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"The finished work of art does not have to be a masterpiece!": Perspectives of Direct Support Professionals On Implementing Art Activities As Leisure Options

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"The finished work of art does not have to be a masterpiece!":
Perspectives of Direct Support Professionals
On Implementing Art Activities As Leisure Options

by
Amelia Herceg

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"The finished work of art does not have to be a masterpiece!":

Perspectives of Direct Support Professionals

On Implementing Art Activities As Leisure Options

by

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ABSTRACT

This instrumental case study approach and participatory action research study focused on the challenges and opportunities that derived from Direct Support Professionals implementing art activities with the people they support with an intellectual disability, living in a 24-hour support location. The study had three participants from a Canadian organization that provides 24-hour support for adults with an intellectual disability. The Direct Support Professionals implemented three art activities, over three sessions, and participated in three interviews and two collaborative workshops with the researcher. The results of the study showed that are minimal art activities available for people supported, and the different challenges included lack of time, unexpected occurrences, and interest from the people supported.

DEDICATION

I would like to dedicate this thesis to all individuals with an intellectual disability. May all those with a disability find happiness, creativity, and self-expression while engaging in any form of the arts. I would also like to thank the many individuals who I have supported over the years with a disability. Thank you for the joy, happiness and lessons. You are the greatest teachers of all.

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To my committee, Dr. Elizabeth Starr, and Dr. Jennifer Willet, thank you not only for your time, commitment and energy put into making this accomplishment possible, but as your critical feedback.

To my friends, thank you for answering my never-ending phone calls, questions, and always being there for support.

Finally, to my family. Thank you for always providing support through every endeavor I have faced, and the ones I will continue to face throughout my life.

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CHAPTER I: INTRODUCTION

Research has indicated that art can have a major impact on individuals with intellectual disabilities (Rubin, 2010). The benefits of art such as creativity and personal expression have been shown to promote a better quality of life for individuals with an intellectual disability (Stuckey & Nobel, 2010). However, very little research has been done regarding the benefits of incorporating arts activities into the routine practices of individuals with intellectual disabilities living in group homes and/or 24-hour support locations. The purpose of this instrumental case study and participatory action research, is to better understand the challenges and opportunities of offering art activities as a leisure option for the adults with intellectual disabilities living with 24-hour support locations.

Background

      History of the transformation of Institutions to Organizations. Individuals with intellectual disabilities have been categorized as a minority group and as vulnerable persons (Clarke, 2006; Government of Ontario, 2016a; Rossiter & Clarkson, 2013). In this section I will briefly outline the history of treatment towards individuals with disabilities in institutions and the transformation from institutions to organizations.

According to the Ontario Ministry of Community and Social Services, Ontario once ran sixteen institutions for people with intellectual and developmental disabilities. Among those institutions were the Huronia Regional Centre, Southwest Regional Centre, Northwestern Regional Centre, and Rideau Regional Centres, which were the biggest institutions (Government of Ontario, 2016a; Rossiter & Clarkson, 2013). The first institution opened in 1876 in Orillia, Ontario, later known as Huronia Regional Centre, and it did not close until 2009 (Martin & Ashworth, 2010; Rossiter & Clarkson, 2013). These institutions were known as asylums for the

insane, but alternatively recognized as "asylums for idiots, lunatics, imbeciles, the feeble-minded and epileptics" (Government of Ontario, 2016a). Around 50,000 people with developmental disabilities lived in these institutions over the years. Many people housed in these institutions suffered emotional, physical and psychological abuse from staff and other residents over the years (Rossiter & Clarkson, 2013; Government of Ontario, 2016a). The attitudes and thoughts towards these individuals were that they were "patients who needed to be treated, cared for and protected" (Government of Canada, 2016a). Additionally, people with a disability were seen as "individuals who were flawed, and their disability needed to be corrected through appropriate training" (Government of Ontario, 2016a).

During the eugenics movement in the early decades of the 20th century, individuals with intellectual disabilities were considered the cause of social problems and it was thought that they should be removed from society (Owen et al. 1997; Government of Ontario, 2016a; Rossiter & Clarkson, 2013). It was unlikely that parents could support their children at home because of lack of services available in the community to assist them and parents were advised by doctors to put family members with intellectual disabilities into the institutions. These institutions were often built away from towns and cities with the proposition that it would serve to provide "fresh air and open spaces for the residents" (Government of Ontario, 2016a). However, the underlying purpose of building the institutions in segregated areas was to isolate people with disabilities further from society (Wehmeyer, 2013; Government of Ontario, 2016a; Rossiter & Clarkson, 2013).

It wasn't until the 1960s that the community living movement took flight throughout North America (Government of Ontario, 2016a). The family members of people with intellectual disabilities were responsible for the development of this movement (McCauley & Matheson,

2016). The concept of deinstitutionalization emerged after a report was written in 1971 by the

Present Arrangements for the Care and Supervision of Mentally Retarded Persons in Ontario,

and was presented by Walter Williston (McCauley & Matheson, 2016; Rossiter & Clarkson,

2013). Walter Williston was a lawyer who was commissioned to write the report, and was an

advocate for comprehensive supports for families of people with disabilities (McCauley &

Matheson, 2016). Williston recommended that these institutions be phased out and the

individuals living there be given the opportunity to live in residential supported locations within

the community (McCauley & Matheson, 2016; Government of Ontario, 2016a; Rossiter &

Clarkson, 2013). In 1973, in an official response to Williston's report, Robert Welch, the

Provincial Secretary for Social Development, published a report that discussed services around

the concept of community living (McCauley & Matheson, 2016; Government of Ontario, 2016a;

Rossiter & Clarkson, 2013). This report included recommendations for individuals with an ID to

have support in the community. One of the recommendations was to have residential services,

such as institutions. These individuals with an ID would be moved into a community, and into

housing rather than an institution. The suggestions provided by Welch went into effect four years

after the report was issued. Welch's suggestions were formalized and led to the formation of the

Developmental Services Act. The Developmental Services Act was then passed by the

government of Canada in 1974. This act supported de-institutionalization and the transformation

of institutions into community living.

In 1977, the Ontario Ministry of Community and Social Services implemented a five-

year plan for transitioning people into the community. This plan consisted of moving individuals

with disabilities out of institutions and into community living residences where they would live

in respectful environments which would not segregate them. They would live closer to their

families, have friendships, and develop relationships with the community (Government of Ontario, 2016a; Rossiter & Clarkson, 2013). Under this mandate in 1977 the Nipissing Regional Centre in North Bay was closed, and the number of residents living in other institutions were reduced. (Government of Ontario, 2016a). A second five-year plan was implemented in 1982 that supported moving more people out of institutions and ultimately closing the institutions. Under this second approach the ministry "continued to reduce the number of residents living in other facilities" while also closing four other facilities (Government of Ontario, 2016a). The ministry also introduced the Special Services at Home program. The program provided funding for families to receive supports directly (Government of Ontario, 2016a). This program helped children with physical or developmental disabilities live at home with their families (Government of Ontario, 2016a). In 1990, the program expanded to include adults with a developmental disability. In 1996, the Ministry of Community and Social Services put forth a four-year community living initiative, which moved another 978 individuals from institutions into the community (Government of Ontario, 2016a). Additionally, the government announced that the final three institutions would be closed by 1999. However, it was not until 2009 that the last institution closed. In 1997, the Government of Ontario passed the Ontario Disability Support Program Act, which provided support to eligible individuals with intellectual disabilities to receive income and employment support programs. The "Making Services Work for People" policy was implemented to improve access to services. This was done by making residential services available in communities, allocating resources, and focusing on promoting increased independence for the people with a disability (Government of Ontario, 2016a).

Organizations in Ontario for People with Intellectual Disabilities. In the 1960s society's attitudes towards people with developmental disabilities was beginning to change

(Government of Ontario, 2016a). The Community Living movement was transformative in North America and was established by the Canadian Association for Community Living (CACL, 2016a). The Canadian Association for Community Living is "a family-based association assisting people with intellectual disabilities and their families to lead the way in advancing inclusion in their own lives and in their communities" (CACL, 2016a). This association is represented nationally, provincially, territorially, and municipally. The Canadian Association for Community Living defines intellectual disability as "a term used to refer to the challenges that some people face in learning and often communication" (CACL, 2016b). The current study will focus on one municipal CACL organization located in Ontario.

The Ontario Agencies Supporting Individuals with Special Needs (OASIS) is a provincial organization that supports hundreds of organizations across Ontario with support people with special needs, many of those being regional organizations in Southern Ontario (OASIS, 2017). Some of these organizations, such as Community Living Essex, Windsor, Christian Horizons, and St. Francis Advocates, across Windsor and Essex County offer and provide support for individuals with intellectual disabilities in assisting them with their everyday lives, while these and other organizations promote independence for people with ID, their pursuit of possibilities, and assists the people they support with making independent choices (Christian Horizons, 2017; Community Living Windsor, 2017; Community Living Toronto, 2017). These organization are committed to the people they support and their families, providing possibilities within the community, assisting with lifelong learning, valuing others, and fostering belonging within a community, which are listed as their core values (Christian Horizons, 2017; CLW, 2017a; Community Living York South, 2017a; CLT, 2017). These organizations are committed to focusing on community, partnerships and staff development.

Organizations such as Community Living Toronto, Community Living Windsor, Community Living York South, Christian Horizons, and St Francis Advocates are government funded organizations across Ontario that provide different supports for adults with an ID. These organizations provide leisure activities for people they support such as music therapy, day programs, sporting leagues, dances and fundraisers, activities such as these promote and enhance the quality of life for people supported (Christian Horizons, 2017; CLT, 2017b; CLW, 2017; CLY, 2017b). However, art as a leisure activity is an option that tends to be overlooked in some organizations, despite its benefits of creativity, self-expression, therapy, and personal growth (Rubin, 2001; Rubin 2010; Hetland et. al, 2013). This leisure option could be connected to the core values and mission statements of many of these organizations because one can learn through doing art. It is a new possibility for expression, and can create a sense of belonging. Art can have many positive outcomes on learning, becoming progressive, and innovated. Art can also support the creation of new knowledge and skills, and the ability to embrace change and challenges, which will be outlined further in the literature review.

Direct Support Professionals in Ontario Organizations. In previous years, a Direct Support Professional was known by the title of Personal Support Worker. Many organizations have switched from using the title Personal Support worker to Direct Support worker, while many colleges that offer the program still use the title Personal Support Workers. For this research study, I will refer to Personal Support Workers and Direct Support Professionals as DSPs. The responsibilities and job description (which are outlined below for DSPs) can be related to most organizations across Ontario.

Durham College in Oshawa, Ontario describes a Personal Support Worker as "the front-line care provider whose responsibilities focus on the provision of personal care and support that

includes activities of daily living with client populations across all institutional, community care and service settings" (Durham College, 2017). The responsibilities of a DSP vary across Ontario, each support location and organization responsibilities vary. The responsibilities are based on each organization's specific policies and procedures. Many of these organizations run day programs, and centres (which are for individuals who are higher functioning), and several 24-hour support locations (Christian Horizons, 2017; CLT, 2017; CLW, 2017; CLY, 2017). For this study, only DSPs from 24-hour support locations were used as participants. A 24-hour support location is a house that has residents and around-the-clock support staff. Some of the duties and responsibilities for DSPs working in a 24-hour support location are listed in Appendix A.

Statement of the Problem

Research has indicated that art can have a major impact on individuals with intellectual disabilities (Rubin, 2010). Benefits of art, which include creativity, personal expression, and possibly a therapeutic experience, have been shown to promote a better quality of life for individuals with ID (Lindsay et al. 2001). However, very little research has been done on the benefits of incorporating arts activities into the routine practices of individuals with intellectual disabilities living in 24-hour support locations.

Through my experience working as a Direct Support Professional, I have discovered that there is a lack of art activities offered as leisure activities for the adults supported in 24-hour support locations. If an individual supported has not had previous experience participating in an art activity, does not have the ability to vocalize their interest, or if art is not specified in their personal profile, the DSPs may not consider it as an option. For this study, art activities will refer to a leisure option for the adults with ID being supported. For art activities to be implemented as

a routine practice it depends on the DSPs and administration for implementation, unless requested by the people supported. Having firsthand experience of being a personal support professional has allowed me to understand that there are many challenges with incorporating art activities with adults with ID in 24-hour support locations.

Theoretical Epistemology

My education, work and volunteer background experiences support my understanding regarding art, teaching, and working with adults with intellectual disabilities. These experiences have taken place in educational settings, private respite care, 24-hour support locations, and through my own personal art practice. Researchers take into consideration their own background. They recognize how it shapes their interpretations, and "how to position themselves in the research to acknowledge how their interpretation flows from their own experience" (Creswell, 2013, p. 25). My background allows me to make interpretations of what is found, and these interpretations will be shaped by my own experiences and background (Creswell, 2013).

Once the researcher acknowledges their standpoint it is important to further ground the research by using a theoretical framework. The theoretical framework best suited for this research study is that of social constructivism. Social constructivism allows individuals to seek understanding of the world in which they live and work (Creswell, 2013; van den Hoonaard, 2015; Glesne, 2011; Bogdan & Biklen, 2003). A researcher that uses this framework develops a subjective meaning of their experiences directed to certain objects or things (Creswell, 2013, p. 24). Social constructivism supports my beliefs and desire to understand the lives of individuals with intellectual disabilities, and their DSPs responsibilities. Additionally, it supports my aspiration to further expand people with an ID's abilities to live a life to its fullest potential, give

insight and suggestions to DSPs and the administration regarding how to make art more accessible, and learn about the challenges that may arise.

In the current study the DSP participants provided their perspectives and views regarding the implementation of art activities with the people they support. These viewpoints will be collected through semi-structured interviews, before, during, and after implementing art activates with people they support.

Positionality

Art has played a significant role throughout my life. It has influenced major life choices and has acted not only as a creative outlet for life exploration, but also as a method of stress relief. As I grew up I always found myself creating, whether it was in an educational environment, or in my backyard creating sculptures out of mud.

In my first year of university I was enrolled in Sociology and Criminology. It quickly became clear that my area of interest and excellence was in visual art. After switching to a Bachelors of Fine Art, I became involved in numerous extracurricular activities, and enjoyed spending my leisure time at the School of Visual Arts. My interest for exploring and my passion for the Arts grew to having the desire to volunteer and work for the "greater good". An opportunity arose to assist a boy with autism as his personal respite worker. Watching him grow from the young age of nine to today where he is now attending his second year of high school has been a tremendous experience. I knew that the field of disability studies was another area that I wished to follow.

I went on to complete a Bachelor of Education degree to become a Visual Art and History teacher. During my last teaching placement, I was involved in co-creating an outreach program for Museum London in London, Ontario. This was the first year that the outreach

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program was offered to students in special education classrooms. It was a major success. I knew

that working with individuals with special needs and Art was something I wished to continue. I

began to research different opportunities in the field of people with intellectual disabilities. This

led to my becoming a Direct Support Professional in an organization in Ontario. Combining my

passion for art and disability studies became the driving force for this study. In my experience

working with an organization in Ontario, it has come to my attention that visual arts is lacking

for people supported within the organization at which I currently am employed. By conducting

this study, I hope to discover new opportunities, solutions and help overcome some of the

challenges associated with incorporating visual art activities into the lives of people with

intellectual disabilities living in 24-hour support locations.

Definition of Terms

The meanings for terms in the field of Art and in the field of Intellectual Disabilities vary. The definitions presented below were chosen as key terms and their definitions because they are specific and are best suited for this research:

Art: For this study art will refer to Visual Art, or material practices that create artifacts, either two dimensional (e.g. drawings, paintings, printmaking) or 3-dimensional (e.g. sculpture, pottery).

Intellectual Disabilities (ID): As defined by the American Association of Intellectual and Developmental Disabilities, ID "is a disability characterized by significant limitations in both intellectual functioning and in adaptive behaviour, which covers many everyday social and practical skills. This disability originates before the age of 18." (AAIDD, 2010).

Direct Support Professional (DSP): Support Staff working with people supported with Intellectual Disabilities with their everyday routines.

Leisure Activity: refers to an activity that people supported choose to take part in, outside of their daily routines.

CHAPTER II: REVIEW OF THE LITERATURE

Introduction

The question "what are the challenges and opportunities with implementing art activities for people with an intellectual disability living in a 24-hour support location?" requires an in-depth understanding of a variety of intertwined topics. Although the purpose of this research study is to gain an understanding of the challenges and opportunities that DSPs face with implementing art activities, other factors need to be addressed.

This chapter begins with an explanation of intellectual disability. It continues with a discussion of leisure as it applies to this research, and of art as a leisure option for people with an ID. Art education, art therapy, the benefits and importance of art in relation to individuals with an ID is discussed next, and the chapter concludes with a consideration of the profession of DSPs, their roles and responsibilities, and DSPs' attitudes relating to their job.

Intellectual Disability

For centuries people with intellectual and developmental disabilities were belittled, abused, and thought of as unimportant (Government of Ontario, 2016; CACL, 2016c). Throughout history these individuals have been labeled as "crazy," and "idiots," although in the past "idiots" was a medically correct term to use. (Government of Canada, 2016a). Until recently, it was politically correct to label these individuals as "mentally retarded" (AAIDD, 2010a). Although the term mental retardation has now been changed to "intellectual disabilities," it has not fully disappeared in some parts of the world.

For this study, the American Association on Intellectual and Developmental Disabilities' definition of ID will be used. The AAIDD (2010) defines intellectual disability as being "characterized by significant limitations both in intellectual functioning and in adaptive

behaviour as expressed in conceptual, social, and practical adaptive skills. This disability originates before age 18" (p.6). The AAIDD (2010) explains that in the past the term mental retardation considered the disability as a "defect within the person," whereas the term intellectual disability views the disability as "the fit between the person's capacities and the context in which the person is to function" (p.13). The term "mental retardation" was replaced with the term intellectual disability. According to the AAIDD this more appropriate term; reflects the disability, strengthens current professional practices, is less offensive, and is consistent with international terminology (AAIDD, 2010a). Although the terms mentally retarded and mental retardation have not completely vanished from the vocabulary in relation to ID in many parts of the world, it is diminishing.

