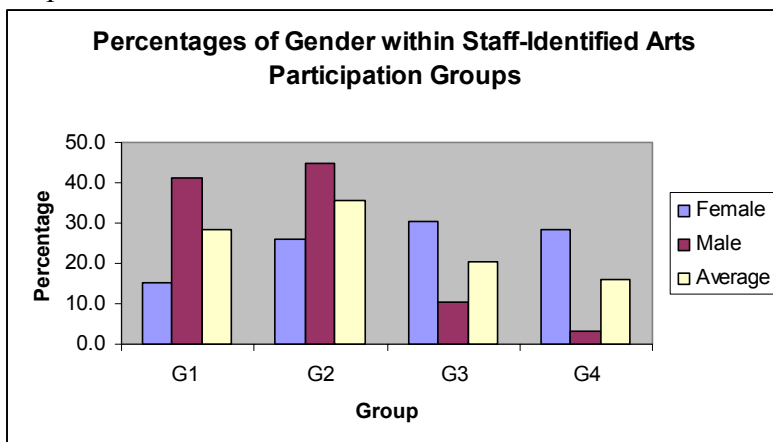
Graph 4



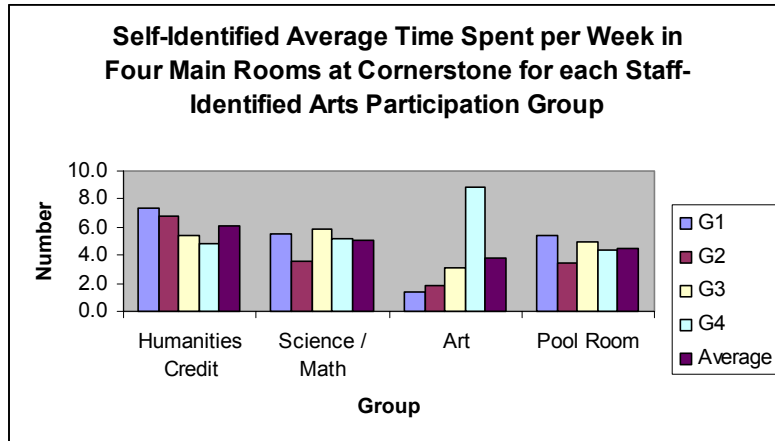
Graph 5



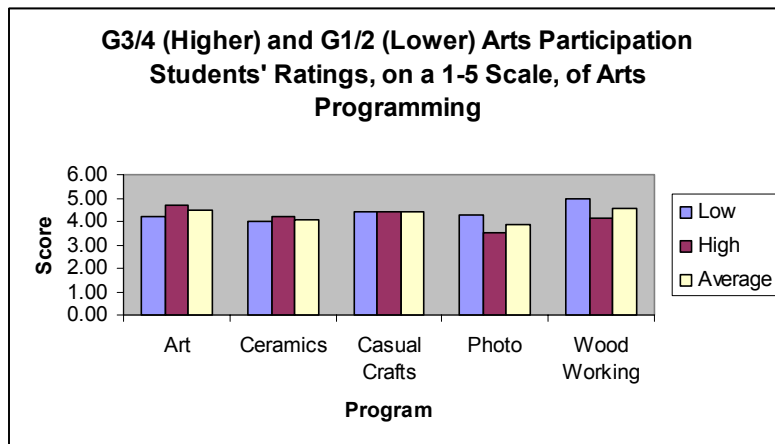
Graph 6



Graph 7



Graph 8



Appendix C – Data and Calculations

(C1i) Data For Survey Question "Do / Did You Spend Time Doing Arts at Cornerstone?", distributed by lower and higher Arts participation groups

<i>Do art?</i>	<i>Groups 1 and 2</i>	<i>Groups 3 and 3+</i>	<i>Total</i>
<i>yes</i>	8	12	20
<i>no</i>	7	1	8

Chi-Square Test:

Degree of Freedom = 1
 Table Critical Value = 3.841
 Chi-Square Value = 5.30 **Significance**

C1ii) Data For Survey Question "Do / Did You Spend Time Doing Arts at Cornerstone?", distributed by the four research groups

<i>Do art?</i>	<i>Low (1)</i>	<i>Moderate (2)</i>	<i>High (3)</i>	<i>Highest (3+)</i>	<i>Total</i>
<i>yes</i>	3	5	7	5	20
<i>no</i>	6	1	1	0	8

Chi-Square Test:

Degree of Freedom = 3
 Table's Critical Value = 7.815
 Chi-Square Value = 13.40 **Significance**

(C2i) Data For Survey Question "Do / Did You Take Art for high school credit?", distributed by low and high research groups

<i>Credit</i>	<i>Groups 1 and 2</i>	<i>Groups 3 and 3+</i>	<i>Total</i>
<i>Yes</i>	6	8	14
<i>No</i>	9	5	14

Chi-Square Test:

Degree of Freedom = 1
 Table's Critical Value = 3.841
 Chi-Square Value = 1.43 **No Significance**

(C2ii) Data For Survey Question "Do / Did You Take Art for high school credit?", distributed by the four research groups

<i>Credit</i>	<i>Low</i>	<i>Moderate</i>	<i>High</i>	<i>Highest</i>	<i>Total</i>
<i>Yes</i>	4	2	3	5	14
<i>No</i>	5	4	5	0	14

Chi-Square Test:

Degree of Freedom = 3
 Table's Critical Value = 7.815
 Chi-Square Value = 6.86 **No Significance**

(C3i) Data For Survey Question "Were you involved in the Craft Sale?" distributed by low and high research groups

Craft Sale	Groups 1 and 2	Groups 3 and 3+	Total
Yes	8	8	16
no	7	5	12
no	7	5	12

Chi-Square Test:

Degree of Freedom = 1
 Table's Critical Value = 3.841
 Chi-Square Value = 0.33 **No Significance**

(C3ii) Data For Survey Question "Were you involved in the Craft Sale?", distributed by the four research groups

Craft sale	Low (1)	Moderate (2)	High (3)	Highest (3+)	Totals
Yes	5	3	4	4	16
No	4	3	4	1	12

Chi-Square Test:

Degree of Freedom = 3
 Table's Critical Value = 7.815
 Chi-Square Value = 2.50 **No Significance**