

A Model for Arts-Based Interventions in the School Setting

by

Rodelyn Stoeber

An Integrative Project submitted to the Winnipeg Holistic Expressive Arts Therapy Institute

In partial fulfillment of the requirements for the

DUAL DIPLOMA IN ART THERAPY AND EXPRESSIVE ARTS

© Rodelyn Stoeber

October, 2021



Research Thesis and Integrative Project Approval Form

Student Number: 322 Student Name: Rodelyn Stoeber

Program: Dual Diploma in Art Therapy and Expressive Arts

Research Thesis or Integrative Project Title: A Model for Arts-Based Interventions in the School Setting

Pass: Thesis Advisor and Second Reader sign the next page immediately.

Pass with minor revisions: The Thesis Advisor or Second Reader withholds signature until the thesis is amended satisfactorily and both have signed.

Declined with major revisions: The Thesis Advisor or Second Reader withhold signatures until the thesis is amended and re-submitted for grading.

Recommendation:

✓ Pass

Pass with Minor Revisions

Declined with Major Revisions

We, the Advisor and Second Reader certify that we have examined this research thesis / integrative project and recommend acceptance of this thesis / research project in partial fulfillment of the requirements for the above noted degree.

Thesis Advisor: Lori Boyko

Signature:

Date: October 25, 2021

Second Reader: Mary Norton

Signature:

Date: October 25, 2021



Research Thesis / Integrative Project Approval Form

Student Number: 322 **Student Name:** Rodelyn Stoeber

Program: Dual Diploma in Art Therapy and Expressive Arts

Integrative Project Title: A Model for Arts-Based Interventions in the School Setting

Approvals

We have read this Integrative Project and agree that it meets the academic standards for the Diploma in Art Therapy.

Thesis Advisor: Lori Boyko

Signature:

Date: October 25, 2021

Second Reader: Mary Norton

Signature

Date: October 25, 2021

Abstract

A Model for Arts-Based Interventions in the School Setting is a concept paper that advocates for a model of arts-based interventions in schools at three different levels or tiers, that is, Universal, Targeted and Intensive. The Universal tier refers to arts-based interventions for all students in the classroom and is linked to Manitoba Education curricular outcomes and art therapy goals as described by Adam (2020). The second tier, targeted arts-based interventions, pertains to work with small groups, while the third tier specifically addresses students having more intensive needs. The model was inspired by my personal experiences as an art and expressive arts student therapist in the school setting and based on an extensive literature review. This paper examines the current state of art therapy in schools, the benefits and the need for art-based interventions as well as the barriers to its implementation. It also describes the educational models on which the model is based, that is, Response to Intervention (RTI) (Manitoba Education and Advanced Learning, 2014) and the Universal Design for Learning (UDL) (Katz, 2012). Examples that reflect the different tiers of the proposed model are provided. The hope is that understanding of a model such as this, will create an awareness and inspire action to meet the needs for art-based interventions in schools. This may in turn increase the acceptance of art therapy with educators and parents.

Table of Contents

Approval form	2-3
Abstract	4
Table of Contents	5-6
List of Figures	7
Art Therapy in Schools	10
Educational Models	15
Response to Intervention (RTI)	15
The Three-Block Model of Universal Design for Learning (UDL)	17
A Model for Art-Based Interventions in the School Setting	19
Art-Based Interventions: Universal	25
Art-Based Interventions: Targeted	29
Art-Based Interventions: Intensive	32
The Three Tiered Model of Art-based Interventions in Schools: Mandala Examples	36
Universal Arts-Based Intervention: Class mandala	37
Targeted Art-Based Intervention: Friendship Vennndala	40
Intensive Art-Based Intervention: Individual Mandala	42
Living the Model	44
Targeted Arts-Based Interventions.....	44
Intensive Art-Based Intervention.....	49
Universal Arts-Based Intervention.....	50
Discussion.....	50
Recommendations.....	52
Conclusion.....	53
References	54

Appendices.....	61
Appendix A	61
Appendix B.....	65

List of Figures

Figure 1	16
Figure 2	18
Figure 3	24
Figure 4	29
Figure 5	31
Figure 6	32
Figure 7	35
Figure 8	35
Figure 9	38
Figure 10	39
Figure 11	40
Figure 12	41
Figure 13	42
Figure 14	43
Figure 15	45
Figure 16	46
Figure 17	47
Figure 18	48
Figure 19	49

A Model for Arts-Based Interventions in the School Setting

“In therapy, a picture is worth a thousand words” (Relias Media, 2002). This can be especially true for school age children who do not have the words to express themselves for developmental reasons, cultural reasons, language barriers, such as English as an Additional Language, or because of trauma.

Schools are increasingly becoming a crucial support for mental health for students (Berberian, 2019). Using arts-based interventions in the school setting as a means of expression and communication is important as it is accessible to all students. Indeed, the importance of art as the language of children has been acknowledged by researchers. Rubin (2005) recognizes the importance of art when she states:

For many children, both hyperactive and inhibited, experimenting with a freer, more honest form of creating may be essential to convince them that, in this symbolic mode, they can indeed let go, express strong feelings with free movements, and remain in control of impulses that turn out neither to be as destructive nor as disorganizing as anticipated. It is only after such a symbolic letting loose that familiarity with the feared experience permits them to grow (p. 22).

Art can be used to contain strong emotions and assist the child in getting in touch with feelings (Waller, 2006). It can be a means to support conversations using activities related to storytelling, play and pretend, especially for those who tend to be more non-verbal (Malchiodi, 2003).

There continues to be a great need for art therapy in public schools (Gonzalez-Dolginko, 2018). Despite this need, concerns related to budget, concerns about the appropriateness of therapy being conducted in schools, as well as heavy emphasis on curricula are barriers to its

integration in schools. Despite these challenges, Kline (2020) advocates for curricula that integrates practical activities to promote well-being, which could then result in greater camaraderie, empathy and engagement.

A model for arts-based interventions in schools can assist educators in clarifying, visualizing and implementing art-based interventions in schools to promote resilience, social emotional healing and growth in an inclusive, safe and caring environment for all our learners. “Knowledge of the potential therapeutic benefits for incorporating art therapy with students in school has great importance for the future of mental health practices and stigmas surrounding mental health services in today’s youth” (Rogers, 2019, p.5).

This model of arts-based interventions needs to be applicable to all school age students as all children, especially now in this time of pandemic and uncertainty, need support with mental health and resilience. According to the UCLA School Mental Health About Art Therapy and Schools (n.d), “As with all mental health interventions, art therapy should be viewed as embedded into a unified and comprehensive system of student and learning supports” (p.3).

In conceptualizing the model described in this paper, I drew on my personal knowledge and experience as a teacher, as an arts therapy student and, as an educator striving to support teachers and students during a time of pandemic. As an experienced teacher, I understood the constraints of time, the academic demands, and the challenges of working with various needs in a classroom. These factors became more aggravated with the pandemic. My training as an arts therapist helped me to envision a model of supporting teachers in the classroom in a way that incorporates existing school curricula and could address the social-emotional needs of students both in and out of the classroom.

In order to create a proposed model for arts-based interventions in schools, I undertook a literature review related to the domain of art therapy in schools and to selected educational approaches pertaining to early identification, support and inclusion of students with learning and behavior needs. Because of my background and experience in student support services, I am familiar with the application of these approaches, both in classrooms, and for supporting students outside the class. These approaches were the Response to Intervention or RTI (Manitoba Education and Advanced Learning, 2014) and Katz's (2012, 2015) Three-Block Model of Universal Design for Learning (UDL)

As I learned more and applied the theoretical aspects of art therapy in supporting student wellness, resilience, and mental health, I felt that there was a correlation and a need for arts-based interventions at all three levels of student support as expressed by the RTI model. The next sections describe my research with regards to art therapy in schools as well as a description of the selected educational approaches. I will then bridge these two fields as a rationale for my proposed model.

Art Therapy in Schools

I was searching for a way to relate and work with my challenging students when I came across art therapy. According to the Canadian Art Therapy Association (2020) "Art therapy combines the creative process and psychotherapy, facilitating self-exploration and understanding. Using imagery, colour and shape as part of this creative therapeutic process, thoughts and feelings can be expressed that would otherwise be difficult to articulate" (para.1).

While I had noted that there was a lot of art making being done in the early years classrooms, it was not specifically targeted to addressing social emotional and behavioral needs. I also observed that many students at this age were not readily able to express their thoughts and feelings verbally. Moreover, there seemed to be more cases of anxiety, dysregulation, and

trauma related to the current COVID-19 pandemic. A review of the literature on the use of art therapy in schools supported my own experiences and observations with regards to the benefits, needs, and challenges associated with its implementation.

The benefits and needs for art therapy are clearly articulated in the literature. Arts-based interventions allow students to make choices and to be active creators, while expressing, thinking and learning about feelings (Deboys et al., 2016; McDonald et al., 2019). They help children reflect on and work through social-emotional, behavioral and academic challenges (Berberian, 2019; Como, 2019; Gonzalez-Dolginko, 2018).

Ziff et al. (2016) state, “Childhood stress is on the rise but schools have the ability to provide “stress-buffering positive experiences” in order for students to learn to cope with stress and allow them to return back to the classroom” (p. 72). Indeed, “...the intentional use of art therapy with elementary students may be beneficial to their emotional growth (Rogers, 2019, p. 4). McDonald & Holttum, (2020), found that art therapy can be helpful for engagement with classroom learning, relationships with teachers and peers, and learning time. Moreover, when students do art, those with special needs can work at their own pace and not feel isolated or distinguished from other students. This can reduce anxiety and marginalization in the classroom. (Jarrell, 2018).

Doing art therapy in schools has been seen as a natural and supportive setting and more efficient than that in mental health clinics or community health centers for reasons of accessibility, as well as the decrease in intimidating and stigmatising elements (Deboys et al., 2016; Regev et al., 2015). Moriya (2000) states that “...art therapy constitutes a source of support and a place for all children receiving it within the school framework. It may be the child’s only source of emotional support and acceptance at times when he is elsewhere being criticized and punished for inappropriate behavior” (p. 75). She recognizes that while art therapy

in schools is advantageous, it is also an ongoing process. Karkou (2010) supports this view and also notes that working with children in an educational setting is very different from working with them in a social services, health or community setting. That is, art therapists need to take into consideration the rationale for addressing emotional and social needs of students in schools which is, to support skill development and cognitive outcomes.

The challenges associated with the integration of art therapy in the school system as identified by the literature, include difficulties resulting from unrealistic expectations, a lack of understanding of art therapy, dual roles, and a lack of adequate space and materials (Como, 2019; Moriya, 2006; Regev et al, 2015). Gonzalez-Dolginko (2018) concluded from their research that

Despite these positive experiences, participants also reported that the notion of “therapy” in schools was viewed with suspicion. They identified territoriality regarding job roles, misunderstanding of philosophical approaches, minimizing of art therapy, and general resistance to change within the public school system. The perceived message was that art therapy was acceptable but only behind closed doors. Participants found that colleagues either were not aware of art therapy or were aware but did not always understand it. (p.22).

Moreover, according to Gonzalez-Dolginko’s (2018) research, registered art therapists who were hired in the public schools used art therapy with the students but had titles other than art therapist. These include art teacher, special education teacher, school counselor or social worker. Gonzalez-Dolginko also describes three different models of how art therapy is being implemented into public schools: a clinical model, an art education model and a school counseling model.

In the clinical model, school art therapists are typically registered art therapists as well as certified teachers; they work outside the classroom. They do arts-based assessments in order to determine and implement programs for intervention. They consult and collaborate with parents and outside agencies with regards to the child's mental health, behavioral, and educational concerns. Providing art therapy professional development to their peers and the community may also be part of their role.

Art teachers in the art education model are also registered art therapists but their role is not necessarily to integrate art therapeutic strategies into the discipline of art education. The ideal would be to meet the goals of both, that of therapy as well as classroom and curriculum requirements. However, the emphasis of art education is the production of the art and the development of knowledge, skills and attitudes about the art, and not necessarily about the feelings and emotions associated with creating the art (UCLA School Mental Health, n.d.).

