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**BULLYING PREVENTION AND INTERVENTION IN EDUCATION THROUGH
THE VISUAL ARTS: AN INSTRUMENTAL CASE STUDY**

by

Eugene Neglia

A Dissertation

Submitted to the
Department of Educational Services and Leadership
College of Education

In partial fulfillment of the requirement

For the degree of
Doctor of Education

at

Rowan University

March 24, 2016

Dissertation Chair: Jane Graziano, Ed.D.

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Acknowledgements

I would like to thank the members of my committee, Dr. Ane Turner Johnson, Dr. Deborah Greh, and Dr. Jane Graziano for their support, guidance, and patience. I would especially like to thank Dr. Jane Graziano, my committee chair, whose influence literally changed my life and enabled me to do things I never thought I could accomplish.

I also must thank my wife, Carol, for her wholehearted support during this endeavor. Her encouragement enabled me to strive for completion when I would become discouraged. I would also like to thank my son Eric for his never waiving proofreading, suggestions, and comments and my son Steven for all his technical assistance.

Abstract

Eugene Neglia

BULLYING PREVENTION AND INTERVENTION IN EDUCATION THROUGH THE VISUAL ARTS: AN INSTRUMENTAL CASE STUDY

2015-2016

Jane Graziano, Ed.D.

Doctor of Education

According to the American Educational Research Association (AERA) (2013) bullying is one of the greatest health risks to children and young adults in the United States. It is harmful in its impact to the victim, the bystander, and the bully and is often less visible and less identifiable than other public health concerns. The effects on victims, offenders, and bystanders can be long lasting and can affect an individual's development (AERA, 2013).

The impact of bullying on education is profound. As a result of bullying, a child's academic achievement can be greatly affected (Petrosino, Guckenburg, & DeVoe, 2010). As mandated by law, school districts have implemented the required intervention programs that stimulate conversation but do not provide a lasting effect. While there are currently many intervention programs in schools, the arts must be included and be an active part of any program.

The purpose of this instrumental case study is to understand, explore, and provide insight into the interventions used in conventional districts where art education is not used as well as those districts that do employ the visual arts as interventions for bullies, victims, and bystanders. I will also examine the differences and similarities between the two disciplines, art education, and art therapy and will explore the role of each.

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Chapter 1

Introduction

According to the American Educational Research Association (AERA) (2013) bullying is one of the greatest health risks to children and young adults in the United States. It is harmful in its impact to the victim, the bystander, and the bully and is often less visible and less identifiable than other public health concerns. The effects on victims, offenders, and bystanders can be long lasting and can affect an individual's development (AERA, 2013). Ozkan and Cifci (2009) define bullying as a repeated aggressive behavior perpetuated by an individual or group of individuals who systematically victimize a weaker peer. Bullying is pervasive in all grades and all schools nationwide. It is observed across gender, race, ethnicity, and socioeconomic status. The percentages of students involved in bullying vary widely according to the definition of bullying that is used; however, one nationally representative survey found that approximately 28% of students ages 12 to 18 reported being bullied at school during the school year (Robers, Zhang, Truman, & Snyder, 2012). Other studies have found comparably high percentages of students who admit bullying their peers (Wang, Iannotti, & Nansel, 2009). When the impact of bullying on bystanders is considered along with the impact on victims and aggressors, bullying affects most students at some time during a typical school year. Additional statistics indicated that students have been bullied or did the bullying at least once in a two month period and were bullied physically 53.6%, verbally 51.4%, and socially or electronically 13.6% (Wang, Iannotti, & Nansel, 2009). Victims of bullying are between 2 to 9 times more likely to consider suicide than non-victims, according to studies by Yale University (Kim, 2008). This alarming data demonstrates how adolescent

bullying is becoming a pervasive and far-reaching problem in schools across the country and current interventions being employed are having little or no effect on resolving or eliminating the situation (Robers, Zhang, Truman, & Snyder, 2012).

Victims of bullying have nowhere to escape from their aggressors. They are susceptible in schools, their homes, and on line. Bullying takes place in a variety of areas in school. It occurs on the school bus, the playground, special area classrooms, locker rooms, and the lunch room (Perkins, Perkins, & Craig, 2009). Usually anywhere there is less supervision the bully has the opportunity to threaten. In the past, home was a refuge for the victim but with the advancement of technology and the use of cell phones, texting, digital photos, computers, and the acceptance of social networking, there are few hiding places for the victims to find safe refuge. This type of bullying that occurs through these venues are known as cyber-bullying and is estimated to effect 10%-40% or more depending on the age group of the children (Hinduja & Patchin, 2010).

The impact of bullying on education is profound. As a result of bullying, a child's academic achievement can be greatly affected (Petrosino, Guckenburg, DeVoe & Hanson, 2010). According to Batsche and Knoff (1994) victims experience higher absenteeism rates, skip classes, avoid certain areas in school, and often internalize their feelings resulting in anxiety and depression. Schools with frequent or severe bullying incidents exhibit a general school climate of tension and intimidation and reduced engagement in learning throughout the school.

The situation has become so serious that states across the country have developed harassment, intimidation, and bullying (HIB) laws with severe consequences to the bullies. New Jersey (N.J.S.A. 18A:37-14-17, 2007) and State Board of Education

Administrative Code (N.J.A.C. 6A:16-1.3) require all districts to adopt anti-bullying intervention programs and a zero tolerance policy. The policy states that districts must define and prohibit harassment, intimidation, and bullying, outline expectations for student behavior and consequences and develop remedial action for students committing acts, describe procedures for reporting and investigation of acts, and plans for response. Each district must include the following: consequences and appropriate remedial actions for a person who commits an act of HIB, a procedure for reporting an act of HIB, a provision that permits a person to report an act of HIB anonymously, a procedure for prompt investigation of reports of violations and complaints, a range of ways in which a school will respond once an incident of HIB is identified, a statement that prohibits reprisal or retaliation against any person who reports an act of HIB and consequences and appropriate remedial actions for a person who engages in reprisal or retaliation, a policy that contains the consequences and appropriate remedial action for a person found to have falsely accused another as a means of HIB, and a statement of how the policy is to be publicized. This policy in New Jersey is the most intensive in the United States (Kalman, 2012).

While this is believed to be in place in all New Jersey districts, little seems to be working. Calefati and Runquist (2012) found that while New Jersey has an HIB policy in place, bullying in the state spiked in the 2011-2012 school year. In this article they note that New Jersey public school students endured 12,024 instances of bullying, harassment, and intimidation in 2011-2012 as reported by the Department of Education. These high numbers may be due to the law that now requires bullying to be reported. This gives a baseline from which to compare in the future but the fact remains that HIB persists.

School districts have implemented intervention programs that include disciplinary approaches, emotional strengthening courses for the victim, mediation, restorative practices, and support groups. Published research on school bullying intervention efforts has lagged behind literature in which the problem is described and analyzed (Merrill, Gueldner, Ross, & Isava, 2008). These interventions stimulate conversation but do not provide a lasting effect. Such methods are valuable and have merit but statistics, as shown, (Robers, Zhang, Truman, & Snyder, 2012) indicate that the problem persists.

To determine what children perceive as bullying behavior and victimization, a study by Andreou and Bonoti (2010) was conducted using drawings as an assessment tool. The children in this study were given drawing materials and 30 minutes to depict a scene of peer victimization in school. If they were participants in the picture the children were instructed to indicate this with an arrow pointing to them.

When the data was collected it was coded and studied. They looked to see if the child saw him/herself as the victim, the bully, an assistant, a reinforcer, or an outsider (Andreou & Bonoti, 2010). Two hundred and six out of 448 children drew themselves in the victimization scene, either as bully or victim, and 424 of them drew themselves being physically and verbally bullied or both. No one depicted themselves as a reinforcer.

It was believed that the children answered the questions more readily when drawing than when asked verbally and that this additional methodological tool would be used to assess bullying experiences when asked of pre-school children (Andreou & Bonoti, 2010).

In another research study by Bosacki, Martini, and Dane (2006) children ranging in ages from 8-12 years of age were asked to draw a picture of someone being bullied and

when complete, tell about what is happening in the picture and answer questions about school bullying and bullying prevention. Some of the questions asked by Bosacki et al. (2006) included telling how the bully felt, what the bully might be thinking, why he/she would want to bully someone, how the victim feels being bullied, why is that person being picked on, and what could he/she do to prevent being bullied again. The results of the study were very informative and much was learned but the fact that they were taken from visual data was equally interesting. The responses to the methodology enabled children to respond intuitively and spontaneously to their bullying experiences and their feelings towards it. Using drawings to collect data gave them the right to respond in their own voices.

Building-Level Interventions in Education

Interventions are necessary in a school setting for more than bullying alone. Gibbons (2010) describes how art therapy provides conflict resolution education in an elementary classroom while teaching social learning and group cohesion among students. This was accomplished through the use of group discussion, writing, art-based reflection, and problem solving. Many children are exposed to violence outside of school but bring disruption and conflict into the school (Gibbons, 2010). Children living in urban settings face racism, poverty, and violence daily that may affect their performance in school and are at risk for conflict-prone behavior (Camilleri, 2007). Gibbons (2010) explains how conflict education requires an understanding of the causes of the conflict, the role of the conflict in relationships, and the choices that conflict presents. According to Bush (1997) students who receive art therapy interventions have a better understanding of their challenges and are more able to resolve their problems.

Gibbons (2010) cites a district where the art therapist in conjunction with the classroom teacher created an interdisciplinary activity using literacy and art to create an atmosphere of conflict resolution. By referring to a story read to the class about a young boy with a history of repeated family violence, students related to this familiar series of violent events. The art therapist created a scenario similar to the story read and the situations in which the students currently live. Students were asked to form a community with students having specific roles. The main responsibilities of the students were to be honest and respectful. Each week students discussed concepts of community, friendship, trust, balance, communication, self-identity, and integrations, using the roles they were assigned. After 20 minutes of discussion, the group closed and the remainder of the session was dedicated to creating art based on that week's theme and discussion. Gibbons (2010) states the students' artworks took on a more personal meaning. They formed new points of views and learned cooperative strategies in resolving conflict. The art therapy provided positive modeling, a number of conflicts that they now had strategies to resolve were provided through visual reinforcement. Bush (1997) states that creativity is vital in creating positive coping skills for students since it empowers them, encourages new ways of thinking, bridges different learning styles, and heals the effects of cultural trauma.

Nelson (2010) discusses the implementation of a Creative Arts Therapy in a large urban district. Children in urban districts have numerous social issues as mentioned by Gibbons (2010). Nelson (2010) claims that children living in unsafe and violent neighborhoods have fewer interactions with peers and other adults since there are restrictions placed on them by their parents. A creative arts therapy program brings together parents, teachers, and administrators to support students and address the effects

of societal, emotional, and psychological issues. The goals of the program were to improve self-esteem and confidence, understanding and coping with emotions, develop social skills, build character among students, and become tolerant of differences (Nelson, 2010). Nelson (2010) cites successful intervention with children having emotional outbursts and low self-esteem. Students in the program are those that may act out to relieve the pain of numerous failures and feelings of worthlessness causing them to be disruptive and create distractions in the class. The art therapist works with these children to reflect on their behavior and make improvements. In the art therapy room students have the space and materials to explore their conflicts while working with the art therapist who listens, observes, and questions. Unfortunately most districts do not employ art therapists and have eliminated many art educators in their district and rely on guidance counselors and child study team members to deal with resolving these problems. While an art educator may not have the same qualifications as an art therapist, art activities and lessons provide students with an opportunity to express themselves through their art that may bring feelings and hidden problems to the surface.

The Significance of the Visual Arts

The visual arts impact our lives daily but virtually go unnoticed (NAEA, 1994). Society is inundated by visual graphics that impact the choices we make; however, most people do not realize the magnitude in which visual art influences their decisions. Art surrounds each of us. Art has the power to influence many of the decisions we make in so many aspects of our daily lives.

Consider how fashion designers, architects, graphic artists, and automobile designers influence what we wear, how we live, what we eat, and the accessories we buy.

While there are currently many intervention programs in schools, the arts must be included and be an active part of any program. When individuals notice and contemplate the visual arts, they may consider its beauty, its subject matter, meaning, and the quality or craftsmanship of the work. Art makes individuals look closer at social issues and their surroundings (Rice, 2013). Visual art brings out what cannot be easily seen, felt or expressed in words.

As Davis (2008) states the visual arts are uniquely associated with emotion and have the ability to evoke feelings of value. Our conventional view of visual art as giving form to human emotion is relevant when considering what makes art a unique and powerful part of a child's education. The freedom of expression in art is the precise avenue to an understanding of the student as well as others (O'Thearling & Bickley-Green, 1996). Making art allows children to express personal feelings and emotions that might be constricted by anxiety, fear, confusion, and loyalty conflicts (Malchiodi, 2003). The visual arts also allow children to express what is on their minds. It has the ability to bring out experiences, thoughts, and emotions that may not be expressed verbally. Creating art allows children to work through feelings and emotions, and by referring to a finished piece of artwork helps a child talk about feelings in a unique and meaningful way (Kohl, 2010). Anderson and Milbrandt (2005) explain that the visual arts enable the telling of the human experience, to help us know who we are and what we believe. The purpose of art education as an intervention is to help students understand things about themselves and others and contribute to personal growth and understanding. Viktor Lowenfeld saw free expression as necessary to the healthy growth and development of the child (Efland, 1990, Kohl, 2010). Hetland, Winner, Veenema, and Sheridan, (2007)

state that students should be encouraged to express personal meanings, feelings, or ideas in their work and go beyond technical skill in their work. Through the critique process students see many possible solutions and hear responses from other students. Children's work conveys properties such as emotions, a sense of movement, and personal meaning.

Empathy and Bullying

Ozkan & Cifci (2009) state that although there are no studies on the relation between peer bullying and empathy, it is seen that there is a relation between the two. There is a positive correlation between bullying behavior and low empathy skills. It has been determined that as empathy skills increase bullying behavior decreases. Empathy is defined as sharing another person's emotional state (Eisenberg & Strayer, 1987). In other words, it is the process of putting yourself in the place of another. The more a person is able to appreciate another person's perspective, the more he /she can understand and tolerate the position of others, thus making aggressive behavior less likely (Feshbach, 1978). Bullies may lack empathic skills or the ability to understand and appreciate the emotional consequences of their behaviors on another person's feelings (Eisenberg & Fabes, 1998). Therefore, if a bully is not empathetic, when they see that they have hurt someone, their behavior is reinforced (Davis, 1994).

A study by Findlay, Girardi, and Coplan (2006) has shown that children 6-7 years of age who have low empathic skills are more prone to bullying but when instructed about empathy, the child's aggression decreases, while their self-respect and social competency strengthened (Feshbach, 1978). Baldry (2004) explains that since children who are empathic are more likely to exhibit a pro-social or positive social behavior such as cooperation, helping, and friendship, compared to children with low empathic skills

who exhibit aggression, it is important to teach children empathy in order to alleviate poor social skills and emotional troubles.

A study by Catterall (2009) explores ties between participation in the visual arts during adolescence and the cultivation of human empathy through adulthood. His study explores what artistic experiences and empathic expression have in common and how the arts promote pro-social behavior. Students who were engaged in the visual and performing arts during middle school and high school reported significantly more pro-social behavior or empathic behavior as young adults than comparison students who had little or no experiences with the arts (Catterall (2009). The differences were significant for low-income students as well as high socioeconomic students. In Catterall's book *Doing Well and Doing Good by Doing Art* (2009) reports that intensive involvement in the arts during middle school and high school associates with a higher level of educational achievement and college attainment and also with pro-social behavior such as voluntarism and political participation.

The Social Value of Art

Jensen (2001) suggests that the visual arts that include drawing, painting, ceramics, sculpture, printmaking, photography, video, crafts, and computer graphics are an important part of a brain-based education. It enhances cognition, emotional expression, perception, cultural awareness, and aesthetics and plays an important part in the learning process. For example, children are especially influenced by what they see and a great percent are becoming visual learners. Studies estimate that 65% of the population learn and access information visually (Tazbir, 2008). According to Jensen (2001), if children do not create and experience visual art, a large part of their world is

shut off. Phillips (2012) asserts that the visual arts promote skills vital to academic growth and success. When children experience the arts they become more creative, more confident, and more persistent at finding solutions to problems. Furthermore, they focus more intently, are able to communicate visually if they are unable to communicate verbally, develop collaborative skills, and are more dedicated and committed (Phillips, 2012).

Unfortunately, the visual arts are ranked low in the academic hierarchy and considered expendable in a child's education. Many people think of art as only decoration or sources of entertainment, frivolous occupations, and elective options but not something that develops the mind or personality formation (Efland, 2002; Rice, 2013). They are not considered to be important or valued as a serious occupation. These ideas and beliefs undervalue the true potential and meaning of visual art. But this has not always been the case. Efland (1990) states that historically, the role of the arts was advocated by socially powerful supporters who influenced educational policy. Art was taught to further social, moral, and economic objectives. With the advance of universal literacy the first introduction to art in public education occurred in the 19th century (Efland, 1990). This was considered educational reform since it was now part of a free public education. The arts reflected society at that time as well as the education system that teaches art (Efland, 1990). How society treats the arts tells much about the character of society and its preferences and priorities. The arts have been supported by patronage, controlled by censorship, and disseminated by education. This is reflective of the social, economic, and moral characteristics of the day.

What causes art education and its related subjects to rank a lower priority today? Efland (2002) states, “The belief that the arts are intellectually undemanding occupations suitable for amusement and diversion is greatly ingrained in the Western psyche” (p.1). There is the assumption that the arts are intellectually inferior.

Art as Intervention

Efland (2002) points out that there is also a deeply rooted bias against the arts in the history of psychology. The intellectual status of the arts has been debated for years. It has never been determined if the cognitive process involved in understanding works of art were any more or less demanding than those involved in understanding anything else (Efland, 2002).

As psychology became a predominant science many psychologists observed objectively the creation of and response to works of art. Biases still existed and many found themselves debating if the sciences required a more logical and a higher order of thinking and intelligence than did the arts (Efland, 2002). Positivism shaped the character of psychological thinking at the end of the 19th century. Efland (2002) cites how Piaget’s beliefs on the importance of science in human development rarely showed an interest in aesthetic or artistic development. He states that “On occasions when he studied children’s drawings, it was for the purpose of demonstrating what they knew, not what they saw or imagined” (p.5). These beliefs contributed to the marginalization of the arts as intellectual endeavors (Efland, 2002).

The American Art Therapy Association (AATA) (2013) defines art therapy as the therapeutic use of art making, within a professional relationship, by people who experience illness, trauma, or challenges in living, and by people who seek personal

development. Through creating art and reflecting on the art products and processes, students can increase self-awareness and their awareness about others, cope with symptoms, stress, and traumatic experiences; enhance cognitive abilities; and enjoy the life-affirming pleasures of making art. Art therapy is a form of psychotherapy that encourages self-expression through painting or drawing. As Alroy (2011) states, art therapy has been shown to enhance the recovery from mental health issues and help children manage physical and emotional problems by using creative activities to express emotions. It provides a way for them to come to terms with emotional conflicts, increase self-awareness, and express unspoken and often unconscious concerns about their lives.

For thousands of years art has been a tool for communication and has been used as a means of group interaction, conflict resolution, diagnosis and self-expression (Art and Healing, 2011). Through creating art and reflecting on the art process and product people can experience increased awareness of self and others, cope with traumatic experiences and enhance cognitive abilities and enjoy the life-enhancing process of making art. Psychologist G. Stanley Hall began the Child Study Movement in the late 1800's believing that children had unique needs and abilities from those of adults. In 1947 with the publication of Viktor Lowenfeld's *Creative and Mental Growth*, art began to be seen as a way of studying children's cognitive development and emotional growth through creative and artistic expression (Efland, 1990). Lowenfeld like Hall believed that children progressed through a series of developmental stages in their art making. Each stage could be identified by certain characteristics that are shown repeatedly in their artwork (Roland, 2006). Art was a tool for communication, expression, and emotional healing.

Statement of the Problem

To summarize, bullying is a continuing persistent problem for young children, adolescents, young adults, as well as adults (AERA, 2013). Bullying potentially affects children's academic performance through physical, verbal, and social abuse that leads to anxiety, depression, and may ultimately result in suicide (Hinduja & Patchin, 2010).

Current interventions appear unsuccessful in addressing the elimination and question if bullying continues once the current interventions stop since it currently is flourishing and still growing (Merrell, Gueldner, Ross & Isava, 2008, Smith & Ananiadou, 2003). Meyer (2012) cites reasons why many of the current intervention programs are ineffective due to the fact they:

1. Individualize the problem by using interventions that focus more on the bully and fail to recognize and address that there are others impacted by the climate of bullying.
2. Districts use one-time workshops or canned intervention programs by bringing in a speaker to do a single workshop, or purchase a toolkit of resources that may or may not be used regularly, or appropriately, in order to show that they are complying to state regulations.
3. Ignore bias in cases of bullying and harassment but reinforce such prejudices as racism, sexism, homophobia, islamophobia, and fatphobia. Many districts avoid citing these phobias since they lack training in the meanings of and the understanding of how to teach against these prejudices.
4. Write policies with no teeth which is just a copy or reiteration of the language of the policy used by the state.

5. Not actively involving students and other school community members input into the intervention programs.

Empathy plays an important role in the upbringing of a child. Etolen (2013) notes in an interview with Kate Walton, that bullies come from all types of households and many different kinds of parents/caregivers. But one trait the bullies had in common was a lack of empathy. Bullies were not taught to put themselves into others' shoes, hence the ease with which they tortured their fellow students. Not teaching your child how to be empathetic and compassionate is a parenting failure. It is a parent's job to teach their child to be a productive member of society, and that involves treating fellow human beings with dignity and respect.

If parents are not teaching empathy it then becomes the responsibility of the school. As mentioned prior, children are visual learners and respond to the visual arts (NAEA, 1994). The art educator and the art therapist need to provide the necessary intervention to curb or eliminate bullying through treatment techniques from the art therapist and lessons the art educator provides to teach empathy to all students through visual education.

Purpose of Study

The purpose of this instrumental case study is to understand, explore, and provide insight into the interventions using the visual arts for bullies, victims, and bystanders in school districts throughout New Jersey in both art education and art therapy. At this stage in the research, bullying intervention through the visual arts will generally be defined as, the reduction and elimination of repeated physical, verbal, and social humiliation, intimidation, and threats by peers of school age children through the use of the arts. The

study is motivated by the increasing violence in schools and the psychological problems in children's lives due to their home environment, social behavior, and socioeconomic conditions. With the rise in bullying and violence in schools it is apparent that what is currently implemented as intervention is not successful and new strategies need to be considered.

I will examine the differences and similarities between the two disciplines. I will explore the role of the art educator and the role of the art therapist using the visual arts as interventions. I will also research if teaching empathy through the visual arts benefits in reducing bullying. Through interviews of administrators, art educators, art therapists, observations of student/ teacher interactions, and the results of student art work, and examine if these interventions are successful, why they are successful and if these outcomes may be used with success in other districts.

Research Questions

1. Why are the techniques and strategies employed by art therapists and art educators successful in conflict resolution and bullying?
2. How do bullying intervention strategies employed by art educators differ from those used by art therapists?
3. How do art therapy and art education bullying intervention strategies benefit individuals over conventional bullying intervention talk therapies?
4. What conventional bullying interventions have been used in school districts?
5. How have these bullying intervention plans been successful or unsuccessful?

Significance of Study

This study has significance to those suffering from harassment, intimidation, and bullying along with effectively assisting in conflict resolution and anger management in schools. What is currently being implemented is having little effect in making students' lives better and more productive. In order to learn, students need to feel a sense of security, be respected, have respect for others, understand what is expected of them and be motivated to succeed (Wong & Wong, 2009). Without these elements, children do not learn as they are continually absent or avoiding certain areas in school. Poor academic performance will occur when the presence of a bully creates fear and intimidation for that victim (Batsche & Knoff, 1994).

As previously mentioned, bullying is on the rise and there is little change in the mind-set of individuals through current intervention strategies. According to Merrell, Gueldner, Ross and Isava, (2008) there has been very little impact on the bully or the victim through intervention programs thus far. Current approaches to these problems indicate mixed results. Incidents of a child or adolescent committing suicide as a result of being bullied, hate crimes focusing on gay individuals are taking place, and shootings in a school or other public area are common place in the news. Children are visual learners and respond more readily to the visual arts which can provide a more lasting effect on a student through hands on experiences that will be retained. Art stirs feelings and has the potential to promote reflection and influence an individual's actions.

The results of this study would also educate administrators, who determine curriculum in their district, and bring an awareness of the benefits, unlimited potential, and importance of art education. This awareness could persuade policymakers to

comprehend the necessity of maintaining a quality art education program in every school in the district. This study would emphasize the value of the art educator and art therapist and confirm that they are more than just enriching the school curriculum or a frivolous expense but actually are a vital part of the child study team.

Specialized Terminology

When studying the art therapist, I will be examining the method of therapy being used and its effectiveness. Rubin (2001) explains that there are multiple models and aspects of art therapy. Rubin (2001) provides numerous chapters written by individual authors that reflect current trends in art therapy and may be used as intervention techniques. The sections are divided into Freudian Psychoanalysis, Analytic Therapy, Humanistic Approaches, Psycho-Educational Approaches, Systematic Approaches, and Integrative Approaches. Of the most notable and pertinent elements to my research are those approaches in art therapy previously mentioned:

1. Humanistic: places emphasis on life problem solving, encouragement through creative expression, and learning to trust personal relationships,
2. Object Relations: involves the way we relate to others in the environment,
3. Developmental: includes cognitive growth and normal development and,
4. Cognitive-Behavioral: uses thoughts and feelings to change behavior. All four approaches strive to provide the lasting interventions desired in all of therapy.

When studying the art educator, I will examine if and how empathy is taught to children through the visual arts. As previously noted in the study by Catterall (2009) the relationship between empathy and art education may be vital as an intervention for

bullying. Also pertinent to this study are the terms Harassment, Intimidation, and Plan, and critique which need to be addressed.

1. Harassment, Intimidation, Bullying (HIB), empathy, reinforcer, bystander, Individual Education Program (IEP), 504 and Bullying (HIB): "Harassment, intimidation, or bullying" implies any gesture, any written, verbal or physical act, or any electronic communication, whether it be a single incident or a series of incidents that is reasonably perceived as being motivated either by any actual or perceived characteristic, such as race, color, religion, ancestry, national origin, gender, sexual orientation, gender identity and expression, or a mental, physical or sensory handicap disability, or by any other distinguishing characteristic, that takes place on school property, at any school-sponsored function, or on a school bus, or off school grounds as provided for in section 16 of P.L.2010, CHAPTER 122, that substantially disrupts or interferes with the orderly operation of the school or the rights of other students and that: a reasonable person should know, under the circumstances, will have the effect of physically or emotionally harming a student or damaging the student's property, or placing a student in reasonable fear of physical or emotional harm to his person or damage to his property; or has the effect of insulting or demeaning any student or group of students in such a way as to cause substantial disruption in, or substantial interference with, the orderly operation of the school or creates a hostile educational environment for the student by interfering with a student's education or by severely or pervasively causing

physical or emotional harm to the student. (P.L.2002, c.83 (C.18A:37-13 et seq.) and chapter 3B of Title 18A of the New Jersey Statutes).

For the purpose of the research settings in this study, two definitions for empathy are presented here. One a laymen's definition, and the other as defined by the field of art therapy.

2. Empathy: to comprehend, as best as possible, the accurate meaning of what another person is experiencing and to communicate this to him/her (Connolly, 2006). Merriam-Webster (2014) defines empathy as understanding and sharing another person's experiences and emotions or the ability to share someone else's feelings. In relation to the visual arts, Davis (2008) explains that the arts in education help students to be aware of and attentive to the emotions of others, to appreciate, "This is how you feel."(pg.58)

3. Reinforcer: Someone who does not actively help the bully, but provides positive feedback to the bully, by watching the situation, cheering, and laughing (Hoffmann, 2012). The reinforcer plays the role of the audience in the bullying social structure. While the bully's behavior is reinforced by the reaction of the victim, it is also validated by peers who provide an audience for the bully. Reinforcers legitimize the bully's actions as socially acceptable through their attention (My Behavior Resource, 2014).

4. Bystander: Someone who observes a bullying situation or knows about it (Hoffmann, 2012). A bystander is capable of stopping the bullying but may not due to fear of retaliation and losing their position in the caste (Paglia, 2013).

5. Individual Education Program (IEP): This is a written statement for each child with a disability that is developed, reviewed, and revised in a meeting in accordance with Sec. 300.320 through 300.324, and that must include: a statement of the child's present levels of academic achievement and functional performance, a statement of measurable annual goals, including academic and functional goals, a description of the child's progress toward meeting the annual goals, a statement of the special education and related services and supplementary aids and services, an explanation of the extent, if any, to which the child will not participate with nondisabled children in the regular class and their activities, a statement of any individual appropriate accommodations that are necessary to measure the academic achievement and functional performance of the child on State and district wide assessments consistent with section 612(a)(16) of the Act, the projected date for the beginning of the services and modifications, and transition services.

(USDOE, 2014).