Regarding other terms that have changed over the years, today the term "handicap" has been replaced with "disability". The Psychiatry of Intellectual Disability states that the term disability has become a more suitable term rather than handicap (Clarke et al., 2006). Clarke et al., (2006) state that a disability "is the restriction or lack of ability to perform an activity within the range considered normal for a human being" (p. 3). Additionally, Clarke et al., consider a handicap as "a disadvantage resulting from an impairment or disability that limits or prevents the fulfillment of a normal role" (p.3).

Leisure for individuals with ID

Defining Leisure. Zijlstra & Vlaskamp (2005) state that the essential elements of leisure are: "having freedom of choice, activities that are non-obligatory, activities that include a wide range of possibilities, and activities that include physical, cultural and social interest" (p. 435). Eratay (2013) suggests that leisure time activities have many benefits such as recreation, entertainment, knowledge, skill improvement and voluntary involvement in social life that

individuals can participate in freely after fulfilling their family, social and professional responsibilities (Eratay, 2013). Additionally, leisure activities may encourage optimism, self-control and communication (Eratay, 2013, Patterson & Pegg, 2009). The leisure activities people engage in will vary depending on each individual's interests and personalities. It is important to be open and understanding each individual's wants and needs. Little research has been conducted regarding daytime activities for people with an ID (Fripp & Day, 2009; Boxell, 2016). It is important, no matter the age, for people with an ID to continue with leisure activities.

Importance of Leisure. A study conducted by Malley, Dattilo, and Gast (2002) on young adults having a dual diagnosis of a intellectual disability and mental illness, examined the effects of instruction designed to teach visual arts activity skills and behaviours associated with these persons mental health. When young adults with an ID lose these services, they may start to experience new problems with "daily activities or exacerbations of existing problems" (Malley et al., p. 180). The results of the study showed that each participant independently and with full accuracy completed the three art activities on two consecutive occasions within 30 minutes (Malley et al. 2002). Malley et al. further stated that "there was a high level of self-selection (deciding what they wanted to pick) which indicated that the exposure to the activities during probes and early skill acquisition contributed to a desire to continue the activities as a means of personal expression" (Malley et. al., 2002, p. 294). Some individuals may need more support and assistance than others depending on their disability, and mobility. Art activities are important for people with an ID living in 24-hour support locations because it promotes autonomy, agency, creativity and much more.

Access to leisure activities for individuals with ID. Having access to, and participating in leisure options is an integral part of the quality of life for individuals with an intellectual or

multiple disabilities (Aitchison, 2003; Eratay, 2013; Hogg, 1995; Patterson & Pegg, 2009; Sivan & Ruskin, 2000). Zijlstra & Vlaskamp (2005) conducted a study on the duration, frequency and content of leisure activities for individuals with profound ID and multiple disabilities (PIMD). This study found that the individuals' recreational facilities were not available on the weekend, and the individuals would only have access to 22 minutes of planned leisure activities during the entire weekend (Zijlstra & Vlaskamp, 2005). When deciding what counts as a leisure activity, Zijlstra & Vlaskamp (2005) comment on different possibilities: "Is being pushed outside in a wheelchair during a sunny afternoon 'leisure' for the person involved? Is being in the kitchen while others prepare lunch a leisure activity? Is being in the swimming pool leisure or therapy? Or sleeping in, knowing that a person with PIMD is unable to get up on his own?" (p. 435). The lack of clarity with what a leisure option is tends to come into play. Many of those with an ID do not have the effortless ability to make and verbalize a choice when it comes to leisure activities (Cavet, 1995). A person with an ID may be able to choose from a variety of offered activities, but may not even know of different options that could possibly be available to them.

There are countless benefits of leisure activities for individuals with disabilities including "self-confidence, a growing sense of agency, improvement in personal and social skills, an increased social network, and increased sense of structure and the development of practical and work skills" and having something to be proud of (Patterson & Pegg, 2009, p. 392). However, a person with a disability "requires systematic instruction in order to fully develop leisure skills (Vuran, 2008, p. 174; Wilson & Arnold, 1997). Therefore, people with an ID depend a great deal on their DSP or carer to provide support and opportunities for leisure activities.

A study by Buttimer & Tierney (2005) investigated the leisure and recreational activities of 34 students attending a full-time special school who had a mild intellectual disability. Parents

of the students were interviewed and the investigation found that there are a "lack of trained staff, insufficient supervision and difficulties with physical access to community leisure venues, which in turn, are barriers for individuals with ID" (Buttimer & Tierney, 2005, p. 33). Additionally, parents and students found that "access to and location of leisure facilitates" were also "barriers to participation in leisure activities" (Buttimer & Terney, 2005, p. 36).

Supports needed for leisure activities for individuals with an ID. Members of this vulnerable group are often highly dependent on others to make clear choices for them regarding leisure options. If the person with an ID's DSP does not provide the option of art, it may never be considered an option for individuals in a 24-hour support location. A study by Buys (2011) conducted on service providers' perceptions of active ageing among older adults with an ID discusses the lack of leisure activities for adults with an ID. Buys claims that there have been several international research studies that have demonstrated that people of all ages with an ID are frequently disadvantaged in terms of having the opportunity to participate in leisure activities (p. 5). Additionally, Buys suggests that "active ageing principles need to be applied to this group in a way that considers both their individual and diverse needs, particularly with respect to them transitioning from day services, employment or voluntary work to reduced activity, and finally to aged care facilities" (p. 1).

In the organization that was used in the current study the DSPs attempted to assist the people they support with accessing opportunities in their communities. Several people supported are making the transition from day programs to retirement or do not attend day programs. This, in turn, usually means that those people supported are spending much of their time at home if they so choose. When people supported are spending most their time at home, this affects a DSP's schedule and routine practices. A DSP then must assist with the transitioning from the

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people supported attending programs into retirement. The DSPs also must continue to try and provide different types of leisure activities that the people they support may have received when they attended day programs.

The Importance of Art

Art has been used as a healing process since ancient times can be a tool to heal (Rubin, 2010.) The process of art-making allows peoples' inner negative feelings, including fears, and frustrations to be expressed (Got & Cheng, 2008; Moon, 2004; Schirrmacher, 1993). Other benefits and outcomes from art include developments in social, emotional, cognitive, and creative aspects (Schirrmacher, 1993; Thomas et. al, 2011; Bursztyn & Freed, 2012). When individuals with a ID are involved in art activities they can become more understanding of themselves and learn about emotions not only within themselves, but also those expressed by others (Got & Cheng, 2008). Additionally, art can possibly act as a form of communication for people with an ID. If a supported person has difficulty with verbal communication they could, perhaps, express their emotions or through an art form (Got & Cheng, 2008). After an individual with an ID has mastered an art form through the art-making process, they can gain significant satisfaction and a feeling of accomplishment (Moon, 2004; Got & Cheng, 2008). By having the ability to work with materials and create something through art, it is something they can go back to and do independently, and have a sense of accomplishment. For the population of people with an ID, the arts can allow exploration of life and assist in the development of social functioning (Got & Cheng, 2008; Bursztyn & Freed, 2012).

A considerable amount of research has been conducted on art education, art therapy, and art instruction for adults and children with intellectual and developmental disabilities (Derby, 2011; Guay, 1993; Rubin; Malley, 2002). Art education can be thought of the lesson of art

making and the outcome of learning, while art instruction is the process of teaching of how to do art. However, Zijlstra and Vlaskamp (2005) state that little research has been conducted on art as a leisure opportunity for adults with an intellectual disability (Zijlstra & Vlaskamp, 2005).

Art education and individuals with intellectual disabilities. A publication by Finley (2013) defines art education as: "the instruction and programming in art disciplines" (Finley, 2013, p. 5) Finley discusses how "students with disabilities are less likely to participate in art class or community art programs than their peers without disabilities" (Finley, 2013, p. 5).

Tam (2016) conducted a study that investigated the experiences of visual art teachers from a school for children with special needs. These teachers were tasked with teaching students with intellectual disabilities in Hong Kong. The purpose of the study was to examine what is it like to teach visual arts to students with an ID (Tam, 2016). The teachers participated in interviews regarding their specific experiences teaching students with intellectual disabilities. Tam (2016) discussed how physical and functional limitations of people with a disability could be overcome through a better-suited teaching context (Tam, 2016). Some of the common learning difficulties demonstrated by students with intellectual disabilities were identified as: "concrete rather than abstract thinking, poor short-term memory, attention to irrelevant details, and poor reasoning skills" (Tam, 2016, p.1). There are numerous ways in which teachers can help students with an ID to learn visual arts (Tam, 2016). Supportive teaching practices such as "breaking down tasks into separate steps, removing all possible distractions, allowing more time, providing a choice of materials and media, and using non-verbal affirmation" (p. 1). It is also important that teachers monitor and moderate the progress of the art lesson, so that it is in the best interests of the students (Tam, 2016). If the teacher does not factor in the interests, difficulties, and disabilities of the students, the art may not be a

success. The results recognized the beneficial effects of studying visual arts, students' needing more time to learn, working between students' capability and incapability, being reflective and responsive with regards to their teaching and the students' learning, knowing their students well and making meaning of their behaviour regarding both the students and themselves was considered essential (Tam, 2016). Being aware of these results may help and be beneficial for DSPs when implementing an art activity with people they support. Tam (2016) expressed that the major theme that arose in the study was the importance of teachers being reflective.

The importance and outcome of visual arts to students with ID is not to obtain a career in the arts. In relation to the current study, it is also important that DSPs and organizations understand that through leisure art activities, the goal is also not to obtain a career in the arts. The objective of teaching visual arts is to provide students with a means to express themselves freely and stretch out into the world (Tam, 2016). If a career option comes forth from this type of leisure option for individuals with an ID, that would be an additional benefit, but isn't necessarily the goal in most circumstances with art activities. Tam (2016) states that the process of learning visual arts can "allow students to experience a form of self-actualization, which can in turn enhance their confidence, sense of achievement and self-worth" (p. 10). The task of making art is more important than completing the assignments, while learning the student's strengths, weaknesses, and interests plays a more crucial role (Tam, 2016). Tam states that being reflective means "that the teachers are constantly adjusting and refining the level of difficulty and pace of their lessons to suit the students' needs" (p. 10). The teacher should not only reflect on the students' progress but the teacher should also reflect on themselves and their process when teaching visual arts to students with an ID. Children with ID who engage in visual art may

visual may result in alternative means of "reaching independence and autonomy, or as a pretext for multidimensional growth" (Wexler 2009; Tam, 2016, p. 16).

Art teachers tend to become frustrated and left with feeling uncomfortable when students with special needs are integrated into their art classrooms (Allison, 2008; Loesl, 1999; Bain & Hasio, 2011, p.33). Bain & Hasio (2011) showed that art educators lacked field experience when having students with special needs in their classrooms. It is important that teachers feel confident and have an understanding as to developing a lesson plan that works around a student's special needs and abilities, and proper ways to teach that specific lesson plan. John Derby discussed how "there are many problems with orthodox special education, which lacks attention in art education literature" (Derby, 2011, p. 97). Art education is important for all students, including those who have a ID. There needs to be more research as to teaching art in special education classrooms, and its importance.

Art Therapy

This current research study is not conducting art therapy, but art activities. The art activities can be thought of a therapeutic experience, but is not considered art therapy unless the art activities were conducted by a certified art therapist. Many art activities can have similar outcomes to the strategies and art activities that trained art therapist use. In this current research study, it is still important to understand what art therapy is, and its benefits. Later in this section it will be clarified what art therapy is and is not.

Definition of Art Therapy. There are many different perspectives and definitions of art therapy (Finley, 2013). Malchiodi (2011) states that art therapy is "based on the idea that the creative process of art-making facilitates reparation and recovery and is a form of nonverbal communication of thoughts and feelings" (p.1). Art therapy is an approach that can help

individuals of all ages create meaning and achieve insight, find relief from overwhelming emotions or trauma, resolve conflicts and problems, enrich daily life, and achieve an increased sense of well-being (Malchiodi, 2011). The American Art Therapy Association (AATA) states that art therapists facilitate art production for individuals experiencing physical, mental, or emotional health needs. These therapists provide opportunities for coping, stress management, communication, or relief of anxiety (AATA, 2016; Finley, 2013). People of all ages can engage in art therapy. Art therapy can be used to treat many different mental health needs. It also helps with social and emotional difficulties, which can be related to a disability, illness and psychosocial difficulties related to medical illness (AATA, 2016; Finley, 2013, Betts, 2005).

Ulman (2001) defines therapy as "procedures designed to assist favourable changes in personality or in living that will outlast the session itself" and defines art as "a means to discover both the self and the world, and to establish a relation between the two" (Ulman, 2001). Along with acknowledgement of the healing power from art comes confusion with art therapy (Rubin, 2010). It is important to clarify the distinctions between art therapists and others providing therapeutic art activities (Rubin, 2010). If art is being provided for the purpose of leisure time, and the purpose is to learn skills and having a pleasurable experience, then it can be considered therapeutic, but it is not considered art therapy (Rubin, 2010). In order for art to be art therapy, the primary goal of the art activity must be therapeutic (Rubin, 2010). It is important to understand that not anyone can provide "art therapy." In order for it to be considered art therapy, one must be trained as a clinician (Rubin, 2010). Rubin (2010) states, "even the most sensitive artist or teacher is not a therapist, no matter who the student happens to be or where the teaching takes place" (p. 27). According to Finley (2013), "Art therapy is based on the belief that the creative process involved in artistic self-expression helps people to resolve conflicts and

problems, develop interpersonal skills, manage behaviour, reduce stress, increase self-esteem, self-awareness, and achieve insight." (p. 5). The purpose of the current research is not to resolve conflict, but to incorporate art as a leisure activity.

Benefits of Art Therapy. Many art therapists can attest to the benefits of art-making as being a relaxing activity. It can reduce stress, tension, anxiety, and even improve someone's mood (DeLue, 1999, Schrade et. al., 2011, Rubin, 1999). Segal (1991) wrote about how he observed that art therapy and expressive therapies could help elderly people with an ID expand their communication and social skills. He also noted that art therapy resulted in reduced social isolation and withdrawal. Wilson (1977) conducted a case study in which the clients' ability to complete the art provided pleasurable release of tension (Wilson, 1977; Schrade et. al, 2011). Harlan (1991) developed a pilot art therapy program for people with an ID, and observed its positive impact which included enhanced self-esteem, attention span, and positive expressions and emotions. Additionally, it helped with anger or sadness over loss, and the participants experienced increases in autonomous functioning, better fine motor coordination, and reduction of self-injurious behaviours as a result of making art (Harlan, 1991; Schrade et. al, 2011).

Bowen & Rosal (1989) conducted a study with a 28-year-old woman with an ID. The woman was referred to for treatment with art therapy due to maladaptive behaviours. The study included six weeks of observations and ten weeks of treatment. The goals of the treatment were to increase self-awareness, raise self-esteem, and to increase communication skills (Bowen & Rosal, 1989). The results showed that the woman could achieve a sense of accomplishment and a sense of internal control. Also, her sense of helplessness lessened, and the treatment also helped with reducing her behaviour difficulties (Bowen & Rosal, 1989).

Darewynch et al. (2015) conducted a phenomenological art-based study which explored "digital technology as a new art medium and clinical intervention tool in art therapy with adults with developmental disabilities" (p. 97). Eight adults with a Developmental Disabilities, in a community art program, volunteered as the participants for the study. The participants were a part of five one-hour individual art therapy session where they used a smart tablets. The results proved there was independence from the participants, and cognitive development. The results also showed that through the creative process, the participants gained a sense of empowerment, and they "utilized their talents and imaginative thinking abilities" (Darewynch et. al., 2015, p.100).

A study by Scharde et al. (2011) which investigated mandala-making was an effective physiological stress reducer for individuals with intellectual disability. Fifteen participants engaged in three activities, which were "mandala making, free drawing and a neutral control condition." (p.109). The results from this study suggested that mandala making is an effective stress reducer for those with an ID, but the evidence did not show it is more effective than the control conditions, and that more research is needed.

The Importance of Art Leisure for People with ID. Art can be used as a tool to heal (Rubin, 2010). This tool can be especially suitable and beneficial for people with an ID, or others who are unable to express themselves verbally (Got & Chang 2008). Warren (1993) commented that "in each individual's act of creation, the arts engage the emotions and free the spirit" (p. 4), which could be a possibility for individuals with an ID who take part in creating art. Additionally, Warren states that art can "encourage individuals to do something because they want to and not just because someone else decides it is good for them" (p. 4). A study conducted by Malley et al, (2002) points out that "facilitation of personal expression, by implementing

techniques outlined in art programs . . . might contribute to improvements in mental health" (p. 278). Art is not only a tool for healing but could also be considered a wonderful option for a leisure activity, expressing creativity, and self-expression.

There is a wide range of literature relating to pleasurable and stimulating activities for individuals with an ID (Zijlstra & Vlaskamp, 2005). When considering leisure options, it is crucial to distinguish between an 'active' artistic activity such as finger painting, making music, and 'passive' activities that include listening to music and watching television (Zijlstra & Vlaskamp, 2005). It is important to have active and not just passive activities in the lived of the people supported. In relation to this current study, there are very few research studies that have been conducted on art as a leisure activity for people with an ID living within a 24-hour support location.

In a study by Vuran (2008) shaping clay was used as a form of leisure activity. The study aimed to "examine the effectiveness of a most-to-least prompting procedure in the learning of practical leisure skills for adults with autism" (Vuran, 2008, p.174.) Two adults participated at a private clay studio centre for special education for individuals with autism. In the study a multiple probe design was used. The dependent variable was "the skill to make the basket from clay" and the independent variable was "to teach the skill with the most-to-least prompting procedure" (Vuran, 2008, p.174). Vuran (2008) implies that "shaping clay is an important art activity and it offers an important way for individuals with a disability to use their leisure functionally" (p. 174). Additionally, Vuran further states that "art activities can empower leisure skills for individuals with autism" (p. 174). Not only is shaping clay a beneficial leisure art activity for fun, it also improves self-confidence, self-image, and self-expression which can help reduce negative behaviours of an individual with an ID (Davalos, 1999; Henley, 1991, Kahn,

1996; Vuran, 2008). Clay can also have other benefits for individuals with an ID who have minimal mobility in their hands. The results from the study showed that "the method was effective not only in teaching to make a basket from clay, but also in maintaining the learned skill" (Vuran, 2008, 174).