In the third model, that of the school counselor, the art therapist is also the counselor. The use of art therapy assessments and interventions can be used to enhance their roles as school counselors. The tasks of the school counsellor include "... supporting personal, social and educational development, as well as promoting mental health and well-being" (Collie, 2019, the role of a school counsellor, para.1)

Art therapy services can be offered within the art education or a special education model with some overlap with school counseling (Gonzalez-Dolginko, 2018). Also, if there are art therapy services in the school, these are provided for those students in grades K-12 who have identified needs or disabilities related to academic, social, emotional, behavioral and other issues (American Art Therapy Association, 2011; Isis et al. 2010; McDonald et al., 2019). Students who are referred by their student services team for art therapy, may take part in weekly individual and/or group sessions.

I am advocating that arts-based interventions can and should be utilized with all students, since they all have needs, especially more so in this time of pandemic where mental health is of concern. The challenges of online learning, maintaining COVID-19 restrictions and social distancing are affecting children negatively and its effects are being increasingly seen both at home and in the classroom. Moreover, while some school divisions, especially rural ones contract out art therapists, this is not the case for all school divisions. Understanding that art therapy and art-based interventions can be beneficial to the well-being and resilience of students is a first step. Integrating these interventions in schools creates an awareness and a need for these services so that more art therapists may be contracted by school divisions, or even included as an integral part of the divisional student services team. Increased acceptance of art therapy and the importance of training qualified individuals can have an impact in other educational institutions and result in more practicum placements occurring in the school system.

It is also important to note that teachers do not provide therapy and that there is a difference between arts-based interventions and art therapy. The Development Services Group, Inc. (2016) makes the distinction between these:

Programs were considered arts-based if at least one of the main components was an arts-related activity, or if there was a deliberate use of arts in the program to bring about a change in behavior. This category includes standalone, arts-based interventions as well as programs incorporating the arts in combination with other approaches (such as mentoring).

(p.1)

These arts-based interventions can include crafts, literature, music, visual or theater arts, drama or dance. With regards to art therapy, they advocate that while the arts can be therapeutic in nature, art therapy is delivered by trained professionals where the underlying goal is to use the

arts to create a therapeutic relationship in which the client is encouraged to approach their emotional and psychological issues within the safe space created by the therapist.

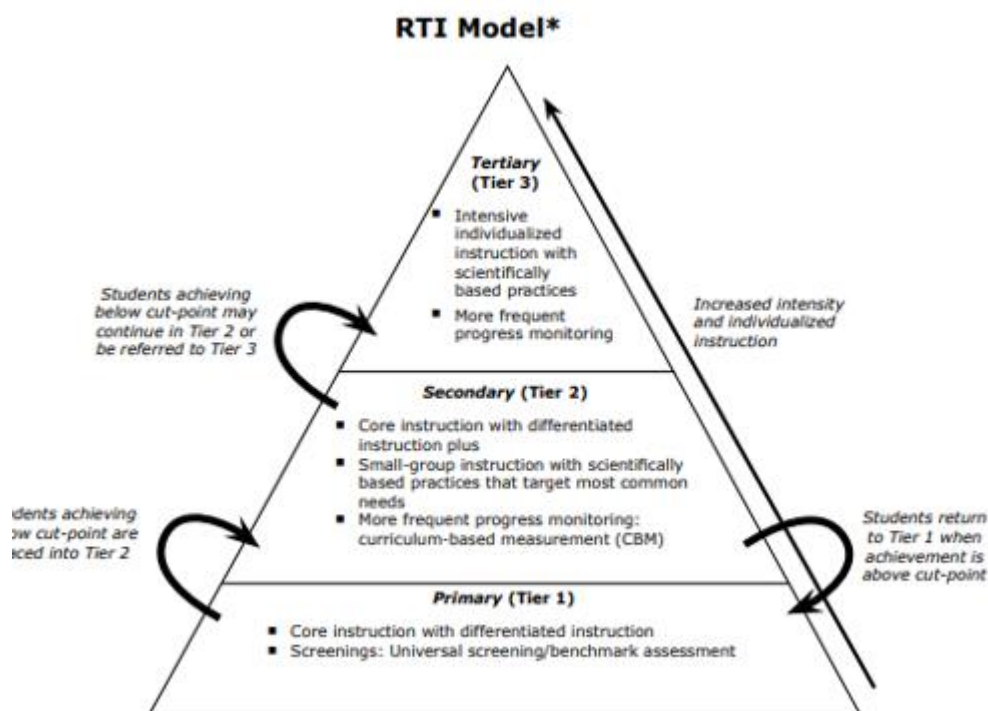
Educational Models

In the development of the proposed model for the integration of arts-based interventions, I built on my prior knowledge about certain educational models and research that I felt were applicable. These are the Response to Intervention (RTI) model as described in the document, *Supporting Inclusive Schools: A Handbook for Resource Teachers in Manitoba Schools* (2014), and Katz's (2012, 2015) Three-Block Model of Universal Design for Learning (UDL). I have described these below.

Response to Intervention (RTI)

According to the document, *Supporting Inclusive Schools: A Handbook for Resource Teachers in Manitoba Schools* (2014), "The RTI model uses a three-tier service delivery model that represents a continuum of increasingly intense interventions that correspond to the responsiveness of students in both academics and social and emotional learning" (p. 74). It can be used for the early identification and support of students with learning and behaviour needs (The RTI Action Network, 2021). The lowest tier, Tier 1 is linked to the instruction of curricula and student achievement of these curricula. Those students who are below grade level with meeting curricular outcomes are placed into Tier 2. In this tier, students receive small group instruction as well as core instruction. When they meet grade level expectations, they are returned to Tier 1 and if not, are referred to Tier 3. It is in Tier 3 that instruction becomes individualized, and is usually provided by the resource teacher.

Figure 1 is a depiction of the RTI model from *Supporting Inclusive Schools: A Handbook for Resource Teachers in Manitoba Schools* (2014, p. 74).

Figure 1*RTI model*

From “Supporting Inclusive Schools: A Handbook for Resource Teachers in Manitoba Schools,”

by Manitoba Education and Advanced Learning, 2014

(https://www.edu.gov.mb.ca/k12/specedu/res_teacher/pdf/sis_resource_teachers_mb_school_s.pdf). Copyright n.d. by Sage Publications Inc.

The RTI model is based on improving the academic achievement of students through early identification and intervention. Katz (2018), states that there are 3 questions to be asked when assessing supports for students within these tiers that is, whether all student would benefit from the supports, if they can be delivered in the classroom, and how targeted students would be affected.

The Three-Block Model of Universal Design for Learning (UDL)

This model as developed by Katz (2012, 2015) focuses on universally designing a learning environment so that all students have access to learning optimally. It is, "... an effective approach to classroom management, planning, instruction, and assessment that creates a compassionate learning community from Kindergarten to Grade 12" (Manitoba Education and Advanced Training, 2014, p. 62). The blocks are described as follows:

Block One: Social and Emotional Learning

This block depicts ways to build compassionate learning communities (Kindergarten to Grade 12) so that all students can feel safe and valued, develop a positive self-concept, a sense of belonging, as well as respect for others.

Block Two: Inclusive Instructional Practice

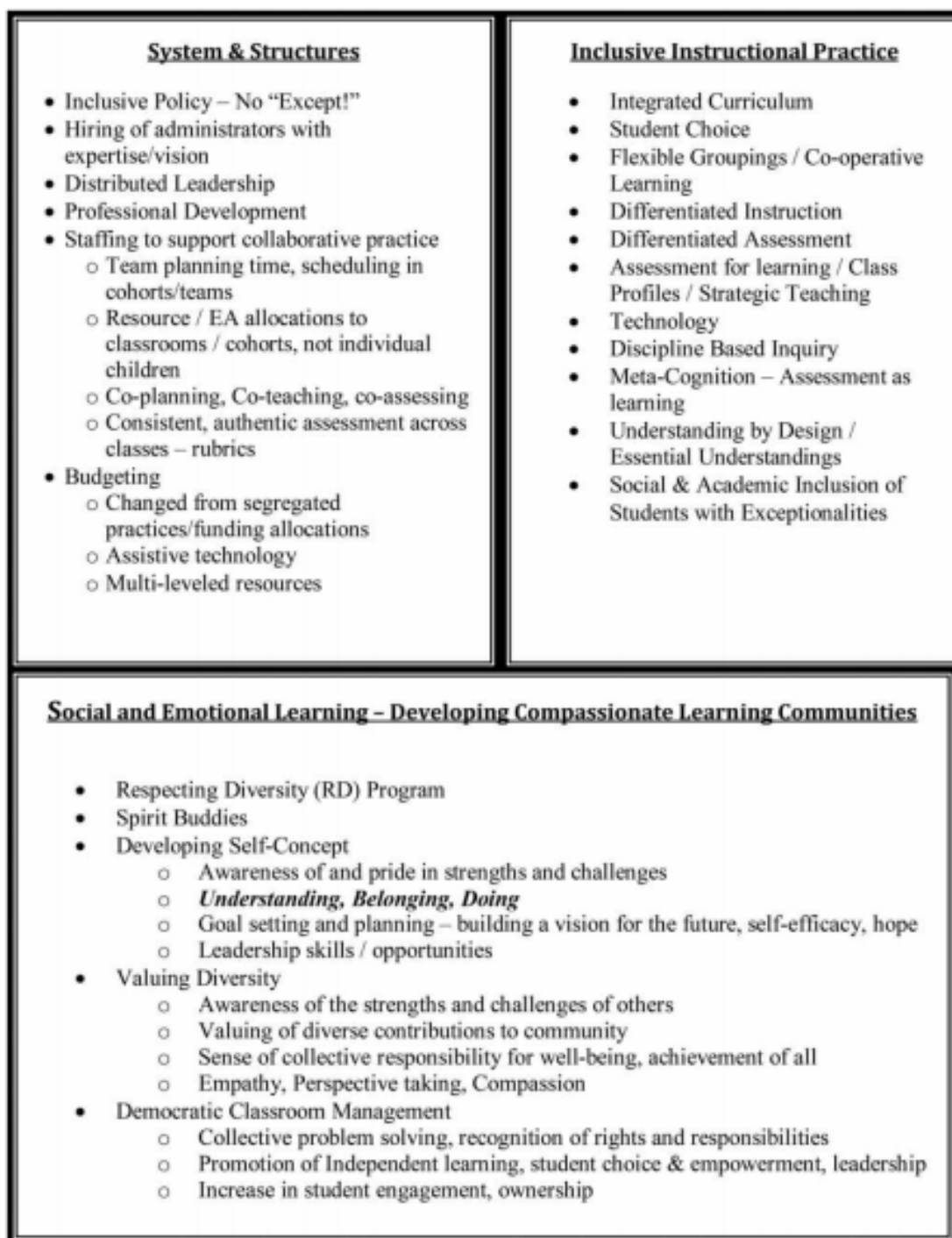
A framework for planning units from Kindergarten to Grade 12 is included in this block. It provides instructional and management strategies for teaching, assessing, grading, and reporting in universal design for classrooms.

Block Three: Systems and Structures

This block suggests strategies for creating inclusive learning communities, and explores ways in which resource teachers, student services personnel, and school administrators can support and create socially and academically inclusive schools and classrooms (Manitoba Education and Advanced Learning, 2014).

Figure 2 provides a more detailed description of the elements found within each of the three blocks.

Figure 2

Elements within the Three-Block Model of UDL

From “Implementing the Three Block Model of Universal Design for Learning: effects on teachers' self-efficacy, stress, and job satisfaction in inclusive classrooms K-12,” by J. Katz,

2015, *International Journal of Inclusive Education*, 19 (1), p. 5

(<http://dx.doi.org/10.1080/13603116.2014.881569>). Copyright 2014 by Routledge.