6. 504 Plan: The 504 Plan refers to Section 504 of the Rehabilitation Act and the Americans with Disabilities Act, which specifies that no one with a disability can be excluded from participating in federally funded programs or activities, including elementary, secondary or postsecondary schooling. "Disability" in this context refers to a "physical or mental impairment which substantially limits one or more major activities." This can include physical impairments; illnesses or injuries; communicable diseases; chronic conditions like asthma, allergies and diabetes; and learning problems. A 504 plan spells out the modifications and

accommodations that will be needed for these students to have an opportunity perform at the same level as their peers, and might include such things as wheelchair ramps, blood sugar monitoring, an extra set of textbooks, a peanut-free lunch environment, home instruction, or a tape recorder or keyboard for taking notes (Mauro, 2014)

7. Critique: A detailed examination, evaluation, assessment, or a critical comment regarding an idea, task, or any other piece of work focusing on strengths, weaknesses, uses, meanings, and originally (Davis, 2008, Anderson & Milbandt, 2005). Critiques may be written or discussed orally. They stimulate conversation providing feedback and discussion about an artwork enabling growth and confidence (Wachowiak & Clements, 2006).

8. Stakeholder: Someone who is involved in or affected by a course of action Merriam-Webster (2014). In this case that would include the bullies, the victims, and the reinforcers.

Delimitations

As with all research studies delimitations will occur. Since I intend to study art educators, art therapists, their methods/techniques, their students' work, and the outcomes generated from both an artistic viewpoint and a psychological viewpoint, the multiple case study will be appropriate. While I believe this is most suitable, I understand that there may be some limitations. Since I will primarily be using interviews to collect data, one of the limitations that may occur is the fact that participants could have difficulty properly relating their lived experience (Creswell, 2007) and may struggle expressing themselves during this process. Participants may experience shyness, embarrassment,

disinterest, or language problems; this may cause the information collected to be inaccurate and unclear making transcription, coding, analysis and interpretation difficult (Saldaña, 2009).

Another possible limitation may include restrictions to the amount of time I am given access to a school or district. This could be imposed by the administration and curtail my ability to observe and interview participants. In addition I am certain I will be denied access to student records such as IEP's and 504 plans. Being an outsider will prohibit me from using these documents as artifacts for this study. State law prohibits these documents from being made public to anyone that does not work with the child. Those who have access to the records include the student's parents, teachers who work with the student, the building principal, and related service personal.

If I am fortunate to have full accessibility to the school to do this study it will be time consuming. I am prepared and looking forward to conducting months of research but I may be limited to the time that I will have access with my participants. The participants I will be studying are art therapists and art educators and indirectly the students they work with through their artwork. I will need to work around their schedules and be flexible with mine. I may also have difficulty finding districts throughout New Jersey that have a viable art education intervention program in their district. Some districts may incorporate the use of art experiences by using a school guidance counselor or occupational therapist.

Since I have a strong passion for art education and its' impact on individuals, there also may be researcher bias where my own feelings may influence the study. Maxwell (2005) states that the researcher brings bias from their background and identity.

I understand that this must not occur and my experiences and identity as an art educator could pose a major limitation to my study. I will be conscious of this throughout my study and not allow it to influence my research by hearing opinions from only supporters of conventional art education and art therapy.

Additionally, the scope will be limited to only one district in each of the areas studied: rural, suburban, urban, and private school settings. This may make the findings less generalizable beyond these settings or groups (Maxwell, (2005). Maxwell claims that external generalizability is often not a crucial issue for qualitative studies.

Organization of Study

In this introductory chapter, I discussed the current bullying problem, presented the significance of the visual arts as a form of personal and emotional expression, the research problem, the significance and purpose for this study, my research questions, the delimitations of the study, and a brief explanation of specialized terminology. In chapter two, I will present the literature that supports and emphasizes the benefits in the areas that I intend to study. Numerous books and articles denote the benefits of art education and art therapy and provide details, examples, and studies of their benefits. This will include bullying interventions, conflict resolution in schools through art, anger management through the arts, and art therapy programs. Chapter three will include the methodology for my study followed by chapter four which will focus on my findings, and in chapter five I will discuss the implications and results of my study.

At the completion of my research I expect to confirm that the visual arts are an important force in school interventions. By interviewing art educators, art therapists, administrators, supervisors and also observing these individuals, and the results of their

students' work, I will determine and evaluate the success of art intervention and how it may be used in other districts throughout the state.

Chapter 2

Literature Review and Setting of the Study

Recent scientific findings regarding how images influence emotion, thoughts, and well-being and how the brain and body react to the experience of drawing, painting, and other art activities are clarifying why art education and art therapy may act as effective interventions with a variety of populations (Malchiodi, 2003, Rubins, 2001). This chapter provides evidence and discussion that art education and art therapy are vital to a child's education and an important tool as an intervention to bullying in educational settings.

HIB State and Federal Bullying Policy

While federal laws do not address bullying directly, there are, in most cases, laws that prohibit discriminatory harassment based on color, sex, sexual orientation, age, national origin, religion, and race (stopbullying.gov, 2013). This applies to all federally funded schools throughout the country.

In response to these federal laws, New Jersey adopted a harassment, intimidation, and bullying law (HIB) in 2002 but revised and adopted the current and comprehensive law that took place on January 5, 2011, titled the *Anti-Bullying Bill of Rights Act* (*P.L.2010, c.122*, which can be found at http://www.njleg.state.nj.us/2010/Bills/PL10/122_.PDF) and was signed into law to strengthen the standards and procedures for preventing, reporting, investigating and responding to incidents of harassment, intimidation and bullying (HIB) of students that occur on and off school grounds under specified circumstances (NJDOE, 2011). The *Anti-bullying Bill of Rights Act* (ABR), required the New Jersey Department of Education (NJDOE) to issue guidance that was to be used by parents, students, and school districts

when resolving complaints concerning HIB and for the implementation of the ABR (*N.J.S.A.* 18A:37-24).

School districts throughout the state are required to appoint a district anti-bullying coordinator, a school building anti-bullying specialist and school safety team. Each of these positions has responsibilities to address, report HIB instances, and resolve all HIB issues, and report to the Board of Education. Each district must develop a policy that contains a definition of HIB as well a statement prohibiting HIB of a student. The policy must also include a description of the type of behavior expected from each student and include consequences and remedial actions for those committing an act of HIB. The policy must include procedures for reporting an act of HIB that includes provisions for someone reporting to remain anonymous. These reports must be acted on and investigated promptly and contain numerous ways that the schools will respond once the incident is identified. A statement that prohibits reprisal or retaliations against anyone reporting an HIB incident must be included along with consequences and remedial actions for someone engaging in reprisal and retaliation. If someone is found to have falsely someone accused of HIB, consequences for this act must be included. The policy must also include an explanation of how the policy will be publicized, a link to the policy must be posted on the district's homepage, and contact information as how to contact the district's anti-bullying coordinator (NJDOE, 2011). School district must annually establish, implement, document, and assess anti-bullying programs and approaches, and other initiatives involving school staff, students, administrators, volunteers, parents, law enforcement and community members. Schools must develop a processing

As mentioned in chapter one the purpose of this instrumental case study is to understand, explore, and provide insight into interventions using the visual arts for the bullies, victims, and bystanders in school districts throughout New Jersey using both art education and art therapy.

Slayton, D'Archer, & Kaplan (2010) suggest that there needs to be additional research providing evidence that art making helps individuals psychologically. Currently there is a need, more than ever, for art therapy and art education. The effects of war, the implications of brain trauma, and the surfacing of new addictive substances coming into society, are creating greater mental health challenges. Academic journals (*Art Therapy: Journal of the American Art Therapy Association, The Arts in Psychotherapy, The Canadian Journal of Art Therapy, and The International Journal of Art Therapy*) have produced articles expressing the importance of this therapy. In the documentary *Arts & the Mind* (2012), Eaton states that art is the lifeline to empathy, emotion, community, mental agility, and healing.

As discussed in chapter one, I plan to use a qualitative case study to examine distinct strategies, methods/techniques, and the results by each art therapist and art educator in their unique situations. This qualitative study will result in information determining if there are beneficial results from treatment and intervention through visual art, how they are implemented, and implications for further use in the schools.

Davis (2008) explains why children need art education in their schools for more than just participation in the experience of creating art itself. She believes that works of art glean the following features: tangible products, focus on emotion, ambiguity, process orientation, and connection.

The first feature involves a tangible product which allows for learning through creativity and imagination. Davis (2008) cites that art provides something that can be seen or touched. Unlike other subjects, the visual arts allow a child to create something that was never there before and that product is personal, new, and tangible. This product is also never right or wrong, as it may be in other subject areas. Saying that it is not right or wrong refers to the sense of the world that the artist and audience make from this work of art. This allows the child the freedom to express themselves openly without fear of being wrong or making mistakes.

Art encourages a certain kind of thinking that is typically associated with emotion (Davis, 2008). Whether viewing or creating art, there is empathy, imagination, and creativity experienced by students in the visual arts. Children develop the thinking skills of questioning and monitoring their own thought process. Combined these aspects contribute to caring and engagement in the visual arts (Davis, 2008). Other academic subjects require thinking but only the arts direct individuals to express and share human emotions. When looking at art we expect to have it make us feel a certain way and cause some type of reaction, therefore, we usually evaluate it on the basis of that reaction or those feelings. The fact that art, unlike other subjects, addresses, embodies, conveys, and evokes emotion and empathy is another reason why art education is needed in schools and one of the reasons this may be an important intervention strategy (Davis, 2008). For example:

Expression: The arts in education give students the opportunity to recognize and express their feelings and to acknowledge “This is how I feel.” (p.58)

Empathy: The arts in education help students to be aware of and attentive to the emotions of others and to appreciate “This is how you feel.” (p.58)

The arts like no other subject allow students the opportunity to shape and communicate their feelings. Davis (2008) explains that since children know that emotions are contained in and communicated through works of art it allows them to learn about the feelings of the person who creates them, to think beyond themselves, and to consider the emotions and feelings of others. Considering the notion of “What if?” or “I feel”, children viewing a work of art by someone else realize, “What if that were me? How would I feel?” Davis (2008) explains that the identification and consideration of another person’s feelings is what empathy denotes and is the basis of a creative, long lasting, and successful intervention. Students who are encouraged to recognize and express their emotions through their art work and to identify with other students feelings and understanding pursue positive alternatives for addressing injustices around them.

Davis (2008) explains that the arts in education also present children with the idea of multiple interpretations worthy of mutual respect. The arts provide additional aspects of learning that feature ambiguity or multiple interpretations, such as:

Interpretation: The arts in education enable students to see that there are many equally worthwhile ways to represent the same subject and that even if their views are different, “What I think matters.” (p.65)

Respect: The arts in education help students to be aware of and respectful of different ways of making sense of the world. They learn to understand that even if they disagree with peers, “What others think matters” (p. 65) and each child can learn from the other’s perspective or point of view.

These lessons of interpretation and mutual respect, that the arts teach, may affect children's ways of thinking when being used as intervention for bullying, anger management, trauma, and conflict resolution in ways that may not be replicated elsewhere, are essential aspects of learning and living (Davis, 2008).

When looking at a work of art, we look to see what ideas or emotions are expressed in that work. This also is useful in using art as an intervention by drawing on a student's individual experience. Davis (2008) explains that this is an example of inquiry that goes beyond right or wrong and calls upon reflection of making sense of something created by the child. The student reflects on the emotion expressed in the work. By looking at the image a child may inquire as to what might happen next, the questions that the painting may ask, and the questions that someone may ask it.

Davis (2008) discusses how children feel about human connection to artwork created in art classes. Children's creations reflect their imagination, decisions, expressions, gestures, and feelings and also find connections among each other's work. They feel connection to the work and the artists who make it along with the stories that it tells. Children respond to the humanness of visual art. Human connection is expressed through:

Engagement: The visual arts in education excite and engage students, develop attitudes include passion, caring, empathy, and discovery. "I care." (p.76)

Responsibility: The arts in education connect children to others within and beyond the school walls, helping to promote social responsibility and action because "I care for others." (p.76)

Davis (2008) suggests that children need to study the arts and when doing so consider the themes of their subject matter. As an intervention to social injustices, this premise would allow students to address these problems and concerns. Children care about what they create in art and learning to care is necessary in a child's education. Caring and engagement are essential to a well-rounded education (Davis, 2008). As an intervention and as a necessary component to a good education, the visual arts teach children what it is to be human and experience their humanity in thought, action, and the creation of a tangible product affecting themselves and others.

Research by Catterall (2009) found many similarities to Davis (2008). A study conducted in the late 1990's explored interactions between the arts and human development which was based on a multi-year survey of more than 25,000 students in secondary schools (Catterall, 2009). The main developments explored were academic achievement and the cultivation of positive civic and community values. The analysis found many differences in the achievement and attitudes between students highly involved in the arts and those with little or no art involvement. For example, students with high art involvement in grade 8 scored 66.8% on standardized tests as compared to students with low art involvement who scored 42.7%. In addition, the percentage of students with high art involvement who dropped out of school by grade ten was 1.4% as compared to students with low art involvement had a dropout rate of 4.8%. And finally, students who were bored with school half or most of the time was 42.2% among the high involved art students compared to 48.9% of the low art involved students (Catterall, 2009).

Catterall (2009) states that art activities can promote community which advances

shared purpose and team spirit such as designing and painting a mural or the community formed when students assist each other with their work on individual pursuits in the visual arts. With community comes empathy and attachment to the larger values of the school and the adult society that high school students will be joining (Catterall, 2009). An example is seen in the results that shows 46.6% of students with high art involvement considered community service important or very important compared with 33.9% of students with low art involvement.

Graham (2009) states that the arts teach children to be tolerant, to be understanding, and to appreciate individuals from various backgrounds. In many districts individuals who are different are invisible and voiceless which derives from misunderstanding and ignorance. This is typical of social exclusion, a form of bullying, which Smith & Ananiadou (2003) define as systematically excluding someone from joining in normal social groups. The visual arts respond to this problem by engaging students in purposeful study and observation of others' differences.

The visual arts encourage dialogue and study and create profound understanding of the experiences of others. It helps students view the world from new perspectives and to critically consider taken-for-granted assumptions (Graham, 2009).

The Role of the Art Educator

According to the Bureau of Labor Statistics' Occupational Outlook Handbook (2010-11), art teachers act as facilitators and coaches by using classroom presentations or individual instruction to assist students in learning and applying learned concepts. Art teachers observe and evaluate a student's performance and potential. They are increasingly asked to use new assessment methods. For example, art teachers may

examine a portfolio of a student's artwork or writing in order to judge the student's overall progress. They then can provide additional assistance in areas in which the student needs help. Art teachers also grade assignments, prepare report cards, and meet with parents and school staff to discuss a student's academic progress or personal problems.

Many art teachers use a one-on-one, hands-on approach to help children understand abstract concepts, solve problems, and develop critical thinking skills. They also encourage collaboration in solving problems by having students work in groups to discuss and solve the problems together. To be prepared for success later in life, students must be able to interact with others, adapt to new technology, and think through problems critically and logically.

The Role of Expression in Art Education

Leo Tolstoy described the artistic experience as one where the artist pours out his/her emotions into their work to be re-experienced by their audience (Davis, 2008). Mulcahey (2009) states as children look at artworks, they naturally discuss them. They also construct their own knowledge by telling stories of what might be happening in the artworks. Children may also share personal experiences, ideas, or events that they are reminded of by viewing art. Children learn from and about each other as well as about themselves (Mulcahey, 2009). By talking about artwork children develop language that provides a foundation for understanding and enabling of artistic development, crucial to acquiring visual expression. By introducing and talking about artworks, their own or someone else's, it allows children to construct their own knowledge, teaches understanding of diversity, promotes imagination and critical thinking, and allows

children to express their personal experiences (Mulcahey, 2009). In addition to construction of knowledge artistic expression also contributes to psychological development as was viewed by Florence Cane, G. Stanley Hall, and Viktor Lowenfeld (Efland, 1990).

Lowenfeld viewed children's art as psychoanalytic in which evidence of aesthetic, social, physical, intellectual, and emotional growth is reflected in their art. He believed that there were stages of cognitive growth and expression in art. The stages consisted of scribble: uncontrolled, controlled, naming of scribble: two to four years of age; preschematic: four to six years of age; schematic: seven to nine years of age; dawning realism/gang age: nine to eleven years of age; pseudorealistic/age of reasoning: eleven to thirteen years; and period of decision/crisis of adolescence: fourteen years and older (Lowenfeld, 1947).

Bergeson (2001) explains that the visual arts give children a unique means of expression, capturing their passions and emotions, and allowing them to explore new ideas, subject matter, and cultures. Arts education not only enhances students' understanding of the world around them, but it also broadens their perspective on traditional academics. The arts give children the creativity to express themselves, while challenging their intellect. The arts integrate life and learning for all students and are integral in the development of the whole person.

Art Education in Schools

When working with children to perform any interventions through the arts, it is vital that the art educator not conduct any type of activity without the approval, consultation, supervision, and presence of the guidance counselor, member of the child

study team, or Director of Special Services. These professionals have a greater understanding of the child's needs, possibly through an Individual Education Plan (IEP) or a 504 Plan, and are trained to deal with the learning challenges students may have, whereas, the art teacher is usually not trained or prepared to deal with these students alone but can provide substantial and beneficial techniques and strategies. Collaboration must take place before any and all activities are conducted or implemented. The parties must develop activities cooperatively that will help and encourage the students and be sure that no additional harm would be done by bringing inappropriate memories or experiences to the surface. This is true with all forms of interventions that have been and will be studied in this document.

Current Interventions

To substantiate my beliefs that art therapy and art education are useful interventions and benefit numerous individuals, much of the following literature validates my theory. There is evidence that suggests that art therapy helps diminish behavioral problems to a large degree (Slayton et al., 2010). Numerous articles cite the uses for the arts as intervention possibilities. One example, deals with bullying, currently a dominant issue in and out of schools, where the visual arts have been shown to be an important intervention strategy. All indications point to the fact that children are more willing to express their feelings visually through their artwork and drawings, than verbally. Seeing and creating images has a great impact on children as well as adults and has the ability to change a feeling or preconceived idea.

Visual Art Interventions

Bullying

To determine what children perceive as bullying behavior and victimization, a study by Andreou and Bonoti (2010) was conducted using drawings as an assessment tool. The article summarized research conducted using children ages 9 – 12 and their experiences as bullies, victims, or participants. Children were asked to draw a scene of peer victimization taking place in their school. Questionnaires, that accompanied the drawings in the research, asked the participants to respond to 16 behavior descriptions of bullying and victimization. By reflecting on their drawings of particular scenes, it allowed the participants to see what they are doing, what the consequences were to bullying, and how changing a person's behavior might affect the tolerance toward bullying in the class or school.

They looked to see if the child saw him/herself as the victim, the bully, an assistant, a reinforcer, or an outsider (Andreou & Bonoti, 2010). Two hundred and six out of 448 children drew themselves in the victimization scene, either as bully or victim, and 424 of them drew themselves being physically and verbally bullied or both. No one depicted themselves as a reinforcer. It was believed that the children answered the questions more readily when drawing than when asked verbally and that this additional methodological tool would be useful when assessing bullying experiences of pre-school children (Andreou & Bonoti, 2010).

“Reflection is a vital part of the learning process for both children and adults” (Collins, 2006, p. 57). Collins (p. 57) also states “designers of learning environments often build support for reflection into tasks by asking students to discuss and reflect upon

the strategies used to guide their actions”. As suggested by Sawyer (2006), reflection or metacognition brings about a deeper understanding in learning. Reflection is extremely important in this intervention process. It brings about a deeper understanding of the problem, the consequences of the actions, and a change in attitude regarding the problem. By illustrating their experiences, the bully and the victim gain a better understanding of what the other student endures when bullied. Often bullies torment their victims without considering the consequences. This visual art program allowed them time to reflect on the actions and see the emotional toll it was having on their peers.

In another research study by Bosacki, Zopito, Martini, and Dane (2006) children ranging in ages from 8-12 years were asked to draw a picture of someone being bullied and when complete, tell about what was happening in the picture and answer questions about school bullying and bullying prevention. Some of the questions asked by Bosacki et al. (2006) included telling how the bully felt, what the bully might be thinking, why he/she would want to bully someone, how the victim felt being bullied, why was that person being picked on, and what could he/she have done to prevent being bullied again.

The results of the studies were informative and much was learned but the fact that they were taken from visual data was equally interesting. The responses to the methodology enabled children to respond intuitively and spontaneously to their bullying experiences and their feelings towards it. Using drawings to collect data gave them the right to respond in their own voices (Bosacki et al. (2006).

Bickley-Green (2007) cites the study by Bosacki et al. (2006) describing the program as one that allows the student to draw a picture of anti-social behavior and then draw a picture of the pro-social behavior. The focus is not to penalize the student for the

behavior but to teach, correct, and reflect. By doing so the student transforms his/her negative feelings into positive feelings.

In North Carolina, this program was so successful that the state Department of Juvenile Justice and Delinquency Prevention asked students in grades K-12 to draw pictures of peaceful and cooperative behavior in their school (Bickley-Green, 2007). An exhibition of 1300 drawings was displayed in the state and it brought attention to the problems in schools and what the children experience each day at the hands of bullies.

One of the most important things an art educator and therapist can do is to be aware and attentive to the images their students are creating (Smith, 2000). While most instructors are looking at the artistic aspects of art work, they are attentive to students' choice of subject matter in their art work. The arts can provide a means for looking into the feelings and what is on the minds of the students. Students tend to reveal personal aspects of their lives and what they are feeling and thinking in their artwork. The detail in student work also reveals a great deal. When the teacher sees violent imagery against something such as racism or sexual orientation, they must alert a counselor or child study team member to direct it into something positive (Smith, 2000). Examination of what students are drawing provides insight that can produce preventative measures before they become full blown problems.

Creative approaches offer a means to minimize the impact of bullying behavior (Safran, 2007). Giving students an outlet where they can express internalized feelings allows them to vocalize their pain, gain support, and learn to approach the bullying situations from an empowered stance.

Trauma

Herman (1992) cites how children face multiple problems due to traumatic experiences at a young age. For some children it may be the death of a parent, divorce, foster care, relocation, an accident, or an illness. Other children experience bullying, domestic violence, physical abuse, a catastrophic natural disaster, or terrorism. Having experienced one or more of these events may lead to psychological and developmental problems. We have seen this in the number of suicides that have recently taken place in the last few years as a result of being bullied. Children relive their trauma through their actions (Malchiodi, 2008). Children instinctively use art to act out what they are reliving and what they may find unspeakable. As Malchiodi (2008) explains the use of creative interventions allows the child to immediately engage in experiences that show the events that have disrupted their lives or painful and hurtful. Expression through the visual arts allows communication of disturbing experiences and circumvents discussion that may be difficult or impossible.

Intense media broadcasting plays a role by exposing children to many types of trauma that they may not directly experience but still results in fear and concern. Recent events such as the school shootings in Sandy Hook, Connecticut, Super Storm Sandy, and the bombing in Boston do affect children particularly if they have experienced trauma in the past. Malchiodi (2005) states that art expression has proven to be a very important part of the recovery process for children who have survived or agonize over these traumatic events. She suggests the following:

1. Encourage children to express whatever they would like in their artwork,
2. Be aware of the child's age, ability, personality, interest, and skill influences

what they create,

3. Develop a safe and structured environment for creative expression and be empathic and encouraging about their artwork,
4. Use art activities to promote student problem solving and encourage experimentation,
5. Be aware of the variety of ways children express themselves. Some may express their trauma verbally as they create,
6. Personal feelings may be shared when creating their work. They should remain calm and in control. (Malchiodi, 2005, p. 3)

Activities should be both structured and non-structured. Non-structured activities should allow students to create from their imagination (Malchiodi, 2005). Whereas, structured interventions attempt to stimulate a child's participation and imagination. Malchiodi (2005) suggests an activity such as drawing a worry. Most children affected by trauma worry and fear and by expressing them visually provide a tangible image of what they are worried and concerned about. Safran (2007) explains that drawing allows students to reenact the trauma and gives students a way to express feelings without the need to act on them. By sharing their artwork within a group of peers, students become more empowered.

Anger Management

A study by Groves and Huber (2003) cites the effects that art education had on a group of marginalized students housed in an educational facility of a County Mental Health Center. These students were placed in this facility because they were unable to

succeed in a regular classroom due to a list of disorders and difficulties that affected their ability for routine integration.

At this school students worked in isolated work stations with their desks facing the walls, social interaction was structured and supervised, time-out rooms were small and bare void of windows, carpet, and furniture and included locked doors. The researchers were working with 12 boys aged 12 – 15 in a summer school program. Groves & Huber (2003) explain that students were enrolled in this program to learn to cope with anger management which was defined as the ability to control rage, frustration, confusion, and dissatisfaction. Students were to learn to cope with stimuli and control their tempers. These researchers/college professors were there to develop an art program to teach students how to manipulate materials and understand the creative process. At the conclusion of the six week program students would be able to work within the art process, understand how art affects their lives, and become aware of art history.

Groves and Huber (2003) worked alone with these students and chose not to have any additional support in the room believing the atmosphere would change. These particular students had attachment disorders, oppositional defiant disorders, attention deficit disorder, post- traumatic stress disorders, bi-polar and attention deficit hyperactivity disorders. They chose to teach about artists that had significant personal problems similar to the students being taught. Michelangelo was sent away as a child and raised by others after his mother died; Mary Cassatt's work focused on relationships between a mother and her child; Vincent van Gogh suffered from emotional problems and depression. Other artists were also selected for their styles of work with the purpose

being that there is more than one way to create art and that rules could be broken (Groves & Huber, 2003).

In the beginning of the study, students showed little interest in the activities, were uncontrollable, and were verbally abusive to one another. As time progressed what was originally “I hate it”, “This is stupid” actually became “I worry that I cannot do this and I will look stupid.” They rushed through their work putting forth little effort fearing they would not be as successful as someone else and losing face. As time went on trust began to develop among students and the teacher where they were asking if she would be back the next day. Students began to show interest in the activities and listened intently when read stories about the artists and began to take pride in their work with much improvement in the quality. Each student was showing signs that they wanted to succeed. Behavior changed which allowed them to come to class each day. At the start of the program, students had to earn their way into class by exhibiting proper behavior. While there was still anger raging beneath control, students were learning to laugh at themselves as shown in contour drawings each student created (Groves & Huber, 2003).

Through the use of critiques, not criticism, students were allowed to discuss their art work and its strengths and need for improvement. Discussion took place regarding the difference between critique and criticism. Criticism is not constructive, could be hurtful and lead to feelings of resentment. Through critique and appropriately expressing the information, potential conflict could be avoided (Groves & Huber, 2003). Davis (2008), and Anderson and Milbandt, (2005) explain a critique as being a detailed examination, evaluation, assessment, or a comment regarding an idea, task, or any other piece of work focusing on strengths, weaknesses, uses, meanings, and originally.

At the conclusion of the program an exhibition of student work took place. The boys organized the display of the art works, created the invitations, planned refreshments, and cleaned the area. Groves and Huber (2003) explained that the students were normal, proud, real, and successful. Something many had never experienced before. The success of the program allowed students to transfer skills and focus what was learned in art to academics, another understood the creative process and applied it to other schoolwork, another developed a natural artistic ability and became more tolerant of others, another was influenced by positive reinforcement of ideas and artwork and became more tolerant of others and more accepting of change, and another developed a sense of pride that affected learning as well as self-esteem (Groves & Huber, 2003).

Groves and Huber (2003) explain how this program enabled students to achieve through their mistakes in a nonthreatening atmosphere. The use of art as an intervention process brought about success for these students by trying new experiences, working cooperatively, learning from mistakes, solving new problems, and completing a variety of tasks. Students developed self-control, learned mutual respect, developed trust, and created a learning community.

Art Therapy

In addition to using art education in a school setting, art therapy has been shown to be effective in other settings as well. While some districts employ art therapists, many do not and rely on talk therapy as an intervention used by guidance counselors and members of the child study team to attempt to resolve the problems previously addressed. The following studies deal with interventions using art therapy in areas other than education and show how art expression is effective as both a form of therapy and a

method of nonverbal communication. While my research will not take place in these settings, it is imperative that this information be discussed and shown as evidence of how visual art is effectively utilized as an intervention.

The Role of Expression in Art Therapy

Malchiodi (1998) states that the role of the art therapist is to help people explore and express themselves authentically through art. They may discover insights about themselves, increase their sense of well-being, enrich their daily lives through creative expression, or experience personal transformation. The power of art has the ability to expand self-understanding, to offer insight not available through other means, and to extend people's ability to communicate. Art expressions are personal narratives conveyed through images, as well as through the stories that people attach to those images. Finding personal meaning in images is often part of the art therapy process. For some people, it is one of the most potent therapeutic qualities of art expression. It is a powerful way of knowing yourself and a powerful form of healing. These statements are not only unique to the role of art therapist but also many apply to role the art educator.