Malley et al, (2002) specifies that "opportunities to engage in expressive activities need to be included as essential components of a quality life, they are as essential as housing, employment and social activities" for individuals with an ID (p. 278). When these activities are not offered, or individuals are not engaging in some form similar to them, they are missing a crucial part of life.

An in-depth overview of the importance of visual arts and for people with disabilities was published by Finley (2013). Finely provides the current movements in visual arts and disability, and a history of access to visual arts (Finely, 2013). The basic importance of visual arts is that it is a universal, an essential language, and that art also challenges us. Finley states that "historically, art programming for adults with intellectual and developmental disabilities has been used for a leisure-time activity" (p. 4). The document relates to community-based agencies as part of their adult services and trying to help develop different programs (Finley, 2013). Finley refers to art participation for individuals with disabilities as "recreational art." It is frequent that these art programs are "segregated, and emphasize the therapeutic and rehabilitative potential of art for people with disabilities" (p. 4). Recently, many adult service providers have "expanded their art programming into dedicated studio space with adjacent galleries" (p. 4). Recreation in these activities are an important part of an individual's life, especially those who have an ID and require extra support. This document that Finley discusses was created to

develop different ways to have access to visual arts for individuals with a disability, and the importance of visual arts.

Direct Support Professionals

To understand the perspectives of the DSPs regarding implementation of art activities, it is important to first understand the roles and responsibilities of DSPs, their attitudes towards their jobs, and an overall understanding of working within the field of DSPs.

Roles and Responsibilities of the Direct Support Professionals. Direct Support Professionals have played a significant role in the lives of individuals with intellectual disabilities in the years since mental institutions have been closed (Hewitt & Larson 2007; Taylor et al., 1996). When DSPs worked in institutions, their role was to be the primary caretaker for the residents and they implemented structured programs of health, safety, training, and basic care (Hewitt & Larson, 2007). Now that most people with intellectual disabilities live in community settings such as 24-hour support locations, their responsibilities have expanded to support people in being full and active citizens in their communities (Hewitt & Larson, 2007).

The Department of Health (2008) states that the role of a carer is to enable people having an intellectual disability to have choice and control over their own lives (Windley & Chapman, 2010). Contrary to when DSPs worked in institutions, and would turn to supervisors and peers for daily support on site, they had little supervision while working in 24-hour support locations and in the community when carrying out their responsibilities. (Hewitt & Larson, 2007).

Direct Support Professionals are required to have specialized knowledge, skill, attitudes, and must make ethical judgments in their day-to-day work without direct supervision (National Direct Service Workforce Resource Center, 2016; O'Brien & O'Brien, 1992; Taylor et al., 1996). A DSP is not only a caretaker, but plays several different roles. The basic responsibilities

of a DSP include assisting with "day-to-day" activities including personal care, leisure activities, health care, transportation, advocacy, financial management, and teaching skill development, along with more person-specific tasks and activities (NDSWRC, 2016; O'Brien & O'Brien, 1992; Taylor et al., 1996; Hewitt & Larson, 2007; Gaventa, 2008). In relation to supporting the individual with their everyday activities, DSPs must complete daily paperwork and documentation (Hewitt & Larson, 2007). Paperwork can include, but is not limited to, individualized support plans, behaviour support plans, making appointments, communication notes, service activities etc. It has been suggested that DSPs' daily paperwork takes up a significant amount of time during their shifts, and that if the amount of paperwork was decreased there would be more time to be engaged with the people they support (Gaventa, 2008). There is a high demand for accountability in regards to Quality Assurance Measures also known as QAM, and the Ontario Regulation 299/10. QAM is the driving force for the excessive amount of paperwork, which organizations in Ontario must follow (Ontario Government, 2017e). DSPs are not only responsible for assisting with a person's daily life but also to provide them with direct care in ways that fulfill the dreams and goals in an individual habilitation plan. They are to assist with specific kinds of daily living skills and care, teach skill development, empower consumer participation and choice, help connect and include people in inclusive community settings, and serve as effective advocates for the families and systems with whom they work.

Recruitment, Retention, and Training of DSPs. Retention and recruitment are issues related to the career of a DSP. Challenges related to the recruitment and retention of direct support professionals present a serious threat to the quality of supports for people with disabilities (Hewitt & Larson, 2007). One of the major challenges is the vast turnover with DSPs. Direct support recruitment and retention has a stigma in regards to the quality of support

services. This negativity also affects currently employed DSPs (Hewitt, & Lakin, 2001). DSPs sometimes are considered adult babysitters, or care takers, with minimal training. Constant recruiting affects not only the people supported, but DSPs as well.When there is constantly new staff, it typically means that the regular staff must do a majority of the work because they are familiar with the routine. It is also hard on the people supported when they are constantly having new staff to get used to. Retention of DSPs brings forth the problem of the high turnover rate for the DSPs, especially those who do not wish to maintain a DSP for their entire career. Hasan (2013) suggests that labor economists, policy makers, and educators consider direct support work to be a secondary labor market that requires little skill. In turn, this results in "few widely available career paths and educational programs that prepare people to work in direct support" which only adds to the challenges of recruitment (Hasan, 2013, p.5). When there are frequent turnover rates, and recruitment is often, this affects permanent staff. When permanent staff constantly work with new individuals it can lead to more frequent mistakes that pre-existing staff must correct. Instead of the new staff being able to independently do everything, the permanent staff usually have to "follow behind" to make sure everything is done properly, or spend time explaining how to do a task. This also affects the people supported. When there is a constant turnover of staff, it may lead to behavioural problems, and mental health issues for both the people supported and the DSP staff. Additionally, constantly having new staff may cause confusion and result in a lack of trust from the people supported with new staff. When the people supported are being affected by this change it may cause additional problems for the pre-existing staff which may cause stress.

Training. Although DSPs are given significant responsibilities, they are not all required to have substantial qualifications, education or training (Hewitt & Larson, 2007). The literature

shows that even though the responsibilities for DSPs are often increased by management, they receive very minimal training on how to carry out their duties (Test, et al. 2004; Ducharme, et. al., 2001; Hewitt & Larson, 2007). Hewitt (2007) notes that many states in the United States require DSPs to have a driver's license, a high school diploma or GED, and pass a criminal background check. Some organizations provide video conferences for further development, but attendance at them is not mandatory. Additionally, some organizations keep their DSPs up to date with their policies and procedures, while some do not continue to provide additional training to keep up with the current times and changing technologies. The organization used for the current research study now requires a minimum of one year in post-secondary education in a related field.

Training for DSPs has been driven by regulations that were developed to identify the minimal level of training required. To be effective in their work, DSPs need far more training than prescribed by regulations. However, some organizations consistently identify training as a challenge. Without providing adequate training, it is unrealistic to expect DSPs to be competent or to expect them to consider the job a career. The organization used in the current research study faces challenges with training in regards to the cost. With the high turnover rates, organizations are constantly hiring and training new staff, which the staff are paid regardless of whether or not they went to continue working after orientation is complete. The amounts of money spent on orientation for new staff can become expensive, where this money could be placed elsewhere.

Perceptions of Direct Support Professionals. A research study was conducted by Chapman & Windley (2010) on the perceptions of support workers working with individuals with an ID, their training, and support needs in the United Kingdom. This qualitative study used focus groups and semi-structured interviews with eight participants. Chapman and Windley

(2010) stated that new staff talked about ways in which they learned how to do their job, and commonly described it as: "through trial and error, observing others feedback and guidance from other staff, and through team meetings" (p. 314). Maximizing the quality of life of the individual with ID was a primary aim of the service workers; all DSPs enjoyed their work when they felt able to facilitate a good quality of life for people they supported (Chapman & Windley, 2010). A participant stated, "I enjoy it when one of them has been to an art group, and you supported the, to do it….you know they have got something out of it. It's something they enjoyed doing and would not have been able to of their own accord …" (Chapman & Windley, 2010, p. 313). Additionally, the participants valued training as a way of thinking about what they do and why they do it. Participants felt that training in practical skills improved staff confidence, and training that focused on a specific person was beneficial (Chapman & Windley 2010, p. 315). The effectiveness of working within supported housing, ensuring that routines and information are written and accessible was considered important. However, in some instances, this was not the case and "passing on information to other staff verbally appeared haphazard and dependent upon individual staff members' communication skills" (Chapman & Windley, 2010, p. 315). It is important in this profession that DSP are trained properly to ensure the best support for the individuals with ID.

When conducting this review of literature, I found no current, or any studies to my knowledge that covered leisure art activities with people with intellectual disabilities in relation to their DSP's perspectives.

Purpose of the Study

The purpose of this instrumental case study and participatory action research is to better understand the challenges and opportunities associated with offering art activities as a leisure

option for adults with ID, living in a 24-hour support location. This study will focus on DSPs and their perspectives of implementing art activities. For this study art activities can be any form of hands-on activity that includes materials that produces images or sculptures of any kind. This research study also aims to:

1) Understand the perspectives of Direct Support Professionals on implementing art activities as a standard optional leisure activity.

2) Explore the effects of offering support through a collaborative meeting and identify the DSP's confidence in their ability and willingness to provide Art activities in 24-hour support locations.

Research Questions

The purpose of this study leads to the following research questions:

1. What are the challenges and opportunities of offering art activities as a standard leisure option for adults with intellectual disabilities living in 24-hour support locations?

2. What skill sets would DSPs require to feel confident in offering art activities in a 24-hour location setting?

Sub-questions:

1. What are the current viewpoints of Direct Support Professionals on implementing art as optional leisure activities for people they support?

2. What is the current level of skill and knowledge and confidence of DSPs in making art?

3. What is the viewpoint of DSPs on assisting people supported with implementing art after they have taken several workshops with an art teacher?

CHAPTER III: METHOD

Qualitative Instrumental Case Study and Participatory Action Research

This study used a combination of an instrumental case study approach and participatory action research. Case study research design supports the in-depth investigation of understanding the different perspectives of the problem (Yin, 2009; Creswell, 2013; Thomas; Hancock & Algozzine, 2006). Yin (2009) states that the purpose of using a case study is to conduct an empirical investigation of a contemporary phenomenon. Participatory action research (PAR) is a form of community-based research which "attempts to democratize the research process by taking a critical approach" (van den Hoonaard, 2012, p.37). Participatory action researchers also work with people in marginalized and oppressed groups to help "improve and empower their position within society" (Jordan, 2008, p. 603).

There are multiple characteristics to a case study (Creswell, 2013). When the intent of a study is to understand a specific issue, problem, or concern, it is considered an "instrumental case" (Hancock & Algozzine, 2002; Stake, 1995). In the organization used for this study, no art activities are offered as a standard leisure option for the people who live in the 24-hour support locations. Within the instrumental case study, a collective case study was used. The study focused on one issue and used multiple cases. A collective case study is when there are multiple cases, in this study there were three different cases, each of the participants were considered as a case. A collective case study allows for multiple perspectives to be viewed on the research problem (Creswell, 2013). The same procedure was used for each of the three cases (Yin, 2009). Each case as mentioned, was one of the DSPs who works at a 24-hour support location with the organization.

Case study researchers frequently adopt approaches from other qualitative research such as ethnography, narrative inquiry, phenomenology, and action research (Savin-Baden & Major, 2013). A strong qualitative case study presents an in-depth understanding of the case (Creswell, 2013; Yin, 2009). A qualitative case study is made up of many different forms of data collection methods which include, but are not limited to observations, documents, interviews, and audiovisual. (Creswell, 2013; Merriam, 2001; Hancock & Algozzine, 2006). In the current research study, observations, interviews, and documents were used. Additionally, the use of art activity interventions and working alongside the participants using participatory action research reflects and mobilize participants' desires and needs (van den Hoonaard, 2012).

Participants

Participants were selected using purposeful sampling strategy. Merriam (1998) states that purposeful sampling strategy is based on the "assumption that the investigator wants to discover, understand, and gain insight, and therefore must select a sample from which the most can be learned" (p. 61). The participants and sites for this study were selected because the participants work in the organization that I wished to study, and were best suited for gaining the most accurate information I wished to obtain. Additionally, I selected participants and sites for the study based on the participants' ability to understand the research problem and central phenomena in the study (Creswell, 2013).

An organization in Ontario was used as the source of participants for this research study. When selecting the sites for this research study, I decided to use 24-hour support locations. These locations were selected because the people supported are assisted at all times with their daily living by support staff (DSPs). The purpose of selecting DSPs who work in the 24-hour support locations is to explore the experience of workers who are assisting the people 24-hours a

day. They understand the routine practices, schedules, and needs of the people who are supported in this context, as well as have a rapport with the people they support.

The participants chosen for this study were Direct Support Professionals, DSPs who were in either a full-time, part-time, or a temporary full-time and part-time positions participated. The purpose of using full-time, part-time and temporaries who were in a position was because they are with the people supported on a regular basis and had a rapport with them as well. If the DSP was off that week, the art activity was rescheduled for their next shift that that participant worked with the people supported. All the participants were female.

Recruitment

After receiving clearance from the Research Ethics Board at the University of Windsor and approval from the Executive Director of the organization, the Executive Director confirmed with the Director of 24-hour Support to notify the Managers. The Director of Support for the organization contacted the managers of the support locations to brief them on the study and make them aware that the research had been approved. The recruitment posters were then in each of the 24-hour support locations in the organization (Appendix D).

The first three DSPs who contacted me from three different support locations were selected to participate in the study. Only one DSP per one 24-hour support location was used. The participant requirements for the study were to be in a full-time, part-time, or temporary DSP position and to have a minimum of one year experience with the organization. Additionally, once a participant was selected an email was sent out privately, with a copy of the letter of intent, and the consent form. The email explained the study and their roles (See Appendix C. for Letter of Intent). After the DSPs were recruited, and a date was set for the first interview and collaborative workshop, I met with each of the participants individually. In this first meeting I gave the

participants a hard copy of the consent form and letter of intent, an explanation of the background of the study, and set up dates for our two other meetings, which included the two remaining interviews and collaborative workshops. The participants set a day when they were going to implement the art activities. I also explained what was expected of them, and what I hoped to accomplish through the research study.

Research Site

Four research sites were used for this study. Three of the research sites were the three 24-hour support locations. These support locations were a part of the organization in Ontario, located throughout one city in Ontario. Each 24-hour support location was unique regarding (a) number of people supported, (b) ages of the people supported in each house, (c) the nature of the disabilities (d) the number of staff working at each house, and (e) the size, space, and location of the houses. The three different support locations used in this study provided the three different DSPs perspectives. The DSPs implemented the three art activities at the 24-hour support location without the researcher. The second site was at the University of Windsor where I conducted the interviews and collaborative workshops with the DSPs.

Lily's support location. The 24-hour support location that Lily held a position at had four people supported in this location. The four individuals were two females (who were both in their forties) and two males (one was in his forties, and the other in his fifties). This location is double staffed during the day and in the evening, and single staffed during the midnight shift.

Emma's support location. The 24-hour support location that Lily held a position at had three people supported, and were all males. All three were in their forties. This location typically is single staffed, with some particular days of the week having double staff for a certain number of hours.

Jean's support location. The 24-hour support location that Lily held a position at had two different sides. Jean works on both sides but only implemented the art activities with one of the sides. The side that she implemented the art activities only had one female who was in her fifties. That side only has one staff during all hours, including the midnight shift.

The intention of using three different 24-hour support locations and one DSP from each location was to gain access to different perspectives of the organization, and a in-depth data collection from each participant. Selecting one DSP from three different 24-hour support locations also provided a variety of different types of locations that are within the organization. The organization has over 35 different 24-hour support locations. Each house has a different number of people supported, having different disabilities, and staffing size.

Materials

Each participant was given their own art kit. The purpose of creating these art kits and providing them to the DSPs was so they would have a base to structure the activities around. By providing the DSPs with these art kits, it made it easier for them to implement the activities without trying to decide what to buy, how much to purchase, and what to do with the materials.

Art kits. Each art kit contained a different number of materials which were based on the number of people supported at each of the 24-hour support locations. If the researcher and participant felt that something was missing from the kit, or thought of something that might have been beneficial, those specific materials would be supplied. All materials for all three activities were in one large art kit.

Listed below are the three different art activities. The participants could decide the order in which they wished to implement each activity.

Painting Art Activity. Nontoxic tempera paint was provided in Red, Yellow, Green, and Blue (See Figure 1.) Each kit had enough paint brushes for each person supported depending on the 24-hour support location. For people supported who do not have the ability to hold a paint brush, sponges and cut up pool noodles were provided, to use as a stamping method. The participants were given two different sets of canvases for the people they supported to decide which one they would like to use. The two different canvas size options were 12 X 12-inch canvas or 14 X 11-inch. I included enough canvases for the number of people in each of the 24-hour support locations where the participants work. This provided the people supported with an option as to what size they might prefer. A piece of mixed media paper was also supplied in case the people supported preferred paper over canvas. Plastic paint trays, plastic pallet knives, paper towels, plastic water cups for paint brushes were also provided.

Multi-Media Art Activity. Three pieces of mixed media paper were included in the kit for each person supported. A pack of coloured pencils, coloured markers, a variety of pipe cleaners (an equal number for each person supported), glue, coloured feathers, a variety of different themes stickers, and mixed media textiles were added to the kit.

Sculpture Art Activity. Two toxic-free clay containers were included in each art kit. The clay was an off white colour.

Materials that could potentially work best for individuals with an ID are textiles, clay, papier-mâché and other materials one can feel with their hands. These materials are easily manipulated and are considered good form of "sensory" for people with their hands. Art is very subjective. In the current study, art can be anything a person creates with art materials (Meyer & Even, 1998). As previously stated, any other materials that I or the participant felt would be beneficial or might be needed for these activities, were added to the kits.

Figure 1. Art Kit

Procedure

The participants were asked to participate in three semi-structured interviews and two collaborative workshops, as well as implement three art activities with the people they support. All semi-structured interviews and collaborative workshops were audio recorded and transcribed and described below.

During the first meeting the first semi-structured interview and first collaborative workshop were conducted. The interview consisted of questions about the roles and responsibilities of being a DSP, the challenges to implementing art activities, and a background on the DSPs experience with art (Appendix B.) Myself and DSP then had the second meeting, this meeting included the second semi-structured interview, and second collaborative workshop. Myself and DSP had a third meeting, this meeting included the last semi-structured interview and together included a discussion about the entire process and experience.