The focus for the proposed model for arts-based intervention is an extension of Block One dealing with social and emotional learning. Katz (2018) further differentiates the structure of this block into three tiers. Tier 1 addresses the social and emotional programming done in the classroom with all students. Tier 2 could include additional social strategies or skills while Tier 3 refers to the individualized mental health supports offered either in or out of the classroom.

This block of Katz's model provides a structure within which all students can have access to classroom learning and instruction for identified social-emotional elements. The use of arts-based interventions can be utilized within each tier of block one to meet the needs of the students at each one. Katz (2015) states "...we must find inclusive pedagogies that improve engagement, in and enjoyment of, teaching and learning" (p. 3). I propose that the use of arts-based interventions provides a way in which all students can participate and feel included.

A Model for Arts-Based Interventions in the School Setting

Jarrell (2018) believes that art, as a therapeutic tool within the school system, is still an underutilized resource. "Delivering therapeutic interventions within an environment that has already been established as responsive and understanding may be key in providing the grounding for therapeutic engagement and seemed to offer containment for the teachers in their management of children's emotional needs" (Deboys et al., 2016, p. 10). Art is universal in that it is not about creating the perfect picture, but about creating meaning, and it can be used to foster a sense of belonging, identity and safety. Drawings offer, "...a potent tool for understanding children's thoughts, feelings, fantasies, conflicts, and worries, as well as perceptions and reflections of the world around them" (Malchiodi, 1998, xi).

Rolling (2017) concurs and believes that art as therapy is a restorative practice that is very much needed in schools today.

The model I propose in this paper is inspired by the RTI and UDL models and takes into account the challenges of integrating art therapy into schools. As with the RTI and UDL models, the proposed model advocates for a three- tiered approach, with the universal arts-based interventions forming the base, followed by the targeted ones and finally the intensive arts-based interventions. Moreover, the model seeks to incorporate, the “essence” of art therapy that is, “...helping (children) find their own imagery and in so doing to find their authentic selves” (Rubin, 2011, p. 5). This is done by “...working artistically, helping (children) through art in an aesthetically and humanly sensitive way” (Rubin, 2011, p.xv).

The model has as its foundation, the goals of therapeutic art-making in schools as described by Adam (2020) which can be directly linked to Manitoba curricular outcomes. These goals are based on the following theories (Adam, 2021, personal communication): Maslow’s Hierarchy of Needs (Desautels, 2014), Glasser’s Basic Needs (Joyleng, 2015), Erikson’s Theory of Psychosocial Development (Australian Institute of Professional Counsellors, 2010), and Brendtro, Brokenleg, & VanBockern’s Circle of Courage (Manitoba Education and Training, 2017). Refer to Appendix A for descriptions of each theory.

The goals for therapeutic art-making used in this model and the link to the identified theories is represented as in the table below:

Table 1

The Goals of Therapeutic Art-Making and Links to Specified Theories

Goal of Therapeutic Art-Making	Maslow: Hierarchy of Needs	Glaser's Basic Needs	Erickson's Psychosocial Developmental Stages	Brendtro, Brokenleg & VanBockern's Circle of Courage
Feeling safe, Supported and Capable	Basic need of safety - Security of body, of health	Importance of safety for survival – health	Trust vs Mistrust – provision of reliability, care and affection	
Expressing and containing feelings	Psychological need: Esteem – self-esteem and confidence		Autonomy vs Shame and Doubt – sense of personal control and independence	Spirit of independence – free will, cultivated by responsibility
Building Sense of Community and Belonging/Problem Solving	Psychological need: Love and Belonging – friendship, community	Love and Belonging – being respected friendship	Industry vs Inferiority - ability to cope with new social and academic demands	Spirit of Belonging – longing for human bonds, cultivated by relationships of trust
Strengthening Unique Sense of Self	Psychological need: Esteem - self-esteem, confidence	Power – recognition, success	Identity vs Role Confusion – development of a sense of self and personal identity	Spirit of Mastery – Learning to cope with the world, cultivating the inborn need to learn and succeed
Connection the Collective Unconscious				Spirit of Generosity – character and purpose, cultivated by concern with others

1. Feeling Safe, Supported and Capable

Creating situations in classrooms and schools that foster sharing, respect, honesty and other positive social behaviours assist in creating feelings of safety. Knowing the rules and expectations of the learning space, and the reason for them are also important in creating a safe environment for students. If students feel judged and there is a lack of trust, learning cannot take place and creativity is stifled. Rogers (2019) believes that incorporating art into schools to support students' emotional regulation is important and suggests providing interventions such as group work in the classroom with collaborative art projects and daily emotional check-ins. It is the role of the adult to create this safe space for the students.

Moreover, feelings of being safe, supported and capable are enhanced as art-based interventions do not emphasize a right or wrong way of doing art but rather emphasize the creative process and expression. Using a solution-oriented perspective helps students build their sense of capacity while the non-judgemental context of the art-making underscores that positive orientation, which can lead to a sense of safety and an increased awareness of capacity.

2. Expressing and Containing Feelings

Creating art is a means for students to express emotions that may be constricted by feelings of anger, anxiety, fear or confusion. It permits the adult to better understand what is on their minds and how they are feeling. Art can then be used as a vehicle for containing and expressing these feelings in a socially accepted manner. This is coherent with the goal of art therapy which is, "...to utilize the creative process to help (children) explore self-expression and, in doing so, find new ways to gain personal insight and develop new coping skills" (Cherry, 2021, Techniques section, para. 1). The use of various art media can be beneficial by eliciting feelings of relaxation, calm and satisfaction and supporting expression or containment, regardless of any further analysis or reflection on meaning.

3. Building Sense of Community and Belonging while also Problem Solving

The use of arts-based interventions in both small group and class settings promotes inclusion, community and belonging. According to Malchiodi (2003), group situations naturally foster communication, interaction, negotiation, and provides a sense of universality amongst its members within a supportive environment. In schools, these groups can take the form of recess groups, friendship groups, and centers within the classroom. Through art-based interventions, students are encouraged to see things from different perspectives through role play, visualizing possibilities, and demonstrating the dynamics of a problem in more tactile way. They can come to better understand the nuances of a problem and possible responses more readily than if they only had words at their disposal. Through creative expression involving themes which are de-centered from the problem, students may become less defensive and guarded while feelings of playfulness are amplified which can result in more group cohesion and possibility.

4. Strengthening Unique Sense of Self

When self-esteem and resilience are reinforced with students through arts-based interventions, they develop the critical skills that they need in order to succeed academically as well as socially. Creative expression enhances different means to individuation. Non-directive art-based interventions promote original expression and creation.

Through the use of art, students are provided with opportunities for pure, creative self-expression that can reinforce all manner of cultural, racial, gender and ability differences. They can explore art as a tool for self-expression and social justice in small groups and as individuals with the counsellor outside of the classroom as well.

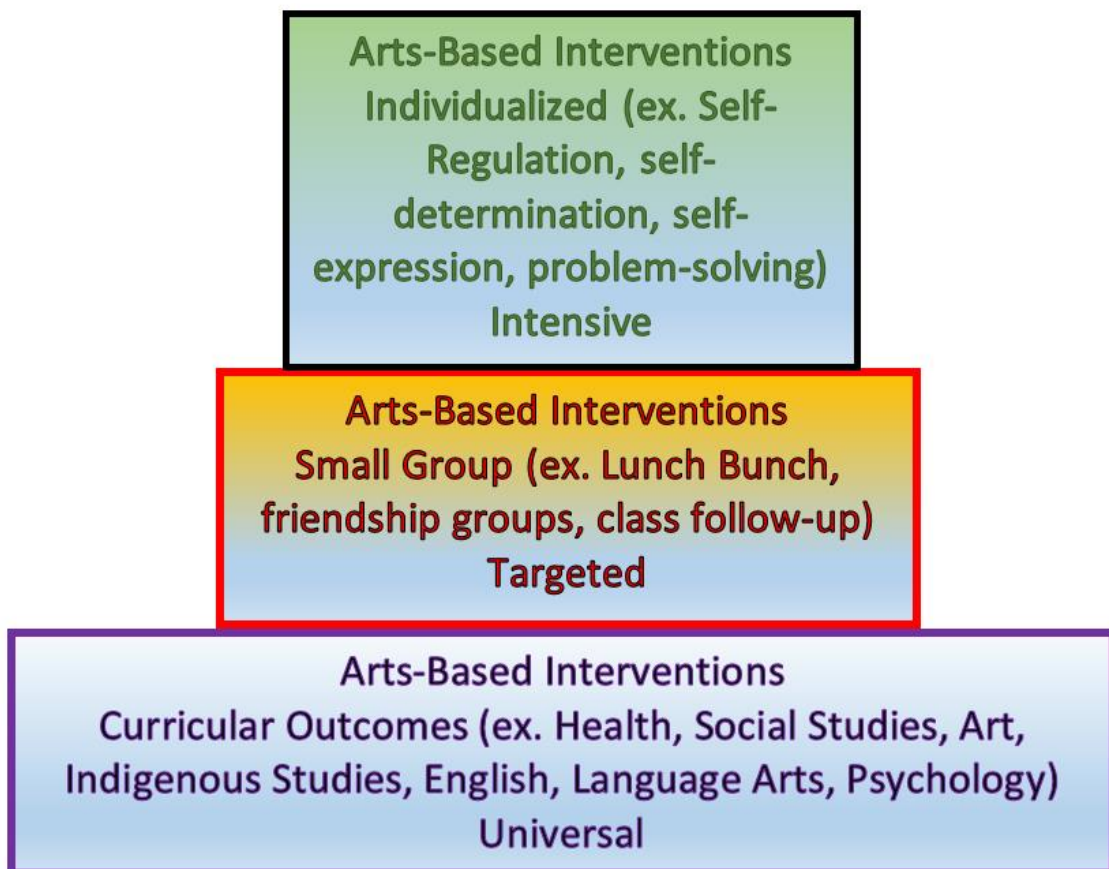
5. Connection to the Collective Unconscious: Sharing archetypal aspects of what it means to be human through non-directive creative expression

Using arts-based interventions, students can be exposed to experiences that define humanity and different cultures in order to encourage awareness of our interconnectedness, both on the human plane, as well as from an Indigenous world view, as animate beings.

With these goals in mind, I developed the proposed model for arts-based interventions in schools outlined in Figure 3. The next sections describe each of the three tiers of the model.

Figure 3

Proposed model for Arts-Based Interventions in Schools



Arts-Based Interventions: Universal

According to Wallace and Lewis (2020):

When learning to use art therapeutically, the educator is learning how to use art to contain and regulate what is already being emotionally and psychically expressed in the classroom. You are learning how to use the creative process of art making to guide students toward resolving issues, manage behaviours and feelings, reduce stress, and improve self-esteem and awareness. However, as an educator it is important that to remember, you are not learning to be an art therapist, but you are learning valuable ways to use art therapeutically. (pp. 32-33)

While there are programs that have been created to address the social emotional needs and mental health of students including for example, the *PATHS® program* (PATHS Program Holding LLC, 2021), *MindUp* (MindUP, 2021), *Zones of Regulation* (Kuypers, 2011), and many others, these are theme-based and not necessarily linked to school curricula. When programs are seen as something extra that a teacher has to add to their already full plate, and not perceived as being integral to student learning, the tendency is to add it if there is time. Linking arts-based interventions to school curricula encourages teachers to integrate these more fully in their classrooms as they can report on the outcomes. An example of this is *Project 11* (True North Sport + Entertainment, 2021), a mindfulness-based prevention program that references themes from the Manitoba curricula as the basis for weekly lessons and daily activities to promote mental health and wellness in the classroom from kindergarten to grade 12. Art therapists, Dana Corr, Dr. Tzafi Weinberg and Tanissa Martindale are specialists involved in the development of the program. Thus, many of the lessons incorporate arts-based interventions or can be adapted to include therapeutic art goals and strategies.