The role of art therapy differs somewhat from the role of art education but there are also many commonalities. In art therapy the aesthetics of the artwork are not the primary goals in creating art, rather, the artwork is used to gain insight from the self-expression of the individual studied (Malchiodi, 2003). Art therapy has many approaches but one of the most utilized is expressive arts therapy. Expressive arts therapy is defined as using the elements of visual art, movement, drawing, painting, sculpture to experience and express feelings. Expressive art therapists believe that there is an unconscious

expression when creating artwork (Malchiodi, 2003). Rogers (1993) explains that expressive arts therapies use a multi-modal therapy that emphasizes the healing aspects of the creative process. All art that comes from an emotional depth provides self-discovery and insight enabling the individual to express their feelings. Using arts expressively means going into our realms to discover our feelings and express them through the visual arts. Rogers (1993) states that expressive art therapy brings the therapist closer to the world of the student, patient, and client.

Malchiodi (2003) describes an activity using art relating to the early development stages of Lowenfeld. This activity began with participants creating a scribble drawing that produced a product resulting in a series of chaotic lines and shapes similar to a child's scribble. The participants were asked to find images in these creations and add additional colors, line, and details. The art therapist encouraged the artists to express themselves by describing the images created or write a story or poem of what they saw. This activity was adapted as a group project and cooperatively the participants selected several of their images and incorporated them into a group mural. This activity was an example through which participants can express thoughts and feelings, communicate nonverbally, and experience the creative process (Malchiodi, 2003).

Origins of Art Therapy

Art therapy is not unique to the United States but, in fact, has its origins in Europe (Vick, 2003). It has evolved over the last 300 years but became increasingly popular in the early 1900's. In 1922, psychiatrist Hans Prinzhorn published *The Artistry of the Mentally Ill* where he describes the art work of residents in insane asylums throughout Europe (Vick, 2003). This book prompted psychiatric and fine arts professionals to

reevaluate their ideas of mental illness and art (MacGregor, 1989). At the time mental illness was regarded with fear and misunderstanding as a manifestation of either divine or demonic forces (Vick, 2003). Psychiatrists began to change the environments of their patients creating a more civilized and humane atmosphere. Freud and others contributed to this rehumanization by theorizing that the drawings by patients were not random nonsense but important insights into the minds of the patients (MacGregor, 1989, Rubin, 1999). Others began to examine how a creative product could be understood as an illustration of mental health (Anastasia & Foley, 1941). Many began to also recognize the potential for art as a treatment (Winnicott, 1971). The term “art therapy” was coined to describe this form of psychotherapy using art and verbal interventions for treatment (Naumberg, 1950). Educators also were discovering that children’s art productions revealed developmental, emotional, and cognitive growth.

Margaret Naumberg, who is considered the “Mother of Art Therapy” and is attributed with bringing art therapy to the United States, founded the Walden School in New York, where the emphasis was placed on channeling a child’s emotions into socially constructive outlets (Efland, 1990). She viewed her client’s art expressions as symbolic communications of unconscious material in an uncensored and concrete form that she argued would aid in the resolution of transference (Vick, as cited in Malchiodi (Ed), 2005, p. 9) It was found to be beneficial in building self-esteem, express feelings, and alleviating depression in detained youths and prisoners (Venable, 2005; Erickson & Young, 2010).

The Qualifications and Role of the Art Therapist

Art therapists use the creative process of making art to improve the quality of life for their patients. They are trained in both art and therapy, and hold a minimum of a master's degree in their fields of study. The requirements in the United States to become a professional art therapist include:

1. A bachelor's degree in a related field such as psychology, counseling, art, or art education from an accredited university,
2. A designated number of hours in studio art, requiring a portfolio showing a proficiency in areas such as drawing, painting, and sculpture,
3. A designated number of hours in psychology,
4. Accepted admission into a Master's program. (Beere, 2013, p.1)

While art therapists are master's level practitioners, they do not need certification to practice in their fields, however certification is available if an individual chooses. In order to become a Board Certified art therapist, certification through the Art Therapy Credentials Board (ATCB) is required. The ATCB offers credentialing programs that result in Registration (ATR), Board Certification (ATR-BC) and Certification in Art Therapy Supervision (ATCS), and by upholding the ATCB Code of Professional Practice setting the parameters of ethical practice (Orr, 2012). The candidate must pass a nationwide exam that focuses on the theories and clinical skills associated with art therapy. There are benefits and advantages in being certified that allow and provide for career opportunities and offer a clear structure of principles and ethics to guide the practice (Beere, 2013).

Art therapists provide services that include mental health and rehabilitation for

medical institutions, wellness centers, schools, nursing homes, and corporations (Shanefish, 2013). Oberkresser (2013) defines art therapy as a branch of the mental health profession that uses the creation of art to enhance the emotional and physical welfare of people of all ages and abilities. The practice is built on the theory that through creativity and artistic expression, people are capable of reducing stress, improving self-esteem, resolving conflicts, developing interpersonal skills, and achieving insight to live a more rewarding and fulfilling life.

Art Therapy in Detention Centers

More than 760 per 100,000 adult citizens are incarcerated in the United States. That translates to over six million men and women behind bars (Blodget, 2012). This is an increase since 1980 when there were only 150 people per 100,000 in jails. Statistics for juvenile offenders is declining but still remains high in the United States having 70,792 in state, local, or private residences as of 2010. These high numbers for both adults and juveniles stem from a multitude of reasons. Juvenile offenders are prevalent due to the availability of drugs, abusive parents, gang relationships, broken homes, parental drug and alcohol abuse, and poverty (Venable, 2005).

Hartz, Mi, & Thick (2005) cite that women are among the fastest growing segment of the juvenile justice population. Female adolescents have a history of violent victimization, physical, emotional, and sexual abuse, have family problems, experience physical and mental disorders, and have experienced academic failure (Hartz et al., 2005). Studies show beneficial results for both juvenile and adult offenders that are incarcerated when using art therapy.

In an article by Hartz et al. (2005) who researched an art therapy component that was added to a Michigan juvenile residential treatment facility as an intervention supporting the development of positive identity. Many female detainees have negative identity resulting in low self-esteem. In this case both art psychotherapy and art as therapy was employed. Ulman (1986) defines art psychotherapy as a cognitively based approach emphasizing insight and requiring some verbal processing about the art product. Art as therapy focuses on acquiring mastery, creating structure, and redirecting conflicts to strengthen the ego.

Harter (1990) documents causes for low self-esteem as: a lack of scholastic competence, social acceptance, behavioral conduct, close friendship, athletic ability, physical appearance, romantic appeal, and job competence. Self-esteem develops out of a sense of competence and positive social interactions (Hartz et al., 2005). As a result of low self-esteem art therapy interventions have been employed to reverse these perceptions. The creative process benefits individuals in this area. Moon (1998) states that art therapy is a natural language of adolescents and says:

In my work...with adolescents...who have been hurt, betrayed, rejected, failed, disappointed, cast out, and abused...most of them were not especially interested in, or capable of, engaging in insight-oriented verbal psychotherapy with an adult authority figure, but nearly all of them were willing to make art. The great majority who did experienced the ... process as a potent and healthy means of self-expression, self-exploration, and self-revelation. (p.5)

Adolescents have a strong creative drive and create an identity through the creation of art making (Riley, 1999). Art therapy provides adolescent females with many avenues of

positive identity development with little resistance from them. They are enthusiastic and excited to participate in these activities.

The study took place in a high security facility for female offenders in Michigan and is the only facility in the state where art therapy is provided. Hartz et al. (2005) state that 31 females from 13-18 years of age participated in the study, all of which came from disadvantaged families. There were 18 Caucasian, 10 African Americans, and 3 Hispanic clients. The participants were divided into two groups comparing art psychotherapy with art as therapy to measure the impact of these two approaches on self-esteem.

The therapies were conducted over 10 ½ hour sessions. The projects created, which were the same for each group included magazine collage and fiber basket-making. The art psychotherapy approach emphasized a psychoeducational presentation and encouraged abstraction, symbolization, and verbalization (Hartz et al., 2005). Hartz et al. (2005) state that the art as therapy approach highlighted design, technique, and the creative problem solving process.

Using the art psychotherapy intervention approach for the collage project, participants were given a checklist indicating personal strengths asking each to identify with the strengths that applied. When creating the collage project, each participant selected pictures to represent their strengths and then created a composition that told a story about him/herself (Hartz et al., 2005). The art as therapy group was presented with samples of collage techniques and examples of themes but had nothing to do with therapeutic associations. They had free choice in selecting their themes and creating their project.

Participants were given a 20-question survey asking how they felt about the

techniques implemented regarding art psychotherapy versus art in therapy. The results indicated that there was little difference in the technique used. Hartz et al., (2005) state that the art psychotherapy group had a mean score of 4.24 of the questions asked and the art as therapy showed a mean of 4.33. But all “agreed” or “strongly agreed” that the intervention helped with building self-esteem. This assisted the participants with making connections to others, developing skills, and increased self-approval. These interventions may contribute to creating an environment of emotional safety by having participants risk more self-disclosure in their art and verbalizing about it and also created friendships, trust, and relationships (Hartz et al., 2005).

In a study in a juvenile detention environment, Venable (2005) explains that 70-87% of juveniles with learning or emotional disabilities become incarcerated. Individuals that leave high school before graduation are three and a half times more likely to be arrested than those who stay in school and graduate. Arthur Efland has stated in his books that art education in public schools is beneficial to all students and is a way for success for those who do not do well academically (Venable, 2005). Art making is a method of personal and psychological healing that has potential to increase self-awareness, cope with symptoms, cope with stress, and deal with traumatic experiences, enhance cognitive abilities, and enjoy artistic creativity (AATA, n.d.). Riches (1994) believes that personal identity development is a positive result of art education with adult prisoners. Participants in art activities bring success to those unsuccessful in conventional, academically based educational systems and increases self-esteem. Riches states that art education:

nurtures an individual’s wholeness by integrating intellect, emotions, and manual

skills so that personal experiences can be explored and expressed.

Communication is implicit in this concept of wholeness. Art education and art therapy encourages students to validate their experiences by giving them independent visual form. This is particularly important for prisoners, many of whom have limited verbal skills. (1994, p.80)

Art activities also permit those incarcerated to direct anger in a positive direction reducing stress and alleviating depression (MacGregor, 1978). Hall (1997) believes it also enables communication by accessing a visual language in a process that avoids conflict, and offers a means of mental escape. Making art also provides a sense of control and allows opportunities for prisoners to reconnect with humanity (Williams, 2002).

In this institution a proposal was made to create a project with the juvenile inmates. This would be a benefit to the inmates by providing collaboration among the prisoners. This would encourage teamwork, communication skills, and self-discipline (Venable, 2005). After administration approval of an outer space theme, the inmates created a 40-foot mural by rotating the creators each having an hour of work time. After slight reluctance and awkwardness to participate, the inmates eventually began to anticipate their time to work on the mural. Comfort levels grew and conversations were relaxed and open (Venable, 2005). One observer states that after an inmate was praised for his painting ability:

The juvenile offended turned to look at me and gave me a blank stare. When I asked him what was wrong, he confided in me that no one had ever told him he was doing a good job. No wonder these kids keep coming back to the center

(M. Cramer, personal communication, November 4, 2003)

Venable (2005) explains that when this project had been completed the experience provided an opportunity for the inmates to have a positive relationship with adults, participate in a constructive activity, and learn various art concepts and techniques. But most importantly, they learned control, something they have little of in their current circumstance.

Art Therapy in Geriatric Facilities

Art therapy is used in rehabilitation facilities and found to be vital in reducing a patient's stress and considered to be a motivational tool Malchiodi (1999) states, that art therapy has been found to be important in dealing with psychological, emotional, and communication needs of patients with illnesses such as dementia and cerebral palsy. David (1999) cites an example of three patients with brain damage who experienced positive outcomes using art therapy on the cognitive process showing improved attention, memory, and organization functions. Wilson (2001) found that visual-motor functions of patients suffering the effects of a stroke and having communication disorders were improved by creating visual images. All these testimonies and studies expound the benefits of art therapy.

One particular study by Kim, Kim, Lee, & Chun (2008) describes a 59 year old stroke patient who had suffered motor and cognitive damage from the disease. This patient received numerous types of therapy for 18 months after the initial stroke. It was found that she had damage that included apperception, two-point discrimination, and recognition of three-dimensionality. Moreover, touching and pressing sensations could not be felt in her upper right limb. The Functional Independence Measure (FIM) which measures the patient's function of daily living showed a score of 41, demonstrating that

she needed some assistance in eating, grooming, and dressing but independent in toileting and bathing.

Medication was prescribed to the patient along with rehabilitation treatment. She received physical therapy twice each day for motor skills, occupational therapy to assist with cognition and perception, and speech therapy and psychological therapy twice each week with little progress (Kim et al., 2008). Art therapy had not been prescribed until 18 months later. The goals of the art therapy program were to improve spatial perception, color recognition, shape recognition, size comparison of objects, induction of expressed internal emotion, and improved socialization. The therapy included drawing everyday objects, self-portraits, and family members. The art therapist also included finding hidden objects in a drawing with three-point perspective and creating clay objects (Kim et al., 2008).

At the end of rehabilitation, the results showed major improvement in her ability to focus and complete all requested art tasks. She was able to find the center of the drawing paper, improved perception of symmetry, recognized the positioning of figures in space, and improved shape recognition (Kim et al., 2008). Furthermore, the patient showed improvement in all areas of cognitive and motor functions and visual-perception. Her scores improved on the Korean Mini Mental Status Examination (K-MMSE) going from a 0 to 6 but a score under 19 indicates dementia. The Fugl-Meyer test which measures spontaneous movement and dynamic flexion and extension functions of the upper body showed a score of 32 out of 66 as compared to a score of 6 at the beginning of art therapy. There was also improvement on FIM. This had been 41 prior to art therapy resulting in an increase to 57 at the conclusion of the rehabilitation.

Kim et al. (2008) state that art therapy, when compared to other cognitive therapies that rely on a verbal approach, is best suited for patients having problems with control and cognitive dysfunction by the use of visual symbols that stimulate deeper levels of consciousness and release creative energy. Kim et al. (2008) believe that art therapy was a key variable in the patient's improvement. After 18 months of rehabilitation there had been no significant changes to the patient's condition prior to the initiation of art therapy.

An intriguing study by Del Giacco (2009) claims that using her Del Giacco Neuro Art Therapy (DAT) approaches can help with numerous types of developmental and psychological issues such as anxiety disorders, and major depression. DAT can effectively have immediate effects on attention deficit disorder and learning disabilities. Moreover, many neurologically based problems can be helped with the DAT process. Some of these are: traumatic brain injury, stroke, Alzheimer's disease, and brain tumors. One client with Alzheimer's disease had been functioning at lower levels of consciousness, after a few therapeutic sessions the client seemed to "wake-up." (Del Giacco, 2009).

Psychotherapy is verbal therapy. There are no motor functions when using psychotherapy (Del Giacco, 2009). Del Giacco (2009) claims that by using motor and sensory functions in a therapeutic process, important parts of the brain are stimulated enabling involvement in the therapeutic process, such as with art therapy. Her specialized type of therapy includes psychotherapy and verbal therapy as well as art therapy. The DAT process utilizes areas of the brain that deal with emotion and cognition which effect changes in behavior. This type of work is done for three reasons:

1. To rebuild brain pathways,
2. To relieve stress and,
3. To provide cognitive rehabilitation. (Del Giacco, 2009, p. 2)

Del Giacco (2009) explains that when the part of the brain that affects memory, the hippocampus, experiences negative anatomical changes the result is Alzheimer's disease. The individual has a difficult time comprehending shapes, learning becomes difficult, and memory loss follows causing stress and anxiety. The usual response is medication but with the arts based DAT approach an individual can adjust and accomplish necessary everyday life skills. The therapy includes using sensory stimuli such as color, visual motor, and special exercises encouraging rehabilitation and the growth of new pathways being generated in the brain. Del Giacco (2009) explains that this type of art therapy would be beneficial to individuals needing psychotherapy and memory rejuvenation.

Art Therapy in Medical Facilities

Art therapy has been found to be beneficial when dealing with terminally ill hospitalized patients. In a study of cancer patients, art therapy was found to be advantageous for combating pain, fatigue, breathlessness, insomnia, lack of appetite, and anxiety (Nainus, 2008). The purpose of the study was to measure the impact of art therapy on the symptoms of cancer. Results of this study showed impressive reductions in many cancer patients' symptoms when art therapy was introduced. Breslow (1993) explains how art therapy helps cancer patients by reinforcing positive coping skills while increasing self-esteem and a sense of control. Art therapy may also be a support for medical issues as well as behavioral issues (Malchiodi, 1999).

Deane, Fitch, & Carman (2000), cite a growing body of research suggesting that art therapy allows individuals to cope with difficult cancer treatment and adjusting to stressful and traumatic experiences. Art therapy has also been effective by counteracting the effects of the illness by establishing self-identity and promoting spiritual and emotional well-being (Luzzatto & Gabriel, 2000). It also allows the patient to shift focus from his/her illness to a positive creative activity and can lower stress and assist in pain management (Trauger-Querry & Haghghi, 1999).

An art therapist needs to consider the patient's safety during art therapy. Precautions need to be made regarding cleanliness when dealing with a patient who may have a lower immune system due to their disease (Nainus, 2008). Some have no white blood cells making them more susceptible to infection. In a study by Nainus (2008) the art therapist met with the patient privately in her room and used new materials each time they met or cleaned reusable supplies with alcohol. The cart carrying the art materials remained outside the room to avoid any contamination. Malchiodi (2002) states that the types of materials used provide different emotional responses from patients. Collage materials such as magazine pictures, decorative shapes, yarns, feathers, beads, and jewels allow them to be seen as non-threatening to patients who may elicit anxiety when engaging in creative expression. Use of these materials may be seen as taking fragmented parts of their lives and bringing them together into some sense of order (Malchiodi, 2002). Drawing materials such as crayons, charcoal, markers, and pastels allow the patient to place their thoughts on paper. Materials such as paint provide the patient with the ability to make broad statements that express more emotion (Malchiodi, 2002).

Art therapy may begin as an enjoyable distraction but quickly leads to an outlet for deeper emotions (Nainus, 2008). Patients from all diverse backgrounds, age, sex, and ethnic backgrounds were very receptive to art therapy. They stated that they benefited by this type of therapy since it provided distraction and enabled them to focus on something positive. One patient stated that:

It made me feel human, not just a person with cancer...like I can do things still. I was thinking about my childhood and happy times; I wasn't thinking about bad times. It made me forget about what was happening and made me realize I might pull through.

Many patients felt that art therapy gave them a feeling of control and allowed them to express their feelings without words (Nainus, 2008). Very few patients did not feel comfortable with making art because they felt they had inadequate drawing skills. To overcome this feeling of inadequacy, some were given sun catchers to paint or coloring books to allow a safe framework for them to create, therefore, providing patients an activity of self-expression and not feel obligated to have drawing skills.

Nainus (2008) related that of the 116 patients in this study more than half refused to participate due to their being too ill or simply not interested. Langer (2005) believes that many patients, while they may be ill, are reluctant to taking risks due to the chance of making mistakes or being embarrassed, therefore, using this defense mechanism to feel safe. Nainus (2008) found that cancer patients are vulnerable emotionally due to pain, distress, and medication. Normal attempts might have occurred if these factors were not involved. According to Mate (2003) repressed emotions and anger appear in cancer patients. Art therapists need to be aware of the proper way to interact with patients when

providing a safe and effective therapy treatment and continue to examine how art therapy is a beneficial tool for healing.

The benefits of art therapy have also been cited for those individuals working with terminally ill patients. In a study Nainus (2005) cites how this type of therapy is a valuable resource for aiding oncology caregivers in protecting their inner health by making them aware of their emotions, expressing them safely, and creating a healthy environment. Oncology nurses are particularly vulnerable to burnout due to the intense losses they experience while providing care to their patients (Lewis, 1999). High levels of stress in the workplace that is not addressed, leads to healthcare workers leaving the field in these psychologically demanding situations and negatively impacting patient care (Nainus, 2005). Boyle (2000) states, that the areas of self-care that are neglected by oncology nurses include processing their own grief and their emotional reactions when caring for patients. The psychological impact when caring for these patients and their families can be overwhelming if some type of support system is not put into place (Nainus, 2005). Management needs to provide a support system to aid these individuals before burnout can occur. Art therapy approaches have been found successful when dealing with these issues.

An art therapy program was created in a Michigan hospital where the turnover rate among oncology caregivers had reached over 40% as compared to an average of 14.2% in other hospital care units (Nainus, 2005). Through funding, this program was created to address some of the grief and emotional stress areas for this care team.

According to Malchiodi (1998):

Art making can be particularly beneficial in circumstances where overwhelming

or complex emotions need to be expressed. The process of making art may help people confront emotions, overcome depression, integrate traumatic experiences, and find relief and resolution of grief and loss. (p. XIV)

Art therapy uses the creative process and psychotherapy methods to help individuals deal with emotional conflict, increase self-knowledge, and promote personal growth (Nainus, 2005). McNiff (1992) sees the art making process as therapeutic and evolves through a series of phases creating art and then reflecting upon it. Through the process of creating and reflection, grief can be healed.

In this study, the staff had the opportunity to participate in art therapy and chose to do so rather than conventional psychotherapeutic support (Nainus, 2005). New nurses also received art therapy as part of their orientation process. This enabled them to see how art therapy benefits patients and allowed them to process some of their own anxiety in joining the oncology team. For example, the staff was given the opportunity to draw their frustration. Most drew faceless portraits which through discussion attested that they felt isolated and lacking identity (Nainus, 2005). The staff felt it was beneficial to take breaks from their jobs and participate in self-expression and the completed artwork changed and brightened the dismal environment.

As part of an art therapy intervention individuals were brought together to create a group quilt which was designed to assist the oncology staff members to enhance their communication skills and develop healthy forms of self-care (Nainus, 2005). The purpose of this project was to create an object that would bring together diverse pieces to create a piece that is both aesthetically pleasing and functional and used to warm and protect. This was a metaphor for a staff that deals with diverse people and brings healing, warmth, and

comfort to their patients (Nainus, 2005). The quilt depicted what it meant to be part of the oncology staff.

Upon completion of the quilt many participants expressed their feelings as to how this project enabled them to observe each other's work reflecting similarities and differences in what they were feeling (Nainus, 2005). Some also felt this was a distraction and a stress reliever. Since the inception of the art therapy program there has been an improvement in staff turnover and patient satisfaction (Nainus, 2005).

While art therapy is perceived to be successful in the medical field, it appears to have drawbacks in some instances. In a study of 371 participants, Vick & Sexton-Radek (2005) cites instances where art therapy brought on pain in migraine sufferers. They revealed that art making was more likely to bring about migraines than to alleviate it. Participants also felt that certain art supplies and practices precipitated migraines.

Migraine is a neurovascular disease that manifests itself by severe headaches along with physical, neurological, and physiological characteristics. Those afflicted experience nausea, incidents of depression, and a diminished quality of life (Vick & Sexton-Radek, 2005). Moreover, many experience vertigo, hypersensitivity to sound and light, and visual disturbances such as blurred vision and seeing flashes of light, seeing inverted objects, distorted perception, and hallucinations. Migraine sufferers were found to avoid noise, light, social activity, and physical activity (Scharff, Turk, & Marcus, 1995).

In these cases is there any beneficial role for art therapy as the treatment for the migraine sufferer's pain? Camic (1999) believes that art therapy can distract patients from their pain, enable them to relax, and cope with the loss of physical functioning. There are few studies that investigate art therapy and migraine sufferers but the few that

exist do provide suggestions and insight. Unruh, McGrath, Cunningham, & Humphries (1983) had patients draw a picture depicting their pain and also a picture of them-self in pain. Lewis, Middlebrook, Mehallick, Raunch, Deline, & Thomas (1996) conducted a study where the drawings of headache sufferers were assessed by determining what they wanted to receive from their visits to a clinic. These drawings helped identify the expectations and fears of their clients.

In 1989, the National Headache Foundation (NHF) sponsored the first Migraine Masterpieces contest to make the public aware of migraine diagnosis and treatment (Vick & Sexton-Radek, 2005). Migraine sufferers submitted work depicting their headache experiences. In conversations with participants, Vick & Sexton-Radek (2005) explained that art making was not always therapeutic but triggered migraines. As a result surveys were sent to participants questioning the causes of what initiates headache pain when making art. The participants' ages and gender varied as did their severity and frequency of headaches. The results varied as to the effects the illness has on their quality of life and the overlap of pain and depression (Vick & Sexton-Radek, 2005).

As a result of this survey questions arose as to how art therapy can benefit and be a complementary treatment to sufferers and the precautions that need to be put into place. In light of the study, art therapists need to be sensitive to the materials used, practices conducted, and conditions where the therapy takes place.

Comparing and Contrasting the Art Educator and the Art Therapist

Edwards (1976) believes that art therapy has to do with treatment and not education. According to Jarboe (2002) the responsibility of the art therapist in a school setting is to help students express and contain their internal conflicts, while enabling

change. The art therapist works with the teaching staff, school counselors, and parents to create appropriate treatment goals and objectives for the student and offer counseling in an individual or group setting. Art therapy in schools is primarily used for students that have difficulties as a result of learning disabilities, behavior disorders, emotional problems, or physical handicaps that impair fine and gross motor control (Jarboe, 2002).

Art therapists assess students by giving them a series of art assignments using a variety of media. These tasks relate to the perception of the student's self, family, school and other aspects of their environment (Jarboe, 2002). The student's behavior while completing the assignment is evaluated as is their developmental ability, family, and academic history. It is important to understand that a child's ability differs among all students. Since children's drawings can be divided into developmental stages (Lowenfeld & Brittain, 1987), it is possible to tell when a child is below or above their age level.

Due to the need of school districts to meet educational standards, districts may be less likely to support clinical programs using art therapists that allow students to be taken out of classes (Albert, 2010). What would be ideal in a school setting is to employ an art therapist who is also certified as an art educator who can combine the strategies of art therapy while teaching students the elements of art education and produce a product children can be proud to have created.

As Albert (2010) states, many art therapists have the studio skills necessary to teach art but lack the coursework and credentials required to effectively manage an art classroom in a school setting. Generally, art therapists may not understand the teaching strategies used in a studio setting by the art educator. Many have difficulty meeting classroom requirements and curriculum while implementing interventions through visual

art and other therapeutic strategies used in art therapy. Many art therapists are also unfamiliar with writing lesson plans prior to teaching a lesson and the evaluation of their lessons. Art educators regularly need to provide lessons that meet state educational standards, integrate technology in the classroom, and assess students on the material taught (Albert, 2010).

Pandora (2013) believes that art educators have goals to attain for their students by the end of each semester. These objectives and goals are generally listed in their weekly lesson plans and in each class teaching is done to strive to this ending. Art educators also encourage students to express themselves and talk about their work through the critique process. In art therapy, artists are not expected to speak about their work to others. Art therapists have stated that aesthetic criteria have no place in a clinical setting (Edwards, 1976). Art therapy is not only for expression but can be used for meditation. Some therapists encourage repetitive use of lines in order to un-focus the mind. Others help individuals find images or make an image that is comfortable for them (Pandora, 2013). Art therapy is about expression, not about learning techniques to become an artist.

A common method or approach to art education is the use of Discipline Based Art Education (DBAE) which was developed in the 1980s by the Getty Center for Education in the Arts. DBAE is a means for implementing instruction that develops student's skills, understanding, appreciation of the visual arts (Albert, 2010). DBAE refers to teaching art production, art criticism, art history, and aesthetics.

Art educators also are not prepared or qualified to conduct the therapeutic or clinical responsibilities of an art therapist. Most do not have the credentials to diagnose

student problems or sufficiently analyze a student's work of art. But Albert (2010) believes that combining good pedagogy with art therapy does not diminish the effect of art therapy but makes it acceptable in the school setting making it available to more students in need, if taught by a qualified individual.

Conclusion

In summary, bullying is a relentless, ongoing problem that has a profound effect on a child's life, self-esteem, and education and needs to be adequately addressed on all levels of education in New Jersey (Batsche and Knoff, 1994). The visual arts serve numerous functions in an educational setting beyond the creative experience and can be addressed by the art educator and art therapist (Canterall, 2009; Davis, 2008; Graham, 2009; Slayton et. al., 2010). Current interventions are failing and have not provided the lasting effects hoped for when initiated (Meyer, 2012). The literature reviewed in this chapter addressed the value of the visual arts as an intervention for a variety of conditions for children and adults as well as an anti-bullying strategy. Both the art educator and the art therapist are instrumental in reducing and eliminating the various types of bullying.

The visual arts have been over-looked for years. In education they are usually the first area to be reduced or eliminated and rank low in the hierarchy of academics. Individuals fail to realize the importance of the visual arts in child development and in preparing students for society. My theory that the visual arts are the proper intervention techniques has been supported by various studies and authors mentioned.

Empathy plays an important part in developing pro-social behavior by encouraging students to realize and consider the feelings of others (Catterall, 2009). By

putting themselves in the place of other individuals, students will successfully understand what the victims, of their bullying, are experiencing.

This study will provide the opportunity to research and resolve these issues and problems with a solution that surrounds us.

“Sometimes the solutions to complex problems are hiding in plain sight but we still fail to see them” (Rabkin, (2009).

Setting for the Study

Among the schools that will be used for this instrumental case study will include a private school in a suburban community, an elementary public school in a rural district, and a public elementary school in an inner city . These educational facilities have been chosen since they both employ art educators and art therapists who work with troubled students and use the visual arts as a bullying intervention.