Semi Structured Interviews with DSPs. This interview began with basic questions about the DSPs' roles, responsibilities, and duties as a DSP, as well as what the DSPs typically do on their scheduled shift. I then asked about the DSP's perspectives on implementing art, what challenges they think they may face, along with opportunities they may have to implement art with the people they support (See Appendix B for interview questions.)

The post-intervention interview questions were centred on the DSPs' experience after implementing the art activities. For example, DSPs were asked how they felt about the interventions, their thoughts and feelings about implementing art as a part of their job, and if their feelings had changed regarding to how they feel about the benefits of art for people they support (Appendix B).

Collaborative Workshops. The collaborative workshops took place at the University of Windsor with the researcher. These workshops were about how to implement the first art activity with the people they support. The purpose of having collaborative workshops was for the purpose that each 24-hour support location in the organization has a variety of different people supported, that have a wide range of different abilities, disabilities, and personalities. It was important to have the activities structured around the needs and interests of each person, and to incorporate the DSPs' suggestions. Having a one-on-one collaborative workshop with the participants allowed the DSP and me to develop activities that best suited the needs and interests of the people they specifically supported. The collaborative workshops also allowed the DSPs to be very involved in developing the activity. This was crucial since the DSPs have a complete understanding of the needs, interests, and challenges of the people they support and the atmosphere in which they live. Together the DSP and researcher talked about the art kits provided and together discussed ways of implementing the activity, whether a structured lesson or activity plan was needed, and how to fit the art activity around the people supported specifically at that 24-hour location. This was done separately with each participant. The participant then implemented the art activities on their scheduled shift. The second workshop was in regards to implementing the second and third art activities, and how the previous art activity went. The DSP then implemented the second art activity. The DSP then implement the third art activity.

The collaborative workshops took place after the first interview at the first meeting and after the second interview at the second meeting. I collaborated with each of the participants by forming ideas about how to best implement the art activities with the people they support. I also asked whether the participant thought the activities should be structured or be a lesson plan with

a outline and outcome, or whether having minimal instruction and some guidance (more of an exploration to freely create what they wished) would be more beneficial. Regardless of the way in which the participants wished to approach the art activities, we discussed possible ways of implementing the art activity. Additionally, the art activities were developed around the needs and interests of each of the people supported.

The purpose of having two collaborative workshops was to give the participants the opportunity to receive feedback on any questions or concerns, and have support before and after the first activity. The purpose of having a collaborative workshop between the second and third activity was to allow the DSP to independently implement the activity without guidance from me. The results allowed me to understand the difference between having feedback from the first activity to having no feedback until the end of the last two. I hoped to determine if the participants had difficulties without feedback and what situations arose, which further supported the main research question.

The collaborative workshops were a combination of discussing the different material options, lesson plan options, ways of implementing the art activities, discussing the interest, and disabilities, of each person supported. During the collaborative workshops we also discussed any possible difficulties that each person supported might face with participating in the art activity. The workshops were collaborative in the sense that the participant was given different options and was able to make suggestions as to how they wanted to implement the art activity, in what order, what other materials might need to be added etc. Each collaborative workshops ranged from 20 minutes to a half an hour with the participants. (See Appendix E. for template of how the collaborative workshops were conducted).

Art Activities. The art activities took place in the 24-hour support locations with the DSPs and the people they support at that location. The three different types of art activities that I formulated were painting, multi-media, and sculpture. The purpose of using these three art activities was that they are traditional areas of art, but can still be used with people with different types of disabilities. Each participant choose which order in which they wished to implement the art activities. I provided each participant with an "Art Kit" and an outline as to what materials went with what activity. I explained to the participant that the materials did not specifically need to be used for that specific activity, but were simply guidelines. The participants were told that they could use the materials and implement them as they wanted, with whatever activity they wanted. I stated that the participants did not need to implement the art activity if: a person supported did not wish to participate that day, if the person supported was sick, and/or had other activities they wished to do etc. Most importantly, the interviews and art activities were coordinated around whatever time and day that best suited the person supported and DSPs.

Audio Recording

The participants gave their consent to record the interviews. This allowed the researcher to primarily focus on the interview rather than being distracted by writing the responses or typing the responses, which may have led to missing accurate details from the interview. The audio recordings were destroyed after the interviews were transcribed.

Data Analysis

Bouma (2012) explains that qualitative research tends to produce large amounts of information after data collection (p. 223). Once the data had been collected and transcribed, it was organized and categorized, while themes emerged. The interviews and observations were coded and categorized into themes. After I analyzed the material multiple times and listened to

the audio multiple times, I was able to find additional information that had been missed. I analyzed the data by looking for patterns, themes, and categorizing the answers and responses to the interview questions from the DSPs, along with observations of them while in the collaborative workshops and in the interviews. Also, I was looking for correspondence between two categories, which was be done by creating a table chart and showing a relationship between two categories (Creswell, 2013). Throughout this process, I continually went back and forth through the stages, sensitizing myself to the situation, so that I could eventually give a fuller description of "what is going on", and taking data apart and putting it back together.

When analyzing the data, I related the data back to the research question, and after relating the data, I then drew conclusions. When continuing to code the data and create themes, it is important to re-read the transcripts and notes and continue revise the coding. The data analysis and representation for case study will be followed according to Creswell methods as shown in Table 1.

Confidentiality

The participants were told that I would not be able to assure anonymity. I stated that as the researcher I would attempt to take any anonymity from the data (take any of the identifiers out of the information) and would anonymize the data, including age, race, any identifiers of the participants. This was added to the consent forms and verbally explained to the participants. The organization in this study is identified as "an organization in Ontario".

After the audio recordings were transcribed, the participants were sent an email asking if they had any additional information they felt they missed and would like to add. All the participants responded by clarifying that there was nothing that they felt they had missed, or wanted to add.

Significance of Study

There is a lack of studies conducted on the impact of art activities with adults with intellectual disabilities in 24-hour support locations. Additionally, there is a gap in the literature regarding studies conducted on the perspectives of DSPs in implementing art activities with people they support. Although research has been conducted on art education for students with intellectual disabilities, and art therapy for individuals with intellectual disabilities, the provision of art activities in a 24-hour support location setting has not been addressed. (Malley et. al. 2002; Coleman et. al. 2015; Robey et. al. 2016).

The current study adds to existing literature. Art Therapist, Art Educators, Direct Support Professionals, and family members of people with ID may also benefit from this study to help the people they support and their love ones live a more fulfilled life. It is important to provide art activities as an option to individuals living in 24-hour support locations because it is an activity that can easily be done without requiring the individuals to leave their home. Sometimes depending on many circumstances, it isn't simple to find art activities that are accessible for people with disabilities. By the DSPs implementing art activities at home, the people supported can participate at a time that may be more convenient for them and their support staff.

Table 1. Data Analysis Chart

Data Organization	Create and organize files for data
Reading, memoing	Read through text, make margin notes, form initial codes
Describing the data into codes and themes	Describe the case and its context
Classifying the data into codes and themes	Use categorical aggregation to establish themes or patterns
Interpreting the data	-Use direct interpretation -develop naturalistic generalizations of what was "learned"
Representing, visualizing the data	Present in-depth picture of the case (or cases) using narrative, tables, and figures

CHAPTER IV: RESUTS

The participants of this study shared their experiences and perspectives during the interviews and the collaborative workshops. They discussed implementation of the three art activities with the people they support, and their views regarding the challenges they encounter. The participants engaged in three semi-structured interviews and two open-ended collaborative workshops, and implemented three art activities with the people they support. After the participants had the first interview, and collaborative workshop with the researcher, the they implemented the first art activity with the people they supported on their shift. After they implemented the first art activity, the second interview and second collaborative workshop were conducted prior to the implementation of the last two art activities. After the participants implemented the last two art activities, they met with me for the final interview. The participants had the opportunity to speak freely during the interviews. If they had a comment that was relevant but not directly related to the questions asked, it was recorded and then there were directed back to the original question. If I felt the participants were veering off topic, they were directed back to the original question. All the interviews and collaborative workshops were conducted individually and separately with each participant.

All three of the participants in the study were female, and had either a university or college degree. Emma is in her early twenties, and currently attending university for a degree in Disability Studies. She has a Personal Support Worker PSW diploma (the term used the colleges for DSP), and has worked at the organization for over three years. The location that Emma worked at had three men who she supported. Jean is in her mid twenties and has a Psychology degree. She has been with the organization for over two years. Jean supported one woman on half of her scheduled shift (on one side of the house) and three men for her other shift (on the

other side of the house). The support location that Jean worked at is one house with two different

sides. There is access to each side through the inside of the house, but both sides remain private

and separated. Lily is in her mid thirties, and attended university for a Psychology degree but

has not completed her degree. She has been with the organization for over ten years. Lily

supported two woman and two men at the location she was at.

The First Interview

   Duties, Roles and Responsibilities. During the first interview, the participants were

asked to discuss their duties, roles and responsibilities. All three of the participants stated that

each day varies and that their roles and responsibilities depend on the state of the people

supported. Emma expressed that "As a Direct Support Professional, you never really know what

you're walking into… it really ranges what you're going to do on your shift. [The shift ranges

depending on the day, and the roles and responsibilities]" Jean stated, "The shift varies on the

state of the individual that day. So, if it's a good day, we can do all sort of different activities, If

it's not a good day, we usually stay in and try and resolve it and get through it." Lily added,

"Everyone's day is different. If I am supporting four different people, everyone's needs may be

different for that day."

   Some of the common duties and responsibilities that all the participants mentioned

having to do were personal care, housework, meal preparation, administering medication,

running errands, attending and scheduling appointments, completing administration work and

documentation, participating in activities with the people supported, and reading about support

strategies, and policies and procedures. These duties, roles and responsibilities can sometimes

take up a significant amount of the DSP's shift. Jean commented on medication delivery: "I have

to check all those medications and make sure they are right for each person. That can also take

up a decent amount of time." She also added that injury follow-ups can also take up a significant

amount of time.

Throughout all the interviews, I observed that even though we would move on from the

question about duties, roles and responsibilities, the DSPs would continually remember another

task that they could add to the list. There also seemed to be several small tasks that may occur

during different shifts, which are not specifically addressed in their shift outlines. A lot of the

tasks that the DSPs mentioned may not take up a significant amount of time, with some requiring

less than a half an hour to complete. These short tasks tend to add up, however, they also take

away from time that could be spent on engaging and supporting the individuals directly.

Leisure Activities. When discussing leisure activities with the participants, there were

many similarities in their response to the questions asked, as well as unique responses. When the

participants were asked about the different leisure activities the people they support engage in,

each participant had a some different and similar responses. Some example were walks, car

rides, movies, and vacations. Emma stated that "Unfortunately, they don't have as many leisure

activities as I would like." Common activities that were listed by the three participants included

watching television, or going for a drive or a walk.

The participants were asked how much time the people they support engage in leisure

activities on their scheduled shift. Emma stated on average they would spend two to three hours

a day engaging in leisure activities. Jean stated that when engaging in leisure activities "She

usually spends only five to ten minutes if that, engaged in an activity." Lily stated, "That is a

hard question, [it] depends on the day." Lily also added, "How much time they have to actually

spend on activities depends. We could have lots of things we need to do that are scheduled, and

that we have to go out and do." Other factors that Lily listed were the people supported's interest

in the activities, and if staff were busy or able to assist. Lily then laughed and stated, "If things go well as in you never know what can happen on a shift someone could potentially have a couple of hours, but I would say that is max." She described how even on the best days, there are things that arise that take away from doing leisure activities:

You know, an unexpected phone call, a shift that needs to be filled, an injury or accident, someone is having a great day and then all of a sudden, they are having a not so good day, just like that, then all of your energy is now switched to that person you're supporting, and the person that's doing their leisure activity, they may be able to continue on their own, but if they need your help, well then that's just not happening.

All the DSPs had mentioned that if something were to come up and a DSP had to stop assisting with the activity, it usually meant the activity was over because of the DSPs having to put their attention toward that specific task, or responsibility.

Lily talked about how one individual in the house attends the day program. The day program at this organization is a place where the residents can go during the day and are involved with different programs. Everyone is welcome to attend, but a majority of the population in the organization do not attend. In comparison to her roommates who do not attend, Lily stated that this woman has more access and options to do leisure activities. She stated,

I would say a decent amount more yes, I could be single-staffed here for a few hours while someone is out grocery shopping, whereas at the day program, there is a lot of staff that can help out with activities, and they have an arts and crafts room, they have computers, a media room, games and more.

Lily expressed that people who attend the day program have more opportunities to engage in activities, and more time for one-on-one assistance. Emma stated that one of the men

she supports attends a day program and that "He has a bit more recreational time." She also stated that, the man who attends the day program,

Has the opportunity to be social with his peers and people he get along with there. Advantages though are that they [the people who attend the day program] get to experience new activities every day. It stimulates their mind, keeps them active, keeps them from stagnation, and overall it brings more fulfillment to their life rather than just sitting around doing something that makes your brain numb.

Lily discussed the number of staff at the day at the day program, compared to people supported there, and compared it to the staff-to-people supported ratio at the 24-hour support location. She said, "Because they have much more staff in the building to help, they [the people who attend the day program] have the ability to assist more with implementing activities, especially art." Emma also stated that staffing is a factor that influences the types of leisure activities that the people supported can engage in on certain days "They have chances of engaging in these activities, depending on what staffing is like, and what staffing is willing to do."

Experiences and Thoughts about Art. When I asked the participants about their experiences with art, they all expressed that they had little experience or knowledge regarding art. The participants also had the mindset that they were not "artsy people". Emma stated she did not have much "extensive" experience. Jean stated, "I do not do much art in my own time. I used to paint," and Lily stated, "Um, I can draw stick people, that's about it." Each participant was asked how often they implement art activities at work. Lily said she does some around the holidays and utilizes materials around the home to do crafts. Emma said she thought that she had implemented an art activity once, but could not remember. She also talked about how it did not

cross her mind, "I guess I never really thought about taking that approach to my work in all honesty." When Jean was asked how art was implemented, she stated, "Not very much." Like Lily, Jean mentioned that "around the holidays there are usually some, aside from that, I wouldn't even say once a month." The DSPs were also asked what their thoughts were on implementing art activities. All three of the DSPs stated that they would be willing to implement art activities. Lily's response was "Absolutely! I would be willing to attempt, absolutely, one hundred percent!" Jean's response was "I absolutely would." she also added that "At this point in time, it is not a prominent activity of choice, simply because we do not have much paint or papers or crafts! I would love to do it. I think it would be beneficial for them. They spend a lot of time watching television." Emma's response was also "Absolutely!" She added that,

I think there could be a lot of benefits, and it's a cool experience. The people I support take pride in what they do…displaying their art around the home, making it theirs and making something they can be proud of, and when people come to visit they can be like "I DID THIS!" You know what I mean?

She also added that art is a great way for people to express themselves,

Many of the people I support are non-verbal, and I believe that art, if I were to do it with them, I think that's an awesome way of expressing themselves. So, it is definitely something I'd like to explore.

Lily mentioned "You never know how something like introducing something new can go." She seemed to be very excited in implementing the activity, but was also unsure how it might turn out.

Attitudes of DSPs. The DSPs were asked about their attitudes towards implementing art activities. Each of the participants had a different thought. Emma had mixed feelings towards

implementing art activities. Her attitude was very positive in wanting to try and implement art activities, but she had mixed feelings regarding the interest of the people participating, and their ability to physically participate. Emma stated, "Art is awesome, and great for sensory, but could be a challenge for some to even perhaps hold a paintbrush." Lily's attitude toward implementing art activities was very positive. She responded by saying she thinks its a great idea. Lily talked about how:

> As a person, the reason I ever went to a paint night, or bought an adult colouring book, or you know tried pottery for a minute, was because I have read, and I have heard that its therapeutic!" … "It is a bit of an escape… aren't we all looking for that in life? ...We always need something that can help us relax, or you know be beneficial and therapeutic, so why not?

Lily thought that if it could have the potential to have that effect on the people she supports, then she was open to the idea. Lily discussed how not only she but other staff tend to get into a routine at work. She stated, "you get complacent, like everyone does, right?" She added:

> I guess sometimes we forget that not everyone we support is going to come to you and express their interest and what they want to do, and that's why we do this job...We all have to remember to present the people we support with different options that they may not have done, or may not be able to express themselves. There could be something that they perhaps might be interested in and we would not even know it!

Lily expressed that it is extremely important as a DSP to always be conscious of the fact that if someone communicates differently, even sometimes without words, or has gotten into a routine, this does not mean we should stop trying new things. Lily added, "Doing the same thing

every day doesn't necessarily mean that that's the only thing they are going to enjoy!" Jean also found that staff getting into a routine was a challenge, "We get into such a routine, and sometimes we think well if we don't go out today, or if I don't do an activity today, we think the next staff will do something." Jean's attitude towards implementing the art activities, by herself and other staff at the current location, were very positive. Jean's coworkers thought that the idea of implementing art was a great idea, and saw the benefits that it was creating for the woman they support. She was a bit hesitant, however, about the impact of the activities on the woman she supports. She felt that individual may not be interested, and would simply say "no" right away. Although Jean was uncertain and concerned about how the woman she supports might react, her attitudes towards art activities and implementing these activities as a DSP were very positive, ambitious, and motivated.

I observed signs that all three participants felt confident in implementing the art activities. Their facial expressions, and body language gave me the impression that they were very interested in discussing different possibilities. Each of the participants were hesitant about some of the possible reaction and outcome from the people supported after they engaged in the art activities. Lily, Jean and Emma had no difficulty admitting to getting into the habit of following the same routine every day, but they were all aware that it is something they themselves and other staff need to be aware of.

Potential Challenges and Opportunities. All the participants expressed that engaging and maintaining the interest of the people they supported would likely be the biggest challenge they would face when they implemented art activities. Emma thought that some individuals might need more motivation than others, and at times, might need constant motivation. She also stated that she was unsure how long their attention span would last with the activities. Lily talked

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about how a person might be interested one moment or day, and uninterested the next, "Some people just lose interest…they start something, and then the next day want nothing to do with it, and may never pick it up again…it could work any which way." She added that, "A main concern here at the house I currently have a position at is, I could see a lot of them being interested for five minutes, and then not being interested after that." Similarly, Jean thought that if a person was not interested, staff may not ever try to implement it again, "The whole idea might be shut down in the long run, just from that one soured experience." Jean talked about how she might have to step out of her comfort zone for the activity to be successful, "I may have to step outside of my own box to try to introduce it to them as an activity that would be appealing to them."