Interventions that integrate both the goals of therapeutic art making and Manitoba curricular outcomes would be found in the first tier of my proposed arts-based intervention model. I would suggest even more precise links to Manitoba outcomes and report card outcomes rather than themes. Specifically outlining the cross-curricular applications to literacy would also be important as accountability is becoming more and more of an expectation for teachers in today's educational system. Supplementing the arts-based interventions with expressive arts approaches such as integration of movement, poetry, story and music can also provide more access to the diversity of learners in a classroom and encourage active engagement. Interventions could also be tailored to accommodate cultural and racial diversities. Using arts-based interventions to promote resilience and social emotional learning can provide a context for teaching literacy either in English or in French. Comprehension, communication and critical thinking can then also be assessed for reporting purposes. Como (2019) maintains that as students spend most of their time in school, it makes sense that providing art therapy during the school day could be a good way to help students reach social, emotional, behavioral, and academic goals. She also notes that art therapy is not commonly provided as a service in public schools. A hope for my project is that the incorporation of arts-based interventions may be perceived as more acceptable in the public school system and create more opportunities for art therapists in the school setting.

Ideally, a teacher using arts-based interventions should do so with the support of the counsellor or an art therapist consultant who can help in modelling, guiding, as well as co-teaching the interventions. In doing so, the socio-emotional needs of students can be assessed to inform further interventions or to determine if follow up to an intervention is required for a student or a group of students. What follows is an example of an arts-based intervention suitable for the whole class or larger groups. The arts-based intervention Kindness Trees, was inspired by

examples that I found on Pinterest, a social image platform, and not based on a single source. I have adapted the idea to be conducive to a whole class approach. The art work in this example is my own. The curricular outcomes that pertain to the arts-based intervention are taken from current Manitoba curricula.

Universal Arts-Based Intervention: Kindness Trees

Therapeutic art goal: Connection to the Collective Unconscious: Sharing archetypal aspects of what it means to be human through non-directive creative expression

Grade 2 Manitoba Health Curriculum (Manitoba Education, Training and Youth, 2001).

- Discuss similarities and differences, for example, likes and dislikes, cultural connections, etc. of responses of self and responses of others related to situations social events or physical activities.

- Identify situations where friends can be helpful and ways to show appreciation, for example, saying thank you or returning the favor.

Grade 2 Manitoba Social Studies Curriculum: Citizenship (Manitoba Education and Youth, 2003).

- Value the contributions of individuals to their communities.
- Be willing to contribute to their groups and communities.

Grade 2 Manitoba English Language Arts: Language as Power and Agency (Manitoba Education, 2020)

- Learners are expressing opinions and judgments
- Learners are using language appropriately to meet needs and to share their identities

Grade 2 Mathematics Curriculum: Statistics and Probability (Manitoba Education, 2013).

- Gather and record data about self and others to answer questions.

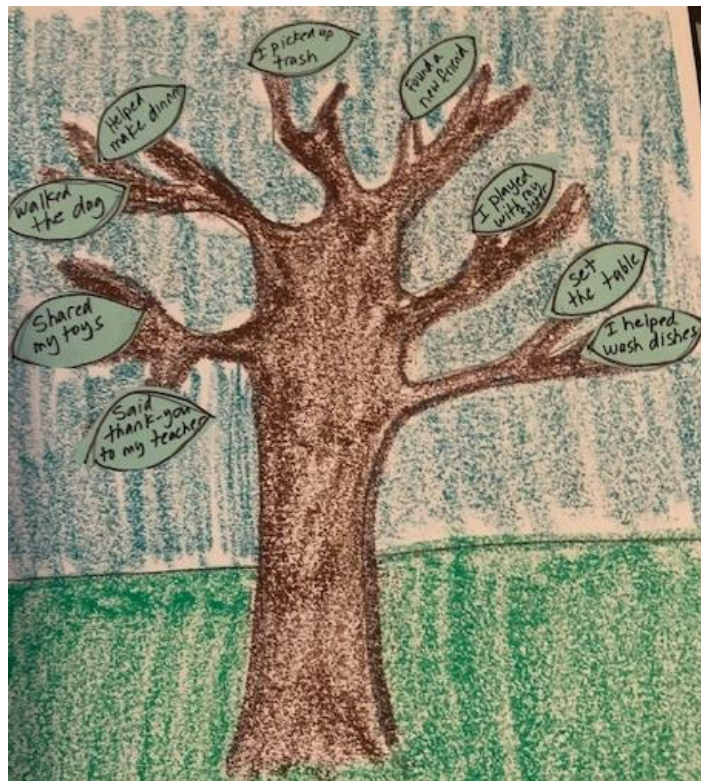
Art Based Intervention: Kindness Trees

Goal: To understand the importance of being kind and how each child can make a difference

Materials: Computer, computer projector, Internet access, construction paper or other materials for tree and leaves, scissors, glue, markers, decorative stickers, chart paper, clay or other art materials

Directions:

1. Invite students to define what kindness is and what acts of kindness are.
2. Have students watch *Kids explain Kindness* (One Kind World, 2018, <https://www.youtube.com/watch?v=cFmZV5THGYc>)
3. Create a list of ideas that students can do to be kind in the class, in the school, at home and in their community.
4. Explain the idea of a kindness tree. Students can draw or write their acts of kindness on "leaves" and attach them to a class kindness tree. They can also each make a kindness tree and then have a class forest of trees on a mural. The forest becomes more "dense" as students add to their trees (See Figure 4 – Example of a Kindness Tree)
5. Each day for two weeks (or as long as the teacher decides), invite students to share the number of acts of kindness they did that day to create a class total. Create a bar graph with the students to show the progression in their acts of kindness. The different acts of kindness can also be categorized, and then graphed. The teacher can do a class discussion about the highest number, the lowest, what other types of acts of kindness each student can do, and how these acts of kindness make a difference to others as well as to themselves.
6. Invite students to draw, use clay or any other art material to show how doing these acts of kindness felt in their bodies. They can also choose to write a poem, a story or a song about their acts of kindness and their feelings.

Figure 4*Example of a Kindness Tree***Art-Based Intervention: Targeted**

The second-tier addresses students who have been identified by the teacher, resource teacher, counsellor, and/or school administration as needing more targeted interventions. This may take the form of lunch groups, friendship groups or follow-up sessions before or after an arts-based intervention in class. In this small group setting, students can create art and use it to address conflicts, express feelings to one another, and teach about friendships. They also learn to negotiate and collaborate (TheraNest, 2020). This process of shared art making can help foster a sense of belonging.

While these arts-based interventions tend to be done by the counsellor, or ideally an art therapist, they can also be done by the teacher with guidance by those who have the pertinent

knowledge. An example of an arts-based intervention for students at the targeted level of the model is provided below. This intervention was not taken directly from any specific source and the art work is my own unless otherwise specified.

Targeted Arts-Based Intervention: Small group Expressive Arts Intervention - Developing Friendships

Therapeutic art goal: Building Sense of Community and Belonging while also Problem Solving
Grade 2 Manitoba Health Curriculum (Manitoba Education, Training and Youth, 2001)

- Identify positive communication skills in small group settings, for example, focusing on speaker, using appropriate body language, asking relevant questions, including everyone, disagreeing politely, showing self-control, taking turns
- Demonstrate appropriate behaviors for getting along with others in partner activities

Arts-Based Intervention: Animal Friends

Goals: To build relationship in general and to practice communication skills and empathy

Materials: Animal Personalities Chart (Bright Side, n.d.), clay and other art materials, large piece of paper

Directions:

1. Discuss with students what a personality trait is. Invite students to guess what kind of personality trait would be associated with a certain animal, for example, a dog is loyal or a mouse is shy.
2. Go over the animals and their associated personality traits with the students. Invite them to choose the animal or animals that they most identify with. Figure 5 – Animal Personalities Chart provides some examples.
3. Provide students with clay and other art supplies. Invite them to create a model of the animal that they most identify with.

4. Invite students to do a “babble” dialogue as their animal, for example, one student would bark a message and the other could meow back. It may be necessary to identify the sounds animals make before they do this dialogue. The students are randomly building communication and relationship despite the language barrier, practice enjoying their animal characters, and practice talking to someone who talks differently than they do
5. On a large piece of paper, invite students to select a section of the paper and draw and color their animal’s habitat (see Figure 6 – Example of an Animal Habitat).
6. Invite students to use their animals to “visit” another animal’s habitat. The host animal can welcome the other animals and invite them to play in their habitat.

Figure 5

Animal Personalities Chart (Bright Side, n.d.),

	CAT: independent, sexy, free thinker, nocturnal, leader, demanding.		ZEBRA: loyal, intelligent, committed, idealist, persistent, free, egotistical.
	BEAR: deep thinker, protective, dreamer, keeper, quiet.		TIGER: powerful, elegant, authoritative, active, enigmatic, unpredictable, solitary.
	MONKEY: confident, cheerful, funny, practical, versatile, skillful, cheater.		DEER: gentle, compassionate, agile, simple, values family.
	DOG: loyal, humble, friendly, brave, protective, submissive, keeper.		SHEEP: indecisive, friendly, obedient, conservative, hardworking, quiet.
	MOUSE: hardworking, reliable, modest, shy, simple.		PANDA: loving, caring, playful, self-sufficient, dreamer.
	RABBIT: humble, cunning, quick, nervous, silent.		PENGUIN: gentle, open, enigmatic, skillful, simple.
	RACCOON: agile, responsible, suspicious, intelligent, nocturnal.		OWL: intuitive, mysterious, free, observant, serene, spiritual.
	ELEPHANT: self-assured, peaceful, protective, persevering, stubborn.		GIRAFFE: self-confident, elegant, shy, charming, vainglorious.
	LION: strong, patient, protective, self-confident, calm, values family.		HEDGEHOG: sarcastic, cunning, sensitive, opportunist, activist, individualist.
	FOX: agile, tasteful, thinker, organized, cunning.		WHALE: quiet, friendly, reliable, honest, organized, serious, good friend.
	ROOSTER: talented, creative, eccentric, playful, artistic.		TURTLE: protector, patient, narrow-minded, stubborn, peaceful, monotonous.
	PIG: generous, trustful, honest, fair, tolerant, innocent, friendly.		DUCK: noisy, keeper, hardworking, playful, values family.
	COW: sociable, adventurous, curious, kind, calm, protective, quiet.		HORSE: noble, loyal, strong, powerful, free spirit, vigorous, submissive.
			BIRD: cheerful, full of inner beauty, positive, free spirit, simple.

From “Test: Discover How People See You and Who You Are in Reality,” by Bright Side, n.d. (<https://brightside.me/wonder-quizzes/test-discover-how-people-see-you-and-who-you-are-in-reality-293660/>). Copyright n.d. by freepik.

Figure 6

Example of an Animal Habitat



Arts-Based Intervention: Intensive

It is in this top tier that the more intensive, therapeutic arts-based interventions can be delivered with the individual student. While students with special needs can participate in arts-based interventions at any of the other two tiers, it is here that the counsellor or art therapist works with the student on identified, specific goals. As in the RTI model, there may be more frequent progress monitoring and intensive individualized instruction with arts-based interventions that may delve more deeply into feelings, addressing personal conflicts and traumas as well as creating meaningful and authentic resources to become more resilient. With regards to trauma, for example, Richardson (2016) describes a 4-phase expressive arts intervention model that can also be applicable to arts-based interventions at this level. “The structured framework helps to ensure a process that is safe, but it also provides the flexibility necessary for following the child’s creative processing and use of varied activities at a pace that

is safe and realistic (Richardson, 2016, p. xi). The four phases are assessment, cultivating safety and resources; trauma processing; and reclaiming, reframing, repairing and orienting. Richardson provides examples of assessments and interventions that can be used with students at the intensive level of my proposed arts-based interventions model.

Arts-based interventions can also be used in this top tier to work on self-regulation, self-esteem, and self-determination. These therapeutic interventions can include using focused centered art and play exercises which involves:

- Asking children how they are feeling in the moment. This can be done through role play, pointing at the feeling picture, and drawing the emotions.
- Asking children where they feel that emotion in their bodies. The child can draw or paint this on a body outline.
- Keeping the child body centred and present by being so yourself and asking throughout the session what their experience is (Wallace, 2020, p. 38).