The mission of the private school is to teach students the interpersonal skills necessary to function in a competitive world and become a productive member of society. This is an accredited Special Education School founded in 1977 and admits students in grades K-12. The school currently houses 116 co-ed students and employs 20 teachers. Classes range from four through eighteen students in size with a student/teacher ratio of 6:1.

Programs offered include academics, clinical and medical services, and vocation/college preparation with a variety of hands on experiences. The school also provides individual speech and occupational therapy and health and wellness services. Counseling services are provided through social workers and school counselors.

Individual and group counseling is provided through art therapy, social skills, and integrative counseling.

The elementary school district is part of a rural community in Gloucester County that is located outside Philadelphia, PA and also close to the city of Camden, NJ. Population in this district is 19,216 where 76% are Caucasian, 14% Black, 3% Hispanic and the remaining 7% are various other ethnicities. The two elementary schools house 1778 children. The district has a very low crime rate and is considered a safe community. There are currently 124 teachers in this K-6 district including two art teachers and no art therapists. Children in grades 7-12 attend a regional middle school and high school (bestplaces.net, 2010-2012).

The district employs one of the two art teachers to teach a Life Skills program that is used to fulfill the state HIB requirements. The district chose the art teacher to teach this course and implemented using the visual arts.

The inner city school is part of one of the largest school districts in New Jersey. Total enrollment in this inner city with 39 schools is 27, 504. There are 26 elementary schools, six middle schools, six high schools, one adult education school, and one New Jersey Regional Day School. The district employs 4,874 staff members, 3128 are instructional staff while 1582 are non-instructional or support staff. Within the district's Pre-K through grade 12 populations, 38% of the students are Hispanic, 33% are African American, 10% are Caucasian, and the remaining 19% represent a broad range of ethnicities and cultures including Asian American, Haitian, and Native American, and Egyptian (Public Schools Annual Report, 2011-2012, Nelson, 2010).

In 1993, Nora , the District Supervisor for the Visual and Performing Arts brought into the district a Creative Arts Program to meet the requirements and challenges of students with special needs. Through much lobbying, obtaining outside support, and demonstrating the value of the program, as of 2010, the creative arts therapy program is thriving with 10 art therapists and music therapists who serve general education and special education students in 16 schools (Nelson, 2010).

Art therapists provide art therapy with small groups, individuals, and classroom-wide art therapy, and offers therapeutic workshops for the teachers. Program goals include improving self-esteem and confidence, understanding and dealing with emotions, developing positive coping and social skills, building character, and accepting differences (Nelson, 2010). The program has also brought about collaboration among therapists, teachers, and guidance counselors. During the 2008-2009 school year children were brought into the art therapy program to participate in bereavement counseling. Students participated in music therapy as well as visual arts therapy in a creative, safe, and nonjudgmental environment (Nelson, 2010).

According to the New Jersey Arts Education Census Project (2011) 97% of the students in this state have access to arts education in their schools, well above 90% of all schools in New Jersey use appropriately certified arts specialists, and the percentage of New Jersey schools adopting core curricular standards in visual and performing arts has increased from 81% in 2006 to 97% in 2011.

Chapter 3

Methodology

In this chapter I will present the methodological tools to be used for this study. I will explain the rationale and assumptions for my qualitative strategies, methods of data collection, analysis of the data collected, necessary ethical considerations, and my role as the researcher.

Purpose Statement

The purpose of this study is to investigate the “bullying interventions” used by art educators and art therapists in New Jersey school districts. This study will explore the current use of interventions specifically through the lens of the visual arts. I will investigate the bullying intervention strategies used by art educators and art therapists. Additionally I will examine the differences and similarities between the two disciplines (art education and art therapy) and the role each professional plays in the process of intervention. I will further explore the differences between visual arts and conventional talk therapies, and the ways in which visual arts interventions heal individuals, and heal populations within the larger context of school and district. Data collection will be conducted through interviews with administrators, art educators, art therapists, and documented observations of student/teacher and student/therapist interactions within the context of the students’ artworks. The findings from this study will illustrate characteristics of successful interventions and outcomes for use by other districts seeking to employ arts based interventions to bullying.

The following research questions will guide this study:

1. Why are the techniques and strategies employed by art therapists and art educators successful in conflict resolution?

2. How do bullying intervention strategies employed by art educators differ from those used by art therapists?
3. How do art therapy and art education bullying intervention strategies benefit individuals over conventional bullying intervention talk therapies?
4. What prior bullying interventions have been used in the school district?
5. How have these prior bullying intervention plans been successful or unsuccessful?

Rationale for and Assumptions of a Qualitative Method of Inquiry

Denzin & Lincoln (2005) define qualitative research as a study of things in their natural settings, while attempting to make sense of, or interpret, a phenomena in terms of the meanings people bring to them. Qualitative research strives to answer the how and why of human behavior, opinion, and experience (Yin, 2009). Creswell (2007) explains, that qualitative research begins with assumptions, a worldview, the possible use of a theoretical lens, and the study of research problems inquiring into the meaning individuals or groups ascribe to a social or human problem (p.37).

After numerous years of teaching experience, I have adopted a constructivist teaching approach. Jones and Brader-Araje (2002) define the constructivist approach as the development of understanding requiring the learner to actively engage in learning or meaning-making instead of being learners where knowledge is passively received. Knowledge goes from being the product to knowledge being the process. This paradigm has shaped my beliefs and assumptions for this study. These assumptions consist of ontology, a stance toward the nature of being or reality, epistemology, the scope of knowledge, axiology, the role of values or ethics, rhetoric, the use of effective writing, and methodology, the methods or procedures used in the study (Creswell, 2007)

Barron (2006) refers to ontology as a concept being concerned with the existence of, and relationship between different aspects of society, including social actors, cultural norms, and social structures. Since my study will be based on the constructivist paradigm and will assume that students will learn from each other by expressing themselves, interpreting what they see and what they have created in real life situations through the visual arts, these relationships play a major factor in my research. This ontology supports the use of qualitative inquiry for this study since it suggests that images add an essential, compelling, central piece to student understanding of each other.

The assumption of epistemology refers to the researcher getting as close to the participants as possible during the study to acquire a better understanding of their personal feelings, perspectives, and experiences (Creswell, 2007; Marshall & Rossman, 1999). Being an art educator will provide me with a greater understanding of processes used, experiences encountered, and personal views of other art educators. I intend to spend as much time as necessary, if allowed, to get the best understanding of the participants enabling quality results for my study.

Heron and Reason (1997) define axiology as something that is valuable in human life and they also questions what value the researcher will bring to the study. The assumption that this research, my theory, and the results of this study are value laden and will benefit and bring improvement to the conditions of those involved in bullying which is paramount in this study. The undertaking of this study came about out of my recognition of the need and the desire to remedy a situation that was intolerable for many students of all ages.

Strategy of Inquiry

Yin (2009) states that the case study method is used to contribute to the knowledge of an individual, a group, an organization, a social, or political phenomena. This method is most appropriate for this study since the questions posed by this research seeks to explain a present circumstance (Yin, 2009) within the context of schooling. Moreover, the research will take place in the real-life context of the professionals' work lives. The most suitable type of case study design for this qualitative study is one that Hancock and Algozzine (2011) define as an instrumental case study: a work whose purpose is to gain a better understanding of a theoretical question or problem. As Stake (1995) explains the instrumental case study allows the researcher to accomplish more than an understanding of a particular situation. It will allow a greater understanding of the issue or refine my theory.

Stake (2006) explains that an instrumental case study is used when the study goes beyond the case. The case is of secondary interest; it plays a supportive role, facilitating our understanding of something else. The schools, art educators, art therapists and their teaching and learning practices will define this case study. I will attempt to capture the practical knowledge of these participants through interviews and observations. This is appropriate since I want to gain specific insights into the theoretical belief of the role and significance the visual arts play in resolving issues of bullying not in any one particular case. The specific instructional practices employed by art educators and art therapists, their processes, and circumstances that support my theory of the benefits of the visual arts as interventions to bullying, will be studied (Hancock & Algozzine, 2011). This case

study will allow me to study and analyze these practices within each setting and across multiple settings (Baxter & Jack, 2008).

Participant Selection

When selecting participants for this study it is crucial to select individuals who are knowledgeable, experienced, and can be informative about the research issues. This study will include a critical case purposeful sampling and show different perspectives on the problem through the processes used by the art educators and art therapists (Patton, 2002, Creswell, 2007). Patton (2002) explains that the critical case study can facilitate logical generalizations, meaning that if it happens here, it most likely will happen anywhere. The districts chosen are representative of the population necessary to do a thorough study. The art educators and art therapists are acquainted with student conflict and the means to resolve it through the visual arts. It was difficult locating districts that employ art therapists and also employ art educators that use the visual arts as an intervention technique. While most districts have art educators, many follow a curriculum dealing with the aesthetic component of art education.

One district was chosen since it is a rural district in Gloucester County located near Philadelphia, PA and Camden NJ. This district serves students in Pre-K through grade six in these two towns. The district has four elementary schools housing more than 1700 students. The mission statement for this district states that:

The primary goal of the district is to prepare each student with the real life skills needed to compete in a highly competitive global economy. This will be achieved by providing a comprehensive curriculum, the integration of technology, and the

professional services of a competent and dedicated faculty, administration, and support staff.

The district has an extensive HIB program that includes a Life Skills course taught by one of the district's art educators. In this course the art teacher offers students an opportunity to express their understanding of bullying through visual arts-based lessons.

The participants at small suburban private institution, in New Jersey will include two art therapists/art educators with varied years of experience in the field. The grade levels for the school include elementary through secondary.

The profile of this facility states,

The co-ed students are offered small, structured classes, with a one-to-three staff/student ratio. In a combined effort with academic instructors, a Behavior Management Specialist, Crisis Interventionists, Shepherd, and Clinical Services, which includes a clinical director, social workers, psychologists, art therapist, speech therapist, occupational therapist and family nurse practitioner, use a comprehensive approach, while coordinating the recommendations of specialists, to collectively select a treatment modality designed to stabilize a student's emotional and physical well-being that can then be integrated into the educational process.

The inner city school district was selected due to their comprehensive creative arts therapy program and art education program. This district will allow the researcher to conduct interviews in an urban setting as art therapists and art teachers work with elementary through middle grade levels.

Data Collection

In order to provide meaningful and rich data I will include four aforementioned types of data:

1. Multiple interviews with art teachers, art therapists, and administrators during the school year,
2. Documentation checklist and researcher notes, researcher journals/observation notes,
3. Multiple observations of art educators and art therapists interacting with students in a school setting,
4. Examination of student artwork (artifacts) in progress and upon completion during art therapy sessions and in art education programs.

Prior to data collection, I would seek approval from the Internal Review Board (IRB) at Rowan University and also permission from administrators at each setting, to conduct my research in their facility (see Appendix A). During my meetings with administrators, I would explain the purpose of my research study and the benefits it will provide, my data collection methods, and the duration of my time at their facility. I will provide all participants in this study with informed consent agreements that will allow participants to be aware of the research being conducted and the risks involved (see Appendix B). Obtaining consent involves informing the subject about his or her rights, the purpose of the study, the procedures to be undergone, and the potential risks and benefits of participation. Subjects in the study must participate willingly (Shahnazarian, Hagama, Alburto & Rose, 2013).

When approved, I would speak to art therapists and art educators to determine what classes or groups would best fit my needs. I would then speak to the recommended parties, along with a representative from the school, to determine if they were suitable candidates for my study. I would first collect documentation that will support my understanding of the school population and participants in this study. This documentation would include information about the socio-economic background and demographics of the district and school community, and family histories of participants if permitted.

The second phase of my study would begin with interviews and observations of art therapists and art educators. My observations would be documented using thick descriptive note taking. Interviews will be recorded and transcribed by the researcher and possibly an objective outsider. As I study my notes and transcriptions I would be looking for common threads and patterns of information to code looking first for distinct categories about the methods/approaches art therapists and art educators take while conducting bullying interventions, similarities and differences in their techniques, how these strategies differ from strategies used by talk therapists, successful and unsuccessful strategies used in the past, and how successful strategies used by each have increased the quality of education.

In addition to interviewing the art educators and art therapists, I would observe their interaction and strategies/techniques used with teachers/administrators and with other students to determine the long lasting effects of these interventions and if they were successful. I would also conduct interviews with those in authority such as other teachers and administrators before analyzing these cases. I would observe and interview my participants regularly to note their progress with students.

As the researcher, all observations, interviews, and characteristics of the participants need to be consistent from session to session. I must remain neutral in body language and be equally detailed in note taking in order to allow comparisons (Kanter & Anschuetz, 2010).

Instrumentation

Data collection instruments used in the school setting would include interview protocols, documentation checklist and researcher notes, researcher journals/observation notes, and checklist for physical artifacts (Tellis, 1997).

Interview Protocols

Separate interview protocols will be developed for art therapists, art educators and, school administrators. These will be semi-structured in nature including open-ended questions that will allow the researcher flexibility in exploring participant responses by asking for clarification and follow-up information as needed (Hancock & Algozzine, 2011). This approach will also put the participant at ease and allow for a relaxed atmosphere building trust and a sound relationship (see Appendix C).

When collecting data from the art teachers and art therapists my interview protocols will commence with questions that will help ensure the aforementioned relaxed atmosphere creating trust and a good rapport between the researcher and participant (Jacob & Furgerson, 2012). Questions will be created that will relate to the participants background, educational training, professional experience, and intervention strategies and techniques used with students, how they determined what strategies/techniques are successful and what are not successful, and how they determine success and failure.

Interviewing administrators will be more challenging but I want to determine through my interview protocols how and why they value the art educator and/or art therapist and what these educators/therapists have contributed to the quality of education for students and the district.. Many of the questions created for this group will be similar to those of the previous group. What will be different will include questions as to how the art educator and art therapist have contributed to the atmosphere of the school, the quality of education in the district, improved student behavior in the school, and the reduction of bullying among students.

Interviews will occur separately and individually with the key participants at each setting. I chose to interview them separately since I want to obtain accurate responses that are not influenced by another party who may have authority over another individual. This is also true when interviewing art therapists and art educators. I want to obtain each individual's point of view. Stake (1995) states each individual is expected to have had unique experiences and their own stories to tell. Hancock & Algozzine (2011) concur that individual interviews yield significant amounts of information from an individual's perspective and viewpoint. All interviews will take place in an area where the interviewee will feel most comfortable and have agreed to audio recording and extensive note taking by the researcher throughout the interview.

Documentation

Documents collected for this study will include information related to the socio-economic backgrounds and demographics of the district and school population, family histories of participants where possible, lesson plans or prepared handouts used by the art teachers and/or art therapists, notes taken during the art therapists' sessions, and school

records for participants such as Individual Education Plans (IEP's) and/or 504 Plans if permitted. Much of the information about the district will be obtained from online sources and administrators. I will request additional documents about the student through permission of the administration and child study team. New Jersey State law prohibits all but parents, teachers, and administration from seeing a student's IEP and 504 Plan, therefore, in lieu of actually reading the IEP/504 Plan I will consult with the art educator and art therapist. I will also seek their completed lesson plans and materials used as strategies. Any document that may have a name on it will be concealed or a pseudonym will be used to protect the student and the family. These documents will provide insight and understanding to the strategies and techniques used by the art educators and art therapists.

Researcher Journal/Observation Notes

Observations of the interactions between students and art therapists or teachers will help to determine attitudes before and after interventions, but given the physical nature of the visual arts, the actions of students as they engage with artistic materials can play a significant role throughout the therapeutic process and need to be noted (Malchiodi, 2005). Taped recordings will be taken during all observations of interactions between students and participants. These recordings will be included as part of my journal entries. Journal entries will include the time and date of the observation, location of the observation, pseudonyms of the individuals and positions of those observed, and first impressions and interpretations of specific activities and events (Hancock & Algozzine (2011). These entries will provide evidence and clarity of the strategies used

by the participants when dealing with students, student interactions in class, and my personal reflections of what I have observed.

As Marshall & Rossman (1999) explain, observations by the researcher demand firsthand involvement and immersion at the setting. This immersion allows the researcher to hear, see, and experience reality as the participants do. These experiences allow for more intense and accurate note taking and journal entry providing learning and input from the direct involvement.

Physical Artifact Checklist

As Yin (2003) states physical artifacts can play an important role in case study research. The artifacts in this study are the student artworks. The imagery made by the students will serve as visual documentation of the expressed feelings of the students that come about while working with the art therapist or art teacher. In this study the artifacts will play a vital role and will be used extensively because they will provide a great deal of concrete data in support of my observations. I will be looking at artworks in progress and in final completed form. Coding of the physical artifacts will be used to establish patterns across therapeutic approaches taken by the art therapists and art educators.

Data Analysis

Upon completion of data collection, I will listen to the recorded interviews several times prior to transcription to ensure accuracy and provide an opportunity for analysis (Maxwell, 2005). It is invaluable to listen to the inflection in the interviewee's voice and not miss any information. As Maxwell (2005) explains one of the first steps in qualitative analysis is to thoroughly read all transcripts from interviews in each setting. This would

include all participants in the school setting; art therapists, art educators, psychologists, child study team, guidance counselors, and administrators.

My study will require considerable observation and analysis of visual data. The subject matter of a child's work is extremely important and much about what the child is feeling and thinking may be gleaned. Visual Analysis Guidelines (VAG) (2012) suggests that when analyzing artwork, a great deal of time is required to note all visual detail and how the elements are arranged in a work of art. I intend to examine each artifact or piece of artwork from students in each setting to identify the developmental level as a baseline with great attention given to the particular subject matter and details such as the types of brushstrokes often used to convey a mood, and the dominant and secondary techniques or approaches used when rendering a subject. Size of the subject in relation to other elements in the composition and whether or not there is a focal point is important. Placement of the subjects and arrangement of the elements (crowded, open, varied, or repetitious) are also important interpretive signs used in the making of art. When looking at space in the composition, I must study what methods the student uses to create space or if there is a denial of space. Other aspects of visual analysis include the use of or lack of color. Hue, value, intensity, saturation, local, optical and arbitrary color must be considered. Line in a composition will be noted as to its direction, description, decoration and expression. This visual information will convey much about the individual that is creating the artwork.

Taylor and Gibbs (2010) explain that while transcribing, coding is the process of examining the data collected for themes, ideas, and categories and then denoting similar passages of text with a code label that can be retrieved later for further comparison and

analysis. Saldaña (2009) states that coding is the transitional process between data collection and more extensive data analysis. Through coding comparisons, similarities, and patterns can be clearly seen. In this study coding will lead to finding and categorizing key concepts

Coding will take place in all types of analysis whether it is from interview transcriptions, thick descriptive field notes, and visual data. Saldaña (2009) explains the first and second cycle of coding methods and the usefulness of each. First cycle coding methods create a foundation for further analysis and are organized into methods and subcategories. The primary method I would be employing is the Elemental Method and its subcategories, Descriptive Coding, and In Vivo Coding. Descriptive Coding is appropriate when analyzing field notes, documents, and artifacts. In Vivo coding is used to code a word or phrase from the actual language of participants in verbatim found in the qualitative data and would be used for interview transcripts as a method of attuning myself to participant language, perspectives, and worldviews (Saldaña (2009).

Second Cycle Coding Methods are advanced ways of recognizing and reanalyzing data coded through First Cycle methods. These would be used to finely tune my initial coding of data. In this cycle I would include Pattern Coding. Pattern Coding is used to identify an emergent theme, configuration, or explanation and will enable me to better organize, categorize, and label the data collected (Saldaña, 2009). This is appropriate for my interview transcripts, observational, and visual data coding.

Validity of Qualitative Methods

In order to ensure validity in the data collected, triangulation needs to occur. This would reduce the risk that my conclusions might reflect researcher biases or limitations

of a specific source or method enabling a better understanding of the issues being studied (Maxwell, 2005). By using several data collection methods, interviews (oral data), direct observation, documentation (transcriptions and thick descriptive notes), and student artwork as physical artifacts (visual data), I will increase confidence in the validity of my interpretations of the data. Moreover, I will use the same methodological protocol across several different educational settings.

I will check to be sure that both internal and external validity occurs (Twycross & Shields, 2004). Internal validity refers to the extent that the research questions relate to the design study. External validity relates to whether or not research findings can be generalized or transferred beyond the immediate study sample and setting

Having a background in art education but not in art therapy does limit my knowledge in some ways. While I believe my data collection methods will produce valid results, there may be design flaws that I am unaware of. A more rigorous method to collect valid data would be to ask additional experts in each setting for their opinion on the most effective tools (Twycross & Shields, 2004). Art therapists, guidance counselors, and school psychologists would be interviewed for their opinions on the art work being analyzed and would also be asked to validate data collection techniques.

Maxwell (2005) refers to validity as a description, conclusion, explanation, interpretation, or other sort of account. An important aspect of the research is the validity threat or whether it can be proven that my research was flawed. Validity consists of the strategies used to identify and attempt to rule out these threats.

As Stake (2006) suggests, while impressions are a good data source, the researcher wants assurance. In order to gain these assurances, triangulation is necessary.

In order to be confident with data collection and its analysis, there must be at least three conformations and assurances that support other data collected. To insure our interpretations are accurate, I must listen to the interviews repeatedly and read over notes of observations numerous times to find redundancy and repetition.

While there will be at least three, possibly four different settings with different age groups certain things must remain constant in order to ensure validity in the research. Maxwell (1992) developed five additional categories to judge the validity of qualitative research which has given me a greater understanding of what I need to do to ensure validity in my study: descriptive validity interpretive validity, theoretical validity, generalizability, and evaluative validity.

1. Descriptive validity refers to the accuracy of the data (Maxwell, 1992). The data must reflect what the participant has said and done.
2. Interpretative validity refers to how well the researcher reports the participants' meaning of events, objects, or behavior (Maxwell, 1992). This would be important since I will be interpreting and analyzing the meaning of visual data. It will be imperative that I have input from a qualified art therapist who will validate that my interpretation is not purely opinion.
3. Theoretical validity seeks to evaluate the researcher's concepts and the relationships among the concepts in context with the phenomena (Maxwell, 1992). To ensure validity, I must reflect and make sure I have provided an accurate explanation of what I am studying and when possible provide support with expert analysis or from data collected.

4. Generalizability or transferability refers to the ability to apply the theory resulting from the study universally (Maxwell, 1992). This may be difficult since my sampling and settings are different with unique individuals with changing variables. However, if I show that art therapy and art education provide effective interventions beneficial in all settings and with all age groups, it can be concluded that it would provide similar results in a broader setting. This would ensure validity by examining the constancy of data across different settings/spaces, art educators/ therapists and would be noted during coding.

5. Evaluative validity moves away from the data itself and tries to assess the evaluations drawn by the researchers (Maxwell, 1992). This is where triangulation again comes into play to ensure accuracy in my findings. I plan on using all types to assure validity of my study.

I will also use member checking (Guba, 1981) to ask participants to review and assess the accuracy of my interpretations. I want to ensure I have not misinterpreted the data collected and the analysis of this data. Misinterpretation would invalidate the conclusions of this study. It is also important to seek peer debriefing (Maxwell, 2005) which will be used to analyze the methods and interpretations of my study. The peer reviewer should evaluate all areas of the research to include decision-making, methodology, legal and ethical issues, and other matters pertaining to the research (Maxwell, 2005). I would also use the peer reviewer as a sounding board for new ideas and questions I might have.

Role of the Researcher

In qualitative research, the researcher is considered a primary instrument in data collection and analysis (Creswell, 2007). The researcher collects all data through the examination of documents, observation of behavior, and interviews all participants (Creswell, 2007). Prior to the collection of data, the researcher must plan and determine who has the needed information, the participants, where can it be located, the setting, and how will it be collected, the methodology (Hancock & Algozzine, 2011). In addition, the researcher must ethically consider all participants throughout the study (Stake, 2006). Another task of the researcher is to thoroughly and carefully study the data collected to ensure that premature or false conclusions based on personal biases are not reached (Eisenhardt, 1989).

The reasons for writing this dissertation are both personal and professional. Personally, since I was bullied as a child and professionally due to my teaching experiences and the impact on students through the visual arts. My interest in art as an intervention tool occurred while teaching in an elementary public school district. A student in a sixth grade class, John, (pseudonym) had numerous behavioral issues. This was apparent by his boisterous conduct and physical interaction with teachers and peers in his class. He was an angry child with a disruptive nature and would typically topple desks in his classroom. On regular occasions he would react and lash out when he did not get his way, was disrespectful to teachers, and would often use inappropriate language in class. In the art room his personality changed. A calming affect came over John when he was in the art room. He was talented and enjoyed coming to art since he was successful and was praised by me and other students. John would take every opportunity to come to

the art room. He would forego playing outside at recess, ask his teachers if he could come to my room when he finished work, and would even ask to have lunch there while another class was in the room. While in the art room he was always respectful, hardworking, and presented quality work. John was thrilled when he was invited into the Gifted and Talented Program in the fifth and sixth grade. This was an elite group of children where very few students were selected. Acceptance made him feel special and very proud.

While he was a model child in the art room, he was still a volatile child in all other classes. I was asked to meet with the child study team to discuss his Individual Progress Report (IEP). At this meeting, discussion took place as to what was the best behavioral modification program for this student. After I explained his behavior in the art room, two remedies were decided. One was to encourage good behavior throughout the school by rewarding him with the opportunity to come to me and assist me or my students when this was earned and the second was to send him to me to calm him down when he was having an outburst or meltdown where his behavior was out of control. This appeared to be successful. When he was a problem anywhere in the school, he would be sent directly to me until he was capable of regaining control and when John behaved appropriately and had demonstrated exemplar behavior throughout the day he would receive his reward.

This worked for some time but John was intelligent and soon realized he could spend most of the day with me in the art room. If he acted violently or misbehaved at the onset of school, he would have more time in the art room. One morning he knocked over a number of student desks, screamed, and swore at a substitute teacher, and was sent to

me for the rest of the day. This behavior became constant until it was realized that this could not go on every day. The child study team realized this was a problem and with the consent of his family, John was removed from this school and sent to a school for the emotionally disturbed.

In retrospect, the art room was a refuge for John. He felt safe, important, and developed self-esteem there. He received praise and was looked up to by his peers since he was a talented artist. Art was the intervention for inappropriate behavior that he could not control. In hindsight, it is a mistake to set the same reward for both desirable and undesirable behavior. Having had this introduction to the arts as an intervention technique, I began to research other possibilities where art could be used as an intervention. The results of years of experiences such as that stated above and numerous readings motivated me to research the techniques, the strategies, and the roles of art educators and art therapists in educational settings where interventions are required, and to determine how the benefits and advantages of this therapy can be transferable and to understand why this type of intervention is not more prevalent.

It is my intention to make my results transferable to other districts in the hope that this will enable those who bully will learn from the arts and have a more empathic understanding of others, that the bullied to be empowered, and that the bystanders will take an active part in standing up for the rights of others.

Ethical Considerations

Participants

Ethical considerations must be given to all aspects of the research process. must be respected and are deemed the priority (Stake, 2006). I intend to seek permission

from authorities in all settings prior to conducting my study. As previously mentioned, I will explain the purpose of my study, who will be involved, and the duration of my stay at their facility.

Once I have approval I will obtain written permission from all participants. Whether through interviews, observations, documents, and visual data each participant will be safeguarded and entitled to remain anonymous throughout the study. I intend to use pseudonyms when referring to my case studies participants, their students, and the district studied. Since I will be including the artwork of children all personal information must remain private. As Banks (2007) states, all researchers have a duty to protect the rights of their research subjects. When conducting interviews or observations, I must be careful not to infringe on the rights of individuals that do not want to be recorded. Prior to any recording, I will seek written permission from all participants to be recorded.

Participant Protection

Throughout my research participant protection is of the utmost importance. My research will be conducted ethically, honestly, and respectfully. All participants, art educators and art therapists, will remain anonymous and pseudonyms will be used to distinguish between individuals. The participants will participate on a completely voluntary basis. They will be issued a consent form indicating that they are willing to be part of this research study. In this consent form the procedures, risks, benefits, confidentiality, and my contact information will be included.

The researcher will observe the children in the art room and art therapist's office; they will not be interviewed, contact with them will only take place through the art educator and art therapist in attendance. Although there are no apparent risks to students,

my only contact would involve discussion of their artwork. As the researcher I will not be intrusive and will gain access only through permission of the administration and the participant.

I will also submit an application seeking approval from the Institutional Review Board at Rowan University that will examine and review my human research application. Prior to the submission of this application I completed and passed the Social and Behavioral Responsible Conduct of Research training offered by the Collaborative Institutional Training Initiative at the University of Miami on October 12, 2013.

In conclusion, I have developed my theory, selected my samples, and designed data for collection protocol (Yin, 2009). Upon approval, I will begin to conduct my research, write individual reports, analyze my findings, draw conclusions, modify my theory, develop implications, and write my report (Yin, 2009). I am anxious to begin this research to determine how theories provide the necessary interventions to conflict resolutions. This dissertation will be challenging as well as exciting.

Chapter 4

Instrumental Case Study Description

As Stake (2003) explains, a case study is instrumental "...if a particular case is examined mainly to provide insight into an issue or to redraw a generalization (p. 137)."

An instrumental case study takes a supportive role to deepen our understanding of a larger issue. Through this study my findings will analyze the various strategies implemented to address and resolve the problem of bullying in education.