Jean discussed how there currently were no supplies for art activities at her support location. She could also see financial barriers being a factor as well. "Spending the money on something that we don't know if they are going to like it or not could be a problem or a challenge." The other DSPs felt that money should not deter the people supported from having the opportunity to do the art activities.

The issue of utilizing the materials was also thought to be a challenge. Emma talked about how the materials themselves might pose a challenge, such as holding a paint brush. "Limitations in the sense that their fine motor skills are not a hundred percent the best. So, to do something like painting, where they have to hold a brush, depending on the size or width, or just in general, could serve as a challenge." Lily also thought this could be a challenge for some of the people she supports. Having the ability of some of the people she supports to use their hands could pose as a challenge, "I am sitting here thinking, there are a couple of the individuals that I support that have the physical ability with their hands and extremities to put stuff together, and

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some do not." For the individuals who do not have full ability of their hands, Lily stated that they would need "a hundred percent assistance from me to help with that activity." Lily stated that one individual out of the four would need full assistance for the entire process, and another individual, would need staff to assist them with guiding their hands, and holding their hands to pick up materials, because they do not have the dexterity. It was interesting to hear the participants talk about the challenges of using some of the materials, but they did not want any techniques, training, or resources to help make these materials more accessible for the people they support. The participants did discuss with me alternate materials that could be used if they were unsuccessful with the given materials. All the participants (they were unsure as to how the materials would work with the people supported) were still willing to try.

All three participants noted that other staff may present as a challenge in different ways. Staff failing to take initiative was a challenge that Jean thought could arise: "Staff sometimes tend not to try something else, or make excuses like I don't have time." Another challenge she mentioned regarding staff was motivation, "There is sometimes lack of motivation as well from staff." Emma stated, there can be a lot of "pushback from other staff". This meant that sometimes staff may become resentful that other staff may go above and beyond, when they do not put in that additional effort. Emma also stated that staff may try to sabotage an activity that the DSP who went above and beyond, tired to implement. Lily discussed that while she may think art is a good idea to implement as an activity, another staff may not. For example, she could implement an art activity and not finish it with the people she supports. Another staff member may come in to take over, and have no interest in finishing the activity. She also felt that other staff might have difficulty assisting everyone at once. Lily explained that she would feel comfortable jumping back and forth between everyone, but another staff implementing the art

activity might become very overwhelmed, and feel that they may not be able to do it. Lily mentioned the trap of getting overly comfortable in a routine that both herself and other DSPs often fall into. Lily talked about how she tries to maintain a "Let's think outside the box" attitude, but stated that she still sometimes fails to follow through on this mindset. "Yeah, you forget every once in a while. Do I or other DSPs always maintain that attitude? No, no, no, no, no… but I do think every DSP in the field needs to work on that, yes." Lily expressed that "even the best of the best of DSPs can always improve and do more"

Emma went on to explain that the fact that things "just occur",

In this job there are always unexpected things that happen, whether it is chores that take longer than usual, or the people we support have some sort of situation and they need emotional support. There are a whole bunch of different things that can come up, really.

Lily talked about how a new staff member trying to implement a new activity could be a challenge, as there are frequent new hires in this organization. She stated that trust is a very important factor, "You come into their home [their residents], you're a new face, and you're trying to implement this NEW thing that they have never done before. Those are two challenges at once." Lily brought up another point about the effect of the new activities on the people being supported. "It would be really pushing them out of their comfort zone, in their own home, which could potentially cause many issues and challenges." She added that given any individual's specific disability, introducing something new is already a challenge. The people supported are more likely to be open to trying something new with someone they are comfortable with and have a rapport with, over someone who is new staff to their home.

An important challenge that many DSPs face from time to time is having to work a double shift or "getting stuck" at work. At times, when staff call in sick, a calling list is used to

have a staff relieve the current staff who have finished their shift so they do not have to stay and work a double shift. Sometimes no one is available to take that shift, which results in the current staff who should be finished, having to work a second shift back-to-back. All three of the DSPs stated that sometimes this can deter staff from implementing activities. Lily was asked what challenges that could potentially pose. She replied by saying in a frustrated tone, "I am exhausted." Lily stated if she comes in for her shift and works a sixteen-hour shift instead of an eight-hour shift, it has some negative impacts on her, "I can't go home to my family, I have no food, so I am hungry and cranky, and I'm tired, and I may have missed an appointment and now I am mad because I may have to pay for that." She also brought up the feeling of being "burned out" after working a double shift.

The challenge of time was another common challenge that the DSPs thought they would face. Emma stated, "sometimes you just don't have that time, it could be a busy shift, and you just don't have the time to sit down and do those things." Lily mentioned "as with anything, there is never enough time." The DSPs talked about how if there is time, there is no issue, but as stated before, things come up, and sometimes even if something is planned, other factors may become a higher priority than an art activity.

The DSPs had little knowledge about currently existing art activities or opportunities at support centres. Emma stated, "In all honesty there are not very many at this point." She also talked about how there were minimal ways for individuals in the centres to become "artists" if they were interested. Lily stated that art activity opportunities in the house are limited. Jean also mentioned that there are no art supplies, which in turn, she stated, means no opportunity for art activities.

Expectations & Benefits of Art. When I asked participants to about their expectations regarding the outcome of implementing art activities, each of the participants discussed the possible benefits these activities may produce, and how they hoped the results would exceed their expectations. Jean and Lily both stated they hoped to see the individuals they support to expand their knowledge further, and come out with learning and experiencing something new. All three participants hoped that these art activities could be a form of a therapeutic experience. Jean said, "It would possibly offer some therapeutic benefit for them. If it's something they liked doing, and put that person in a good mood and made it a "go-to" activity that made them happy, kept that good mood going, that would be nice to see!" Lily stated it could possibly help one woman she supports to focus her attention on one thing, "One woman has a hard time focusing and tends to jump from one thing to another." Lily thought art could be an alternate method of calming one of the woman she supports, instead of having her take medication. Emma and Lily both thought that art activities that used clay might even help with some individuals' dexterity. Lily expressed that, "Even just rolling clay, or their arms that have seized up, or hands that do not get much movement, that would be fabulous to see them benefitting from it."

> Lily wanted to see one of the men that she supports get out of his repetitive routine:
> It comes along with their diagnosis. It is always great for someone who has always done the same thing over and over to be open and accepting to something new, so if we could get him, maybe just for five minutes, to do something that his normal day doesn't consist of, that would be great.

It was interesting to see how much all of the DSPs wanted to improve the quality of life for the people that they support. It was clear that they truly wished to improve the lives of the people they support.

First Collaborative Workshop

During the first collaborative workshop with the participants, each DSP was asked the questions outlined in Table 1. I started by asking how many people lived in the house, their specific disabilities, challenges they might face, and their interests. The first art activity was of the DSPs choice, they were given the option to decide in which order they wanted to implement each of the materials.

The different interests, challenges and disabilities of the people they support were discussed with each participant. Emma discussed the three men she supports, Jean discussed the one woman's, and Lily talked about the two women and two men she supports. Emma was concerned that one man might have difficulty using a paintbrush, and that another man might have trouble understanding directions because of a language barrier. Emma and I came up with different solutions for the men who might have difficulty with a paintbrush. The alternatives we came up with were using a sponge or the man's hands instead of a paint brush. For the man who might have experienced difficulty because of the language barrier, we discussed the possibility of using an iPad to translate. This man can write very little in English, and can speak very few words in English. He can understand the "basics" of what his DSPs are explaining, but they are unsure as to the exact level he is at with understanding English. Jean talked about how the woman she supported was perfectly capable of doing the three art activities. She thought that a challenge might be to interest and motivate her to do the activity. Jean discussed different strategies that she thought would work best, such as having the activity already set up to help

engage her, and reduce the possibility for distraction prior to beginning the exercise. The only other material Jean thought might be useful was a colour wheel, which was provided. A colour wheel is a tool artists and art teachers use to learn how to mix colours. Jean and I also discussed having cleaning materials on hand, such as a wet cloth, and a shirt protector, because the woman likes to stay clean. Lily discussed how two of the people she supported would be able to independently engage in the activity, whereas the two other people would need her full assistance. Then she thought about perhaps having the two people help assist her with the other individuals, and that she would have to work with one person at a time, which might pose a challenge. She discussed different strategies such as having all the materials in the one man's line of sight, and noted that he would need a lot of encouragement. She also talked about using hand-over-hand with him, which is a strategy where she would be holding the man's hands and help him with the process. Lily thought that the activity could go in many different directions, and she would need to go into it with an open mind and see what would happen.

All three participants thought that it would be best not to use a structured lesson plan for the art activities. Lily thought that the people she supports would benefit more from having their own choice of deciding what they want to do. She talked about providing guidance, based on their decision and what they wanted to create. Lily thought it was best to take small steps, by introducing the materials, and giving some instruction and guidance. She thought a structured lesson plan may be a good idea later on, once the individuals were familiar with the activity. Jean did not think a structured lesson plan was appropriate for the woman she supports, who usually spends a large amount of time doing an activity and therefore would not likely benefit from this format. Emma also thought that it was best not to implement a structured lesson plan, but to simply provide guidance, different ideas and approaches. Emma thought that a structured lesson

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plan could lead to the individuals becoming frustrated, and viewing the activity as a chore rather than a form of leisure. They felt confident enough to determine how they wanted to approach the activity in the moment. All the participants were interested in the possibility of eventually implementing a structured lesson plan, but for the first activities introducing these new materials, they all thought that it was something that should wait. The participants were very confident, and knew exactly how they wanted to approach the activity, and how they would implement it.

The three participants stated that they did not need any additional resources, or materials for the first art activity. I noticed that throughout the workshop, all the DSPs were very confident in their ability to independently implement the art activity themselves. There was no hesitation, or desire to have additional resources or help that might serve as "backup" if needed.

The Second Interview

The second interview was conducted with each participant after they had implemented the first art activity. The interview followed a list of open-ended questions (Appendix B.) The participants were asked how they thought the activity went, and then continued to discuss the different challenges and benefits of the art activity.

Overall, the three DSPs thought the activity went well. Emma stated that the first art activity "went okay" but also thought that it went "pretty well." The first art activity Emma did was the sculpture activity. It was clear that Emma was unsure whether the activity could be considered a success. Throughout the interview, I noticed that Emma's idea of a "successful" activity was determined by whether the people created something visually appealing, rather than just enjoying themselves. Once we continued the interview, I noticed that she began to understand that it is okay if the individuals did not create a work of art if they enjoyed themselves. Lily stated that the activity had "surprisingly less challenges than I expected." Jean

had implemented the multi-media activity first. Jean said, "it went very well! I didn't think she was going to participate in the activity but she did. She actually really enjoyed it!" There were a lot of shocked reactions from the three participants. Emma had higher expectations and although she didn't consider the activities to be very successful, she still stated that they went well. I found that Emma had very high expectations, and ideas as to what they should have created, and felt let down. She seemed very happy that they enjoyed themselves while doing the activity, but the art itself wasn't at a level that she thought was visually appealing.

Challenges. Each of the participants experienced different challenges that arose when implementing the art activities. Emma changed her mind about her thoughts on implementing a structured lesson plan. "Abstract thinking was a bit more of a struggle for them than I thought it would be," she stated. "For future reference I would go ahead and I would have a model that they could follow. For example I would get a picture that I could put down and they would copy that picture with the clay." Emma discussed how she was not upset that she did not implement a structured lesson plan, but knows for the future, that for this specific material, structure would be best for the men at her location.

A challenge that Lily discussed was that she was unable to give enough attention to all the people participating in the art activity. She was supporting two individuals during this activity. The other woman was at the day program, while the other man was resting. She noted that although one of the woman and one of the men were not participating, she had noticed that one of them wanted more attention than they were receiving. This in turn brought on some forms of emotional expressions and behaviours,

I spent a lot of time with the man who needed a lot of physical help, encouragement and support, and the other person I support [the woman], who is very independent and

can do things on their own, started to get jealous of all the attention that he was getting.

Lily explained that she was aware of the issue and that challenge the entire time, but it was difficult because she was the only staff doing the art activity with the people supported. Having to do an activity with more than one person who needed one-on-one assistance was a challenge. Lily did not have a problem doing so, but she had mentioned that for each person to get the most out of it, it would have helped to have more assistance. As Lily mentioned, two of the people who also live at that location were not able to participate. Had they been present and participating it would have meant even less time with each person. If all four people in that location had participated, Lily thought it could have gone many ways, depending on the type of day everyone was having.

Time also seemed to be a challenge for Lily. Not only did she want to split her time more equally between each person, she also noted that there were unexpected occurrences, which took away from the activity. Lily talked about how someone forgot to write down in the notes that there was an in-home consultation with one of the people supported. That person showed up as Lily was finishing up the activity. Lily stated, "Sometimes there is miscommunication and errors and you just have to go with the flow, and the attention from the art activity may need to be turned to the other activity." She also added that she needed to get ready for a medical appointment, attend to personal care, prepare meals, give medications, and other small tasks.

Jean found the mood and energy level of the woman she supported posed as a challenge. On the day she implemented the activity, Jean stated, "She was having a very slow day. She didn't want to do any activities, she just wanted to sleep." Jean also thought she was uninterested

because it was an afternoon shift and perhaps if it had been earlier in the day, she would have been more willing to participate.

Emma found that the language barrier posed a problem with the man she supported. She found that he was confused with the idea, and couldn't grasp it. She did state that he sat down and engaged in the activity, and she used different strategies, but felt she was unable to explain the activity fully.

Benefits. All participants stated that the activity was very beneficial. Lily expectations were surpassed by one of the man who engaged in the activity, "If I'm being totally honest, one of the gentlemen that participated, I really did not have high expectations that he would even agree whatsoever to participate, in any way, or be engaged at all!" She also stated, "I was blown away by what he accomplished. He was proud of himself and how excited he was to get positive feedback!" Lily talked about how one of the men had, "a huge smile, clapping at himself, as they would make a stroke on the canvas, and again, big, big smiles." In Figure 2. the painting of the man who participated is shown, and in Figure 3. is the painting by the woman who participated with Lily.

Jean was excited to share the level of interest expressed by the woman she supports who engaged in the art activity. Jean stated,

> I think it was beneficial because she really enjoyed it, I think it surprised her how much she enjoyed it, and then the positive reinforcement from me, like, 'wow look at that', or 'wow that looks great', or 'wow great idea', really built up her confidence and she felt more free to use the materials.

Figure 2. Lily- Painting activity by one of the men Lily supported

Figure 3. Lily- Painting activity by one of the woman Lily supported

Jean also mentioned how this woman does not usually engage in activities for very long, and was surprised at how much time she spent engaged in the art activity. Jean said she engaged in the activity for approximately ten minutes, which is a great sign for her because Jean talked about how she usually only engages in activities for a few minutes, if not less. In the end Jean stated, "She really liked it, she made statements like "oh, look at that, that's pretty," "oh look at that I have googly eyes", "oh let me do this". I could see that she was building on her own artistic ability!" Jean brought in the art work to show the results of the first activity with the woman she supports (Figure 4). Jean was very excited to show the results and outcome of how the activity went.

Emma talked about how she was trying to get one of the men to create a bowl or a hockey puck, but he was more interested and content with the feeling and manipulation of the clay. She said he just enjoyed the time "playing" with the clay. Emma found that one of the men really enjoyed the "rolling of the clay, using his hands as a rolling pin type of aspect." When considering whether this art activity was beneficial for the people she supported Emma stated, "I think it was beneficial because it worked on their fine motor skills to some extent, it worked on their gross motor, and implemented a sensory aspect that they normally wouldn't get." Emma also said it allowed her to see their creative side in some ways and to understand what type of guidance they need to be able to engage in this type of art activity. Emma added that the reactions of the people she supported were great, "One of the individuals was absolutely delighted, he couldn't stop laughing and making the clay into a snake shape. He thought it was so funny." She also talked about how she thought that this individual really enjoyed the social aspect of doing the activity with Emma and his roommates.

Figure 4. Jean- Multi-Media activity done by the woman Jean supported

Moving Forward. The participants all learned different strategies and ways of moving forward. Jean commented on how the art activity shouldn't be thought of as, "something they have to do" but rather "hey this is here when you want to do it." Jean thought it was a good idea not to have the woman she supports help with the set-up. Jean stated that she only likes to participate in things for a minimal amount of time and she quickly becomes very tired and uninterested. As a method of working around that possible challenge, she thought it was best to have the art activity already set up and waiting for her, when she is ready. Jean also thought that if she declined the activity after the first time she offered it, that having it remained set up might allow her to think about it and come back if she was interested later. A strategy that Lily continued to communicate clearly and consistently through the next art activities, and offer different materials with each person. Being clear when communicating with everyone, she stated, was very helpful, "I was pretty vocal with him and in close proximity. I was very close to him, speaking clearly, giving clear choices, and options, asking him what materials he wanted, what colour he wanted." An additional strategy that Lily used during the first activity would continue to use was, "A lot of encouragement, clear-cut small sentences, "great job", "would you like to use this one?" Which worked really well!" Emma thought that for the following two activities, it would be good to continue with the abstract thinking method. Emma wanted to see if the men would "express their creativity in a way that is not promoted [not pushing them to create something specific]. However, I think that first one [first activity she did which was clay] might be the second most difficult to the clay activity." Although Emma had stated that the last art activity could have used structure, she did not feel the next two activities needed that structure because of the type of materials to be used.

Expectations. Lily and Jean both stated that the activity went above their expectations. Lily stated that it "Exceeded my expectations" and Jean stated, "I was surprised, pleasantly surprised." Emma stated that she over-estimated the mens ability to be abstract thinkers, and that they perhaps may need more structure for an activity such as clay.