Below, I provide an example of an arts-based intervention for students at the intensive level of the model. This intervention is adapted from the work of Turner-Bumberry (2019).

Intensive Arts-Based Intervention: My Body Thermometer – Understanding How I Can Help Myself

Therapeutic art goal: Expressing and Containing Feelings

Arts-Based Intervention – The Thermometer

Goal: To be more mindful of how anger affects our bodies

Materials: thermometer templates (Turner-Bumberry, 2019, p. 22), pencil, crayons and other art supplies

Directions:

1. Explain to the student that anger has many levels to it. It seems that we can go from calm to furious just like that, but we really do not. We can be more successful at taking care of our anger when we are more mindful of how we are feeling in our bodies.

2. Ask the student what they know about a thermometer. As temperatures get hotter, the color in the thermometer rises to the top. A person's anger also gets more intense as they begin to get "hotter" and more out of control. Discuss the different levels with them (see Figure 7- My Body Thermometer).

- Level 1 – We are calm, carefree, and chill. Write the number and a word describing level 1 at the line for level 1. Choose a color that represents that level for you and then color from level 1 down to the bottom of the thermometer. Repeat this process for the other levels.

- Level 2 (Just beginning to feel the anger) – Irritated, aggravated, alarmed, concerned, frustrated

- Level 3 (Feeling the anger, but still in control) – Mad, angry, irate, frustrated

- Level 4 (More intense and almost at the point of being out of control) - enraged, really mad, extremely angry, losing it

- Level 5 (The most intense level, out of control) – furious, explosive, out of control, meltdown

3. Invite the student to look at the colors in their thermometer and the words they chose. In the boxes, they can draw or write when they have these feelings.

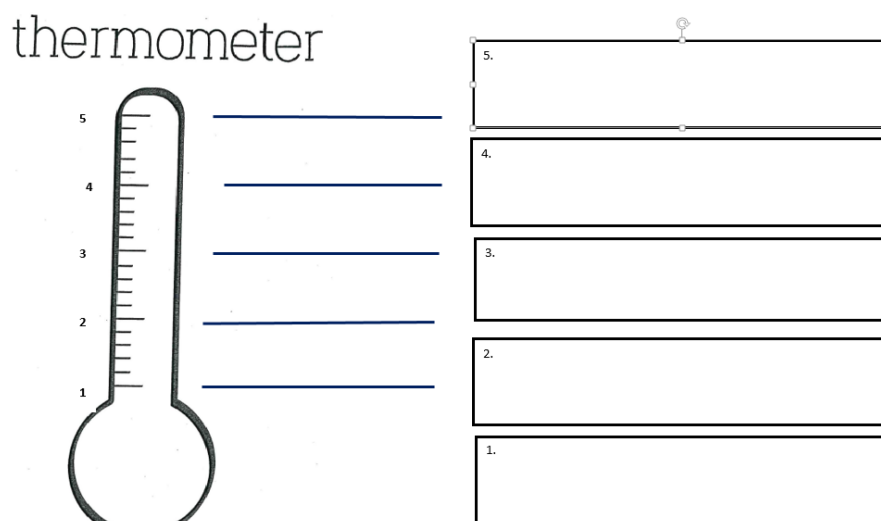
4. For each of the gingerbread figures, invite students to color where in their body they are feeling the emotions for each of the thermometer points (Figure 8 – Body Thermometer: Gingerbread Feelings).

4. Brainstorm strategies that the student currently uses or can use to return to the first level.

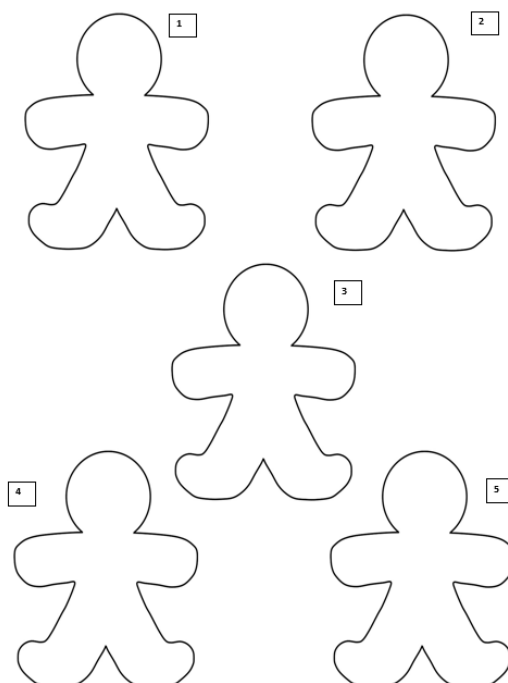
5. Practice these strategies with the student.

Figure 7*My Body Thermometer*

My Body Thermometer: Copy the words that you have chosen for each of the thermometer points. Color the section with the color that you have chosen. In the boxes, draw or write when you have these feelings.

**Figure 8***Body Thermometer: Gingerbread Feelings*

Color how your body feels for each of the thermometer points



The Three-Tiered Model of Arts-Based Intervention: Mandala Examples

In the following examples, I describe how the mandala can be used at all three tiers, universal, targeted, and individual, as an intervention. Mandala means circle in Sanskrit. “The circle is a synonym for a social group; a model for a city, a wedding ring or a royal diadem” (Singer, 1994, p. 240). According to Tedeschi (2020), “...Art therapists often invite participants to create mandalas to bring about a sense of discovery, focus awareness and peace” (Mandalas can Help Restore Balance section, para. 1). The universal example is adapted from the work of Lawton (2010). The targeted example is one that I created, and the third one for intensive arts-based example is not taken from any specific source. The art work, unless otherwise specified is my own.

Universal Arts-Based Intervention: Class mandala

Therapeutic art goal: Building Sense of Community and Belonging while also Problem Solving
Grade 3 Manitoba Social Studies Curriculum: Personal Identity (Manitoba Education and Youth, 2003).

- Identify factors that may influence student identities, for example, culture and language, time and place, groups and communities, arts and media, etc.

Grade 3 Manitoba Health Curriculum: Personal and Social Management (Manitoba Education, Training and Youth, 2001)

- Identify the importance of showing consideration for self and others, and for individual differences, including language, ideas, abilities, physical characteristics.

Grade 3 Manitoba Mathematics Curriculum: Statistics and Probability (Manitoba Education, 2013)

- Collect first-hand data and organize it using tally marks/ line plots/charts/lists in order to answer questions

Grade 3 Manitoba English Language Arts Curriculum: Language as Power and Agency

Manitoba Education, 2020)

- Students learn to recognize families' and peers' unique identities and similar and different ways of seeing the world.

Arts-Based Intervention – Class Mandala

Goal: To build a sense of class community and belonging through the exploration of personal and group identity.

Materials:

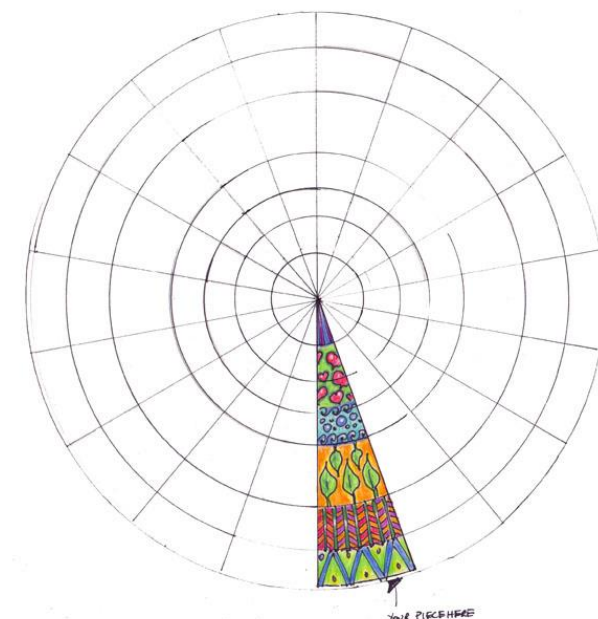
Introduction video: This is How We Do It by Matt Lamothe

<https://www.youtube.com/watch?v=csqKemjRuJs>

Book:

This Is How We Do It: One Day in the Lives of Seven Kids (Lamothe, 2017)

For Mandala: Large circular piece of paper cut into equal sections depending on the number of students in class (see Figure 9 – Class Mandala Circle), art supplies – crayons, pencil crayon, pastel, collage pictures, etc.

Figure 9*Class Mandala Circle*

From “Creating a Mandala with a Class of Kids,” by V. Lawton (June 22, 2010).

(<http://vallawton.blogspot.com/2010/06/creating-mandala-with-class-of-kids.html>). In the public domain. Reprinted with permission.

Directions:

1. Watch the video about the book, *This is How We Do It: One Day in the Lives of Seven Kids* to introduce the theme of identity. Cultural identity includes factors such as food, dress, languages, festivals, rituals and ceremonies, holidays, pastimes, etc.
2. Invite students to discuss other factors that are part of their identity, such as race and skin color, religion, age, disabilities, etc. that make us different from one another and add to the diversity of the world (Children’s Bureau, 2021)

[MN1] 3. Read the book: *This is How We Do It: One Day in the Lives of Seven Kids* (Lamothe, 2017).

Figure 11

Example of a completed class mandala



From “Creating a Mandala with a Class of Kids,” by V. Lawton (June 22, 2010).

(<http://vallawton.blogspot.com/2010/06/creating-mandala-with-class-of-kids.html>). In the public domain. Reprinted with permission.

Math option: As a class, record the number of cultures representative in their class and/or their grade level. Create a graph. Ask students to make observations about what they see in the graph.

Targeted Arts-Based Intervention: Friendship Venndala

Therapeutic art goal: Building Sense of Community and Belonging while also Problem Solving

Grade 3 Manitoba Health Curriculum (Manitoba Education, Training and Youth, 2001).

- Identify the importance of showing consideration for self and others, and for individual differences, including language, ideas, abilities and physical characteristics.

- Describe the behaviours that show respect for the abilities and feelings of others

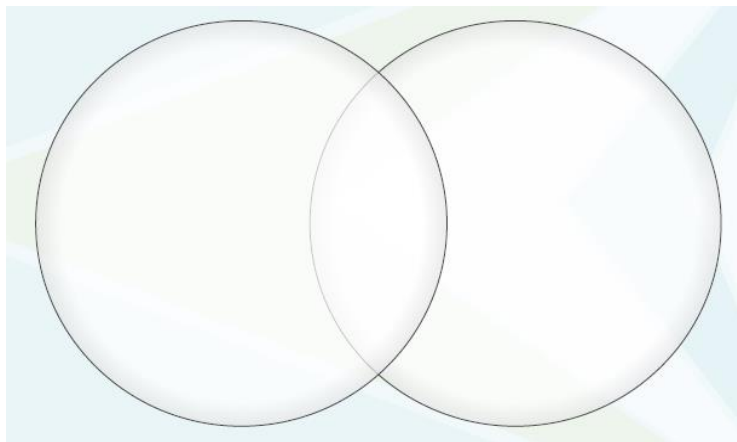
Arts-Based Intervention – Friendship Venndala

Goal: To foster a sense of belonging and acceptance of self and others

Materials: A large piece of paper with a Venn diagram outline. Art supplies – crayons, markers, pencil crayons, etc.

Figure 12

Empty Venn Diagram (Free Fillable PDF forms, 2020)



Directions:

1. Invite 2 students to choose a medium (pencil crayons, pastels, markers, etc.) and to draw the things that are important to them (things they like to do, favorite toys or animals, places they've been, games, books, etc.). They do not draw in the common space between the circles.
2. Students can then explain what they have drawn and why these are important to them.
3. In the common space, invite the student to look at the other student's circle and identify 2 things they liked in that circle, and repeat with the other student. Write or draw these items in the common space.
4. Invite the students to create a story together about these items. One student would start with one idea and then the other student would continue. The adult can scribe the story as the students speak.