In the following section I will provide an analysis of data collected and display findings through specific themes using said data. The themes include Assemblies, Visual Arts, and Art Therapy. Throughout this chapter, I quote directly from participants choosing significant text that illustrate ideas, concepts, and relationships to assist the reader in making connections between the analysis and the participant data to display findings through specific themes. To effectively present these findings a series of steps were conducted.

At the conclusion of data collection, I reviewed my field notes prior to the transcription of interviews. I primarily used three coding types, descriptive coding, *in vivo*, and pattern coding to categorize my data. Gibbs (2007) explains coding is a form of qualitative analysis which involves recording or identifying passage of text or images that are linked by a common theme or idea allowing the text to be indexed into categories and therefore establish a framework of thematic ideas about it. Descriptive coding is a first cycle coding method that enabled me to identify major common categories from field notes, documents, and artifacts of student work. Many of the art educators and art therapists in this study, cited similar situations in their respective fields as well as in their methods and activities used to address issues related to bullying. Saldaña (2009) finds

descriptive coding useful to the novice researcher and assists in analyzing the basic topics. In-vivo coding, also a first cycle coding method cites words or short phrases found in the qualitative data “the terms used by [participants] themselves” (Strauss, 1987). In-vivo coding was effective when transcribing the participants’ actual language used during interviews. Pattern coding, is a second cycle coding which showed important similarities and commonalities in the collected data. Myles & Huberman, 1994, explain that pattern codes identify an emergent theme, configuration, or explanation. They pull together material into a meaningful unit of analysis. It is a way of grouping similarities into smaller number of sets or constructs.

As previously stated in Chapter 1, bullying is a continuing persistent problem for young children, adolescents, young adults, as well as adults (AERA, 2013). Bullying potentially affects children’s academic performance through physical, verbal, and social abuse leading to anxiety, depression, and may ultimately result in suicide (Hinduja & Patchin, 2010). Current interventions appear unsuccessful in addressing the elimination and question if bullying continues once the current interventions stop since it is currently flourishing and still growing (Merrell, Gueldner, Ross & Isava, 2008, Smith & Ananiadou, 2003).

Context and Participant Description

Participants

Eighteen participants were recruited and interviewed for this study including art educators, art therapists, district administrators, Anti-Bullying Specialists, and a clinical psychologist. Sixteen of the interviews were face to face, one was completed over the phone, and one completed through email. As part of the interview process, many of the

participants discussed and explained the anti-bullying programs and strategies used in each of their schools or districts. Each interview was recorded with the participant's consent and ranged from 45 minutes to 2 ½ hours in length. All interviews were transcribed precisely as spoken. I chose to transcribe all interviews using thick descriptive notes including voice inflections

Selection criterion was based on the participants' position, district size, geographic location in New Jersey, and district socioeconomic status. I chose these districts to create a broad sampling with a range of socioeconomic factors from high to low rather than focusing on just one socioeconomic group. The names and any identifiable information cited in this chapter are protected using pseudonyms.

In Table 1 district size is characterized by the number of students enrolled: Small = up to 500 students, medium = 501-3000 students, and large = over 3001 students. The District Factor Group (DFG) was developed in 1975 to compare students' performance on statewide assessments and is an indicator of socioeconomic status (NJDOE, 2006). The DFGs are calculated using the following variables: percent of adults without a high school diploma, percent of adults with some college education, occupation status, unemployment rate, percent of individuals in poverty, and median family income. The categories are A, B, CD, DE, FG, GH, I and J range from the lowest to the highest socioeconomic status.

Table 1

Participants

Name	Position	District Size	Location	District Factor Group	Public/Private School
Susan	Administrator/ Anti-Bullying Specialist	Small	Suburban	B	Private
Joe	Administrator	Medium	Suburban	I	Public
Joan	Anti-Bullying Specialist	Medium	Suburban/	I	Public
Hazel	Anti-Bullying Specialist	Large	Inner City	B	Public
Kari	Art Therapist/Art Educator	Large	Inner City	B	Public
Lori	Art Therapist	N/A	Suburban	FG	Private Practice
MW	Anti-Bullying Specialist	Large	Inner City	A	Public
RW	Anti-Bullying Specialist	Large	Inner City	A	Public
Bonnie	Art Educator	Large	Inner City	A	Public
Lydia	Anti-Bullying Specialist	Medium	Suburban	CD	Public
May	Anti-Bullying Specialist	Medium	Rural	DE	Public

Tracy	Art Educator	Medium	Suburban	CD	Public
Lina	Art Therapist	Small	Suburban	N/A	Private
Val	Art Educator	Medium	Rural	DE	Public
Tori	Art Educator	Medium	Suburban	GH	Public
Carrie	Art Educator	Large	Inner City	B	Public
Tara	Educator/ Clinical Psychologist	N/A	Inner City	B	Private Practice
Nora	Art Educator/Supervisor of Art therapy	Large	Inner City	B	Retired

All participants had a common interest in providing quality anti-bullying activities to reduce HIB, resolve conflicts, and control student anger management in their school or district. Many were involved in creating the curriculum and/or the activities used. While aspects of the participants' positions and demographics are highlighted in *Table 1*, it is important to examine the qualitative results of this research within the context of the participants shared and uniquely expressed experiences dealing with bullying and the strategies and techniques employed.

Assemblies

Assemblies are commonly conducted in schools to present anti-bullying messages. These refer to programs acquired by a district to expose students to various types of anti-bullying strategies to cope with the situation. The programs can take the

form of a curriculum purchased by the school or district, a one-time assembly, or guest lectures employed to speak to certain groups.

Joe, Joan, and Lydia. Joe is the head of the child study team and Anti-Bullying Coordinator for a district of approximately fourteen hundred students in three, Pre-K through five grade schools and one sixth through eighth grade middle school. Each of the four schools has an Anti-Bullying Specialist who also serves as the school's Guidance Counselor. Joan is one of the guidance counselors and the Anti-Bullying Specialist for her school. Lydia is the Anti-Bullying Coordinator in another regional school district for her middle and high schools with a student population of two thousand.

Joe. During my interview, Joe explained he initiated the Olweus Bullying Prevention Program (OBPP) in his district since it is one of the most researched and best-known bullying prevention programs having over 35 years of research and implementation (Olweus & Limber, 2007). He further explained how the district uses OBPP designed for elementary, middle school, and junior high school students ranging from ages five through fifteen. The goals of the program are: to reduce existing bullying problems among students, to prevent the development of new bullying problems, and to achieve better peer relations at school.

As Olweus and Limber (2007) explain, the curriculum is designed for the entire school requiring the staff and administrators to create four level components that include: school level components, classroom level components, individual level components, and community level components (see Appendix D).

Joe explained how he felt the Olweus was an important tool in the district for anti-bullying and attributes the success of the program to the Anti-Bullying Specialists in each school:

Last year we had maybe 3 only [cases]. We don't get that many. We get more code of conduct problems. Not what we would consider HIB cases. But only had 3 last years which isn't bad. I believe there was one at the elementary and two at the middle school. Obviously there were other investigations that we did but they didn't turn out to be HIB. These were reported by teachers to the counselor. Many times they come from the parent. We get a lot of parents calling and reporting incidents.

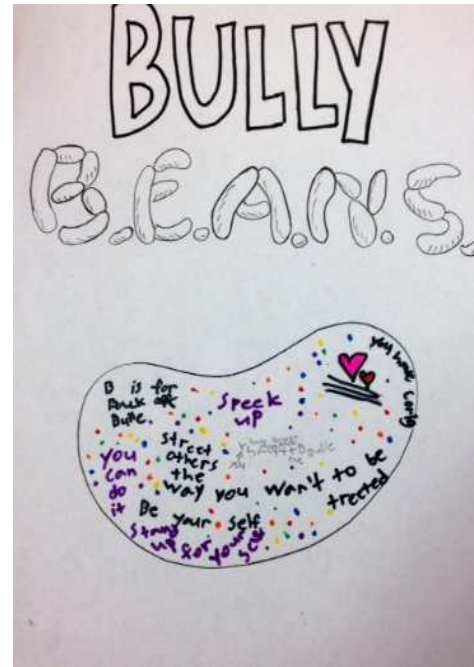
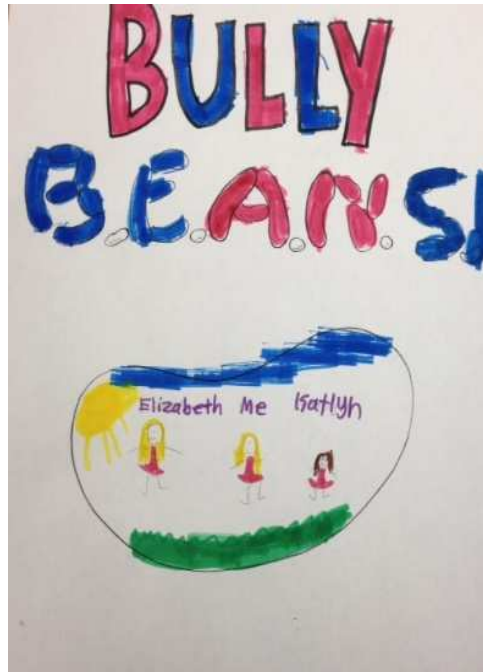
There are lessons taught on respect. The Anti-Bullying Specialists are in the classroom using the Olweus curriculum in K-8. We had an excellent grade on the state report. I don't know how they grade it but we had a good grade. We were at 73. The year before and we were at 70 and actually improved on our ranking from one year to the next. We've done a lot of work. And the Olweus program has been in practice for a good solid three years now. So we're really moving along with that.

Joan. Joe appointed Joan as the Anti-Bullying Specialist and Guidance Counselor for her school of 279 students. She implements the programs as directed by her supervisor Joe whose office is also in her building. Joan is a certified teacher in elementary education and also special education. She received her Masters Degree in Counseling and has been in this position for her entire tenure in the district. Joan's HIB committee surveys students annually to determine if they have ever been bullied, if so how often, where in the school this has occurred, and if outside the school where has this happened. Students are also asked to respond if they have ever bullied anyone, how often, and where they did. School wide assemblies are then constructed after reviewing student responses (see Appendix E).

In Joan's program she teaches character education classes weekly to Kindergarten and monthly to grades 1-5 where she implements the OBPP. During the interview Joan stated:

I like to incorporate some aspect of art into almost all my lessons. I tend to focus a lot on literature mostly in character ed. but I do [include art]. I could probably think of a handful of lessons that incorporate art. Now that I think of it I think I tend to do it more with younger students like K-3 and with 4-5 I do more writing with them. Additionally, teachers have a class meeting once a week which is solely dedicated to Olweus. Those lessons look very different from K-5 but they focus on respect. They focus on character. On building respect, on building community, on working through problem solving and if you do have a problem with someone how do you solve it appropriately? It runs the gamut of things.

At the conclusion of the interview, I observed Joan in a second grade classroom where she read a story to the children about bullying entitled *Bully B.E.A.N.S.* by Julia Cook (2009). The story was about a girl, Babette, who likes to boss others. She picked on a boy named Winston and made him cry. All children in her class were afraid of her because she was a bully. At home she was bullied by her brother and made to do things she did not want to do, therefore, she learned to become a bully. Winston's mother told him to eat Bully B.E.A.N.S. (Bullies Everywhere Are Now Stopped) magical jellybeans that give you courage. After eating the beans Winston was able to have the courage to stand up to Babette. At the conclusion of the story, students returned to their seats where they received a handout and were instructed to draw a phrase or image inside the large bean on their paper. They were to cut out the bean and carry it with them for courage whenever they were being bullied.



Figures 1 and 2. Bully Beans Drawing.

Above are second grade student drawings illustrating the way children should act and be treated and three girls playing outside on the school playground without being bullied. Joan explained to the children that the reason they were creating the Bully Beans drawings was that the drawings could be taken with them and held up for protection if they were being bullied reminding them to be courageous.

I returned to the school the following month to observe one of the school's monthly anti-bullying assemblies to celebrate the "Proud Panda" award given to students who have performed something beneficial and considerate in school that month. It began with a PowerPoint and the song "Lean on Me". Joan began by reviewing the anti-bullying rules. Students recited them in unison with the teacher. The rules included: we will not bully others, we will try to help students who are bullied, we will try to include

students who are left out, and if we know someone is being bullied, we will tell an adult at school and an adult at home.

She presented a video to the students referencing the school wide fundraiser they would be participating in that month for St. Jude's Children's Hospital. The assembly lasted approximately 40 minutes.

Lydia. Lydia has been in education for over 30 years and the Anti-Bullying Coordinator for the past 13 years in a school of 1200 students. In an interview with Lydia she explained how her district attempted to implement OBPP:

We have lots of things put into place to try to prevent bullying. One of the things we had was the Olweus program for three years and just this year the grant ran out. So it runs through the middle school too and by having it at the middle school level and then having them come here is essential. Most of our chunk, the kids, come from the middle school and then having them coming here, they know it's already in place. It's probably been through the whole district now. Freshman have had it all the way through.

Since funding for the program was ending, she is unsure of what will be used in its place. The reason the program was not continuing was due to the fact that teachers did not support it any longer. Lydia explained that everyone has to be on board but if the teachers are not willing to teach the lessons, it is not going to work. The scheduled lessons required teachers to conduct the lessons once a month for three minutes during the last two years and the lessons were pre-written curriculum which was given to them. They were provided PowerPoint slideshows, discussions, and activities. They were asked to review them and play them but the teachers felt the students were not getting anything out of them and were not paying attention. Teachers also did not want to lose minutes from class time if to do this.

One commonality of Joe and Joan's district and Lydia's district was that they both purchased and used the Olweus Program. Participants commonly noted that the curriculum which is categorized by specific programs, assemblies, and individual class activities, spoke about both positive and negative aspects of the program. Joan implemented the curriculum on a weekly basis and felt it was very successful but Lydia's district conducted it much less frequently. Both of them felt the program was valuable but in Lydia's school the Olweus program was not being renewed due to the fact teachers did not support the program and did not want to participate.

Carrie, Hazel, May. As an art educator for the past seven years, Carrie has taught grades K-8 on the elementary level and currently teaches Ceramics to grades 9-12 at the high school level. Her position involves teaching students once a day every day to those who request taking this course. It is an elective and all students want to be there. Since this is an elective the students are interested in the course and are well behaved and rarely create a discipline problem. Carrie is unaware of any anti-bullying interventions. When asked about the bullying programs in her school she stated there was none:

There's none that I know of, maybe in the elementary school. We used to have to do workshops and assemblies and things like that and they had the box where you could report [tattle tailing] and it seemed to become almost extreme. Every little thing they would be reporting or writing reports on. But now being in the high school, I'm really out of it. I'm off the beaten path. I mean where my room is nobody comes down my way. But I'm not really sure... I don't have a lot of discipline problems with these students. They are really pretty good. And it's an elective so they chose to be in my class. The majority of them want to be there. So it's pretty smooth sailing. I'm also pretty strict so I have a zero tolerance for any kind of shenanigans.

We used to have assemblies and meetings and I think we had some professional development but that was at least 5 years ago. Now we don't do much. I don't know if they're dealing with it in a different way or not dealing with it at all.

Hazel. Hazel who is an Anti-Bullying Specialist in her building also provided little specifics about her program. She declined to meet with me and requested the interview protocol be submitted to her through email. Her answers provided little detail about the program in her school. She explained how the anti-bullying strategies for her building are decided by a school committee which include the guidance counselors, Crisis Intervention Teacher, administrators, and the Anti-Bullying Specialist. The committee organizes anti-bullying assemblies and prepares age appropriate lessons. Additionally, there are art contests to promote anti-bullying awareness, the organization of various anti-bullying activities for the Week of Respect (in October) as well as providing parents with information and resources to educate them on the subject.

May. May is the Anti-Bullying Specialist in a regional high school with a population of 1266 students from numerous sending districts in the area. She explained how she volunteered for this position.

Bullying has always been a passion of mine. It's always something I've felt very strongly about. And it was something I was kind of excited to be a part of. Not at the time understanding the full extent of what I would be doing. Yes, I just got excited about it and I said I wanted to be a part of this. I want to intervene and prevent bullying more, you know, in the high school, to make school safer, to improve school climate, not knowing everything I would be doing.

While during the first year the number of HIB incidents was between 60-70 unconfirmed cases and leveled off to 20-25 the anti-bullying activities are contained to one week in October. There is a committee comprised of May, the building principal, and a School Safety Team which meets twice a year, once in December and again in June. The decisions are made only by May and the building principal. The role of the School Safety Team is to provide suggestions and stay informed about bullying issues happening in school throughout the year. The programs and activities employed in the high school

district include assemblies, video productions, and public service announcements (PSA) comprised of four students in the Life Group who represent students and have good morals, good ethics, and make good choices on sex, drugs and alcohol.

When interviewing and speaking to these three educators/administrators, it was noted that their districts were doing little. There were programs being implemented in May's district and in Hazel's school but only during the "Week of Respect" in October, and it is worth noting that Carrie has not been involved or even made aware of programs for a number of years. If there was a program, it was minimal and she was not trained or advised of its content. Hazel and Carrie both teach in the same large urban district but each school is conducting something different and inconsistent.

MW and RW. The Anti-Bullying Specialist for a school serving 669 urban students in a district of over 3000 students is a co-position held by MW and RW. MW is a guidance counselor with a degree in Art. He is very interested in and sees the potential for using the art as an intervention component for addressing anti-bullying. One of the main initiatives in the school is an after school art program presented by Arts Horizon. The program has been in place for seven years and currently has 30 children enrolled who have been selected by their teachers. Additionally, MW has a Student Support Team, a Student Safety Committee comprised of an administrator, MW, Mr. C. the Vice-Principal, and a community engagements specialist and himself, and a support group that meets at lunch titled, Free to Be You and Me.

RW is the lead Anti-Bullying Coordinator in the school and has been there since 2000. Her position is titled the Academic Interventionist. Prior to this position, she was the in school suspension teacher which meant all discipline issues would be funneled

through her. This would include student suspensions, both in school and out of school, parent meetings and any other student conflicts.

The school's HIB committee is comprised of RW, MW, the Social Worker, the art teacher, the Arts Horizon teaching artist, and a representative from Arts Horizon who have developed a set of goals to prevent bullying in the building (See Appendix F).

Prior to my interviews, I observed three of the schools kick-off anti-bullying assemblies. Each was divided into grade levels Pre-K- 2, 3 and 4, and 5-8. During these 30-minute assemblies MW and RW reminded students of proper behavior and respect. A ten-minute video depicting hallway bullying, exclusion, and playground bullying was shown to the students.

Susan. After being with the school in various capacities including a teacher in all grade levels up to her present position, Susan is currently the Vice Principal for a private Christian school housing 263 students ranging from Pre-K through high school. She has numerous responsibilities in addition to being the Vice-Principal which includes overseeing curriculum, supervising international students, dealing with students' behavioral issues, as well as being the Anti-Bullying Specialist for the school. She attained the position as Anti-Bullying Specialist due to the fact her daily responsibilities involve resolving discipline issues.

To address bullying incidents, the school's administration, for the first time, had the New Jersey Child Assault Prevention (NJCAP) team come into the school and provide an anti-bullying program to all students. Each grade level was provided with a consultant who spoke to students about what it means to bully, educate them on the subject, emphasize the need to respect the rights of others, and to encourage students to

stand up for themselves. This involved role playing and explaining the reasons why some students are targeted by bullies which includes their color, race, ethnicity, weight, height or the color of their hair. Students were placed into scenarios to feel what it was like to experience the position of the victim. At the end of each session there was a question and answer period and students were given an opportunity to speak privately with a consultant to discuss any situations or concerns they might have. The consultant would then relay all incidents to Susan to make her aware of a problem or potential problem for possible intervention.

In addition to this program the school has a student committee comprised of two students in each grade from 5-8. The purpose is to bring students together to discuss issues and provide a student survey inquiring: "Do you think bullying is an issue here in our school?" Students are also asked about the type of bullying going on and where it is taking place. The responses and opinions of the students are captured and reviewed by Susan. This type of survey is also given to parents at an evening meeting to determine their understanding of the bullying situations and be aware of all measures being implemented.

The number of reported confirmed bullying cases in 2014 was "under five". Since the school is a private Christian school they resolve bullying from a biblical perspective. As part of the intervention, students are cited scripture and are asked how the Lord would look at what they are doing. Additionally, Susan conveyed that:

Since the beginning of the school year there's at least 40 less students. Some of those couldn't come back for financial reasons and some were asked not to come back because they were behavior issues. Because they were behavioral issues the year before and we said, you know, we're not a reform school.

As Susan previously mentioned, if a student is a behavioral problem they do not ask them to come back to the school but rather they would go to their local public school.

During my research I attended a number of anti-bullying assemblies in schools to observe the content, quality, student interest, and the benefits of each. Three of my observations were previously discussed in the sections with MW, RW, Joe and Joan's school. These assemblies were based on the theme of bullying but all were handled distinctly different. While each was unique there were common similarities in the benefits of each.

In the following school, no interviews were conducted but I did observe two assemblies on the same day to different grades levels in this elementary school. The first was an anti-bullying assembly conducted for the lower grades. The facilitator was a ventriloquist/magician dressed like a sports referee. Behind the facilitator was a three-panel display (*Figure 3*). On the left side was the acronym SMILE:

S – Stay cool, M- Make eye contact, I – Identify the attack, L- Lead positive conversation, E- Erase It.

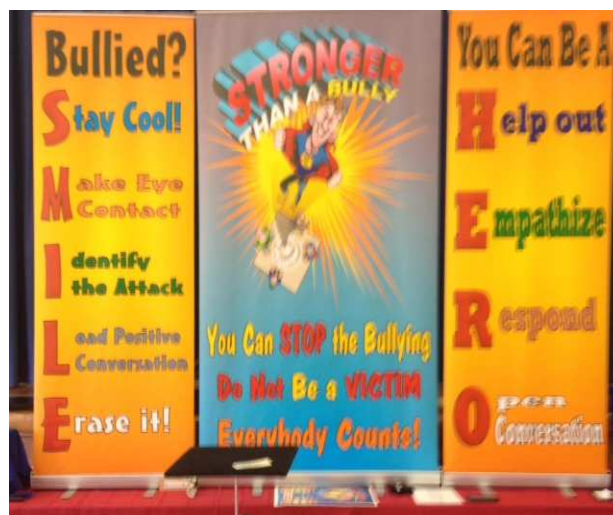


Figure 3. “Stronger than a Bully” Backdrop

In the center of the display is a superhero with signage stating *Stronger than a Bully. You can stop the bully. Do not be a victim. Everybody counts.*

On the right side. *You can be a HERO* (acronym):

H-Help out, E- Empathize, R- Respond, O- Open conversation

As the assembly began the facilitator explained to the students the meaning of verbal bullying. He used a variety of props, puppets, and magic to relay his message. His solution to this type of bullying included a recommendation to:

Stay calm and stay cool. Don't get upset since this surprises the bully. Make eye contact, look them in the eyes, don't look down or act afraid, lead a conversation – say something nice. Be strong in character. Erase it. Forget about it. They are just mean and hateful words. If you don't get angry or upset and cry, you have taken the fun away.

Another topic covered was physical bullying, which he characterized as stealing or extortion and could be resolved by the victim saying “No, I'm sorry that's mine”. Then yell and get away from the bully quickly. He also emphasized the role of the bystander and how no one can stand by and watch. Everyone must help and assist the victim. He explained about being a HERO and how bystanders should talk to the victim and let them know they are their friend. Verbally rescue them from the bully. Students from the audience were selected to come participate with the magician and his puppets.

The second assembly intended for grades three through six provided content similar to the first but in addition to the topics previously covered was cyberbullying. The host defined this as “Bullying on a computer, tablet, or cell phone”. He drew a friend on a sheet of glass that became animated with moving eyes and a mouth speaking. It explained the solution was not to respond to cyberbullying but to show your parents.

At the conclusion of the assembly the host recited a poem written by a victim himself entitled “Who would you be if you were me”. Following the presentation, the principal reminded the students about the spirit of the game on the playground and not to bully and not to put their hands on anyone.

When considering these districts that used assembly programs as methods and strategies, the common factor among these groups was that they all used pre-purchased or canned programs when implementing their curriculum, none of which addressed the underlying causes for the problem. All followed prescribed methods for prevention being a canned curriculum focusing on what a child should do when confronted by the bully.

As previously discussed in Chapter 1, Meyer (2012) explains numerous reasons why most programs do not work. One of the points she suggests is that districts use one-time workshops or canned intervention programs by bringing in a speaker to do a single workshop or purchase a toolkit of resources that may or may not be used regularly or appropriately in order to show they are complying with state regulations.

The school providing the superhero assembly also addressed the state mandate using a one-time program and kicked this off in an assembly during a “A Week of Respect” held in October. Each day of the week had a different theme. The day I attended was “Beach Day”. Students all wore plastic leis that had been distributed to them in their homerooms.

In Susan’s school they brought in a group to deal with the bullying problem in the school. In this instance it was not a group assembly but a group of individuals who went to all grade levels to speak and work with the children. While this was intended as a prevention program there was the element of intervention when students were allowed to

Speak privately with the presenters to discuss any concerns about bullying they might have. This was then brought to the attention of the Anti-Bullying Specialist. Students were advised that they could confide in the individual presenter and encouraged to divulge and discuss their personal feelings and concerns about being bullied.

As previously mentioned in chapter two, Meyer (2012) states that one of the current reasons anti-bullying programs fail is due to the fact that programs individualize the problem by using interventions focusing more on the bully and fail to recognize and address that there are others impacted by the climate of bullying. This is a perfect instance where a district has purchased a toolkit of resources that may or may not be used regularly, or appropriately, in order to show they are complying with state regulations (Meyer, 2012)

Analysis of interviews and observations suggest that with all the effort and expense by the schools involved in purchasing these programs to prevent bullying, none of the assembly programs presented in this study touched upon empathy or attempted to change the thinking or character of the bully. Riggio (2011) defines empathy as the ability to recognize another's emotional state, feel in tune with that emotional state, and if it is a negative or distressful emotion, feel and show appropriate concern.

As Kahn and Weissbourd (2014) state we have forgotten the power of context and the social norms set the precedence for bullying behaviors to emerge in the first place. We cannot just focus on turning kids from bystanders to "upstanders" whenever bullying occurs: We also need to focus on changing social norms and school climate so bullying doesn't occur. Rather than simply asking children to go against the tide, we need to change the tide itself. One powerful way of changing the social norm is by teaching

empathy. As referenced earlier, Baldry (2004) explains that since children who are empathic are more likely to exhibit a pro-social or positive social behavior such as cooperation, helping, and friendship, compared to children with low empathic skills who exhibit aggression, it is important to teach children empathy in order to alleviate poor social skills and emotional troubles.

Visual Art

The visual arts are an umbrella term for a broad category of art forms including drawing, painting, design, printmaking, sculpture, architecture, crafts, photography, video, and filmmaking which can be seen by the eye and appeal to the senses.

Bonnie, Val, Tracy, Tori. Visual art educators, Bonnie, Val, Tracy, and Tori, share common philosophies about the impact and value of using imagery in education. They use similar strategies and techniques in their lessons with an anti-bullying central focus.

Bonnie is the art educator in the same building as RW and MW and collaborates on numerous anti-bullying programs, and is part of the HIB committee developing the goals for the school. She also provides activities for all students throughout the year who deal with anti-bullying. During the “Week of Respect” in October, Bonnie creates anti-bullying posters in her art classes to emphasize friendship, caring, and respect among the students. This is done on all grade levels. She displays a banner in her art room encouraging and reminding students “How art can: release your feelings; express your feelings; communicate your feelings”. These feelings are depicted in her students’ drawings (see Figures 5, 7, 8, 9, and 10 (pages 23, 25, 26, and 27)).



Figure 4. Value of Art Banner

The banner above is displayed in Bonnie's art room denoting the value of art as a constant reminder to the students.

Bonnie explains:

Socializing and being able to use your words or use art as a way of expressing how you feel when children who are with children who don't get along in the classroom. So when they come here it's still not that loose. Its art class and they still have to have something done. They are able to talk and socialize. They are able to walk around, so it's not as strict as the regular classroom.

At the conclusion of the interview I returned to the school a week later to observe students in the art room creating anti-bullying posters. My two observations were with a 5th and 7th grade class. Bonnie emphasized the size of lettering and drawings. She reminded them it needed to be seen from a distance and the important aspect of the poster was imagery. She also emphasized she did not want to see many words. Bonnie circulated throughout the room providing suggestions and corrections.

Titles of the student's posters included: It's OK to be different, Why do Bullies Bully?, The Amigos, Be a friend and stop bullying, Stop Bullying, Lend a Hand, Only we can stop bullying, and Stop bullying now. Bonnie explained how this activity encouraged students to think and reflect on the bullying problem. She believes posters continually remind students of the importance of friendship and the need to not be involved with

bullying. Posters students create are displayed throughout the hallways as a reminder for anti-bullying.



Figure 5. Be a Buddy, Not a Bully Poster

The artwork above was created by a first grader and depicts three boys of different color being friends. All these children are smiling and holding hands to support each other and provide friendship.



Figure 6. Don't Be a Bully, Be a Friend Poster

This illustration created by a fourth grade student portrays two children in the school hallway where one is being bullied. The caption indicates that one is the victim of

name calling by the other boy. His face is sad and his eyes are looking down and is asking him to stop.