The Second Collaborative Workshop

I found the participants to react in a similar fashion as they did for first workshop in the second workshop. Although the participants ran into a few challenges that they assumed would occur from the first activity they implemented, they still felt confident in their approaches. All three participants did not feel they needed additional resources, materials, or to go through a step by step procedure of implementing the next two activities. Each of the participants implemented the art activities in the order they felt best suited the people they supported. Emma implemented clay first, Jean implemented the mixed-media, and Lily implemented painting. The three participants also stated that they did not wish to use or create a structured lesson plan with the art activities. All three of the participants discussed how they were going to implement the last two art activities with the people they support. We went through the materials of the next two art activities and without any hesitation, they stated that they did not need any additional input, and were confident in their approaches. Emma suggested that perhaps for the previous art activity that she implemented which was the Clay activity, she might in the future consider using a structured plan. As for the last two art activities, she held the same position as she stated before, wanting to keep it "free flowing." Jean found the method and approach she used for the last art activity to be very successful. Jean stated that she would approach the next two art activities the same way, but would have everything set up and ready for the woman for the last activities. She explained further that she would continue to allow the woman to approach the activity in any

way that she wished. This method was beneficial the first time, and there was a lot of success with allowing her to decide how she wanted to approach the art activity.

The participants also thought that they would face similar challenges and difficulties in the next two art activities that they faced in the first activity. Thus, challenges that Jean felt she might face were, interest, motivation, and overall mood of the woman. Lily also thought interest and motivation would be a challenge. Jean did not think the woman would have any physical difficulty engaging in the activity. Emma felt that the same challenges would most likely occur again with the men she supported during the next art activities. She felt that one man would not have any challenges physically but that the language barrier could potentially be a challenge again. She felt that the other man would have a challenge using the materials alone and would need some assistance. We discussed different ways to keep everything as clean as possible, while still allowing the individuals to enjoy themselves. We discussed getting newspaper and putting it down around the one man who tends to not stay clean, and having him wear a shirt protector or apron while painting, and having clean clothing ready to change into if needed, and having cleaning supplies ready such as paper towels, wet rags etc. ready.

Each participant discussed how they would implement the activity, explaining that they would take a similar approach as before, and how they would work around the challenges. All the participants felt that they knew the best approaches, and that it was best to "figure it out in the moment" when implementing the activities and coming across challenges.

The Last Interview

The last interview was conducted with each participant after they had implemented the second and third art activities. The interview followed a list of open-ended questions that were very different than the first interview, but conducted in a similar fashion (Appendix B.) The

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participants' answers were categorized into four different headings: challenges, benefits, attitudes, and suggestions moving forward.

Different challenges. Interest in participating in the activities was a large factor throughout the art activities. Some of the materials were enjoyed more than others, and the people supported attitudes that day also played a role. Jean stated that she could tell instantly that the woman she worked with was irritated by the clay material, and her behaviour was beginning to escalate towards an "expression." An "expression" is a term that is used within the organization, and is used to describe a form of behaviour, or a negative situation that arises. After Jean offered different ideas and strategies, the person supported said, "No I do not like it, I do not like that stuff, I don't like it." The person supported dropped the clay material and asked to paint right away. Jean also stated that she said right away "it's on my fingers! I need a paper towel!" She added that the clay made her feel very uncomfortable and un-clean, and that she needed to wash her hands immediately. Maintaining the interest was also a challenge for Lily with the last two activities. With the one individual that Lily supports she stated, it was hard to identify why there was no interest, from anyone she supported in that location, using the clay for that specific person. Lily attempted different strategies such as letting the people she supports do what they wanted, using hand-over-hand, and provided different types of encouragement, like giving instructions and step-by-step instructions. Lily stated that one of the woman dropped the clay, and got up from the table to move to the couch. She also stated that it could have been a sensory aspect, such as the feeling of the clay, that caused this behaviour, or a certain mood that led her to not want to participate. Additionally, Lily stated that she did not want to engage with anyone. Lily talked about how it seemed to be an "off day" for everyone in the house. Lily mentioned that many different components could have been factors the individuals could have

been tired and wanted to do something else. As Lily mentioned, with a challenge such as interest, there are many factors that could possibly play a role. "They might wake up in a terrible mood and not express it in a way that we are aware, or they simply may just not want to do it that day, or at that specific time, which is what happened with a few of the people I support." Lily needed to be very close to one of the people to help him with the activity but depending on his mood, he may not want anyone close to him, "it may just be where they are having day where they do not want anyone close to them, or anyone around them, or they don't want to sit close or being close in their space." Lily commented on how it is the people supported right to not be pushed or forced into something, and that they can have encouragement, but when the DSPs are clearly aware that they do not want to participate, that should be respected. For the last activity for the people supported by Emma which was mixed-media, she stated that all the individuals declined to participate after numerous attempts. Similar to Jean, Emma thought it the lack of interest could be related to interest, or simply their mindset, or moods that day. During the painting activity, Emma added that one man,

> needed a little more encouraging, so I sat down with him and showed him on his canvas…they just wanted to use a little bit of every colour. Once they had used every colour he looked at me and goes, "finished". I showed him a few other things but I feel they lost interest.

Although they only engaged in the activity for a short period, Emma thought it was better than not participating at all.

Lily additionally stated that there is a language barrier with one of the men she supports. Lily stated that this individual can communicate, but he does not always communicate in English, which she found to be a challenge at times.

Time, once again, seemed to be another common challenge for the participants. Jean talked about how sometimes it is a challenge for the individual she supports because the woman does not like activities that are time-consuming, "It would be easier for someone to come to the house by themselves [hiring someone to come in] and do the activity, or to a place that she could come and go as they please [a venue or art facility the people supported could go to and leave when they wanted], because she changes her mind very quickly." Jean meant that not only staff, but whoever might be implementing the activity, must be accepting of this individual wanting to be done within seconds, or minutes. Jean also mentioned that timing of the activity, ie. time of day, or different shifts, or this woman's schedule, moods or attitude, would also impact the resulting outcome.

Lily was also asked about other challenges that arose when implementing the last two art activities, which were multi-media and the sculpture activities. She again stated that time was always a challenge. Lily talked about how, like the first art activity, she always needed to be conscious of the time. There were appointments scheduled, paperwork to be completed, medications to be given, personal care to be given and so on. She further stated that it is important to take the time and not rush these art activities so they can enjoy them, which can be hard. "You want to make sure you can actually sit down and you know not rush through it and let their creative juices actually flow, instead of giving them five minutes." Lily also talked about how there was not much difficulty with implementing the art activities besides interest from the people supported and lack of time, but the uncertainty of what might happen on the shift can be a challenge.

Emma also found time to be a challenge. She explained that when someone in the house died all her focus needed to be shifted toward dealing with that situation. As a result, there was

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not enough time to incorporate an art activity. Emma stated that there might have been time if there was extra staff to help, but there was a lot of planning and things to take care of around the death that took priority for her, personally.

Unforeseen challenges. A common challenge between the three participants was unexpected challenges that arose. This included unexpected behaviours or moods, appointments or events such as personal care, death and funeral arrangements. Lily discussed in the second interview how the activity had to be cut short because the scheduling of an event had been miscommunicated. There were appointments, paperwork, medication administration, and personal care activities that also took priority. "You just always have to be conscious of the time and how much time you have between things that are mandatory and that need to be done." Again, she further mentioned that it is important to take the time and not rush these activities, which can be hard, "You want to make sure you can actually sit down and you know, not rush through it and let their creative juices actually flow, instead of giving them five minutes."

Again, Jean stated that implementing the art activities during different shifts may also impact the results. During eight hour afternoon shifts, the individual she supports has a rest at a this time, which leaves Jean with only a three to four-hour window to implement the activity. Additionally, that shift already has a scheduled routine set up, which does not leave Jean much time to implement the art activity in the remaining hours, especially if she wants to try several times. Lily also thought that if the art activities were implemented in a different shift there would be more time. She stated that the morning shift, which is her shift, involves a lot of duties, whereas the afternoon shift tends to be more relaxed.

Jean was faced with a situation that caused her to be put on light duty at work, which added a challenge in implementing the art activities. Jean explained that, "One of my shifts that I

would have normally worked with that woman, that I was doing the art activities with, I was switched to the other side of the house, which does not have contact with that person supported [the two sides of the house are separated for privacy]." Jean thus had to wait a few days to implement the art activity with the person she was supporting. She stated that she knew she was not in the right mindset to implement the art activity, and wanted to wait a day or two because she was not only on light duty, but also wanted to be able to implement the activity effectively. Jean went on to explain that situations such as these arise, whether it is with staff themselves, or with the people supported.

One of the men that Emma supports in her position is currently going through a significant number of medication changes. This poses a challenge which is out of her control, and she talked about how she was unsure of how he was going to do the art activity. She expressed that their mood can be very unpredictable. She also stated that it is unpredictable for off the men she supports, "One day they are all very very charismatic, they are all talkative, and the next day they are just completely quiet, almost coming across as angry." Emma found that the activity could go many ways, either positive, or involving minimal or no participation.

Challenges with staff. All three participants found that other staff could be a factor when implementing art activities. They all thought that some might be hesitant and unwilling to implement art activities. Jean commented on the staff, "The staff sometimes have a narrow umbrella of what craft or art activities are." Jean talked about how the person she supports might be offered one art activity, or one craft activity, and might turn it down straight away. She then said that activity would be cut out right away if there was no interest, and wouldn't be re-visited. This is due to the DSPs presumption that the person supported did not understand, or the DSP did not know about different opportunities or materials that could be used so they might become

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interested. She also commented on the vocabulary and ways of offering art activities to the people she supports, "when I offered it the first time she was like, I don't do crafts, I don't know what that is, so it's my own vocabulary [meaning talking about art, rather than what materials she would be using]." Jean said a similar thing might happen to staff, and they will instantly think this person said "no", so that must mean they do not want to. She stated, "I feel a lot of staff would dig their heels in the ground [meaning that staff would not be willing to implement the art activities], but for myself, if I had the resources I would be fine." Jean stated that success could depend on the order that things are implemented. If a material is used and is unsuccessful, it might set the stage in a positive or negative way for the next activities and materials being used.

Lily talked about other staff being asked to implement art activities, she stated, "they probably would all freak out [if they were asked to implement art activities]." Then she added, "unless you're a super artsy person, you're going to freak out because you have a million things to a day, right, so you're going to say 'where am I going to get the time for that?'" She also thought that most staff would be very overwhelmed with implementing art, especially if they are not "artsy" as she stated. Lily added that they would most likely not know where to start, "You may be overwhelmed if you aren't artsy. How do you want me to start? What should I get? What should I do? I mean having materials provided was great." She stated that depending on the specific staff, some staff may be more open to trying to implement where others may not be. Lily talked about how some staff would most likely try it and if there was no success right away, they would end the art activity.

Emma had mentioned that she tried multiple times with different approaches to implement the last art activity which was the multi-media activity, but had no success. She made

the point that she did not simply try once and, as she put it "write the activity off," but tried in a different way and at a different time. Emma also mentioned the approach of the staff and how they implement the art activity is a large factor and could pose a huge challenge.

      Benefits of art activities. All the participants had different ideas of what benefits art can bring to people. They also talked about the benefits that arose from the people supported while doing the art activities and the results from it. The people Emma did the art activities with were happy and excited with the paintings that they created, "it makes them feel empowered." She mentioned that the people supported seemed to have a feeling of accomplishment. When I asked how she knew, she said she could tell by the way they were holding up their paintings and showing them off. Emma found that not only were the art activities empowering, but she added, "it was really fostering independence, [and] developing interpersonal relationships among each other [working together, and enjoying the art activities together]" which she considers invaluable. When the people she was supporting were creating the art, she also noticed that they were really expressing themselves through the art.

      Emma expressed how she thought art activities are also a wonderful creative outlet, especially for individuals that she supports who cannot express themselves in a traditional manner, "There are so many people who need to be able to express themselves, especially within our agency!" Emma talked about how she thinks that one individual, she supports, could really benefit from putting their thoughts on paper. She noted that because of his specific disability, it would be great for him if he could sit down long enough and just put their imagination and thoughts to a paper, canvas, or any type of form of expression. Emma brought in one of the men's paintings to show his results (Figure 5.)

One of the men Lily supports has minimal mobility. Lily stated that although the he was not able to "create something" that was artistically pleasing, or utilize the material to its fullest potential, he was able to enjoy the material in his hands. Lily could identify, by his facial expressions, that he enjoyed the material in his hands, and having staff assist him with manipulating it. Lily discussed how having any form of movement with his hands is good for him, especially with a material that she could help him with it.

The last art activity Lily decided to do was the multi-media activity. The one woman needed no assistance, no help, and no encouragement. Lily stated that she knew what she wanted to create and was very interested in the mixed-media activity. "She was a hundred percent sure of what she wanted to do with those materials." Lily stated that she had been "eyeballing" the materials all morning, and couldn't wait to get started. She continued to talk about how she really enjoyed the activity. "She enjoyed it, she really did, she just kept making more and more and more and more!" One of the men who participated simply enjoyed feeling some of the materials in his hands, "they picked up the cottons balls, and seemed interested, maybe it was a cool feeling for them."

Before the final interview had even started, Jean said, "Art is blowing up at the house! Everyone is so excited about her doing art!" You could feel the excitement and energy radiating off Jean's face, "My fellow staff members are like, where are the art supplies? Her mom loves it, the coordinator loves it, we all love it!" I was then able to get Jean to sit down and start the interview in a more formal manner. Jean was asked to talk about how the second and third art activity went, "So painting went amazing, she loved it!" Jean stated that painting was the second art activity she had implemented. Jean explained how she set everything up and prepared to go about the activity.

Figure 5. Emma- Painting activity done by one of the men Emma supported

When she woke up from her nap she walked passed the kitchen and glanced at the table where the materials all set up, "She looked at the table, and then looked at me and said, 'I want to paint', and she got right to it!" Jean explained the process and excitement of the person she supports while they were engaging in the activity, "She dipped right in! She made two paintings! And she loved it!". Additionally, she talked about how that individual was full of excitement and confidence, "She sat back and were so proud of her work, she really was! It was nice moment to see!" Not only could you tell of the confidence level and excitement of the person supported by Jean's tone of voice, but, it was also easy to detect the excitement Jean experienced herself. Jean's enthusiasm continued through her answers, and expressions and she commented on how she also promoted confidence in the person she supports, "To be honest, the way she sat back in her chair and was like I painted those, and I was like yes you did, great job!" She also wanted to hang her paintings up so that not only other staff could see, but for anyone else who would come over could see her work. Jean continued to talk about how well the painting activity went, "Oh my god, so positive! It was like, really great." See Figure 6. for one of the paintings done by the woman Jean supports.

Jean's expectations for the painting activity were similar to the previous one,

I thought it was just going to be a little activity, and kind of like the first one. She

never talked about that activity again, and she didn't care to show anyone her art. But

with the painting, she really enjoyed it. It was very interesting because a common tool

within the organization is hand-over-hand method used to help people with disabilities to

go about doing something with the assistance of a DSP, and everyone thought she had

hand-over-hand assistance with the painting, and I was able to say nope she did it all by

herself.

Figure 6. Jean- Painting activity done by the woman Jean supported

Jean stated again that many people thought the results of the painting activity were from Jean helping the woman with hand-over-hand, "I didn't touch anything!" She stated the that she did it all on her own. She found it interesting that she set up the canvas facing that individual on the table as a square, "She ended up turning it like a diamond and decided to paint it the way, so that it was like a flower, and so that the flower was coming up from the corner, in such a cool way!" You could tell from Jean's surprise that she was not expecting that person to come up with something creative such as turning the canvas a different way and working from a different angle. Jean was very impressed by the conscious decision that the individual was making on her own. "She literally dove in before I could like even explain or talk about how we were going to go about doing it! She just went for it!"

Jean emphasized on how the woman she supported was happy when staff would come over, or other people would come over and express their thoughts on her art. She said it was great for her to get praise and hear how wonderful it looked. Additionally, it really helped with her confidence and sense of pride, and that she really wanted to show everyone. Jean also added that the woman she supports would recognize the "green bag" that Jean carried all the supplies in as the "craft bag". Jean put the materials from the bag that I had given her into a different green bag. When Jean would bring it in on her shift, she stated, "she would see the bag and be like 'oh you have crafts?!' And she knew exactly what we were going to do and what the bag meant, so it is a good bag, and is a positive symbol." Jean concluded by mentioning, "All the staff are going to be wanting to implement it! So it's, like, so awesome!"

Attitudes of the DSPs. All three of the participants had positive attitudes towards implementing art activities. Lily had no hesitation, stating, "I would be excited to implement more art activities!" After implementing the three art activities Lily said, "I was surprised by the

way some of them went, like really shocked and delighted actually!" Emma said her attitudes are

consistent with what she had said originally. "I love the idea of it, I think it's awesome, and I

think if you go about it in the right way, it opens up so many opportunities!" Emma talked about

how art activities are also a wonderful creative outlet, especially for the individuals that she

supports who cannot express themselves traditionally and are nonverbal, "There are so many

people who need to be able to express themselves, especially within our agency!" Emma stated

that, "I could see this as something that would benefit the whole agency." She also talked about

how these art activities could be a "team building" element, not only for staff, but with the

people supported. Emma's attitudes about implementing art are evident. She talked about how

"there is so much that can come from it," and that she would continue proceeding with art. She

stated, "I think it's just a learning process, and a learning curve for everyone! This is something

new, its subliminal education. And I am happy with it."

Both Jean and Lily made similar comments about being surprised about how the people

supported reacted. Lily stated, "we always need to be shocked a little bit of what people are

actually capable of, because we forget sometimes." Jean also added, "What other potential does

this individual have that we haven't offered to them yet?" It was evident that Jean was thrilled

with the experience, "This was the very first time, that I'm aware of, that they ever really sat own

in their home to do something like this! So, it's like what else is this person capable of? It's

pretty exciting." A very important point that Lily made was that she felt most staff would have a

hard time starting, "Not everybody would know how to just jump right into it, you're not just

jumping into it, you're jumping in and trying to help someone else jump into it too!" Being

confident with oneself was something that Lily thought was important for DSPs when

implementing art activities, "you have to be comfortable enough to try and help." When

discussing how other staff might be with implementing art Lily stated: "Most people with common sense, if you give them the materials they would be able to think and sit down with an individual supported and come up with something that works for them to do."