5. Depending on the story, invite the students to act out the story or draw out scenes from the story.

Figure 13

Example of a Venndala Intervention



Story: Jorge was bored. Then he remembered that Mateo liked to play hockey. Suddenly, there was a knock on his door. It was Mateo. He asked if Jorge wanted to go running with their dogs Sparky and Zeus. He said yes and after the run, they played some hockey, ate hamburgers and tried out Jorge's new Fortnite game. They had so much fun together. Jorge was so tired that he could only read one chapter of his Harry Potter book before he fell asleep. He was looking forward to seeing Mateo again tomorrow.

Intensive Arts-Based Intervention: Individual Mandala

Therapeutic art goal: Expressing and Containing Feelings

Arts-Based Intervention – Individual Mandala

Goal: To provide the child with a means of to self-sooth, improve concentration and improve self-esteem

Materials: paper, drawing and coloring tools, music (for ex. RELAXING PIANO Disney Piano Collection 3 HOUR LONG: <https://www.youtube.com/watch?v=5DiMoehAeOU>)

Directions

1. Explain to the child what a mandala is, that is a pattern drawn within a circle. Show him examples of mandalas. The mandala in figure 14 is a personal example.
2. Invite the child to create his own mandala. Play the soothing music in the background as he works, if the child desires it.
3. Invite the child to give his creation a title.
4. Invite the child to create other mandalas or color pre-made ones at home.

Figure 14

Mandala Example



Living the Model

While the purpose of this paper is to conceptualize a model for arts-based interventions in schools, I would be remiss if I did not mention my own experiences which inspired this work. In this section, I briefly discuss some of my experiences introducing arts-based interventions at the universal, targeted and individual tiers of the model with students. I do not go into any detail about the impact on the students or show student artwork as I did not obtain permission to discuss their cases, and it is not the focus of this paper. The artwork portrayed here are pieces from my personal collection, some of which I did alongside the students.

Targeted Arts-Based Interventions

As I learned more about art therapy and observed the growing mental health needs of students, I strove to find a way to incorporate more arts-based interventions into the school. I started with myself and began working with small lunch bunches and friendship groups. The students with whom I worked were those who were having challenges both in and out of class as well as others with whom I created relationship. I used this time to explore art materials and interventions with students. Depending on the student needs and interests, we did different interventions such as creatures and animals made of modelling clay and other creatures made of different materials (see Figure 14). Working with clay can help in "...facilitating expression of emotions, catharsis, rich and deep expressions, verbal communication, revealing unconscious material, and concretization and symbolization" (Sholt & Gavron, 2006, p. 66). Hinz (2017) also notes "...the therapeutic effects of clay in releasing energy and tension, providing and channeling sensation, evoking emotion, and regulating emotion through the creation of form... (It helps) participants develop cognitive skills for increased problem-solving and creating meaningful symbolic forms" (para. 3)

Figure 15

Clay Art Examples



We drew with scented markers, oil and chalk pastels and created art with watercolors or acrylic paint. Figure 15 depicts a personal example. I was able to observe what materials students were drawn to, how they worked with the materials as well as the final products.

Figure 16

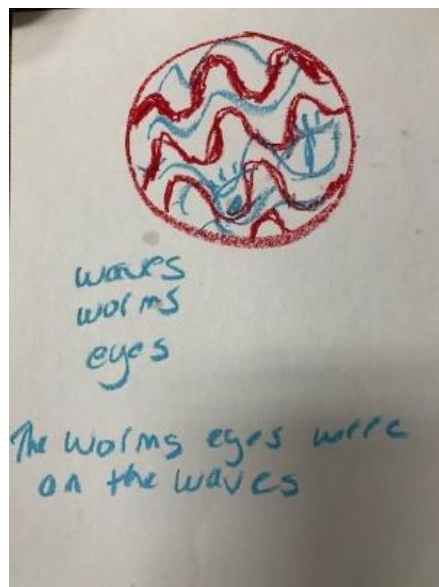
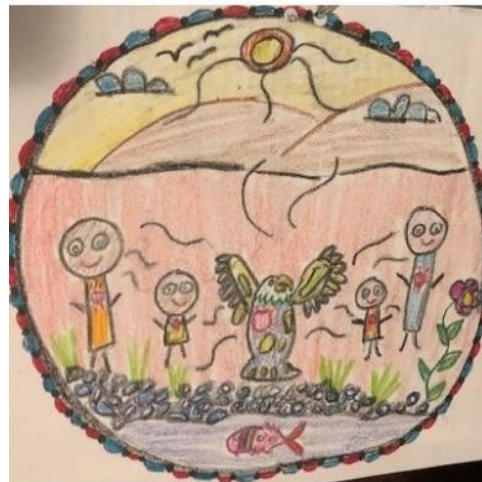
Mixed Media Example – watercolor and marker



The students and I liked making mandalas and these gave me some insight into their interests and their world and seemed to be a calming intervention for them. “In every culture, the circle is a symbol of unity and wholeness. What is put inside of a circle is sealed off from what’s around it. This creates a safe and personal space” (Sacred Maker, 2016, Significance of the Circle, para. 2).

Figure 17

Personal Examples of Mandala Art



By doing arts-based interventions, they were able to “... reflect deeply about themselves in relation to their social climate, explore inherent contradictions in those relationships and become empowered to problem solve” (Keane, 2017). For example, I especially liked creating collages with the students as collages have the “...ability to be used across different cultures... (and) reach clients who are intimidated by the artistic process, can help with verbal enhancement, and can be easily altered to fit the needs of clients” (Creative Wellbeings, 2019). Students liked to create collages about their preferred video games such as Mind Craft and Fortnite as well as their favorite superheroes and Pokemon. The collage below is created from images of art with found objects and pictures from the game, “Among Us” (Innersloth, 2018), an online multiplayer social deduction game popular with the students.

Figure 18

Personal Collage of Among Us



Intensive Arts-Based Interventions

With regards to working with students individually, I drew upon the more intensive arts-based interventions from my art therapy courses and applied these to students with special needs who had challenges with self-regulation, self-esteem and resilience. Body mapping was one of the interventions that I used with them to help them become more aware of the relationship between their bodies and their feelings. Figure 18 depicts a personal example of a body map. Being mindful about the different physical sensations in their bodies and then associating these to emotions or events brings about awareness. Students need to be aware that they are having emotions before they can learn to regulate their emotions (Empowering Education, 2016).

Figure 19

Personal example of a Body Map



Universal Arts-Based Interventions

Encouraged by the development of positive relationships with the students and their increased confidence, demonstrated by the sharing of their thoughts and emotions with me as they created art, my attention then turned to arts-based classroom interventions.

According to research from The Hospital for Sick Children (SickKids, 2021), "...a significant proportion of otherwise healthy school-aged children who experienced deterioration in a number of mental health domains, including depression (37.6 per cent), anxiety (38.7 per cent), irritability (40.5 per cent) and attention span (40.8 per cent)" (para.1) related to the COVID-19 pandemic. As an educator, it was clear to me that all students would benefit from these arts-based interventions and not just those having special needs.

I modelled the interventions with grades 1- 4 students, wearing my student services hat. One of these interventions was the Kindness Trees, described earlier in this paper. These interventions were reinforced and expanded upon in small group and individual sessions. I also did arts-based interventions with the themes of friendship, fear, and growth mindset. I chose topics such as these to help children learn to co-regulate, to be more empathetic with others as well as with themselves.

Discussion

My conclusions about the effectiveness of the arts-based interventions were based upon personal observations working with students as well as from informal conversations with the teachers and the administration. My observations of responses to the arts-based interventions at the school (universal) level, along with the literature review, support the feasibility of the model, despite the challenges that I experienced such as, acceptance and understanding of art-based interventions as a means of co-regulation and not as a reward for inappropriate behaviour. As I introduced the arts-based interventions it became evident to me that change needs to be a slow

and steady process and that to get buy-in, teachers and other educators need to have a clear understanding of the benefits and limitations of arts-based interventions at all 3 levels of the model. They also require support at the classroom level, be it in the form of co-teaching, modelling or consultation. It will take professional development initiatives that educate and support the teachers. Isis et al. (2010) note that:

Art therapists have organized courses and presentations for mental health providers, instructional personnel, and art educators who are asking for guidance in working with inclusive classes and students with special needs. There is an increasing demand for these in-service programs, which demonstrates a growing understanding that art therapy provides insight into student behavior as well as viable strategies to use in counseling and the classroom setting (p. 60).

Berberian (2019) believes that art therapy-based professional development for teachers enables consistent staff engagement. The art therapists can provide workshops and training to support staff in understanding students' artistic development and learn how art-making can improve classroom performance. Working with the classroom teacher, a school art therapist can tailor arts-based interventions that support the academic demands as well as cultivate emotional resilience.

Katz (2015) identifies the responsibility of school systems in creating professional learning communities that explore and develop inclusive instructional practices. These practices would need to address the social, emotional and academic needs of all learners as well as increase teacher self-efficacy by providing support in creating a positive classroom setting that reduces challenging behavior, and improves academic achievement without overloading the teacher. Providing opportunities for dialogue with colleagues and co-teaching is also important.

Conceptualization of a model is one thing, implementing it is another. While it seems clear that the implementation of art therapy or arts-based interventions in the school at the three levels of integration is beneficial to students, creating change in education is a challenging process (Burner, 2018). Alvy (2017) comments about how in education it is important to, “...honor the change process and the difficulty of implementation.... the planning process is messy and involves listening, humility, and time” (para. 10). Indeed, there needs to be significant in-servicing, professional development, as well as an openness to the concept that art therapy is a domain that belongs in schools in a comprehensive way. The stigma of the word “therapy” is very much an issue in the school setting. Naming the model as an arts-based intervention one is a way to circumvent this issue. Still, the perception that art is a subject taught to teach about techniques and artists, or a past time for students who have completed their work, is one that needs to change. Rather, art needs to be seen as a means to enhance student resilience and mental wellness. This involves changes at the systemic or organizational level of the education system as well. Because of the pandemic, the emphasis has been on the academic setbacks experienced by students. Addressing the social-emotional needs and resilience of students while being accountable to the system can be a way of alleviating this stress.

Recommendations

The model of arts-based interventions as described in this paper is conceptual, inspired by personal experience and an extensive literature review. Research and development needs to be done as to its implementation in the school setting. This would involve creating an awareness about the need for the model through professional development and workshops for educators, parents and other stakeholders. Once the model is being implemented, systematic data collection would follow in order to determine the model’s effectiveness both in and out of the classroom. It is also a recommendation that the use of arts-based interventions, as a means of supporting

resilience and socio-emotional well-being, be included in pre-service teacher, counselling, as well as in educational assistants' training and professional development. The more individuals in a school system who can support these interventions, the better off students will be behaviourally, emotionally and mentally. Moreover, resources identified or created specifically for each of the three tiers could be helpful in the integration of the model into the school setting.

Conclusion

In this paper, I have proposed and advocated for a model in the school setting that encompasses three tiers of arts-based intervention, that is, universal, targeted and intensive. This model was inspired by my personal experiences as an educator, as an arts and expressive arts student therapist in the school setting and based on an extensive literature review. Examples of arts-based interventions for each of the three tiers was used to demonstrate how this might look in a school setting. These examples can be expanded upon in the future to create a resource of arts-based interventions to support the work of art therapists working with teachers in schools. Use of a model such as the one proposed here can create awareness of the importance of arts-based interventions and art therapy in schools.