Bonnie collaborated with a sixth grade literacy teacher to publish a book about bullying and children's feelings entitled, *Plant Friendship*. The book was a composite of poems, stories, and mottos by children accompanied by their own illustrations. Bonnie explained she instructed the art component and the literacy teacher motivated students to express their stories in writing. He edited their work while she had them illustrate their experiences. *Figure 7* is the cover of this 52 page hardcover book.

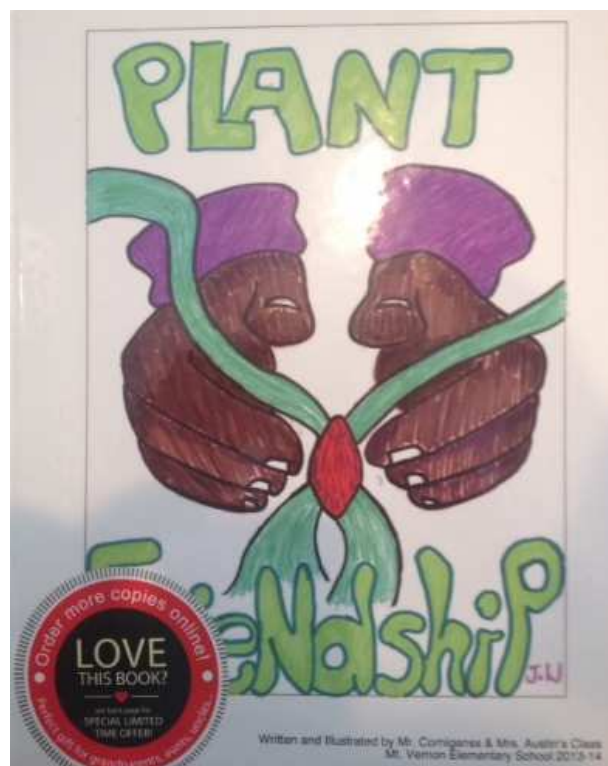


Figure 7. Plant Friendship Book Cover

The cover of the anti-bullying collaborative publication between a sixth grade class literacy teacher and the art teacher is displayed above.



Figure 8. Illustration of Poem About Bullying from Plant Friendship

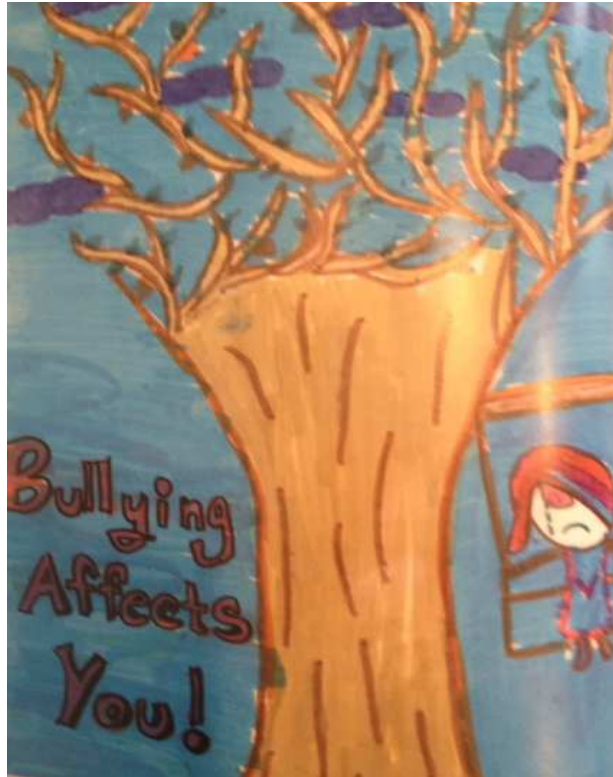


Figure 9. Cyber Bullying Story Illustration

“Plant Friendship” was used as a vehicle enabling students to express their feelings and show one another empathy through their stories and illustrations about personal experiences of being bullied. This anthology makes the reader aware of the hurt the authors and artists experienced. *Figure 10* is another example from the book “Plant Friendship” indicating how one student expressed her feelings about being bullied. Bonnie explained how these illustrations, along with the stories, affect students emotionally and bring about feelings of empathy. These three images illustrate the connection among each artist.



Figure 10. Illustration of “Bullying Hurts” Story

This image expresses the hurt the character feels when being bullied.

Bonnie discussed other programs at the school particularly one to build self-esteem among the special needs population. This was an effort involving parents and their children. During this aspect of the program, MW brought in speakers to meet with parents about the importance of speaking to your daughters as they mature. Bonnie brought in a popular cosmetic company to teach the girls about applying makeup and doing their nails, while volunteers instructed the boys on how to draw cars.

At the conclusion of my interviews I returned to the school to observe children in various grade level art classes and three general anti-bullying assemblies for students. I observed three different assemblies at this location. All were similar in content but were presented to different age levels.

Val. Val has been an art educator for the past 11 years and teaches grades K-6. She received her BA degree in Fine Arts from Tyler School of Art and recently completed her Master's Degree in Art Education at the University of the Arts in Philadelphia. Val sees approximately 800 students per week travelling to two schools and is currently teaching "art on a cart". Enrollment has been growing in this two school district over the past few years forcing her to relinquish her art room to provide space for another grade level class.

While she feels her program is supported, her annual art budget is below \$800 per year or less than \$1.00 per child and she is required to travel from room to room. This has greatly impacted her program since she is unable to provide the type of lessons that require space and storage. Instead she must use the teacher's classroom, and can only carry limited supplies. She must also maintain the cleanliness of another teacher's classroom.

In addition to her regular art classes Val teaches two sections of a Life Skills anti-bullying program at her school. This is a pre-purchased curriculum comprised of videos, lesson plans, and worksheets. She teaches one 3rd grade class and one 4th grade class. Other specialists in the building including the guidance counselor, music teacher, librarian, and physical education teacher teach the remaining classes in her school. Teachers are selected for this program by the number of additional periods they possess without student contact. Val explained that when she began to teach this course:

I looked at this worksheet and tried to put myself in the place of the elementary student's eyes. How would they look at this? And how would they interact with this? I actually did try to use the worksheets in my first year because this program was so new and what I saw was that anytime I would use a worksheet rather than trying an art project or something that was visual, they would rush through the worksheet and then before they would leave the room they would throw it in the

trash can. So they weren't making any tangible, realistic, connection with what was being taught. They weren't learning that this was a real and important issue. So when I would infuse it with something art related a child would look at it and say, OK, I'm making a project. Then they would be more apt to talk and interact because they were making something they could physically look at and hold. It became real. Because it became something—it wasn't just words spoken, and words on a paper. It was a real object or drawing or built display.

Any piece or anything that I can pull in whether it's something in an abstract way can correlate that I'm finding is a great way to just add on that visual piece, or for example with building these *Positivitrees*, making up this positive tree, a word that I made up that now they find very amusing and are holding on to and are now talking about. And then adding to that with paint or mixed media every piece of it builds on a greater topic that we're getting towards but each little piece is adding to or helping them to remember. Oh, we're trying to talk about being positive and how can we understand another person and be positive with them? So it feels like it becomes all encompassing. Because we not only talk about it, we write words about it, but then we make it. We make it real.



Figure 11. Illustration of “Positivitree” Leaf in Progress

Figure 12. Completed “Positivitree” Leaf

Figures 11 and 12 are examples of leaves created for the *Positivitree* in Val’s class by students in grade four. Each student was assigned to make three leaves having a positive word and a pattern of color behind the word.



Figure 13. Fourth Grade Students Painting “Positivetree”



Figure 14. Fourth Grade Painted “Positiveitree”

In addition to interviewing Val, I attended three of her Life Skills classes to observe student interaction while working on their assignments. I observed students creating their leaves and painting the tree trunk.

During the second week of observation Val reminded the students that they want to elicit a positive response from students when they see this tree. Val asked them to raise their hand if they thought this would be a positive thing for all who see it. All but one student raised his hand. He was asked why he didn't raise his hand he responded “Words only don't do it. You need to add a visual image to the tree. You need to see a picture. Just by seeing a word doesn't make me feel positive.” He went on to describe how he feels positive when he sees an image of his family and when they are doing something together such as during the holidays and vacation.

Val agreed with the student and urged the class to make a fourth leaf illustrating an image that would make someone feel positive.

Tracy. As an art educator for 14 years on the elementary school level teaching grades three and four, Tracy has her BA degree from a state university in New Jersey and became interested in art when she discovered “it was such a powerful thing”. She discovered “how powerful it is to be able to connect art with a child’s everyday life”. Her district is supportive of her program providing her with an adequate budget. Student population is diverse with a wide range of socioeconomic families. Students are mostly Caucasian with an increasing amount of Hispanic students along with many learning disabled children.

Tracy’s decision to use the visual arts as a deterrent to anti-bullying in her school was attributed to being part of the school HIB committee. She explained the anti-bullying activities she uses which includes school murals, individual drawings, and the creation of an after school art program.

I think art really gives them an outlet for their form of expression and it really helps them express that. I think it gives them views of it, how to prevent it, and to be able to express that strong message in a visual manner is very powerful. When they’re walking down the hallway and they see it they stop and say “What’s this all about”. I always tell my kids with any of their art assignments that you want to have the viewer stop in their tracks and take a closer look and see what your message is all about. It doesn’t have to be about anti-bullying. It could be about anything you’re putting on paper or trying to create out of form. You’re trying to visually communicate an idea of something that’s inside you. How are you going to get your viewer to stop and look at that and see what you’re trying to express?

Tracy initiated an Art Club that is comprised of a group of students who remain after school to work on various anti-bullying assignments. The work is displayed throughout the hallways in the building. There is a completed mural painted on the wall

located next to the main office that was inspired by the work of artist Keith Haring entitled “One of a Kind. *Figure 15*, is an example.



Figure 15. Portion of Fourth Grade Keith Haring Inspired Anti-Bullying Mural.

Students created designs inside their bodies based on the art of Keith Haring and in the negative space wrote quotes or slogans about personal bullying experiences they had encountered.



Figure 16. “No Place for Hate” Anti-Bullying Illustration

Above is a grade 3 illustration displayed in the school hallway depicting feelings about tolerance.

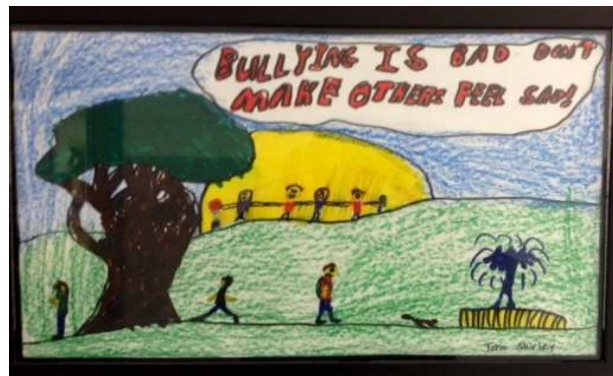


Figure 17. Student Illustration of Children Being Bullied.

The artwork above was completed by a student in Grade 4 illustrating an incident of bullying depicting a group of friends at the top of a hill playing together while the

figure at the bottom left remains alone in the shadow after being bullied by the figure running away.

Tracy uses these posters as a constant reminder to students about the reasons why bullying should not take place as well as the effects it has on students.



Figure 18. Buddy Elf

In addition to the anti-bullying posters hanging in the hallway near the main office and during the holidays displayed “Buddy Elves” in a display cabinet reminding students about character building. The “Buddy Elves” were precut templates that students would color and add a positive phrase as a reminder to be positive and aware of their actions towards others. Tracy explained an assignment she is working on with her students enabling them to express their feelings towards bullying. The students are using

the craft of weaving along with words to communicate their thoughts about being bullied. She discussed how this was achieved by incorporating fibers and words.

I encourage them to express what they think we should do as a school to stop bullying or if there was a specific instance where they saw it and what was the right thing to do. I talk a lot to them about slogans like “Be a Buddy, not a Bully”. Some of them would come up with messages like that to weave into their weaving. I told them if they ever had something they wanted to write down and not have anyone see but have it as part of the art work they flip the popsicle or fabric to hide it in the weaving but it still was part of the weaving. It gave them that outlet to still express themselves in that way.



Figure 19. Anti-Bullying Weaving

Currently students in the Art Club are creating life size figure of themselves utilizing a “Super Hero” stance. The theme was “Stand Up- Don’t be a Bystander”. Students stood with arms on their hips or in a muscle pose to show power. Inside each body the students created their own unique designs and patterns. They then added a phrase that they would say to a bully, if confronted, to show they were not afraid. *Figures 20 and 21* are examples of completed work.



Figure 20 and Figure 21. "Upstander" Super Hero Figures

I returned to Tracy's school after the interview to observe the Art Club students working. She reviewed the previous week's lesson and what it means to be an "upstander". Tracy emphasized it is someone who stands up to bullies and is courageous and heroic. She discussed what to put inside the figures. Students used poster paint markers creating patterns of colors and shapes using warm and cool colors

Tracy reviewed with the class the goals of anti-bullying which included: helping others who are being bullied and are receiving harmful messages; stopping untrue and harmful messages from being spread; getting friends involved; making friends outside of your circle; being aware of the bullying policy in your school and keeping it in mind when you witness bullying; if someone is new in your school introduce them around and make them comfortable; refusing to be a bystander; respecting others differences and

help them respect others differences; asking the teacher or principal to develop a bullying program or project to help reduce bullying in the school; and learning more about bullying.

Tori. After teaching reading as well as visual art to grades K-2 for the past seven years in this K-5 school housing 695 students Tori is an award-winning educator who is very active in the state and national professional art education associations. She is also a member of the HIB Committee, the Crisis Team, and the Intervention and Referral Service (I&RS) in her building. Along with Tori, the HIB Committee is comprised of the building principal and the school guidance counselor.

Tori is passionate about being part of the various student intervention programs since she was one of 13 children and has personally experienced hardship and tragedy in her life. She expressed the importance of the visual arts throughout her life and how she understands what children go through when they experience trauma or the loss of family members. A number of years ago, Tori stated she lost one of her two daughters to suicide and was abused during her marriage.

Her district is very diverse socioeconomically as well as ethnically. The area ranges from the very wealthy to the very poor. It is a transient area having families rent homes during the winter months only in this mainly summer shore community requiring them to move out in May lowering enrollment which increases come October.

Tori's program is similar to Val and Tracy's anti-bullying curriculum but Tori encompasses other aspects of a child's life. This has to do with the loss of her own daughter when she was only 21 years old.

Tori experienced negativity when attempting to study the arts:

I was always very interested in art from an early age. My father was very against art. But I persevered, I did fulfill going to art school but it was under a lot of challenge. It got me through a lot of trying periods. I feel very strongly about advocating for the arts. Because I think it helps a lot of children who have trouble with school or where they feel they don't fit in. I don't mean to say that about every art student but I feel that's a connector for kids to heal within themselves. That's why I feel very strongly about it within the academics.

Tori and a co-worker began a program in her school to help children express their feelings of loss and hurt by creating a Remembrance Tree. Students added a leaf in memory of someone or something they lost.

This was the remembrance tree and it had to do with a grief day that was allotted to children. And these were all leaves that had comments that the children made about people who they lost. Like their mothers and fathers that they lost and brothers and sisters, as well as dogs and cats. Their little comments about why they miss them and words to them or whatever, so this grew out with 100's of leaves on there. It was really nice though, the kids started opening up discussion about people they lost. And there was a lot...I had all these leaves cut out and then the kids would come up and they would write something about someone who they miss.



Figure 22. "The Remembrance Tree"

The arts can help those specifically going through a death or divorce or bullying so it connects the kids in making them more compassionate and empathic.

I think the kids feel a likeness with art but they also need something to be held in their hands. I feel it's something they can carry with them and it's a vision they feel is a happy one. And it also gives them hope. That's the big key with a lot of

the kids that are going through hard times. It's a hopefulness. It's a connector. It also means that it's something that somebody created. The kids doing it also I find that when they're together they're talking about it. "I think he's going to love this or I think she's going to love this". Also divulging a little bit to me, what somebody's going through. I think the artwork is an up lifter. I think it connects them.

All of the visual arts anti-bullying programs emphasized the common theme of empathy. When coding the interviews common phrases included "creating positivity" and how "the arts were constant reminders" to students. Teachers stressed the importance of the feelings of the students being bullied as well as empathy for the bully who may be dealing with or struggling with personal issues of their own.

Tracy, Bonnie, Tori, and Val all provided lessons with a focus on feelings. Each of them commonly mentioned that visual art allows children to create something that is real to them and how they can touch it and relate to it. Looking at Tracy's mural where students wrote slogans and quotes in the negative space. In Figures 15 and 16 each student created unique designs within the outlines of their bodies but then they wrote their personal quote or slogan in the negative space outside of their image. This added quote or slogan against bullying allowed them to personalize incidents that happened to them and express how it made them feel.

Tori brought teaching empathy to another level. She worked with students who have experienced personal losses in their lives and had the children express their feelings through "The Remembrance Tree". The students created the remembrance tree in conjunction with a grief day that was allotted to children by the school. Children who experienced the loss of a family member or pet, created the leaves. They wrote comments about why they missed them. Tori used this lesson to open the door to more intimate conversations with her students about personal losses. This involved the students in

discussions about empathy and caring about others feelings. This lesson allowed students become more open and expand on their sentiments. Tori felt that lessons like these creates a comfortable and safe environment for students to openly discuss situations where they or their friends might have been bullied.

This relates to Davis (2008) theory that visual art encourages a certain kind of thinking that is typically associated with emotion. Whether viewing or creating art, there is empathy, imagination, and creativity experienced by students. Children develop the thinking skills of questioning and monitoring their own thought process. Combined these aspects contribute to caring and engagement in the visual arts (Davis, 2008). Other academic subjects require thinking but only the arts direct individuals to express and share human emotions.

Val explained how she helps students connect with the feelings of empathy through student artwork to make sure it is understood why they are creating their work and how it will affect other students. Her lessons encouraged students to talk about being positive and how they can understand another person's feelings (empathy)—students not only talk about it, they reflect upon and write about it and then they make it. Using the visual arts as intervention enables a child to relate to the assignment. Their art makes their feelings tangible and real. It is no longer is just words on a piece of paper. It becomes something they can physically hold and look at—something they have created and can relate to. Their feelings are given meaning and relevance. This parallels Davis (2008) theory where she cites art provides something that can be seen or touched. Unlike other subjects, the visual arts allow a child to create something that was never there before and that product is personal, new, and given meaning.

I observed another completed art assignment where Val taught empathy and respect called “Walk in my shoes”. This lesson discussed the idea of putting yourself in someone else’s shoes to understand what it feels like to be them. Students learned the difference between sympathy and empathy and created and designed their own sneakers. Teaching empathy through the visual arts solidifies a student’s understanding of empathy while teaching them to be good human beings.

As cited earlier, the study by Catterall (2009) explored ties between participation in the visual arts during adolescence and the cultivation of human empathy is a common practice that visual art educators strive for in their anti-bullying strategies. His study explored what artistic experiences and empathic expression have in common and how the arts promote pro-social behavior. This was evident in all observations of students collaboratively working together and their outcomes.

Tazbir (2008) states that 65% of children learn and access information visually. As one child in Val’s class stated “Words only don’t do it. You need to add a visual image. You need to see a picture. Just by seeing a word doesn’t make me feel positive.” Examples of this visual learning as well as expressing feelings are exhibited in the above Figures.

Art Therapy

As described in chapter 2, the American Art Therapy Association (AATA) (2013) defines art therapy as the therapeutic use of art making, within a professional relationship, by people who experience illness, trauma, or challenges in living, and by people who seek personal development. Through creating art and reflecting on the art products and processes, students can increase self-awareness and their awareness about

others, cope with symptoms, stress, and traumatic experiences; enhance cognitive abilities; and enjoy the life-affirming pleasures of making art. Art therapy is a form of psychotherapy encouraging self-expression through the visual arts.

Kari, Lori, Lina, Nora, and Tara. Kari, Lori, and Lina are certified licensed art therapists. Nora is an art educator and retired supervisor of the arts in her district. She is an advocate for art therapy and initiated the program in her district. Tara is a former teacher who currently is a clinical psychologist practicing privately.

Kari. For the past two years, Kari has been an art educator in an alternative high school for behavioral issues. In addition to having her degree in art education, she holds a Master's Degree in Art Therapy and was originally hired by the district in 2000 as an art therapist. Before coming to her district she was an art therapist in various institutions, psychiatric hospitals with adults, day programs, and drug and alcohol rehabs.

Kari explained how her district was involved with the Creative Arts Therapy Program. The purpose of which was to provide strategies to improve students' social skills, promote tolerance and understanding, teach groups and individuals, and facilitate appropriate personal expressions. The objectives of the program included: the student will improve the ability to identify feelings and link behavior through the arts experience; the student will improve communication skills through the discussion of the experience and the products generated, the student will channel cathartic release/ discharge strong feelings safely through the arts experience; the student will demonstrate improved psychomotor skills; the student will demonstrate improved frustration tolerance; the student will demonstrate improved coping skills and problem solving strategies; the student will gain self-esteem and self-confidence through participation in small group

activities and the display or presentation of their work; the student will demonstrate improved social skills through small group activities; the student will develop personal expression through alternative and creative processes; and the student will use the creative arts as a means of testing and verifying reality/fantasy ties. The goals of the program are measured through: therapist observations, student work, creative writing, and verbalization, formal and informal therapeutic assessments, and interdisciplinary conferences.

The humanistic approach and cognitive behavioral approach to art therapy are the basis of these objectives by emphasizing problem solving through the creation of art while learning to express feelings and thoughts and trust relationships through gaining self-esteem and self - confidence.

Kari explained how she addressed the needs of students in her district through art therapy:

I would always look for kids who were withdrawn, who were having difficulty socially, those who were having issues with peers and when the teachers got to know me then they would start to refer kids to me. So I would assess them and see if they would work well with me and to the modality and start seeing them as well. So then when I worked in the middle school I really started to see a lot of general ed. kids. Even kids in advanced placement program who have needs. They all had different... Everyone could have an emotional problem and they were under served. So I just started seeing a number of kids who were depressed, withdrawn, who were bullied, kids with Asperger's, autism, who were in the main classes, mainstreamed. They were easy targets too. So that kind of became my thing. Then towards the end, I started up a program, an Urban Arts Program that targeted at risk kids in terms of dropping out and maybe they were more of the bullied kids. I find if you do a whole classroom thing in art it's just a thing, an activity. You know, and I really feel you have to develop a relationship with the kids in order to connect with them. For them to say I really respect her. I'm not going to bug this kid. You can't just say, just don't bully.

Kari expressed the need to develop a relationship with students in order for any program to be effective:

Preaching doesn't work but once you develop that relationship there's that connection. As with the art therapy too you develop that relationship with the kid... If you have that personal relationship, then they want to do it [for you]. Teachers or speakers can use words in an intellectual way to... but telling kids to ignore it (bullying), no, it's not going to happen. And with some kids you try different techniques. It might be, ok, next time he does that ignore him. Let's see if this works on this kid. He may lose interest. If it's not this kid, it will be another kid. So I did a lot of projects based anger, getting the anger out, not bottling it up. If the kid bottles it up then they come to school with a gun.

Kari cited some of the activities she would use as an intervention with her students. Many of her lessons were through drawing. The drawings were expressive in nature and dealt with the student's anger issues. At the conclusion of the lessons, she tries to end it on a positive level, never having the student leave angry. She explains:

I always end it [a class] by okay, how can we deal with anger positively. What can we do? Because you don't send the kid out after the session angry. You want to try to cognitively restructure it in their mind. It's okay to be angry but this is how we deal with it in a more positive way. Because you don't want to send them out not in control of their emotions.

Figure 23 is an example of student self-portrait cartoons dealing with anger management. Kari has developed a number of lessons such as "Meet My Monster" and "Dealing with Anger". Her lessons not only included art activities as well as writing activities and worksheets to enable students to express their thoughts and feelings onto paper.



Figure 23. “If I Could Be a Monster” Illustration

Kari finds that her strategies when dealing with bullying, trauma, and conflict resolutions that the visual arts provide unique success for students:

I’m finding myself using art therapy because it works better than just having them fill out papers and talking. The act of doing something. It’s like this magical kind of thing. Visually it imprints in their mind. And when the kids are doing art their defenses go down. Because they’re going to start to share more. You know, and I just find it very effective.

Kari explained how she developed The Craft Club (*Figure 24*) to help reduce behavioral problems during lunch by providing a positive leisure activity that included students that had difficulty socializing during this less structured time. This was designed to help students reduce stress, increase positive and responsive behavior and increase self-esteem/confidence through group socialization and participation in an art activity.

Kari also explained the need for The Urban Group she developed which was preventative in nature to assist students who were not doing well in school and who did not care:

The Urban Art Group I started was more of an intervention group. To kind of corral these kids because they weren't doing well in school and they just don't care. They were getting into the wrong things out of school. They're not necessarily being bullied but maybe they're more of the bullying type. I would get a hold of them and get them to be part of the group. And get going with art and see if that affects how they act in class. Do they do the school work a little more now since they're a part of something? So, for the most part it's more intervention.



Figure 24. The Urban Group Student Masks

Lori. Lori is an art therapist who received her Ph.D. in 2014. Originally she was an art educator who was involuntarily assigned to a position in an alternative high school in a lockdown situation accompanied by bodyguards. Since Lori had been teaching in the district's middle school and had been taking counseling courses towards a degree in school guidance, she was the choice to be moved to this school.

Lori became interested in art therapy after being placed in this alternative high school. She felt she was originally unequipped to deal with student problems outside of the regular classroom. She explained:

I started in the public school as an art teacher and it just so happened that against my will, I was assigned to children in the alternative high school in the district where I taught and it was a situation where there were so many kids out of district that they were bussing in to this location and that location that there was a bottom line decision more than anything else. So they brought them over to my district and they put them into a lockdown situation with a body guard, a locked room at the end of a corridor in the middle school.

She further explained the types of students she taught and the breakthroughs she encountered early on:

I was afraid of being in a lockdown situation but long story short, was that my interest was really peaked one day when I went into the classroom and I had clay with me and we were doing an activity and I did a lot of reading about art therapy. We were doing an activity where they would create an imaginary animal and they could give it qualities. The animal, they could describe that they were going to create and explain what this imaginary animal was capable of doing. So I brought in the clay and this one girl who had been with this group and it was really a conglomeration of a lot of things. There was one girl who had persistent hiccups who was considered disruptive in the classroom because of her hiccupping but it was purely a medical situation, and all sorts of other things. But this one girl was pregnant with her boyfriend and had been abducted by some gang members. When I would come into the room she would have her head on the desk and she would lift it up and would say blah, blah, blah, you honkey. She was completely uncooperative, very angry and I tried to just love the kids and have fun with them and help them create and so this particular day everyone would be making different creatures out of clay. So I said to her, okay, here's some clay, decide if you want to join us or not, it's up to you. This girl grabbed the clay and started pounding it and threw it on the floor and said it's a stupid turtle. She threw it on the floor. And I'm thinking she's venting something there which was rightly so. She had a lot of pent up rage. Just rage. So, she throws her "stupid turtle" on the ground. I remember being kind of surprised and the other kids were kind of surprised. When I was leaving that day and the classroom teacher said to me "What did you do today"? She was participating in my class this afternoon.

She discussed why she thinks the breakthroughs came about:

Anyway, you are expressing through imagery what you're not putting into words. It's more direct. It doesn't have to go through the brain.

She described an activity she created that could be used to determine if a student was a victim or a bully.

The activity was having the kids draw playground illustrations. And so I made up a word. And the word I made up was "sociopictographic portraiture". So I put together socio pictographic portraits. It's like a snapshot of what's going happening in their relationships. So I presented this to the art teachers and I was thinking they can do this and when they see stuff going on they can bring it to the guidance counselor.

Lori discussed how bullying can be alleviated not only by art therapists but art educators.

See the thing is they need more hands on activities. And they need to express themselves. They need to ask questions and explore. What we [art educators/art therapists] know just inherently works. And we see what works and we try to imply it in these other subject matters. You can recognize when bullying is taking place. You can use it as a diagnostic tool—you can use it as a tool of self-expression. For the person who is doing the bullying as well as the person who is being bullied because the person who is doing the bullying is hurt and they're multiplying their hurt and spreading it around. They wouldn't be bullying if they didn't feel so bad about themselves. They need help so badly counselor.

Lori explained how art therapy affects students. She stated, "The outcomes are powerful, life transforming, they [students] work through their issues."

Lina. Prior to being an art therapist in a private special needs school for the past 25 years. Lina graduated from a state university in New Jersey but also went to school in the Black Hills of South Dakota. It was there she was introduced to the Native American Philosophy of Art Therapy. Lina explained that this philosophy is the belief that the Native American people see painting as indistinct from dancing, dancing as indistinct from worship, and worship as indistinct from living

The students who Lina sees are psychiatrically involved and come from various sending districts to her school. The age level of the 100 enrolled range from 5 up to 21 years of age. Many of the older students are able to obtain college credits and others become involved with work programs. Some students attend her classes on an as needed basis, which could be every day and others are scheduled to come once each week. Basically part of the whole life process.