Jean was asked if her attitudes had changed towards implementing art. She stated that they had, in a positive way. Jean commented on how her current position is temporary, and once it is done, she will go back to her position as a substitute DSP. If she returns to being a substitute DSP, she stated that it would be very interesting to implement art with a variety of the different people supported, and at different houses at which she might work. Lily discussed how her present attitude is much better compared to what her expectations were, and that they enjoyed the activities more than she anticipated. She stated that one individual enjoyed the activities a lot and she has no idea if he had any history of ever doing art activities since that individual is non-verbal. As she stated before when she implemented the art activities, she thought it was going to be beneficial, but she said it was also encouraging to see them engaged, "it's cool, it's exciting, and it's refreshing to see something that you may have thought they wouldn't do, and even though I wasn't sure if they would be interested and then they turned out to enjoy it, that was great!" She also added, "whenever you see something happen when you weren't expecting it to, of course it makes you want to continue doing it!"

It was interesting to hear Jean discuss how one person might react act a specific way compared to another person supported. Jean wondered, since it was such a positive experience for the one person she supports to participate in the art activities, who else could potentially benefit. She stated, "I was very, um, leery and doubtful, and I felt a little negative about it because of the person that I was supporting. Their routines are very challenging, and they can sometimes be a bit challenging to work with." Jean said she was "trying to stay positive" and

now is "completely on the other end of the spectrum [meaning she is very positive about implementing art now]." Jean also noted, "It was like gosh, I can't believe I almost hindered that because I wasn't going to offer it, and my thoughts are super positive now." Jean concluded by expressing that she really did not think she was going to come out of this experience with anything. She stated that she was confident the person she supports was not going to do any of the activities. "My entire time working with this individual, I would have never gone out to buy paints or any materials for art, so this is now very exciting!" Also, when talking with Jean about how her expectations compared to the results of the activities, she mentioned how her mindset is completely positive now. "I am thinking oh my God, those are just one of three choices! My wheels are turning, like what else could they do." Jean was very positive, regardless of not having a successful experience with the clay activity.

DSPs suggestions moving forward. The participants all came up with different suggestions for moving forward and implementing art activities with people they support. Lily stated that encouragement, patience, and staying open-minded were key aspects for a successful outcome. A huge factor in making these art activities beneficial in the future is communication. Emma stated that it is important for all staff to communicate not only with one another, but most importantly, with the people supported. "Just being in communication with me or the support coordinator, like saying 'hey, how are the people supported doing today? Do you think they are up for it today or not?'" Again, Emma emphasized simply asking the people supported if they want to participate, "even just simply asking them, they will tell you, they have no problem telling you 'yes' or 'no'."

There were many different options that Jean brought forth regarding moving forward with implementing art activities with the person she supports. Jean talked about how each person

supported has "goals" which the DSP helps them accomplish throughout the year. Together at team meetings, the staff discusses different goals that someone they support can work towards. Jean thought that perhaps putting art activities as a goal for the person who she implemented the art activities with would be a great idea.

She also stated that even if staff were given a bag of materials, that that would be enough for a lot of DSPs to implement an art activity with success. She added that it would just depend on whether staff were motivated to implement it or not. If staff were to go out and buy materials on their own, she does not think they would pick similar things that were used with the activities she implemented or even try to go "outside of the box." Jean thought that perhaps if staff were given a "starter pack" or something already put together for them, that it could be much more successful. She also thought it is important for everyone to have the opportunity to go and pick out the materials from the store for themselves with staff assistance if needed.

All the participants thought it would be a good idea to do these activities around the holidays. Jean suggested that the person supported could either decorate their home, and have specific art activities about developed around the theme of that holiday. She added that the person supported could potentially make gifts for family and friends that were holiday-themed as well.

I asked Jean what she might have done differently when implementing the art activities. Jean stated that she would not have implemented the art activities in a different way. With the clay activity she said that, "Knowing what I know now, perhaps to promote the painting again, I would suggest how instead of painting on another board, we could paint the sculpture that they made from the clay. Or she could tell me what to make, I make it, or help make it and then she could paint it once the clay was dry." The person that Jean supported for this activity did not like

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the texture of the clay on her hands. If the object was already made, and dried, Jean thought it might not have had such a negative reaction from the woman from the feeling of the clay, and that she might enjoy touching the dry material and painting it, since she enjoyed painting. Additionally, Jean stated that she noticed the person she supports "really liked to utilize the big brushes." Jean said she would like to take her to pick up larger brushes, so that she could pick them out herself. The large brushes were easier for her to use and she had more success with them; "she would use the biggest brush we had and would still run out of paint [on the brush], and I found if she had a larger brush, maybe she would potentially paint longer." Jean emphasized that staying positive is key, "If it does not work one way, don't just give up, try a few other ways!"

Additional strategies for implementing art activities were suggested by Jean. She mentioned that the clay activity may have had a different outcome if it had been a different texture. She suggested that play-dough might have been better received because of its texture, which is smoother and less sticky relative to the clay, and its colour. The clay was off-white, and had no colour or visible value until it was manipulated. It was also discussed whether the play-dough would be perceived, not only by the people supported but as well as from other, as being "childish" rather than as an "adult material." Jean mentioned that if play-dough were received similarly to or better than clay, this would likely out weigh its categorization as a child's material in the mind of the person supported. Jean brought up the possibility that the art activities could become something that is implemented in many different homes by other DSPs by communicating about its benefits. Jean talked about how just sharing her experience (with other staff), "having people find out through the grapevine might also be a way to spread the word!" She mentioned that the organization holds events like pasta dinners and dances, and suggested

the possibility of similarly organizing a group art event. She stated, "Saturday nights could be art night! They could invite friends from different houses and have staff come along and do art together." Emma had mentioned that within the organization there is music therapy, where a music therapist goes into the 24-hour support locations for a session at a scheduled time. Emma thinks that this could possibly be another way of implementing art, while still understanding that the people supported may refuse to participate, "I guess it would be the same as music therapy when that gets implemented. The individuals who wish to participate, participate, and those who do not feel like doing it that day, don't." She expressed that the art activities should not make the people supported feel as if it is "work" or treated as such. If the DSPs implement it in such a way, the people supported will have no interest. If the art activities become routine and forced, they would lose value, and the people supported would lose interest. It would not be beneficial to schedule these activities weekly, she suggested, but to slowly and gradually implement them, at a pace the will keep the people supported interested, and not overwhelmed or forced.

Emma discussed how it is important not to dismiss a material or activity, even if the first time implementing it is not a success. She stated that many factors could come into play with why that activity was not successful. She stated that if it continued to be unsuccessful, with no interest, then there is reason for its dismissal,

> That's my thing with learning, it's going to sound like a silly metaphor, but it's like learning to ride a bike, you don't do it in one day. When I first learned to ride a bike, I didn't enjoy it right away because I kept falling and didn't get it, but now that I've learned, I can enjoy it. It can be the same thing with the people I support and clay, and perhaps the same outcomes could happen!

Emma reiterated in the third interview how having someone present for the first few times for guidance and support would be helpful so that she could verbally express the disabilities of the people supported and to help assess how to move forward rather than guessing how the art activity might go would be helpful. I asked Emma that even though she did not have that support if she would still feel comfortable doing it herself, and asked if I could have prepared her any differently for the challenges that she might have faced. "No, I don't think so. I mean there is only so much you can prepare for and especially when you work with people with disabilities, you don't know how they're going to react. It's trial and error, learn from your mistakes and move on and work on those as you go." As mentioned previously, Emma discussed how these art activities cannot usually be done on a whim, and that although their activities were planned, situations occur that you cannot prepare for and are unexpected. In this type of situation Emma stated it would be great to have someone who is separate from staff come in and say, "ok this is what we're going to do today with this art activity!"

Emma thinks that, "the key is to implement them [the art activities] when the individuals want to do them. That will maintain their interest. And not say ok we have to do this activity on this day at this time, but implementing it on their terms and kind of explaining to them in a laid-back way." Emma also made an interesting point and observation how "it shouldn't be something that is specifically looking for a concrete outcome," or that DSPs should not specifically think of the art activities as an art lesson, but just simply as an activity and a way the people supported can express themselves as they please. Additionally, she talked about making sure that DSPs know there is no specific way to do an activity if the people supported are enjoying it. Similar to Emma's comment, Lily stated, "The finished piece of art does not have to be a masterpiece, and each piece is a masterpiece in itself."

From the results, I was able to form themes and sub-themes which are presented in Table

2. and explained in Chapter V.

Table 2. Themes and Sub-themes

Theme 1: DSP Perspectives	Theme 2: Challenges	Theme 3: Opportunities
1. Experience and Art Knowledge 2. Attitudes about Art Activities 3. Attitudes and Expectations before implementing Art Activities 4. Attitudes and Expectations after implementing Art Activities 5. Attitudes and Confidence Implementing Art Activities	1. Lack of Time 2. Unexpected Occurrences 3. Lack of Interest	1. Current opportunities 2. Views on Co-workers implementing Art Activities

CHAPTER V: DISCUSSION

The present study investigates the challenges and opportunities of offering art activities as a leisure option for the adults with intellectual disabilities living in 24-hour support locations. This study set out to assess the impact of how art activities could potentially benefit individuals with an intellectual disability that are living in a 24-hour support location. The research questions and Sub-questions were all answered through the semi-structured interviews and collaborative workshops. The main research questions were (1) What are the challenges and opportunities of offering art activities as a standard leisure option for adults with intellectual disabilities living in 24-hour support locations? (2) What skill sets would DSPs require to feel confident in offering art activities in a 24-hour location setting? The sub-questions were (1) What are the current viewpoints of Direct Support Professionals on implementing art into optional leisure activities for people they support? (2) What is the current level of skill and knowledge and confidence of DSPs in making art? (3) What is the viewpoint of DSPs regarding assisting the people supported with implementing art after they have taken several workshops with an art teacher?

This study has shown that engaging in art activities can be a positive experience for people with an ID living in a 24-hour support location. The main finding of this thesis is that the major challenges that DSPs face are time, unexpected occurrences, and interest. It has also shown that the DSPs were very positive about implementing these activities, but felt that their lack of experience and knowledge gave them a lack of confidence. The DSPs all felt that opportunities for art as a leisure options are limited and that staff could be considered to play a major role in not implementing the activities. This study demonstrates that the DSPs found art to be a great activity for the people they support, but many factors arise when trying to implement the art activities.

The three participants expressed that although there were many challenges with implementing art activities, the outcomes of participating in the art activities outweighed the challenges. Each participant identified herself as not being an "artsy" person but who still received enjoyment from art. They all believed that art activities bring great benefits to the people they support. Each participant was very reflective about their experiences implementing the art activities. The participants discussed how if something didn't work, they took a mental note and approach it differently in the future, or simply learn from that experience. The participants also shared their attitudes and expectations of their experience.

Through the responses discussed in Chapter 4, the interviews and collaborative workshops provided information about (1) the roles and responsibilities of DSPs, (2) attitudes on implementing art activities, (3) challenges of implementing art activities, and (4) preparing and implementing the art activities. As a result, the three key themes arose from the thematic analysis: 1) DSP Perspectives 2) Challenges 3) Opportunities. Within each of those themes, sub-themes developed. I found that many of these themes overlapped and intertwined.

Theme 1: DSP Perspectives

Experience and Art Knowledge. Although the DSPs were all positive and more than willing to implement the art activities, each DSP stated that they did not have much experience. The DSPs still discussed at least one prior experience with art. The three DSPs, viewed themselves as not being "artsy" individuals, but all enjoy art, and have had a least one experience being engaged in art. When the DSPs were first interviewed, they were extremely confident with implementing the art activities and not needing a lot of preparation or tools to implement the art activities. I found that after the a few of the art activities were implemented, some of the participants explained that they wished they had more of a background and knowledge of how to

teach the implementation. It was very interesting that they were extremely confident, and then once they had implemented three, they concluded that they would benefit from knowing more about art. In stating this, it did not mean that they were unable or not confident in implementing the art activities, but simply thought that if they would be working with the arts on a regular basis, they would have a better understanding of how to implement it with the people they support. Additionally, the DSPs thought they had done a decent job of implementing the art activities, but found that for the people they support to get the most beneficial experience from the art activities, it would be best to have a professional come in and implement the activities. When discussing a "professional," the DSPs thought this type of position would be someone such as to an art teacher, or an art therapist, or simply someone who has a background, or experience with visual art. It is interesting that the participants considered this type of an activity as being therapeutic. Rubin (2010) stated how in order for an activity to be considered "Art Therapy" the purpose of the art activity music be for therapeutic reasons. The participants considered these activities to be art therapy although it was never stated that it was an art therapy activity. In relation to their comments about an art teacher or instructor, it is similar to Buttimer & Tierney (2005) and how the study showed a lack of trained staff, insufficient supervision and difficulties with physical access to community leisure venue.

Attitudes about art activities. Each of the participants expressed that they would be more than willing to implement art activities with the people they support. All expressed that they have heard, or, are aware of the benefits that art can bring to people with, or without, an intellectual disability. Each participant said they would "absolutely" implement art with people they support. All three DSPs felt that implementing art activities would be beneficial and rewarding. These results reflect findings from previous research Got & Cheng, (2008); Moon, (2004); and

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Schirrmacher, (1993). These studies found that the process of making art allows the inner negative feelings of individuals, including fears, fantasies and frustrations, to be expressed. Two of the DSPs specifically were very shocked from the reactions and outcomes of the art activities from the people they support. The DSP's did not think they would get positive reactions such as smiling, expressing how proud they were of themselves, and clapping. They did not expect some of these individuals would be interested in participating, or enjoy the art activities. The DSPs had stated in the collaborative workshops that they knew the people they support best, and that they have the most accurate understanding of what they may like, or how they may react to the art activities. As a result, after implementing the art activities, the DSPs found that they do indeed know the people they support best, but were surprised at how much they were unaware of the possible positive and negative reactions to the activities. The DSPs had an idea in their minds that these activities not be successful, and were taken in a different direction. I found that all three of the DSPs had a different outlook and experience than they had anticipated, whether or not it was in a positive or negative way (at the end of the study). Emma had very high expectations and was in some ways disappointed with the results, and Lily and Jean were surprised at how well some of the activities went and the responses and outcomes they received. The DSPs expected these activities to go a specific way; some of the activities did, and some did not.

Attitudes and expectations before implementing art activities. All participants discussed many benefits they thought implementing art activities would bring to the people they support. Lily's hopes and expectations were that the person she supports, who engages in crafts, would learn something and try something new. She also thought it might help another individual she supports who has a hard time paying attention, if used as a calming method to help them

focus (the individuals that Lily supports who have minimal dexterity). Lily thought that it could help improve their fine motor skills. Emma's expectations were that the art activities would be fun for the people supported, and that they would get enjoyment from it. She also thought it was a great way for the people supported to express themselves. Jean thought that art activities could possibly be a new interest or hobby for the person she supports. She also stated that it could possibly be a form of therapeutic experience, and the result could bring forth benefits that way. Jean hoped that the art activities might help put the person she supports in a "good mood" and make the people supported happy.

Attitudes and expectations after implementing the art activities. Each participant planned to continue to implement art activities with the people they support. The DSPs were excited and surprised at how some of the art activities went. All the DSPs stated that they would continue to implement art activities. There was a common trend between all three of the DSPs in regards to their attitudes. All three of the DSPs were very eager to implement the activities, learn more for the future, and continue to implement the art activities. All the DSPs that participated in this study have a university background, and have been with the organization for 10 years or less, and are under the age of thirty-five. DSPs who do not hold a university degree or have been in the workforce for over 15 plus years may be less interested in implementing art activities. This can be related back to the research problem as many of the younger DSPs do not continue this career path. Many of the DSPs that continue on as being a permanent DSP as their career experience "burnout" and are less active in implementing new activities. As Lily stated, many DSPs become complacent and get into a fixed routine and they tend not to think outside of that routine.

Attitudes and confidence implementing art activities. During the collaborative

workshops, each participant thought it was best to not implement the art activities with a

structured lesson plan. The participants thought it would be more beneficial to implement the art

activities as a form of personal expression and free will. All the DSPs were supportive of using

and implementing a structured lesson plan, or structured activity, but felt it was a step to be taken

later. The DSPs all mentioned that when introducing the art activities, it would be best to see

how the people supported reacted to the materials first. Each of the DSPs had their own method

of implementing the art activities. They stated that they have the best understanding about the

individuals they support. They are aware of their interests, dislikes, and disabilities. By having

this understanding, the DSPs knew how to implement the art activities in the way that would best

benefit the people they support. The DSPs all felt this was appropriate to implement the activities

that way, and it was interesting to see that all three of the participants felt this was the most

beneficial way of implementing the activities. These results were not expected. The participants

stated they wish they had more of an artistic background and knowledge, I expected them to feel

a need for more resources and for more instruction and workshops on to how to implement the

activities.

All the DSPs felt very confident with implementing the art activities. Each of the

participants were asked if they would need to go over how to implement the activity with

potential strategies for the materials, if they would like a structured activity plan, and what

resources they felt they might need. Each DSP stated that having the materials and talking about

each person they support and their individual interests, challenges, and disabilities were enough

to get them started. The DSPs all stated that it would be beneficial to have extra support so that

they could give more one-on-one time to the people supported. They mentioned that having

someone come in with more experience in implementing the art activities was also a good idea. When they were asked whether they have the ability, and confidence to independently implement by themselves, they all stated "yes." Additionally, they all felt confident doing so. The reasoning behind having more support or having as they stated, "an expert" come in, was so that the people supported could have the most beneficial outcome from the art activities.

The DSPs made it clear that introducing these new materials and three art activities were a great way to start introducing art to the people they support. The guided art activities gave the DSPs a step-by-step understanding how to implement art activities. The three art activities provided a starting point or model, on how to implement art activities in the future. Emma had mentioned that it was a great starting point for her. She added, "it gives me a good baseline for how I want to go about the next art activities." From the steps that the DSPs took with implementing the art activities, they could see the potential of each person supported who participated. The DSPs' gained an idea of the individual's capabilities, strengths, weaknesses and the different possible directions and paths they could potentially turn to in the future. The DSPs could implement a structured activity plan, or have an idea how to formulate a better activity. Additionally, Emma mentioned that if the people supported were given too much structure and told what to do, it might seem too much of a chore or task rather than a leisure activity. All the DSPs wanted to see the people supported creating something that was on their minds at the time, instead of creating something the DSPs had in mind.