References

- Adam, D. (2020). *Speaking the Child's Language: Therapeutic Art-Making in Schools* [Lecture notes on Expressive Arts Therapy Practicum Skills]. Winnipeg Holistic Expressive Arts Therapy Institute
- Alvy, H. (2017, November 20). *The school change paradox: To innovate (and avoid fads!), go slow*. ASCD, <https://www.k12insight.com/trusted/the-school-change-paradox-ascd/>
- American Art Therapy Association. (2011). *Model art therapy programs in K-12 schools*. https://www.aasa.org/uploadedFiles/Resources/Toolkits/Other_Toolkits/Art_Therapy_Toolkit/toolkitarttherapyinschools%202.pdf
- Australian Institute of Professional Counsellors (2010). *Children and Emotional Development*. Counselling Connection. <https://www.counsellingconnection.com/index.php/2010/08/23/children-and-emotional-development/>
- Berberian, M. (2019). School-Based Art Therapy. In B. Davis & M. Berberian (Eds.), *Art therapy practices for resilient youth: A strengths-based approach to at-risk children and adolescents* (pp.425-446). Routledge.
- Bright Side (n.d.). *Test: Discover How People See You and Who You Are in Reality*. <https://brightside.me/wonder-quizzes/test-discover-how-people-see-you-and-who-you-are-in-reality-293660/>
- Burner T. (2018). Why is educational change so difficult and how can we make it more effective? *Forskning & Forandring*, 1(1), 122–134. <https://doi.org/10.23865/fof.v1.1081>
- Canadian Art Therapy Association (2020). *What is Art Therapy?* <https://www.canadianarttherapy.org/what-is-art-therapy>

Cherry, K. (2021, August 31). *What is Art Therapy?* Verywell Mind.

<https://www.verywellmind.com/what-is-art-therapy-2795755>

Children's Bureau (2021, November 1). How to Teach Kids about Diversity and Acceptance.

<https://www.all4kids.org/news/blog/how-to-teach-kids-about-diversity-and-acceptance/>

Chronicle Books, (2017, April 17). *This is How We Do It by Matt Lamothe* [Video]. YouTube.

<https://www.youtube.com/watch?app=desktop&v=csqKemjRuJs>

Collie, M. (2019). *Canadian School Counsellors are Stretched Thin – and it's Our Students that Suffer*. Global News. <https://globalnews.ca/news/5903259/school-counsellors-canada-career-planning/>

Como, S. (2019). *Sensory Art Therapy with Students in Public Schools: Development of a Method*. [Expressive Therapies Capstone Thesis, Lesley University]. Expressive Therapies Capstone Theses. https://digitalcommons.lesley.edu/expressive_theses/121

Creative Wellbeings (2019, March 13). *Why Making a Collage Can Make You Happy*.

<https://www.creativewellbeings.com/blog/2019/3/13/why-making-a-collage-can-make-you-happy>

Deboys, R., Holttum, S. & Wright, K. (2016). Processes of change in school-based art therapy with children: A systematic qualitative study. *International Journal of Art Therapy*. 1-14.

Desautels, L. (2014, February 6). *Addressing our Needs: Maslow Comes to Life for Educators and Students*. Edutopia. <https://www.edutopia.org/blog/addressing-our-needs-maslow-hierarchy-lori-desautels>

Development Services Group, Inc. (2016, May). *"Arts-Based Programs and Arts Therapies for At-Risk, Justice-Involved, and Traumatized Youths."* Literature review. Washington, D.C.: Office of Juvenile Justice and Delinquency Prevention.

<https://www.ojjdp.gov/mpg/litreviews/Arts-Based-Programs-for-Youth.pdf>

Empowering Education (2016). *Body Maps: Feeling Emotions in the Body*.

https://empoweringeducation.org/wp-content/uploads/2016/08/10-EE_Body-Maps_Pt1_k-2.pdf

Free Fillable PDF forms. (2020). 28+ *Free Venn Diagram Templates*.

<https://www.pdftemplates.org/forms/venn-diagram-templates-3688.html>

Gonzalez-Dolginko, B. (2018). Status Report on Art Therapists in Public Schools: Employment and Legislative Realities, *Art Therapy*, 35(1), 19-24.

https://www.researchgate.net/publication/337641036_School-Based_Art_Therapy

Hinz, L. (2017, May 25). *The Effects of Using Clay in Art Therapy: A New Article Published in the Journal of Affective Disorders*. <https://arttherapy.org/effects-using-clay-art-therapy-new-article-published-journal-affective-disorders/x>

Innersloth. (2018). *Among Us*. <https://www.innersloth.com/games/among-us/>

Isis, P., Bush, J., Siegel, C., & Ventura, Y. (2010). Empowering Students through Creativity: Art Therapy in Miami-Dade County Public Schools. *Journal of the American Art Therapy Association*, 27 (2), 56-61. <https://files.eric.ed.gov/fulltext/EJ901196.pdf>

Jarrell, B. (2018). *Exploring the Relevance of Art Therapy in Public Education* [Master's Thesis, Western Michigan University]. Masters Thesis-Open Access.

https://scholarworks.wmich.edu/masters_theses/3419

Joyleng. (2015, June 8). *Joylight 23- Basic Needs (Choice Theory)*. Joylight (Recharge, Renew and Remember). <https://joyleng.wordpress.com/2015/06/08/joylight-23/>

Karkou (2010). *Arts Therapies in Schools: Research and Practice*. Jessica Kinsley.

Katz, J. (2012). *Teaching to Diversity: The Three-Block Model of Universal Design for Learning*. Portage & Main Press.

Katz, J. (2015). Implementing the Three Block Model of Universal Design for Learning: effects on teachers' self-efficacy, stress, and job satisfaction in inclusive classrooms K-12.

International Journal of Inclusive Education, 19(1), 1-20,

<http://dx.doi.org/10.1080/13603116.2014.881569>

Katz, J. (2018). *Ensouling Our Schools: A Universally Designed Framework for Mental Health, Well-Being, and Reconciliation*. Portage & Main Press

Keane, C. (2017, May 11). *An Expert on School-Based Art Therapy Explains how Art Therapy*

Helps Children Make Sense of the Insensible. <https://arttherapy.org/art-therapy-helps-children-make-sense-of-the-insensible/>

Kline, M. (2020). *Brain Changing Strategies to Trauma Proof Our Schools*. North Atlantic Books

Kno Disney Piano Channel. (2015, March 6). *RELAXING PIANO Disney Piano Collection 3 HOUR LONG (Piano covered by kno)*. [Video] YouTube.

<https://www.youtube.com/watch?app=desktop&v=5DiMoehAeOU>

Kuypers, L. (2011). Zones of Regulation. <https://www.zonesofregulation.com/index.html>

Lamothe, M. (2017). *This Is How We Do It: One Day in the Lives of Seven Kids*. Chronicle Books.

Lawton, V. (2010, June 22). *Creating a Mandala with a Class of Kids*.

<http://vallawton.blogspot.com/2010/06/creating-mandala-with-class-of-kids.html>

Malchiodi, C. (1998). *Understanding Children's Drawings*. The Guilford Press

Malchiodi, C. (2003). *Handbook of Art Therapy*. Guilford Press.

Manitoba Education. (2020). English Language Arts Curriculum Framework.

<https://www.edu.gov.mb.ca/k12/cur/ela/framework/index.html>

Manitoba Education (2013). Kindergarten to Grade 8 Mathematics – Manitoba Framework of Outcomes. https://www.edu.gov.mb.ca/k12/cur/math/framework_k-8/full_doc.pdf

Manitoba Education and Advanced Learning (2014). Supporting Inclusive Schools: A Handbook for Resource Teachers in Manitoba Schools.
https://www.edu.gov.mb.ca/k12/specedu/res_teacher/pdf/sis_resource_teachers_mb_schools.pdf

Manitoba Education and Advanced Learning. (2017). *Circle of Courage*
https://www.edu.gov.mb.ca/k12/cur/cardev/gr9_found/courage_poster.pdf

Manitoba Education, Training and Youth (2001). Kindergarten to Grade 4 Physical Education/Health Education.
<https://www.edu.gov.mb.ca/k12/cur/physlth/foundation/suggestions.html#Grade2>

Manitoba Education and Youth (2003). Kindergarten to Grade 8 Social Studies
<https://www.edu.gov.mb.ca/k12/cur/socstud/framework/k-8framework.pdf>

McDonald, A., Holttum S. & St J. Drey, N. (2019). Primary-school based art therapy: exploratory study of changes in children's social, emotional and mental health, *International Journal of Art Therapy*. 24(2), 1-14.

McDonald, A., Holttum, S. (2020). Primary-school-based art therapy: A mixed methods comparison study on children's classroom learning. *International Journal of Art Therapy* 25(3), 1-13.

MindUP. (2021). *MindUP Program*. <https://mindup.org/>

Moriya, D. (2000). *Art Therapy in Schools: Effective Integration of Art Therapists in Schools*. Dafna Moriya.

Moriya, D. (2006). Ethical Issues in School Art Therapy. *Journal of the American Art Therapy Association*, 23(2), 59-65

One Kind World. (2018). *Kids explain Kindness* [Video]. YouTube.

<https://www.youtube.com/watch?v=cFmZV5THGYc>

PATHS Program LLC. (2021). *PATHS® program*. <https://pathsprogram.com/>

Regev, D., Green-Orlovich, A., & Snir, S. (2015). Art Therapy in Schools: The Therapist's Perspective. *The Arts in Psychotherapy*, 45, 47-55.

Relias Media (2002, May 1). In therapy, a picture is worth a thousand words.

<https://www.reliasmedia.com/articles/print/119335-in-therapy-a-picture-is-worth-a-thousand-words>

Richardson, C. (2016). *Expressive Arts Therapy for Traumatized Children and Adolescents*. Routledge.

Rogers, S. (2019). *Art Therapy and Art Education: A Conversation - A Critical Review of the Literature*" [Expressive Therapies Capstone Thesis, Lesley University]. Expressive Therapies Capstone Theses. https://digitalcommons.lesley.edu/expressive_theses/192

Rolling, J. (2017). Art as Therapy. *Art Education*, 70(5), 4-5.

<https://www.tandfonline.com/doi/full/10.1080/00043125.2017.1335521>

RTI Action Network. (2021). *What is RTI?* <http://www.rtinetwork.org/learn/what>

Rubin, J. (2005). *Child Art Therapy*. John Wiley & Sons, Inc.

Rubin, J. (2011). *The Art of Art Therapy: What Every Art Therapist Needs to Know*. Routledge.

Sacred Maker (2016, Feb. 16). *Sacred Circle for the Self*

<https://toniajenny.typepad.com/toniajenny/art-therapy/>

Sholt & Gavron (2006). Therapeutic Qualities of Clay-work in Art Therapy and Psychotherapy: A Review. *Journal of the American Art Therapy Association*, 23(2). 66-72.