I took a lot of art classes there. And probably that was my first time really getting involved with the Native Americans, the Sioux Indians. I mean the first person I met was a Sioux. I knew how important art was for me, therapeutically growing up. I think if I didn't have art I wouldn't have anything. And I feel it's very healing for everyone.

She sees a group called Best Friends Forever (BFF) weekly. This group is an example of an object relation approach to art therapy involving the way students relate to others in the environment and is a strong deterrent to bullying and anger. She explains:

It's an art therapy anger management group. And those groups usually work by having two kids to start one. If they don't want to be part of it we don't force the kids to go. They have to accept and agree to be in it. There are rules we go by and that's in there. And with the older kids we do the 12 steps with the older kids.

The 12 steps include: sharing is voluntary; sharing is about one's feelings, experiences, and perceptions; creating a safe, loving, and respectful atmosphere; understanding that we are not always going to agree or see everything the same way, and that's okay; each person has the right to, and responsibly for, his or her own feelings, thoughts, and beliefs; it is important to avoid criticism or judgment of other people, their points of view, and their feelings; avoid getting tied up in debate and argument. It rarely changes anything or anyone and ultimately tends to inhibit sharing; understanding that we can only change ourselves. Our change and growth may, however, inspire someone else; it is important to give full attention to whoever is talking; feelings are important; understanding we will surely make mistakes in our efforts, but mistakes are occasions for learning and forgiving; we hope we will leave this group with a deeper understanding and a renewed hope for humanity.

Lina described the objectives of the BFF as being:

to promote a stress free time to express one's positive outcomes on avoiding negative situations; to encourage one another by sharing coping skills that have worked for them in the past; to read a "rules of the group" mantra each week; to create a hands-on event or project for expression during each session; to bring up topics and projects the students would like to explore all related to positive behavioral outcomes; to encourage new participants recruited by members who feel their peer could benefit from BFF; and to participate each month in a trip planned by the group which relates to community enrichment. For example: students wanted to go ice skating; understood going on the trip meant helping fellow students who couldn't skate well.

Lina's school follows the same HIB guidelines as all public school districts in New Jersey. She commented how there is some bullying by students in school that is mainly due to racism but the majority takes place outside with cyberbullying.

We had to do a lot with cyberbullying and sexting. It was very bad the last couple of years. This year it doesn't seem to be so bad. I don't know if it's because we're extremely strict with the cell phones in the school.

Lina would like to see every child in her school to be part of the art therapy program. She believes this is not possible since there are so many students for one art therapist.



Figure 25. Self-exploration Art Therapy Image

Nora. Nora is a retired art educator who became the district supervisor for the arts and founded the Creative Arts Program in her former district. This was one of the first school districts to use art and music therapy in a public school district in New Jersey. While Nora is not an art therapist she discovered a need for this type of therapy. She explained how her approach was developmental in many ways and included cognitive growth and development as well as personal social growth in both special needs classes and regular classrooms was always amazed by the work the art students would do K-12. She would constantly point out to her how they were inclusive and many of the student's work she was looking at were from special needs students.

We began to put together a program and one of the things I wanted to make sure of was that the art therapy program did not only service special needs students but I was really under the belief that we should service students that were not classified. We structured it so we would service both groups of students who met the criteria. The criteria being that they had to be responsive to art. They had to be interested in it and wanted to do it. We started to work with the special ed. department that was our first formal meeting and we started to work with a group of students that was called a "bridge program". They were 6th, 7th, and 8th graders in middle school. And these were students who were not classified but they had been repeating the same grade three or four times. We uncovered a lot of things that were going on personally with the children who we had not known before. We would meet with the child psychologist and work with them and their team closely so they could take the information we had gathered through the drawings and the analysis of the drawings and they would begin to work with them in another way. So we found lots of cases of trauma, child abuse, sexual abuse, you know, we found that not only were parents missing or dead but they had witnessed murders and all kinds of things going on. So we continued in that way for a while.

The program expanded to 15 in total art and music therapists making it an exemplary program in the state.

Tara. Currently a Clinical Psychologist in a largely populated urban area, Tara practices with mainly adults but relayed experiences she used as an educator. She does

not use art in her practice with adults but explained how she did employ the visual arts in the past.

Tara explained how she used an art component in her early years of teaching as well as in her practice.

I used art as an intervention to get kids to be comfortable, to get kids involved, to get kids interested in whatever projects we did. I mean we would present units to them whether it would be Social Studies or Science and art was always a component. Even math art was a component. So as a school Psychologist working with kids again there always was an art component in sessions whenever I would meet up with a kid there would be some type of drawing and discussion of their feelings and so forth. So it's sort of been central in everything I did.

Tara discussed her experiences as a school psychologist in a progressive district where the arts were included in the curriculum as well as used in therapy.

I was the school psychologist in District A for 6 years. What really impressed me so much about A is that they were very forward thinking in introducing and expanding all sorts of programs. And it was the first time I ever, you know, um, saw a district that would implement such things as art therapy and music therapy and licensed clinical social workers doing counseling.

My particular school had music therapy. But as I was leaving they were bringing in the art therapist to that school as well and they were using the art therapist with Special Education teachers. So it was quite good. Our principal was a very progressive, kind of forward thinking; an out of the box guy who used our art teachers with interventions with kids who were maybe bullied themselves and he had them, um, having extra art periods with them, the kids who were troubled.

Tara explained different types of activities and strategies used with patients in therapy sessions.

I just keep things open-ended and have them draw me pictures, you know. There's certainly projective testing that school psychologists use. It's like the kinetic family drawing. You just say draw me a picture of your family. So you might use that principle with draw me a picture of your classroom. You know, you and your friends doing something.

Tara cited one lesson she used to determine if a student was being bullied or was a victim of bullying.

When I was teaching we did something called sociograms. I would ask them to name the person they would like to sit next to most and then somebody they wouldn't like to sit next to. And then you can kind of access the dynamics there as well. Who's included, who's never mentioned, and who's picked out all the time as I don't want to sit next to him. Yeah, I mean there's a lot of dynamics going on in a classroom setting.

Kari, Lina, Nora, Lori, and Tara discussed and used similar procedures to encourage students to express their feelings. The interviews and observations of student artwork presented in this study emphasized how participants encourage their students to deal with more sensitive topics in the art room since most artists do express their feelings and issues through their work. The art therapists interviewed were trained to examine the artwork of their students in terms of particular issues such as trauma and anger that might come to light and need to be referred to a child study team or other professional. Through observations, the art teacher and art therapist are able to detect a student's feelings through the images the student depicts. All commonly expressed how they felt that preaching to children is an ineffective anti-bullying tool and how children who cannot express themselves verbally are able to do so visually. When children are making artwork their defenses drop and they will more readily share their feelings—communicating through pictures rather than verbal means. This was evident in all interviews but particularly in Lori's account of how working with art materials gave a traumatized student the opportunity and ability to express her feelings through art visually rather than verbally. The strategies used by these individuals aligns with Malchiodi's (2003) approaches and theories of using Expressive arts therapy, defined as using the elements of visual art, movement, drawing, painting, sculpture to experience and express feelings.

Expressive art therapists believe there is an unconscious expression when creating artwork.

Lina encourages students to express their feelings as mentioned in her 12 steps for her BFF anger management group. Students must agree to these steps in order to participate in this group. Feelings and empathy are stressed and agreed upon in the rules that include: each person has the right to, and responsibly for, his or her own feelings, thoughts, and beliefs; sharing is about one's feelings, experiences, and perceptions; it is important to avoid criticism or judgment of other people, their points of view, and their feelings; and how feelings are important. Students are encouraged to talk about their own feelings and how they felt in certain situations. This open dialogue allows students to empathize and understand the feelings of others.

Nora realized through the use of art therapy as an intervention, how much can be discovered about children. Interview analysis suggests an emergent pattern that when children work together creating art they develop their own community by helping to create a bond of empathy. Pearlman (2010) explains that since we live in a time where children absorb a TV and YouTube culture that is not shy about humiliating and berating others, we need to make a direct effort to teach empathy. When children do not learn empathy they live solely in pursuit of their own desires. Programs conducted in this manner are successful because they meet the psychological needs of the bully. This echoes Malchiodi (2003) and Rubins (2001) theory regarding how images influence emotion, thoughts, and well-being and how the brain and body react to the experience of drawing, painting, and other visual art activities clarifying why art education and art therapy act as effective interventions and preventions with a variety of populations.

Additionally, the approaches and strategies used by all art therapists interviewed relate to Rubins (2001) four systematic approaches, cited earlier, which include: Humanistic where emphasis is placed on life problem solving, encouragement through creative expression, and learning to trust personal relationships; Object Relations involving the way students relate to others in their environment; Developmental fostering cognitive growth and normal development; and Cognitive-Behavioral encouraging thoughts and feelings to change behavior or empathy.

Comparison of Visual Art and Art Therapy Strategies

Through the use of methods and techniques as outlined by Ryan and Bernard (2003) and Saldaña (2009) to identify themes common among the participants, I was able to determine similar strategies and approaches used for anti-bullying programs in the Visual Arts and Art Therapy. Throughout the interviews and observations, patterns and similarities were noted in each group as well as common strategies and differences among the groups using the subcategory descriptive coding (Saldaña, 2009). Throughout each group there were several emergent patterns or themes repeating (see Appendix G).

One commonality noted with both the Art Educators and the Art Therapists was the fact that they were able to detect children's problems through art. Tori expressed how she can identify troubles the children are having through their drawings and artwork.

We have a little boy. The prosecutor's office was just involved two weeks ago. The Monmouth Prosecutor's office pulled the father in. The father has total custody of the children. And apparently the senior in the family, the senior boy, who's been pulled out for vocational school. He has a lot of behavior issues. Well I have the kindergartner and I saw signs along with the teacher. We talked about it that there was something not right and delay in his... We didn't see anything wrong with how smart he was or his intelligence. But he wasn't able to communicate. He wasn't able to do the same things as his sisters. And it came through that the brother, the senior, was molesting the little boy and now it was found out that the little girls have been molested also. So with him interestingly

enough, going back to your saying do you see it in his art...this is the kid who never wanted to use color in his art. Everything had to be done in black. "I want to do it in black. I just want to use black". So, I was very concerned also with his pressure interestingly enough, with a pencil his pressure was so light, I felt that was an indicator of depression of some sort. He couldn't press down and his inability to complete a task. His frustration level was very high and sure enough, my co-worker pulled me in and said Tori the father was pulled out and the kids are with the mother because the mother is staying with the grandparents but she's a drug addict.

Lori explained how art educators have access to the feelings and the thoughts of students through the images they create. She described:

You know, it's so interesting because I realized early on as an art teacher that we have access to information that could really help these kids. Not only can our art projects help them to work through issues but when we look what they've created we have a depth of understanding that their classroom teacher doesn't get from the math they're doing and so forth.

As mentioned in Chapter 2 there are similarities as well as differences in the approaches used by art educators and art therapists but one commonality came to light, teaching empathy through visually expressing feelings was the same. The cognitive component of teaching empathy reflects the ability of students to identify with and understand other people's perspective, whereas the emotional component (in particular, empathic concern) is characterized by the tendency to experience feelings of concern or sympathy toward others (Davis, 1994).

A comparison among these strategies clearly identified art therapy as the only method that provided anti-bullying interventions. Assemblies as well as visual art programs focused on anti-bullying prevention. Art therapy is an intervening and healing strategy performed by a licensed certified therapist and should not be attempted by anyone who is not certified to do so. The only exception would be in instances where the

teacher was working collaboratively with the certified school guidance counselor or member of the child study team.

The visual arts focused on prevention strategies by creating anti-bullying posters, objects with motivational words and images, murals, display cases, and other visual reminders. On the other hand, art therapists directly focused on student behaviors addressing the bully's anger, and the conflicts that instigate the bully's actions. This presented a more individual resolution where the therapist develops a relationship with that student and gains an understanding of the source of their problem. Here the therapist's approach is visual rather than verbal.

When reviewing all the strategies implemented, there are striking inconsistencies throughout state as well as within the districts. Schools have many options in their programs but since there are numerous and varied individuals making decisions in each building it is difficult to find strategies that remain constant and consistent. Val stated during her interview:

We can't just expect that everybody's going to make it something fulfilling. Some people just don't have the time to do that and they just have the students do the worksheet. And some people have stuff going on outside of here. They don't have time or maybe they just don't want to. I mean there's a lot of gaps in it.

Summary

This chapter provided a description of the instrumental case study used to identify common patterns and emergent themes from among a variety of strategies used by school professionals and art therapists to address the prevention and intervention of bullying. The most common themes that emerged were the preventative strategies used by visual art teachers that encouraged children to visually express their feelings, and show empathy toward others; and that anti-bullying programs utilizing assemblies and pre-purchased

curriculum were ineffective. The following chapter will discuss the most effective anti-bullying strategies based on the findings of this study, and implications for future research.

Chapter 5

Discussion and Implications

“Empathy is seeing with the eyes of another, listening with the ears of another and feeling with the heart of another.” – Alfred Adler

In this chapter I explain effective bullying intervention and prevention strategies derived from the analysis of data from the previous chapter. I will draw upon theories from relevant literature presented in chapter two with the findings of this research, and conclude with implications for resolving bullying in school districts. The findings are a result of observations, interviews, an examination of artifacts, and reinforced after using member checking to substantiate validity of chapter four. As stated in Chapter 3, member checking involves asking participants to review and assess the accuracy of my interpretations (Guba, 1981). Throughout data collection I focused on the first five of my six research questions:

1. Why are the techniques and strategies employed by art therapists and art educators successful in conflict resolution and bullying?
2. How do bullying intervention strategies employed by art educators differ from those used by art therapists?
3. How do art therapy and art education bullying intervention strategies benefit individuals over conventional bullying intervention talk therapies?
4. What conventional bullying interventions have been used in school districts?
5. How have these bullying intervention plans been successful or unsuccessful?

Discussion of Findings

Given the importance of reducing and eliminating bullying in schools, it is vital to determine the most effective strategies to achieve this goal. The research questions asked

and the responses provided offered numerous implications that enabled me to establish a theory relevant to making a determination.

Research Question 1

When addressing research question one the participants expressed numerous reasons why their strategies and techniques were successful. The visual art participants and art therapy participants explained that by using visual art and art therapy to resolve the problem of bullying they were addressing emotions and feelings of children as was evident in the images of student work. By creating visual images, a more lasting impression was made. When looking at *figures 9 and 10* students can be seen sad and crying from the bullying they have received. What is important is that the child is expressing themselves through the art they made, rather than letting their emotions build. This is supported by Malchiodi (2007) who states the visual arts allow children to connect to self-understanding, a search for meaning, personal growth, self-empowerment, and healing. Expressing feelings pictorially help students identify and resolve their feelings and understandings about situations in ways that words alone cannot. An excellent example of self-expression without verbal communication is displayed below in a drawing by a sixth grade female student in Bonnie's art class who uses the words she is feeling and makes them part of her drawing expressing the names she has been called by others while being bullied. From the illustration and the words included, it is obvious that this student is suffering.



Figure 26. Eighth Grade Student Bullied Self-Portrait

To reiterate Davis' (2008) argument that emotions are contained in and communicated through works of art allows children to learn about the feelings of the person who creates them, to think beyond themselves, and to consider the emotions and feelings of others. Empathy is being learned by others seeing and feeling, "What if that was me?" or "How would I feel?" This is an example of how the artist pours out his/her emotions into their work to be re-experienced by their audience (Davis, 2008) and supports Malchiodi (2007) who states that art is a way for children to express themselves when talking seems unsafe or when words are unavailable.

Research Question 2

When examining my findings regarding research question two obvious differences were found among the intervention strategies used by art educators and art therapists. The primary role of the art educator is to teach skills, techniques, and

aesthetics through expression. As seen with all the visual art educators, students were learning about famous artists as well as developing their craft through the use of tools and materials. When examining *figure 15*, artist Keith Haring was the focal point of the lesson while developing the students' painting skills as well as teaching anti-bullying. *Figure 19* employs techniques to teach weaving as well as an anti-bullying strategy, and in *figures 11, 12, 20* and *21*, design elements were taught.

In the lesson used by Tracy entitled "Words of Wisdom" involving weaving (*Figure 19*), students are encouraged to express their words about bullying as they learned to weave. They were given a choice to express their feelings about a personal experience of bullying or create a slogan for the school's anti-bullying program. They were to develop words that were powerful enough to get the attention of the viewer and send a message about bullying through the use of mixed media.

Malchiodi (1998) states that the role of the art therapist is to help people explore and express themselves authentically through art. I observed that learning techniques, art history, and developing craft is unimportant and not their goal which is rather to provide healing. The importance of art therapy is also supported by Rogers (1993) stating how these therapists use the arts to emphasize the healing aspects of the creative process. In art therapy sessions such as one created by Kari entitled *Dealing with Anger*, children who are angered and upset, whether as the result of being bullied or other conflicts, are given the opportunity to express and deal with this anger rather than bottle it up and retaliate towards other students and faculty in the school. Through this lesson or session, the victim learns how to improve coping and frustration skills, gain self-esteem and self-confidence, and develop personal expression through art.

Kari also used another effective lesson dealing with anger management and conflict entitled *Meet My Monster*. *Figure 23* is an example of that work. The objectives were for the children to identify and express what they look like when angry. Students were given the opportunity to reflect on feelings that generate anger. From this lesson, students learn to identify with these feelings specifically; they learn communication skills, improve coping skills by learning to deal with frustration, as well as express themselves through a creative outlet.

Research Question 3

When addressing research question three it became apparent that utilizing the visual arts to address the issue of bullying has its benefits over conventional non-art interventions. Assemblies which presented pre-purchased and staff created programs were delivered to all grade levels in the participating districts observed. While many of these programs may have been informative and provided a positive message, most did not interest or impact every student equally or provide a lasting impression that would provoke a change in students' thoughts, feelings, or behaviors about bullying, nor do they provide a rationale for why individuals bully others.

Using the visual arts gives the students a chance to participate in the activity rather than be a passive observer as in an assembly. This is supported by Malchiodi (2003) who states the importance using activities and lessons through which participants can express thoughts and feelings, and communicate nonverbally.

Ttofi & Farrington (2011) believe that the visual arts benefit over conventional strategies since they provide programs that attempt to understand the motives behind bullying, focus on reinforcing positive behavior among students while addressing all

aggression, not just bullying. In order for an intervention or prevention to be successful, children have to be engaged in the process and be empathic to the problem.

Research Question 4

Research question four asking what conventional bullying interventions were used in school districts, was satisfied through numerous interviews and observations of assemblies. Currently there are a variety of programs that are being used and can be purchased by school districts as an ongoing anti-bullying program as well as one-time assemblies brought into schools. School districts throughout the state implement their own programs and how they are utilized differs among each district as well as among each school within each district. Two of the districts interviewed used the Olweus Anti-Bullying Programs which was a pre-purchased curriculum while others used pre-purchased programs brought into the school as a one-time assembly. Some districts only provided anti-bullying programs once each year during the Week of Respect in October. Others used programs developed in house by the faculty and staff.

Research Question 5

Research question five asking how some interventions were successful while others did not appear to be effective emerged during my interviews and observations. It was apparent that teachers must support and believe in the programs being implemented for them to be successful.

These findings are in support of Tempkin (2013) who states that schools who are faced with a bullying problem will often reach for the latest anti-bullying program that promises to work, without considering the questioning if the program will work for that particular school. Even programs with the most evidence will not work for every school,

the context for each individual school and district is a most important consideration. In order for their programs to have the best chance at long-term success, schools need to focus first on developing “organizational capacity,” or the buy-in, support, and resources needed to sustain programs over time (Tempkin, 2013). I found this was the case in Lydia’s school where the Olweus program was being eliminated due to lack of support. While Lydia felt the program had been a success, the teachers did not.

This was also apparent in Val’s district where administration incorporated a pre-purchased Life Skills Program that was taught by a variety of teachers whose only qualifications were the number of free or extra periods they have available or who have an open spot in their schedule. No one person would take ownership of the program and turn it into a solid curriculum. The teachers who taught the program included the art teacher who had two classes, the music teacher who had four, the guidance teacher who had four, and the gym teacher who had three. Since teachers instruct the Life Skills Program only because they are required to do so, some of the teachers were not fond of the program, therefore, continued teaching their regular curriculum instead of life skills.

Also emerging from this research question were the unexpected reactions of students to the assembly programs provided. The assemblies at Joan, MW, and RW’s schools as well as in District G were somewhat ineffective. In Joan’s school weekly classroom activities and monthly assemblies were provided. While observing an assembly in this district, students did not appear to be engaged. Unfortunately, the sound quality of the videos being shown during the assembly was so poor it was inaudible and the ability to view it on a screen in the gym with ceiling lights on and drapes left open

made the gym too bright to see these videos clearly. Since the sound and images were of extremely poor quality, students appeared to lose interest and began to talk.

At the conclusion of the videos, certificates were given to students. None of the reasons mentioned why a class won had anything to do with bullying but dealt with proper conduct in the halls, listening to directions, and being polite. Teacher support was also lacking since the teachers in the audience commented that this was just a popularity contest and everyone will eventually get the award.

MW and RW led a series of three assemblies on three different days. The assemblies were held separately for grades Pre-K through one, grades 2-4, and grades 5-8. Students viewed a 30-minute video created by the Anti-Bullying Specialist. During the first and third session the audio in the video did not work requiring teachers to read the words on the screen to each of the younger classes. It took approximately 10 minutes of the first session for the problem to be resolved and the video was replayed. The students observed the video depicting three different scenarios of bullying occurrences: direct bullying which are verbal attacks, assaults or destruction of property; indirect bullying which involves spreading rumors, isolation, and practical jokes; and cyberbullying through use of internet and social networks. Each scenario had a resolution to the bullying problem.

For the older students, speakers first addressed them relating their own personal experiences of being bullied as a child and explained the school's zero tolerance policy towards bullying, the consequences for bullying, and how bullying affects others. Once the video began, the sound was drowned out by student laughter and applause that resulted once they recognized their teachers and students they knew.

The reactions in each age groups varied but was apparent the younger students appeared restless and disinterested once the audio was lost. They were talkative and never became engaged in the subject matter once the sound was restored. The older students' comments included "This is so stupid" and "stupid story". Others had conversations among themselves while some were listening to music through their headphones.

When observing the assembly in District G, the school had a beach day. Approximately 1/3 of the audience continuously played with the plastic leis around their necks that were provided to them in their classrooms. A number of teachers had to remove them from the children since they were being shredded as they watched the assembly. While the children appeared to enjoy the puppets and the magician, it is questionable if the children understood or retained the information the moderator intended since many were conversing with each other requiring them to be quieted by the classroom teachers.

This presenter also gave inappropriate information and suggestions. For example, he suggested that when a student is being physically bullied, which involves stealing and extortion, the solution was to simply say "No, I'm sorry that's mine". Then get away from the bully quickly. In cases of verbal bullying they were told to stay calm and stay cool, make eye contact and not look down or act afraid and take the lead in the conversation. Students were advised to say something nice, to be strong in character, to erase it from their minds, and to forget about it. If they did not get angry or upset and cry, they will take the fun away from the bully.

I feel this was an inappropriate solution and may cause more harm to that child than good I do not believe that children would forget it or erase it from their mind. As

Kari explained:

You can use your words in an intellectual way to protect yourself but telling kids to ignore it is not going to happen. I did a lot of anger based (art) projects, getting the anger out, not bottling it up. If the kid bottles it up, then they come to school with a gun.

Implications of Research

Practice

The arts in schools do not, cannot, and should not exist in isolation (Fowler, 1996). They must operate in the framework of general education and not be considered a frill or a nice thing for children to experience. As Fowler (1996) states they need to be there because they give children an indispensable educational dimension. Eisner (2002) explains the arts teach children to make good judgments about relationships and help children learn to say what cannot be said. The relationship of the arts to general education is crucial to establishing their educational value and legitimacy and developing a vital and essential curriculum. The arts cannot be viewed as expendable.

Unfortunately, district administrators as well as Boards of Education do not always value the arts in the same way they value math, science and history. With reduced budgets, districts that consider the arts marginally valued are inclined to reduce or eliminate an art program altogether (Fowler, 1996). Low spending on the arts in schools indicates the low value placed on them. A perfect example of this is in Val's district where her art budget for 800 students is less than \$1.00 per student per year. She and the other art teacher in the district supplement their budget by purchasing essential supplies on their own just to sustain the program.

With the concern for higher test scores and the need to comply with HIB regulations administrators and policy makers forget what children actually need. Siegel

(2013) explains that visual art instruction has a consistent but uneven presence in schools. The most recent statistics from 2006-2012 indicate that it fell from 82%-77%. Elementary schools offering the visual arts were at 91% while 41% of middle school eighth graders received art instruction and only one in three 10th graders received visual arts instruction.

Administrators must realize the arts must be considered equally as important as other subject matter and in many instances more important because the process of creating allows students to communicate their feelings through artistic materials without speaking, and through this expression without words, healing can take place. As discussed throughout this document, this research adds to and emphasizes the value and importance of visual art.

Policy

Many policy makers feel that the arts have nothing to do with knowledge (Eisner, 2002).

Yet the arts teach children how to exercise judgment and cope with the unexpected; they also make an unquantifiable contribution to developing understanding and enriching lives (Eisner, 2002). Currently with all the discussion and pressure being placed on teachers about teaching to the standardized test, classroom teachers may also view the arts as something less important as the traditional basic subject matter.

As I began my study in 2012, the New Jersey Anti-Bullying Bill of Rights had just been signed into law the previous year and during the first year after the law was passed, there was a rise in the number of bullying incidents reported (Mazzella, 2014). I was interested in seeing if there had been a reduction in the number of bullying cases and

if so, how much improvement was noted in New Jersey over the past three years.

Unfortunately, there were no current statistics available but as seen in the current poll by WalletHub (2015), New Jersey currently ranks 22 among other states in bullying prevalence and bullying environment and impact (See Appendix H).

Current HIB laws in New Jersey mandate that action be taken in all incidences of reported bullying. The law requires that the incidents be resolved through consequences and remediation plans. While this is necessary and recommended this may further anger the bully instigating a more severe incident later. Usually the intention of consequences to a bully is to instill a fear of being mean toward others but in many instances the bully will seek revenge. Children are also encouraged to be an aggressive bystander and assist the victim, as noted in all strategies in chapter four, but this can be intimidating for the bystander particularly if the bully is bigger and has more friends than he/she does. Kalman (2011) states that while administrators, teachers, and parents want to create a safe environment this does not always help children.

Mazzella (2014) cites that in a study by the University of Texas at Arlington that research conducted suggests that the reason anti-bullying programs are not lowering the occurrences of bullying is because these programs tend to educate the bully. The bully learns what to say and do if questioned and are able to avoid being caught which reinforces their behavior.

While New Jersey mandates that each district must comply with the intensive HIB law by designating an anti-bullying coordinator who is appointed by the superintendent for the district, and each school must have an anti-bullying specialist appointed by the

principal, there is generally no standard or consistent curriculum except one that may come with a pre-purchased program.

Research

From the evidence collected through observations, interviews, and reviewing of artifacts, this research revealed that visual arts instruction offers an effective anti-bullying strategy for our nation's schools. The findings also indicate that one of the least effective strategies currently employed by a number of school districts is conventional programming, a type of packaged program or assembly which comes with speakers who either do not address the underlying issues of bullying or do so at a somewhat superficial level.

When children are given an outlet for expressing their feelings and showing empathy through the visual arts, their emotional and social development is supported, and in this, important communication and socialization skills are learned which can be used to prevent and defend them from being bullied.

In order for an anti-bullying program to be effective it must address and deal with the source of the problem. The problem will not be reduced or eliminated until there is a change in the behavior of the students. Victims of bullying experience fear, embarrassment, and anger; these complex feelings were rarely addressed, if at all, by the conventional school based bullying programs or assemblies observed in this study.

This study supports the research of Bracket and Divecha (2013) who argue that anti-bullying programs are ineffective in part because they address the symptoms, not the underlying causes. Schools will be bully-free when social and emotional learning programs are taken as seriously as reading and math. Schools must meet the real

emotional and social developmental needs of students for bullying to decrease, for effective teaching and learning to take place, for positive relationships to form and for students to fully express their feelings as well as their talents.

During my interviews, Lori and Teri emphasized how art teachers find a window into a child's mind when observing what they draw. They suggested that art educators see silent clues in students' artwork that other teachers may not. Not only can art lessons help children work through issues, but when looking at what students create, art educators have a particular lens of understanding that the classroom teacher might not see.

Art therapist, Lori spoke of a lesson that identifies children who were being bullied or were the victims of bullying by creating a "sociopictographic portraiture" which provides a snapshot of what is happening in a child's relationship. This is very similar to the kinetic drawings and sociograms utilized by Tara as well as by Tori who discovered a child, through his drawings, was being abused by a parent that was cited in chapter four. Art's capacity for expression and communication can lead to more enduring and lasting resolutions for children who are being bullied through the telling of their experiences pictorially.

In the data collected for this study, the most important common approach used by art educators to address anti-bullying involved the engagement of children in making art that allowed them to express their feelings, and most importantly, empathize with the feelings of others. Empathy plays an important role in the upbringing of a child. The ability to empathize with others needs to be taught; it is not innate in all of us. When feelings are given an outlet to be expressed visually, children learn that others' feelings

matter. Some children need to be guided through activities that raise empathetic awareness; while for others, there is a need to learn how to balance their feelings of hurt and rejection with positive supports. Through visual art anti-bullying strategies, students can develop empathic concern, and learn helpful expressive techniques.

Further implications for this research may be a longitudinal case study of the districts, schools and professionals that use the visual arts to teach expression and empathy as a regular part of their anti-bullying prevention and intervention strategies. This would deepen our understanding of the approaches specifically used by visual arts teachers, and lead to other research studies that measure the effectiveness of these programs for increasing the quality of education in the schools, specifically pertaining to urban, suburban, and rural contexts.

Other possible research could be a multiple case study of students who have experienced visual art education or art therapy as an anti-bullying strategy. Individual case studies would reveal the differing perspectives of the victim and the bully, and whether or not expressing themselves through the visual arts provided them with healing they need.

Recommendations

As seen in Davis Guggenheim's *Waiting for Superman*, innovators are the new superheroes. Now, more than ever, success depends on the ability to let cynicism bounce off you, think outside the box, embrace new perspectives, be a champion for the unfamiliar, and effectively communicate a creative vision (Paglia, 2013). I have previously explained how arts education contributes to the development of these 21st

century skills, but art education does not only better prepare our children to become scientists and world leaders, it can keep them safe.

The arts can prepare children to be secure and confident to stand up for their individual rights as well as stand up for and care about the rights of others—in this, the arts can help to keep them safe and better prepared for the adult world ahead. In order for anti-bullying programs to succeed, administrators and district leaders must begin to ask the hard questions—is their approach to the problem working? And if not, they must think differently and work toward a remedy. Canned programs should not be purchased and taught just to comply with the law. Intention must be part of the equation. There is too much at stake for the child, academically, socially, emotionally, and physically. Pappas (2015) reports that childhood and teen bullying doubles the risk of depression as they grow into adulthood. If districts are serious about the desire to eliminate bullying through anti-bullying programs and strategies, they must be willing to make significant changes. If they are not, they will continue with programs that are ineffective, costly, and have little impact, all for the sake of saying they met the state’s mandate. Just watching the nightly news and the number of assaults of teenagers upon one another indicates that change is not happening. According to the Ark of Hope for Children (2014), 282,000 students are attacked in schools each month.

Districts are willing to spend money to increase student test scores through remedial programs but to significantly improve these scores students need to want to come to a school that is safe and secure where there is no fear of being bullied. Scores will improve for children who want to be there, who do not skip classes, and who attend classes regularly without fear. Curriculum must be written and instructors hired

specifically to address an anti-bullying curriculum. Districts and schools must form their HIB committees with individuals interested in participating that buy into a program and not just employ volunteers pressured or forced to participate because they have more available time than someone else.

New Jersey needs to fund the anti-bullying programs in each school district throughout the state. With these funds, curriculum needs to be created using the visual arts as the basis for the program. Districts must employ art educators to specifically develop curriculum that addresses anti-bullying but is contextual to the schools and districts they are designed to serve, and within these anti-bullying programs they must employ visual art strategies and activities for all grade levels. Working collaboratively with school psychologists, the child study team, guidance counselors, visual art educators, and the HIB committee can ensure a quality anti-bullying program.

Based on the findings of this study, the following guidelines are suggested when developing an anti-bullying and visual art curriculum developed by interested individuals comprised of qualified administrators, educators, and staff;

- a clear philosophy including overarching goals that guide the entire program and the decisions that affect each aspect of the program needs to be established;
- a sequential and coherent progression from grade to grade must be established emphasizing prevention and intervention;
- a basic framework of art related anti-bullying activities, emphasis on teaching empathy, procedures for their instruction, when to do them, and both summative and formative assessment to determine the success must be established;
- allow for flexibility and encourage experimentation and innovation using a variety of media;

- encourage interdisciplinary approaches and the integration of curricula with other subject matter emphasizing empathy;
- allow a means for ongoing revision and improvement.

Art activities in the curriculum can address every topic previously discussed to include: tolerance, physical violence, extortion, intimidation, isolation and exclusion, threats, name-calling, gossiping and rumors, public humiliation, and cyberbullying. The art teacher in collaboration with the school psychologist, guidance counselor, or child study team members, should allow children to express their feelings about experiences as a bully, victim, or bystander through art activities. The children need to make connections with one another through their artwork. Although visual art engages children in the production of, the viewing of, and the appreciation of artwork, a certain kind of thinking is uniquely associated with emotion (Davis, 2008). The traditional view of the arts seen as giving form to human emotion persists and is relevant to what makes visual art a unique and powerful part of a child's education.

Districts do need to keep and maintain many of their established procedures such as professional development teacher training for the identification of HIB, school safety teams that focus on the school climate, monitoring of hallways, cafeterias, buses and bus stops, playgrounds, off school events as well as social media. They also need to keep and be consistent with established disciplinary policies and procedures.

While it is currently unlikely that New Jersey would fund these programs due to restricted budgets, districts could use their current art educators to revise the art curriculum to include anti-bullying activities that help children develop empathy and express their feelings throughout the school year. Such as in the case of Val's district, if the current art teacher cannot accommodate the additional workload due to schedule

restraints, part-time visual arts instructors could be employed at minimal cost to the district.

Additionally, resources need to be made available to art educators. Therefore, I intend to write a book of anti-bullying art activities for Elementary and Middle School art educators to assist them with creating lessons in their classrooms. With my research and current suggestions, there is a need for a book to provide a well-balanced curriculum.

Conclusion

Bullying is a major problem impacting the lives of thousands of children in some way either as the bully, the victim, or the bystander. This study has identified and examined the types of bullying that are commonly occurring in New Jersey's public and private schools around the state, the prevention and intervention strategies employed by specific districts that adhere to the required HIB laws, the effectiveness of strategies and techniques used by art educators and art therapists, those who use conventional methods, and recommendations for changes that need to occur in these areas for them to be successful.

The main goal of this qualitative study was to determine how these preventions and interventions were being conducted in schools, and whether their approaches offered successful solutions to a growing problem in the United States and to answer the problem statement addressed in chapter one. Through observations of assemblies, student reactions in the classrooms and during assemblies, interviews with administrators, teachers, guidance counselors, clinical psychologists, art therapists, and art educators, and the observation and analysis of artifacts of student art work; the findings here suggest that utilizing the visual arts can be a most successful and effective strategy for reducing the

bullying problem in our schools. The current data presented highlighted the importance of incorporating visual art to allow children to express their feelings, personal growth, self-empowerment, and healing (Malchiodi, 2007). As the nine-year-old child in Val's Life Skills class said "Words alone don't do it. I need to see a visual image".

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Appendix A

Letter to Administrators

May XX, 2014
XXXXXXXXXXXX
Superintendent of Schools
XXXXXX XXXXX
XXXXXX XXXXX
XXXXXX, NJ XXXXX

RE: Permission to Conduct Research Study

Dear Dr. XXXXXXXXXXXXXXXX,

I am writing to request permission to conduct a research study in your school. I am currently enrolled in the Doctoral Program at Rowan University in Glassboro, NJ and am in the process of writing my dissertation. The study is entitled *Bullying Interventions in Education through the Visual Arts: An Instrumental Case Study*. Having been an art educator for 35 years in Franklin Lakes, NJ and currently a professor of art education at Rowan University, I have seen the positive effects the visual arts have on children.

I hope that you will allow me to interview one of your art educators, Ms. XXXXXXX XXXXXXX, observe student/teacher interaction in the art room, and examine student artwork in progress as well as completed dealing with bullying. I intend to study the strategies and techniques employed to bring about awareness and potential change to the bully, the by-stander, and the victim. The study would be conducted in September 2014, requiring visitation three times over a two week period, where I would like to observe multiple grade levels. Due to the nature of this qualitative study all involved will remain anonymous.

If approval is granted, I will be completely unobtrusive and will not disturb any classes. Interviews will take place before or after school or during the teacher's preparation period. All information collected will be read and approved by the participants prior to publication. By participating in the study, your school will receive a copy of my dissertation which includes confidential summaries and evaluations of bullying intervention programs used at other schools in New Jersey. Between this sharing of information as well as my recommendations, we can continue to make positive changes to address the bullying problems in our schools.

Your approval will be greatly appreciated. I will follow up with a telephone call next week and would be happy to answer any questions or concerns that you may have at that time. You may contact me at my email address: gn71550@aol.com or on my cell phone: 201-XXX-XXXX.

If you agree, kindly sign below and return the signed form in the enclosed self-addressed envelope. Alternately, kindly submit a signed letter of permission on your district letterhead acknowledging your consent for me to conduct this study at your school.

Sincerely,

Gene Neglia

Approved by:

Print your name and title here

Signature

Date

Appendix B

Informed Consent Form



CONSENT TO TAKE PART IN A RESEARCH STUDY

This informed consent form is for _____, art educator/art therapist in the district of _____, New Jersey who I have invited to participate in research titled "*Bullying Interventions in Education through the Visual Arts: An Instrumental Case Study*".

This research is being conducted by Gene Neglia as part of a dissertation for a doctoral degree in Educational Leadership (Ed.D) from Rowan University. I am doing research on the role and effects that the visual arts play as an intervention to bullying among students. I will provide information and invite you to be part of this research. If there is any information or wording in this form that is not clear, please ask me and I will clarify anything that you may not understand.

Bullying is one of the greatest health risks to children and young adults in the United States. It is harmful in its impact to the victim, the bystander, and the bully and is often less visible and less identifiable than other public health concerns. The effects on victims, offenders, and bystanders can be long lasting and can affect an individual's development. Current interventions are in place in every school district in New Jersey but are having little effect since bullying instances continue to rise. The purpose of this instrumental case study is to understand, explore, and provide insight into the interventions using the visual arts for bullies, victims, and bystanders in school districts throughout New Jersey in both art education and art therapy. Children are visual learners and images stir feelings. I want to learn if using the visual arts as an intervention technique and strategy will create a long lasting effect to reduce this continuing problem.

This research will involve participation through interviews, observations, and analysis of student artwork. Approximately ten participants in at least five districts will be asked to take part in this study. You are being invited to participate in this research

because I feel that your experience as an art educator/art therapist can contribute to my understanding and knowledge of interventions using visual art.

Your participation in this research is completely voluntary. It is your choice whether or not to participate. If you choose to participate this endeavor will include three 60 minute audio recorded interviews over a two week period. They will be conducted at your convenience in a place of your choice. I will be the only person conducting the interview and no one else will be in attendance unless you request another person to be present. No one else will hear the tapes except possibly, a professional transcriber, if I choose not to transcribe the recordings myself. All information collected will be kept completely confidential. Pseudonyms will be used for all participants as well as the school district involved in this research. I will give you an opportunity at the end of the interview to review your remarks, and you can ask to modify or remove portions of those, if you do not agree with my notes or if I did not understand you correctly.

Within the same time period observations of various aged students interacting with the teacher/therapist and other students will be made. This will take place whenever you suggest and at your recommendation. Student artwork will also be examined upon completion from those that were observed.

To my knowledge, there are no dangers and I do not foresee any risks in this research. If there may be any discomfort to any questions asked, the question does not have to be answered if you desire not to and that is fine. That is your choice.

While there will be no remuneration for participating in this study, your school will receive a copy of my dissertation which includes confidential summaries and evaluations of bullying intervention programs used at other schools as well as yours. Between the sharing of information, as well as my recommendations, we can continue to make positive changes to address the bullying problems in our schools.

If you have any questions you may ask them now or later at your convenience. If you wish to ask them later you may contact me at my home, 2 Starboard Court, Brick, New Jersey 08723 or at my home phone which is 732-920-2099, cell phone 201-349-5726, or by emailing me at gn71550@aol.com.

This form has been reviewed and approved by the Rowan University Internal Review Board, which is a committee whose task it is to make sure research participants are protected from harm. If you have any questions about your rights as a research subject, you may contact the Associate Provost for Research at:

Rowan University Institutional Review Board for the Protection of Human Subjects
Office of Research
201 Mullica Hill road

Glassboro, NJ 08028-1701
Tel: 856-256-5150

Subject's Initials _____

AGREEMENT TO PARTICIPATE

I have been invited to participate in research about bullying interventions using the visual arts. I have read the foregoing information and had the opportunity to ask questions about this study and the questions have been answered to my satisfaction. I consent voluntarily to be a participant of this study.

Authorization of this form will expire one year from the date of signing.

Print Name of Participant _____

Signature of Participant _____

Date _____
(Month/Day/Year)

I agree to be audio recorded: _____
(Signature of Participant) (Date)

I confirm that the participant was given an opportunity to ask questions about the study and all questions asked by the participant have been answered correctly and to the best of my ability. I confirm that the individual has not been coerced into giving consent and the consent has been given freely and voluntarily.

A copy of this ICF form has been provided to the participant.

Print Name of Researcher/ person taking the consent _____

Signature of Researcher/ person taking the consent _____

Date _____
(Month/Day/Year)

Appendix C

Interview Questions

Table A1

Research Questions	Interview Protocols (Conventional and Art Related)
1. Why are the techniques and strategies employed by art therapists and art educator successful in conflict resolution and bullying?	Districts by law must provide interventions to HIB. What types of interventions have been used? What strategies do you use when implementing these interventions/ preventions?
2. How do bullying intervention strategies employed by art educators differ from those used by art therapists?	Do you see the visual arts as more of a prevention tool or an intervention tool? What are the differences in the results of talk therapy/interventions as opposed to using the arts? Are each beneficial? Why?
3. How do art therapy and art education bullying intervention strategies beneficial individuals over conventional bullying intervention talk therapies?	What types of activities do you do with the students?
4. What conventional bullying interventions have been used in school districts?	What types of programs do you use to teach to encourage anti-bullying?

Are there programs used for both prevention and intervention?

Who decides on these strategies?

How has art therapy/intervention affected the quality of education in the district?

5. How have these bullying intervention plans been successful or unsuccessful?

Are the results of these programs what you expected?

How would you describe the outcomes that art therapy/ art education brings to your students?

Appendix D

Olweus Curriculum Outline

1. School Level Components:

- Establishment of a Bullying Prevention coordinating committee
- Conduct committee and staff training
- Administer the Olweus Bullying Questionnaire to all students
- Hold staff discussion group meetings
- Develop and introduce the school rules against bullying
- Review and refine the school's supervisory system
- Hold a school kick-off event to launch the program
- Involve parents

2. Classroom Level Components:

- Post and enforce school wide rules against bullying
- Hold regular class meetings
- Hold meetings with students' parents

3. Individual Level Components

- Supervise students activities
- Ensure that all staff intervene on the spot when bullying occurs
- Hold meetings with students involved in bullying
- Hold meetings with parents of involved students
- Develop individual intervention plans for involved students

4. Community Level Components

- Involve members on the community Bullying Prevention Coordinating Committee
- Develop partnerships with committee members to support the school program
- Help to spread anti-bullying messages and principles of best practice in the community

Appendix E

Student Bullying Survey 2014

Please answer all of the following questions honestly. This survey is anonymous, and your feedback is very valuable. Thank you!

What grade are you in? _____

Are you male or female? _____

1.) In your own words, please define bullying:

2.) How often have you been bullied at school this school year?

- I have not been bullied at school this year
- It has happened once or twice
- 2 to three times per month
- About once per week
- Several times per week

3.) If you answered that you have been bullied, please check off what type of bullying:

- Physical
- Emotional/social – purposely being left out, ignored, etc.
- Verbal

4.) Where have you been bullied?

- I have not been bullied at all during this school year
- I have been bullied in one or more of the following places: (please check off all that apply)
 - On the playground (at recess)
 - In the hallways or stairwells
 - In class (when the teacher was present)
 - In class (when teacher was preoccupied with other students)

- In the bathroom
 - In gym class or the locker room
 - In the lunch room
 - On the way to and/or from school
 - At the school bus stop
 - On the bus
 - Somewhere else:
-

5.) Did you report any of the bullying incidents listed above?

- Yes (if yes, to whom? _____)
- No (if no, why not? _____)
- This does not apply to me.
-

6.) Has telling someone about the bullying helped/stopped the bullying?

- Yes
- A little bit
- No
- This does not apply to me

7.) How often have you taken part in bullying another student during this school year?
(reminder that this is anonymous and honesty is very important)

- I have not taken part in bullying others at school this year
- It has happened once or twice
- Two to three times a month
- Once a week
- Several times a week

8a.) Have you ever witnessed others being bullied during this school year?

- Yes - Regularly
- Yes - Once or twice
- No

If you answered yes, what type of bullying?

- Physical
- Verbal
- Emotional/Social

8b.) If you answered yes, how did you respond to witnessing the student being bullied?

- Stood up for the student (physically or verbally)
- Told an adult
- Felt bad for the student but did not say anything
- Felt afraid and left the situation
- I did not feel the need to get involved

8c.) Have you ever witnessed other students standing up for those being bullied?

- Often
- Once in a while
- Rarely
- Never

9.) Since you've been at the Middle School, do you think bullying has:

- Increased
- Decreased
- Stayed the same

10.) On a scale of 1 to 10, please rate how safe you feel at school: (please circle)

1	2	3	4	5	6	7	8	9	10
Not safe									Extremely
At all									Safe

Please explain why:

Appendix F

HIB Goals

Goal 1: To improve student's social behavior

To develop improved discipline, self-esteem, and greater respect for rules and directions

To develop respect and tolerance in their interaction with peers and adults.

To avert disruptive /defiant (violent) behavior

To increase willingness to help peers and work cooperatively in groups.

Goal 2: To increase students' engagement in learning activities

To develop critical thinking, problem solving, and communication skills

To strengthen the ability to stay on task and complete projects

To apply constructive behavior and self-control as guides to participation in class projects

Appendix G

Interview Analysis Form

Research Question	Interview Response
1. Why are the techniques and strategies employed by art therapists and art educator successful in conflict resolution and bullying?	<p>(V) When I would infuse the lesson with something art related that a child would look at and say, OK, I'm making a project. Then they would be more apt to talk and interact because they were making something that they could physically look at and hold. It became real because it became something. It wasn't just words spoken or words on a paper. It was a real object or drawing or built display.</p> <p>(V) I'm always adding a visual element to every piece to their curriculum and by doing that, that's when they begin to grasp it.</p> <p>(T) When they're (students) walking down the hallway and they see it they stop and say "What's this all about". I always tell my kids with any of their art assignments that you want to have the viewer stop in their tracks and take a closer look and see what you message is all about. You're trying to visually communicate and idea of something that's inside you. How are you going to get your viewer to stop and look at that and see what you're trying to express?</p> <p>(To) I think it helps a lot of children who have trouble with school or they don't fit in. I don't mean to say that about every art</p>

student but I feel that's a connector for kids to heal within themselves.

(B) I want the students to be able to use their words and use their art as a way of expressing how they feel when they are with children who they don't get along with in the classroom.

(K) Art therapy worked really well with the bullying because they had a place to come and express themselves if they were angry or upset or if they were happy and developing friendships with other kids. So it really helped with their self-confidence.

(K) Visually it imprints in their mind. It needs to be remembered.

(L) For intervention or prevention you need to do things with a bully to help them feel better about themselves. But you really have to look for what's driving this kid to do this. What is he feeling about himself that's causing him to push other people down so he can feel superior? What's going on at home?

(Ta) So as a school Psychologist working with kids again there always was an art component in sessions whenever I would meet up with a kid there would be some type of drawing and discussion of their feelings and so forth. So it's sort of been central in everything I did.

2. How do bullying intervention strategies employed by art educators differ from those used by art therapists?

(K) I really feel that as an art therapist you have to develop a relationship with the kids in order to connect with them. For them to really, you know what, I really

respect her, you know, I'm not going to bug this kid.

(K) I did a lot of projects based anger, getting the anger out, not bottling it up.

(K) Whenever I do a self-expressive type of project where you get your anger out. I always end it by OK how can we deal with that anger positively, what can we do? Because you don't send the kid out after the session angry. You want to try to cognitively restructure it in their mind. OK, it's Ok to be angry but this is how we deal with it in a more positive way.

(L) This is the interesting thing about art therapy, when we dream or when we create we're doing it with symbolism or imagery and sometimes it takes a little bit of imagination. It was catharsis. Students express something about their own feeling about themselves.

(Li) We had some kids that actually memorized the rules. It was almost like a form of good brain washing. But we would do a lot of activities and it would be kid driven. So once we talk about the issues they want to talk about we would collectively find a group project they would like to work with. If a kid doesn't want to participate he doesn't have to.

Everything was connected to helping each other.

3. How do art therapy and art education bullying intervention strategies beneficial individuals over conventional bullying intervention talk therapies?

(V) I'm seeing that they are making better connections to the lesson learned by having a visual and cohesive experience. Whether it's a finished project or something we designed, they are more connected to it. Because they're not only

discussing but they're physically making or drawing or interacting with imagery that backs up the lesson. I just find it's so much better for them to see and touch and feel and interact with then to just write about it.

(V) We not only talk about it, we write words about it, but then we make it. We make it real.

(T) I realized how powerful art is to be able to connect it with their everyday life and to be able to use it for math, or geography, or anything.

(T) I think it really gives them an outlet for their form of expression and it really helps them express that. I think it gives them views of it, how to prevent it, and to be able to express that strong message in a visual manner is very powerful.

(To) Visual art can help somebody specifically going through a conflict, death or divorce. It connects the kids in making them more compassionate and empathic.

(B) Art is the one place you can be successful because it's about you and what you want to do within the confines and the framework of the art and I try and talk to them about their different cultures and we kind of crossover.

(K) They don't have therapy for the kids. They try to push the bullying stuff during bullying week, everybody makes posters. But it's really districts trying to cover their ass saying we did it. You have to have somebody infiltrated into the school that is doing something with some

students and growing. It's got to be relational at least.

(K) I'm finding myself going to the art therapy because it works better than just having them fill out papers and talking. The act of doing something. It's like this magical kind of thing.

(K) Whenever you do sensitive stuff in an art room, and you do, because artists do express their feelings and issues, it's effective.

(N) Art education reflects the need of the student to have personal expression in whatever the artwork is and it's coming from that perspective that everything else kind of falls in place.

(L) You are expressing through imagery what you're not putting into words. It's more direct. It doesn't have to go through the brain.

(L) I realized early on as an art teacher that we have access to information that could really help these kids. Not only can our art projects help them to work through issues, but when we look what they've created we have a depth of understanding that their classroom teacher doesn't get from the math that their doing and so forth.

(Ta) I used art as an intervention to get kids to be comfortable, to get kids involved, to get kids interested in whatever projects we did. I mean we would present units to them whether it would be Social Studies or Science and art

was always a component. Even math art was a component.

4. What conventional bullying interventions have been used in school districts?

(S) This year is the first year we have a Bullying Prevention Program. We did that with NJCAP.

(S) Some were asked not to come back (to school) because they were behavior issues.

(J) We have the Olweus program here in K-8. We have a lot of things that go on in lessons that they do. The teachers have what they call Meeting Time as few times a week for 20 minutes.

(Jo) We actually have one program specifically within our district K-8 called Olweus, all the elementary schools adopted it and it's basically just a guide for how to prevent bullying. We have an assembly once a month and I bring them character ed. in their classroom. It focuses on building respect, on building community, on working through problem solving and if you do have a problem with someone how do you solve it appropriately?

(L) One of the things we had Olweus, the program. So we have Olweus the program for 3 years and just this year the grant ran out.

(M) The 4 Life Skills students either pick monologues that they read or they've written them themselves, monologues or slam poems. And they perform them for the high school students here on Monday

– Thursday, 4 days a week. For the 9th, 10th, 11th and 12th graders.

They come up with skits dealing with Anti-Bullying. So they do those performances. We also picked little video clips on things that we thought would be beneficial for the students that touched on Anti-Bullying out in the media. We also have teachers be involved with students and they make videos against anti-bullying and they would win prizes.

(BW,RW) We have workshops, a lot of workshops I would say, constantly, I would say almost every other month we visit the topic of bullying and harassment on some level. It could be character education in their classrooms or it could be in the form of an assembly. We also produced a video that we show in October.

(V) We've had assemblies to hone in on Anti-bullying in the past. But we do have assemblies that promote awareness and anti-bullying but I've not seen something that connects from a visual directness. Something that's completely visual and applies it to the subject and make kids connect to it that way.

(H) We organize anti-bullying assemblies, prepare age appropriate lessons and go into individual classrooms. We have art contests to promote anti-bullying awareness and organize different anti-bullying activities for the Week of Respect (in October).

(C) What is HIB? The district was big on it for a while when I was at a different

school. But now I don't hear anything about it. We used to have to do workshops and assemblies and things like that and they had the box where you could report (tattle tai We used to have to do workshops and assemblies and things like that and they had the box where you could report (tattle tailing) but um, and it seemed to become almost extreme. Every little thing they would be reporting or writing reports on. But now being in the high school, I'm really out of it. ling) and it seemed to become almost extreme. Every little thing they would be reporting or writing reports on. But now being in the high school, I'm really out of it.

5. How have these bullying intervention plans been successful or unsuccessful?

(J) I think we had on the state report we had a great grade. I don't know how they grade it but we had a good grade.

(K) They're overcoming obstacles through whatever topic we cover through art. So it touches on how you treat others and how you want to be treated. With those topics. I find that art works,

(K) When the kids are doing art their defenses go down because they're going to start to share more. I just find it very effective.

(K) There was improvement but with mental health issues it's a difficult thing to measure. It's not like education. What kept us going is you would see the benefit to the students. We could see it clinically and the teachers would say oh this child is so much calmer now when he comes back

to class and you would hear things from other teachers.

(N) We have documentation of what we did with a professor from NYU so we could track the students' in terms of their success. They began to track them in terms of increased positive interaction in the classroom, being able to concentrate and focus and get an assignment done to completion. They started to look at them in a myriad of ways with the intervention of art and music therapy as opposed to the same child not having it the semester before.

(H) The results are positive. Our purpose is to educate and prevent bullying. I have found that students can now differentiate between bullying and conflict.

Appendix H

State Ranking for Bullying Effectiveness

Overall Rank	State	Bullying Prevalence Rank	Bullying Environment and Impact Rank
1	Massachusetts	1	2
2	Rhode Island	3	10
3	Oklahoma	6	16
4	Delaware	7	6
5	District of Columbia	7	13
6	Nebraska	13	4
7	New Mexico	7	15
8	Kentucky	5	24
9	North Carolina	4	27
10	Florida	2	38
11	Ohio	12	19
12	Alaska	16	12
13	Hawaii	15	23
14	New York	18	20
15	Utah	21	14
16	Nevada	10	37
17	Mississippi	14	34
18	Virginia	25	22
19	South Carolina	17	33
20	Georgia	19	32

21	Wisconsin	27	5
22	New Jersey	22	25
23	Maryland	24	26
24	Kansas	26	21
25	South Dakota	31	3
26	Texas	11	43
27	Vermont	40	1
28	Maine	30	7
29	Alabama	20	35
30	Wyoming	32	7
31	New Hampshire	32	9
32	Connecticut	35	18
33	West Virginia	34	17
34	Idaho	38	10
35	Arizona	22	39
36	Michigan	36	30
37	Illinois	28	41
38	Tennessee	28	42
39	North Dakota	37	31
40	Montana	41	29
41	Missouri	43	28
42	Louisiana	39	40
43	Arkansas	42	36

Due to data limitation issues, California, Colorado, Indiana, Iowa, Minnesota, Oregon, Pennsylvania and Washington were excluded from the analysis. In order to

measure the socioeconomic costs of bullying in the U.S., WalletHub analyzed the 42 remaining states and the District of Columbia across two key dimensions, namely “Bullying Prevalence” and “Bullying Environment and Impact.” They then identified nine metrics that are relevant to those dimensions. The data set is listed below with the corresponding weight for each metric. For the “Cost of Truancy” measure, they assumed a single day of truancy per school year due to bullying and used the following formula:

Cost of Truancy for Schools as a Result of Bullying = 8%*ADA*(Spending per Pupil/180)

- 8%: Rate of middle school students who reported skipping school at least once due to fear of bullying
- ADA: Average Daily Attendance
- Spending per Pupil/180: Financing per school day, per pupil

Bullying Prevalence - Total Weight: 10

- Bullying Incidents Rate (Percentage of High School Students Who Were Bullied on School Property): Full Weight
- Cyberbullying Incidents Rate (Percentage of High School Students Who Were Bullied Online): Full Weight
- Percentage of High School Students Involved in a Physical Fight on School Property: Full Weight

Bullying Environment & Impact - Total Weight: 5

- Percentage of High School Students Who Missed School Because They Felt Unsafe at School: Full Weight
- Percentage of High School Students Who Experienced Feeling Sad or Hopeless: Half Weight
- Percentage of High School Students Who Attempted Suicide: Half Weight
- Number of Psychologists per Capita: Full Weight
- Cost of Truancy for Schools as a Result of Bullying: Full Weight
- State Anti-Bullying Laws and Policies: Full Weight

Source: Data used to create these rankings were obtained from the U.S. Census Bureau, the Centers for Disease Control and Prevention, the U.S. Bureau of Labor Statistics, the

StopBullying.gov, the National Education Association, Youthhealthsafety.org and the U.S. Department of Health & Human Service (Bernardo, 2015)