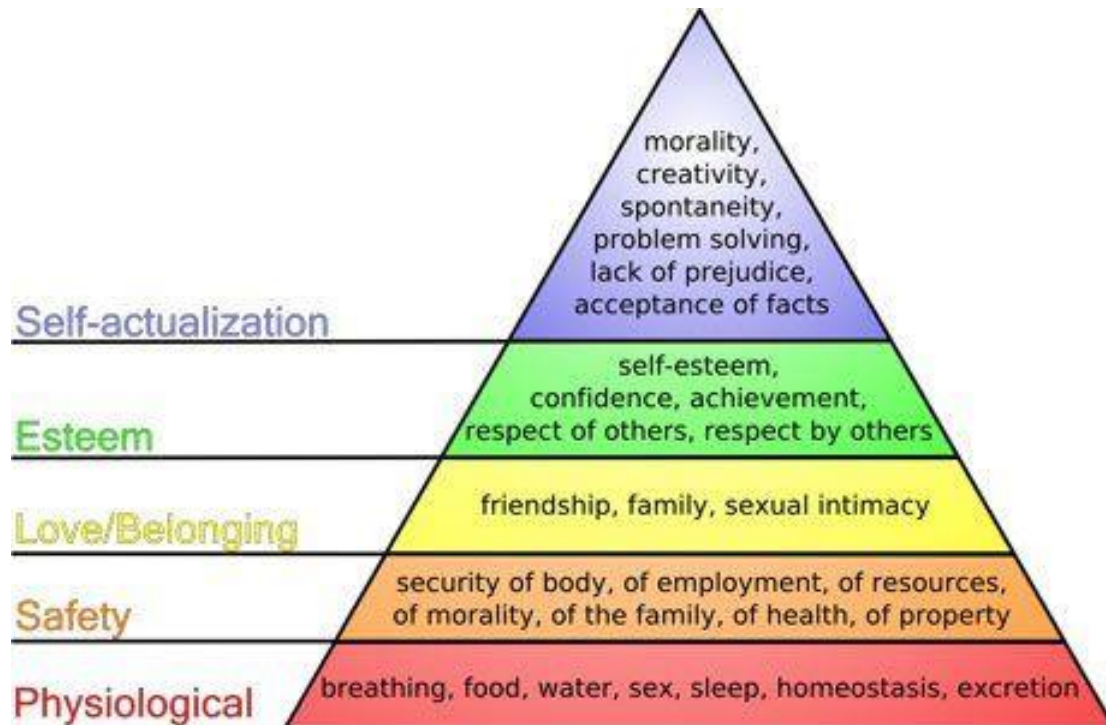
<https://files.eric.ed.gov/fulltext/EJ777001.pdf>

- SickKids (2021, February 26). *New research reveals impact of COVID-19 pandemic on child and youth mental health*. <https://www.sickkids.ca/en/news/archive/2021/impact-of-covid-19-pandemic-on-child-youth-mental-health/>
- Singer, J. (1994). *Boundaries of the soul: The practice of Jung's psychology*. Anchor Books.
- Tedeschi, K. (2020, March 22). *How Mandalas can Help Well-Being*. Sage House Therapy. <https://www.sagehousetherapy.com/blog/how-mandalas-can-help-well-being/>
- TheraNest Team (2020, June 24). *Exceptional Ideas for Child Art Therapy*. TheraNest. <https://theranest.com/blog/exceptional-ideas-for-child-art-therapy/>
- The RTI Action Network (2021). *What is RTI?* <http://www.rtinetwork.org/learn/what/whatisrti>
- True North Sports+ Entertainment (2021). *About Project 11*. <https://www.projecteleven.ca/about/>
- Turner-Bumberry, T. (2019). *2,4,6,8 This is How We Regulate*. PESI Publishing & Media.
- UCLA School Mental Health. (n.d.) *About Art Therapy and Schools* <http://smhp.psych.ucla.edu/pdfdocs/arttherapy.pdf>
- Wallace, K. (2020). *Somatic Approaches and Expressive Art Therapy*. [Lecture notes on Focus Centred Art Therapy], Winnipeg Holistic Expressive Art Therapy Institute (WHEAT).
- Wallace, K. & Lewis, P. (2020). *Trauma Informed Teaching through Play Art Narrative (PAN)*. Brill Sense.
- Waller, Diane. (2006). *Art Therapy for Children: How It Leads to Change*. *Clinical child psychology and psychiatry*. 11. 271-82. 10.1177/1359104506061419.
- Ziff, K., Ivers, N. N., & Shaw, E. G. (2016). *ArtBreak group counseling for children: Framework, practice points, and results*. *Journal for Specialists in Group Work*, 41(1). 71-92.

Appendix A – Models that Inspired the Goals of Therapeutic Art-Making

Abraham Maslow's Hierarchy of Needs Pyramid

The bottom two levels reflect basic needs, the next two reflect psychological needs, and top reflects self-fulfillment needs. (Desautels, 2014)



From “Addressing our needs,” by L. Desautels, 2014, Edutopia

(<https://www.edutopia.org/blog/addressing-our-needs-maslow-hierarchy-lori-desautels>)

Copyright, n.d. by J. Finkelstein via Wikimedia Commons.

Glasser's Basic Needs

According to Dr. Glasser, we are all born with five genetically encoded needs. In Choice Theory, we call it the Basic Needs. These needs motivate us in how we try to live our lives.

(Joyleng, 2015)

Dr William Glasser's *Basic Needs*

				
Love & Belonging	Power	FUN	Survival	Freedom
✓belonging ✓being loved ✓being respected ✓friendship ✓sharing ✓cooperation	✓recognition ✓success ✓importance ✓achievement ✓skills	✓enjoyment ✓laughter ✓learning ✓change	✓health ✓relaxation ✓sexual activity ✓food ✓warmth	✓choices ✓independence ✓freedom from ✓freedom to

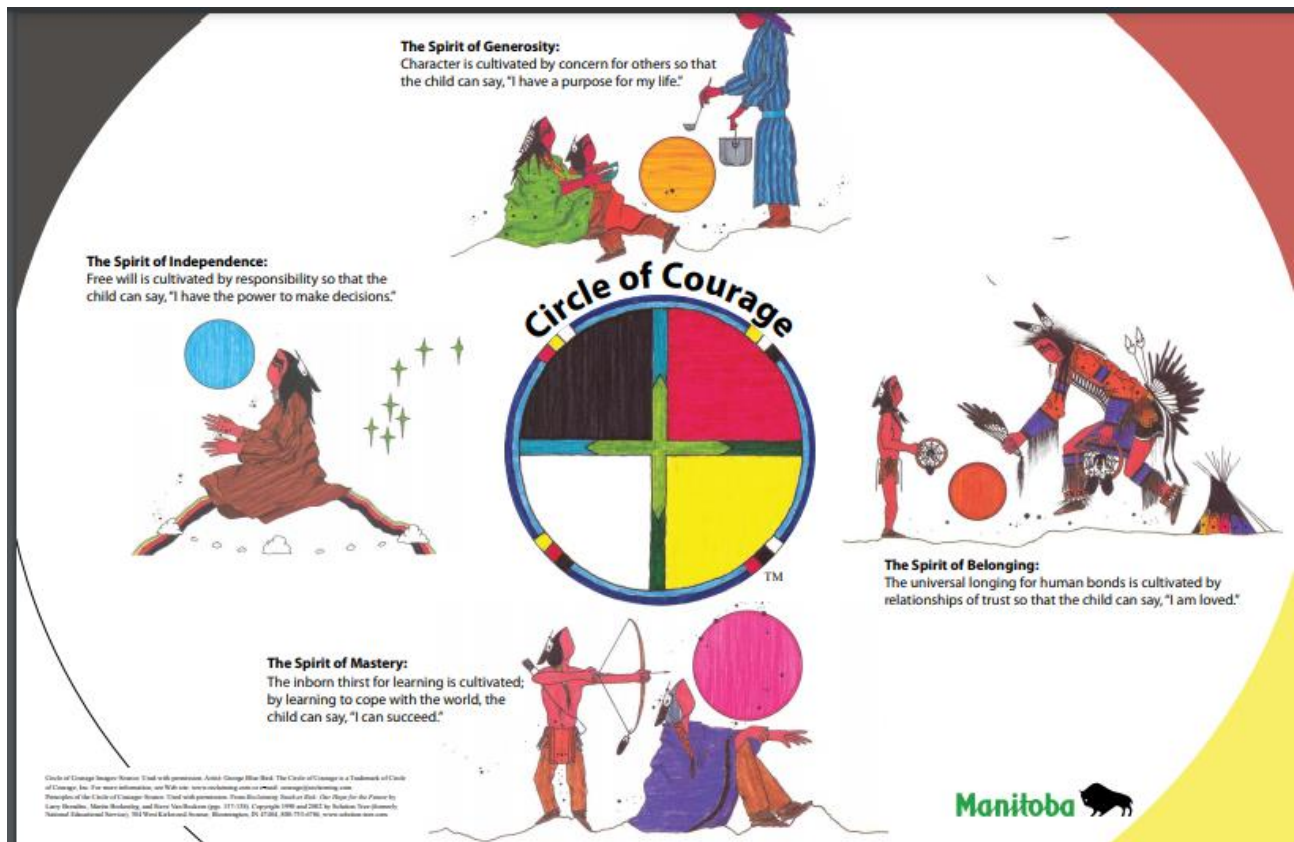
From “Joylight 23- Basic Needs (Choice Theory,)” by Joyleng, 2015, Joylight (Recharge, Renew and Remember). (<https://joyleng.wordpress.com/2015/06/08/joylight-23/>). In the public domain.

Erickson's Psychosocial Developmental Stages (Australian Institute of Professional Counsellors, 2010)

Stage	Basic Conflict	Important Events	Outcome
Infancy (birth to 18 months)	Trust vs. Mistrust	Feeding	Children develop a sense of trust when caregivers provide reliability, care, and affection. A lack of this will lead to mistrust.
Early Childhood (2 to 3 years)	Autonomy vs. Shame and Doubt	Toilet Training	Children need to develop a sense of personal control over physical skills and a sense of independence. Success leads to feelings of autonomy, failure results in feelings of shame and doubt.
Preschool (3 to 5 years)	Initiative vs. Guilt	Exploration	Children need to begin asserting control and power over the environment. Success in this stage leads to a sense of purpose. Children who try to exert too much power experience disapproval, resulting in a sense of guilt.
School Age (6 to 11 years)	Industry vs. Inferiority	School	Children need to cope with new social and academic demands. Success leads to a sense of competence, while failure results in feelings of inferiority.
Adolescence (12 to 18 years)	Identity vs. Role Confusion	Social Relationships	Teens need to develop a sense of self and personal identity. Success leads to an ability to stay true to yourself, while failure leads to role confusion and a weak sense of self.
Young Adulthood (19 to 40 years)	Intimacy vs. Isolation	Relationships	Young adults need to form intimate, loving relationships with other people. Success leads to strong relationships, while failure results in loneliness and isolation.
Middle Adulthood (40 to 65 years)	Generativity vs. Stagnation	Work and Parenthood	Adults need to create or nurture things that will outlast them, often by having children or creating a positive change that benefits other people. Success leads to feelings of usefulness and accomplishment, while failure results in shallow involvement in the world.
Maturity (65 to death)	Ego Integrity vs. Despair	Reflection on Life	Older adults need to look back on life and feel a sense of fulfillment. Success at this stage leads to feelings of wisdom, while failure results in regret, bitterness, and despair.

From “Children and Emotional Development,” by the Australian Institute of Professional Counsellors, 2010. (<https://www.counsellingconnection.com/index.php/2010/08/23/children-and-emotional-development/>) Copyright 2016 by Counselling Connection.

Brendtro, Brokenleg, & VanBockern's Circle of Courage (Manitoba Education and Training, 2017).



From "Circle of Courage," by Manitoba Education and Advanced Learning, 2017.

(https://www.edu.gov.mb.ca/k12/cur/cardev/gr9_found/courage_poster.pdf) Copyright

2007 by Reclaiming Youth Network. "The Circle of Courage Philosophy".

Appendix B – Permission to use art work

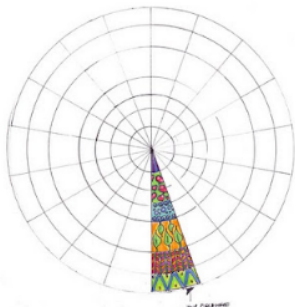


permission to use art work

Rodelyn Stoeber <rstoerber@tegancat.com>
To: val@vallawton.com

Good morning,

I'm writing to ask permission to use 2 of your images that you had posted on your blog for an art therapy project paper that I'm doing as part of my program as a student art therapist with WHEAT (Winnipeg Holistic Expressive Arts Therapy). These 2 images are the mandala images in the blog: [Creating a Mandala with a class of kids \(vallawton.blogspot.com\)](http://vallawton.blogspot.com) - see below.



I am using them as an example of an arts-based intervention in school classrooms. I have attached the context in which I hope to incorporate these images. Please let me know if I have your permission to use these images in my work. Thanks so much.
Rodelyn Stoeber

class mandala example.docx
497K



Val Lawton <valerielawton@icloud.com>

to Rodelyn, Val ▾

Oct 15, 2021, 8:39 AM (8 days ago)

Hello Rodelyn, and thank you for your note.

Yes, I'd be very pleased to provide permission to use my work, with adequate acknowledgment.

Thank you for reaching out, and all the best.

Regards!

Val Lawton

Web address www.Vallawtonillustration.com

FB / IG @vallawtonillustration