Time management and their primary role of caring for the person supported was an issue. All of the participants felt they would want an "expert" (as they stated), to come in and implement the activities. The DSPs felt that they needed to focus on their job requirements which at times could interfere with an activity; having an outside person come in could be more

suitable. They were not against implementing the activities and were comfortable with it them, if time allowed; but also thought that having an expert would benefit the people supported to their fullest abilities. This ambivalence may have been due to their sense of the explicit or perceived limits of their job. Some organizations may consider this to be a part of the duties and responsibilities of DSPS, whereas DSPs may consider this not to be a part of their job description. A gap in the literature that comes to light is the boundaries of what DSP job responsibilities entail. There seems to be an obscured line in regards to what is the DSPs job and what that extent it goes to, and many DSPs are not aware if their job requires them to cross it or not. I found that although the job description for these DSPs does not provide specific expectations for implementing activities, some DSPs clearly deliver and display a stronger undertaking for creative and individualized activities.

All the DSPs expressed how important leisure activities are for the people they support. Etray (2013) discussed how leisure activities can help with behaviour, and with coping with stress. All the participants also thought that art leisure activities could bring very similar benefits to the people they support if they were to engage in these activities. The DSPs did notice positive attitudes and enjoyment by the people supported, the DSPs felt that it could be a form of stress relief for the people they support to be engaged in the art.

Theme 2: Challenges

Through the interviews and collaborative workshops the DSPs, they found many different challenges arose when they were implementing art activities. Three key factors were time, unexpected challenges, and interest.

Lack of Time. Each of the participants mentioned that on certain shifts, there isn't enough time to implement art activities. The DSP participants made it clear that if they have the time,

they are more than willing to implement art activities. Situations such as not having enough time, and running into unexpected occurrences, which also take up time, play a part in the challenges with implementing art activities. The challenge of time was a factor that was to be expected from the DSPs. The DSPs had stated in the first interview that they would be more than willing to incorporate the art activities, if time permits. During the first interview, the DSPs were asked to discuss their responsibilities and duties. This particular question took all of the participants the greatest amount of time to answer. After moving onto the other interview questions, the DSPs would return to that question stating they remembered an additional task that they may have to accomplish. The similarities from all of the participants with this particular question and their responses, it was clear that time could and would be a factor. Their responses echo the statements made by Gaventa (2008) by discussing how if paperwork was decreased, there would be more time to be engaged with the people supported. These small tasks may not take up a significant amount of time on their own, but if DSPs are constantly doing small tasks, in-turn it will take up a significant amount of their shift.

Unexpected Occurrences. Unexpected things tend to happen frequently for DSPs throughout their shifts. For example, Jean was in a car accident when she was at work. In turn, she did not want to implement the art activity until she was physically and mentally in a better state of mind. For Emma, an unexpected occurrence arose in the 24-hour support location when there was a death within the organization, which had a strong impact on her and on the people she supports. Lily stated that there was miscommunication with staff, which lead to her not being aware of someone showing up at the house for an event that was scheduled. Lily stated that even on the best days, unexpected occurrences arise.

All participants mentioned that "you never know what you might be walking into," when going in to start a shift. Lily discussed how in some situations a DSP may get "stuck," meaning that there could be a chance that the current DSP working must work over the time of their scheduled shift. As Lily stated, after finishing the scheduled shift, and moving on to an additional shift, the DSP might feel "burned out". Additionally, in certain situations, Lily discussed that she may not have the energy to implement an activity, or have the ability to give a hundred percent to the activity, after working such an extended period of time. Another unexpected occurrence could be in relation to the people supported. Jean had mentioned that implementing the art activities would depend on their state of mind. Lily and Emma also mentioned the state the person supported is in, as well as their mood.

Lack of Interest. All the DSPs found that during one art activity or another, maintaining interest or attention posed a challenge. Lily stated that the people she supports just lose interest. However, it could just be that day, and the people supported could potentially be interested at a different time or day. The people Lily supported were not interested in one of the art activities that she implemented. She added that it was not that they were unaware of what to do, but simply that they just had no interest in doing it that day. Emma had stated that at one point everyone was interested in participating, and the next time they were not. Lily had similar observations, and thought that it could have been the materials, or simply that they were uninterested that day. She mentioned that one individual was at the day program that day, and fatigue could have been a reason for their lack of interest. Jean worried that the biggest challenge she thought she might face would be the person she supports not wanting to participate or not showing an interest. That was the situation when she implemented the clay activity; the person she supported did not have an interest with the material itself.

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Theme 3: Opportunities

  Current opportunities. The participants all stated that opportunities for the people they support to do art activities were limited. Emma talked about how, in her opinion, the people she supports do not participate in as many leisure activities as she would like. Emma talked about how the person who attends the day program has opportunities to do art, but she stated that she has minimal knowledge of opportunities for the arts for people she supports in the 24-hour support location. Lily said that there are always opportunities to attempt anything, but art activities in the home were limited. Lily mentioned how the one individual she supports attends the day program as well. Lily and Emma both commented on day programs (not on site) providing more opportunities for art activities and leisure activities in general. Jean stated that there were some creative activities around the holidays, but for the rest of the year art activities are not a "prominent activity of choice." This confirms the limited literature regarding daytime activities for people with an ID (Fripp & Day, 2009; Boxell, 2016). They state that there is very little research that examines day time activities for individuals with an intellectual disability. Boxell (2016) also states that there is not a strong enough system that enables people with an ID to lead meaningful daily lives, which in turn there needs to be more meaningful activities. The participants stated that they could potentially find art activities, and could name a few options, but all the participants were still very hesitant with having confidence in these opportunities. The DSPs discussed how at this current point in time, there is a lack of art activities as leisure options. The DSPs agree that there were also similar answers from the DSPs expressing how the people they support do not have as many leisure activities as the DSPs would hope for them. This can be related to Hawkin (1993); Patterson & Pegg (2009) in relation to

older adults with an ID who have a lower perceived life ratification rating because of unfulfilled leisure preferences.

Views on co-workers implementing art activities. The participants were asked about implementing the art activities, and how other staff might view implementing art activities. All three stated that they thought it could be a challenge. All DSPs mentioned how sometimes they themselves get into a routine, and forget to try and implement new things. Motivation of DSPs also seemed to be a common challenge that the DSPs thought other staff have. Jean thought that, for other staff it would truly depend on whether they were motivated to implement an art activity to implement it or not. Jean mentioned that some DSPs would "sink their heels into the ground" if they were asked to implement art activities. She also added that staff do not have a clear idea what art activities or crafts are, and have a narrow umbrella or knowledge. Jean discussed how if a staff offers an art activity, and it is not successful right away, they may never implement it again. Additionally, she talked about how if it was unsuccessful, the DSPs may not understand that they could approach it a different way, or with different materials. Jean was very reflective when noticing that her own vocabulary posed as a challenge. Jean talked about how she had asked someone she supported if they wanted to do a "craft", and the person did not know what a craft was, or how to do it. She added that perhaps staff may not know how to approach even discussing what the art activity is, let alone introducing it a certain way that would be of interest to the person supported. Jean mentioned that many materials "would be a hit or miss" depending on the individual supported. Additionally, Jean stated that it depends on the order that things are implemented (such as different activities and even materials). If a material is used and is unsuccessful, that might set the stage for the next activities and materials being used, in either a negative or positive way. These could all be factors that affecting a DSPs motivation, and

interest in trying to implement it again in the future. Jean thought that if staff were given a bag of materials, that would be enough for a lot of DSPs to implement an art activity with success.

Emma stated that all DSPs are different with some being more open to new ideas than others. She also talked about how some staff would most likely try to implement art, and if there was no success immediately, they would end the art activity. Emma had mentioned that she tried multiple times with different approaches to implement the last art activity, but had no success. She made the point that she did not simply try one time and although there might not have been any success, she wouldn't "write the activity off," meaning she would consider trying to implement it again.

When Lily was asked what she thought how other staff might react if they were asked to implement an art activity she stated, "they would all freak out." She added that unless a DSP is a "super artsy person" they would "freak out" because they have "a million things to do." Lily also thought that staff would say they do not have the time to implement an art activity, and would be overwhelmed, and not sure where to start. All DSPs discussed how if a DSP does not know that a person supported is interested in an art activity, or does not have an interest themselves in art, they are less likely to implement an art activity. Each DSP participant had discussed how every DSP has room for improvement.

An Indication of the Importance of the Findings

This is the first study, to my knowledge, to examine DSPs perspectives on implementing art activities as leisure options for people they support in a 24-hour support location. These results describe for the first time the importance of leisure opportunities, especially art, in this situation. No other studies published to date have included DSP's perspectives on implementing art activities with people they support.

Only one other study, to my knowledge, has investigated the leisure and recreational activities of 34 students attending a full-time special school who had a mixed ID (Buttimer & Tierney, 2005). the participants were the parents of students who were interviewed. The results found that there are a "lack of trained staff, insufficient supervision and difficulties with physical access to community leisure venues, which in turn, are barriers for individuals with ID" (Buttimer & Tierney, 2005).

This study was important in adding to the gap in the literature by providing an insight to DSPs implementing art activities. Through discovering their challenges with implementing art activities, and what opportunities they currently must offer people they support, allows to move forward and work to fix those challenges and promote new opportunities.

Recommendations for DSPS and Organizations

I have formulated several recommendations to help with the challenges and opportunities for implementing art activities with people with intellectual disabilities.

Pre-made art kits. Having pre-made art kits made for the DSPs that include a variety of different materials. This way the DSPs would have the opportunity implement different materials and try different techniques. If there were a variety of different art kits that the DSPs could choose from, they could decide which one might suit the person supported best, or even have them decide which one they would like. To create these kits, the DSPs may have to go out and find materials themselves. Alternatively, the organization could find a way to provide the DSPs with the assembled kits.

Art Implementer. It could be beneficial to have an expert come in and implement the art activities. An expert could work independently with supported individuals while the DSPs continue their other duties, or they could work alongside the DSPs. Both are excellent ways of

incorporating art with the people supported. First, having a person come in and independently implement the art with the people supported would allow the people supported to have a professional provide a different type of experience that could lead to many different results, and working on the people supported skills. If this individual works alongside the DSPs, it will further help the DSPs learn how to have more ideas, confidence, and understanding of different opportunities that can be done with the people they support.

Volunteers. It would be beneficial to provide the DSPs with additional assistance (possibly from a volunteer with the organization) when participating in the art activities.

DSP Website. A website for DSPs implementing art with individuals with an ID would be very beneficial. Having a website that has different resources on how to implement activities, strategies for assisting individuals, and a forum where DSPs could chat with other DSPs and professionals would be beneficial.

Art Nights. Many of the DSPs stated how it would be wonderful to get a group of individuals together to have an art night, or a get-together to do art at the main office of the organization. A group of people supported could gather with another group of people supported from a different 24-hour support location, and everyone could make art together. This would allow for additional support, and having multiple DSPs on site. It could also be a form of a workshop in itself as DSPs could discuss different activities and strategies they have tried.

Recommendations for Future Research

This study revealed new gaps in the literature that have not been researched or described. The DSPs mentioned that lack of interest from the people supported was among one of the challenges that arose from implementing the art activities. They were unaware as to why, whether it was from the materials, the particular day, or simply their over-all comfort with their

regular routine. This problem could be examined more closely as to why there is a lack of interest from the people supported.

This research is the first step toward discovering how to implement art activities that work best for not only the people supported in 24-hour support locations, but for their DSPs as well. It is crucial that, before implementing the art activities, the DSPs are made aware that they themselves do not have to be an "artist." It is also important for the DSPs to stay open-minded about the potential capabilities of the people they support. Sometimes it is difficult to assess what abilities a person supported has when implementing a specific art activity. It is important that a DSP discovers whether someone would benefit more from an activity with a specific outcome, or whether they would benefit from the motions and actions of making the art. It is possible to do both, or simply just one, but deciding what is a better choice at the time might be difficult. A person supported might be more than able to do a structured art activity that has step-by-step instructions and a specific outcome, but may prefer to just develop their own work through whatever they are interested in at the time. Giving them these options, such as doing a structured lesson step-by-step, or doing the activity however they wish, is very important. Once a DSP knows whether a person supported enjoys a lesson-type activity over a non-structured and free expression activity, then perhaps they can build on the skills of the people supported current knowledge and start implementing more challenging and helpful ways of developing the people supported talents. If a person simply enjoys the free expression type of art activity, the DSP could potentially find new materials to try, and new ways of working with those materials.

I learned a great deal from planning and running the workshops for the three participants. It has given me insight into how to implement a collaborative workshop to a larger number of DSPs. Future research could entail creating a workshop for DSPs that is well-rounded, and

incorporates differentiated instruction, accommodations, and approaches to allow DSPs to tailor the activities to the needs and capacities of the people they support.

From this research study, further research could examine why there is such a lack of time for DSPs to implement not only art activities, but other leisure activities. This avenue of research could examine what takes up the most time throughout the DSP's shift. Through discovering where a majority of the time is spent, as well as the importance of where the time should or might be spent, could help DSPs to delegate time wisely create and create an awareness of the importance of offering people supported greater choice and agency.

Research could also examine why there is a lack of interest not only from the people supported, but as well as the DSPs. A study that examines what DSPs enjoy about their job the most, and what they are least interested in could provide data that could perhaps allow researchers to understand why there is a lack of motivation and interest. As for the people supported and their interest, another collective case study could be conducted to have an in-depth look at a person supported life and the factors influencing their interest, or lack of, in art activities.

From the results of this study, further research is needed to develop a system for DSPs to have the ability to implement art activities around the challenges that they faced such as time, interest, fellow co-workers, and confidence in themselves. The next step would be to provide DSPs a system that would work around the challenges that they had faced. This could be in another form of a workshop, or a course.

Limitations of the Current Study

In Ontario, there are many different organizations that support individuals with intellectual disabilities. The current study focused only on one organization in Ontario, which does not

include other 24-hour support locations from other organizations. The participants of this study are a sample of DSPs from the pool of this organization, and may not be a representative populations of DSPs in other settings. The research was done at three 24-hour support locations; other 24-hour support locations support different people with different disabilities. Although the study is not generalizable to all support locations or organizations, some of the results, discussion, and implementations may be transferable or provide insight to some DSPs outside of this organization, and to other organizations that support individual with intellectual disabilities.

The DSPs from this organization volunteered to take part in the research study. During the interviews, some DSPs had mentioned how they were willing to participate, but there would be different DSPs who would not be willing to participate. Therefore, this project only included a small number of the organization's sample population that may have wanted to participate. The research study is limited to the perspectives of participant DSPs, and excludes the perspectives of who chose not to participate. The participants of this research study were all female. Although there is a greater number of female to male DSPs, this organization still employees male DSPs. No males responded back to participate in this study. Having all female participants can be considered a limitation. Another limitation of the research study was that during the art activities not all people supported were home to participate during the time of the implementation of the art activities. The full realization of the activities was always dependent on the presence and willingness of the people supported, and therefore is not a research process that could be replicated.

Conclusions

DSPs play a significant role in the lives of individuals with intellectual disabilities living in 24-hour support locations. They are responsible for supporting the daily lives of individuals

with an ID, while promoting independence at the same time. It is important that the DSPs are open-minded and promote new opportunities for the people they support. Leisure activities for individuals with an ID and living in a 24-hour support location is an important part of life. The aim of the current study was to learn about the different challenges and opportunities of implementing art activities with individuals having intellectual disabilities, who live in 24-hour support locations. The current study also aimed to answer different perspectives that DSPs have regarding incorporating art activities with people they support. The literature review examines how art provides people with an ID to have many benefits,

I was unable to find any studies that investigated the perspectives of DSPs implementing art activities with people they support. Although there is research that examines using art with individuals with an ID, no studies have explored DSPs implementing art activities. This study is the first to observe and discuss the perspectives of DSPs and implementing art with people they support, and thus helps to address the gap in the literature. The purpose of this instrumental case-study and participatory action research was to provide insight into the challenges that DSPs might experience, and to formulate recommendations to help implement art activities.

Because of this research, I have come to realize how vital differentiated instruction is. This includes the need to design a variety of different accommodations and modifications, based on the educational needs, interests, and challenges, of people with intellectual disabilities.

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APPENDICIES

APPENDIX A: FREQUENT DUTIES AND RESPONSIBILITIES FOR DSPS WORKING IN 24-HOUR SUPPORT LOCATIONS

·   A DSP should communicate positively, and in a supportive manner with not only the people they support, but as well as to their fellow staff and family of the people supported (MTCU, 2004).

·   Assist people supported with daily schedule; distribute medication; complete medical records and medication counts; organize of program files; prepare meals in regulations with the Canada Food Guidelines. (Berta et al, 2013; Community Living Windsor, 2017; Durham College, 2017).

·   Respectfully support the people supported within CLW with the understanding of their specific challenges and behaviours (Community Living Windsor, 2016).

·   A DSP must be able to be creative and show initiative when creating activities and adhering to the people supported needs (Government of Ontario, 2004; Community Living Windsor, 2007).

·   Provide and assist people supported with personal care when needed (Beta et al., 2013, Community Living Windsor, 2017; Durham College, 2017).

·   The DSP must follow behavioural and non-behavioral support plans and be supportive and respectful with any complex behaviour or mental health challenges (Government of Ontario, 2004).

APPENDIX B: GUIDING INTERVIEW QUESTIONS FOR DSPS

<u>Pre-Art Activity Interview Questions</u>

1. Tell me about a task during your work day that might make it difficult for you to do activities with the people you support?

2. What are your daily responsibilities and duties for your scheduled shift?

3. What are the different leisure activities that you do with the people you support?

4. How much time would you say the people you support are engaging in these activities?

5. Can you tell me about any experience you have had doing art activities?

6. Do you yourself have any experience working with art activities, or anything related to visual arts?

7. How much "downtime" would you say you have to do extra activities with people you support?

8. Would you be willing to incorporate art into your routine shift? Why or why not?

9. What are you attitudes towards implementing art activities as leisure options for people you support?

10. What challenges do you feel you would or might face with implementing art activities?

11. Why do you think you have never done or incorporated art activities with the people you support?

12. If you wanted to implement an art activity with people you support how would you go about doing so?

13. What opportunities do you feel are available for people you support in regards to art activities?

14. What are your expectations of implementing art activities with people you support?

Post-Art Activity 1. Interview Questions

1. What challenges did you find when implementing art activity?

2. What are some strategies that you learned from implementing this art activity?

3. Do you think the art activity was beneficial? Why or why not and in what ways?

4. What are your thoughts after implementing art compared to your expectations at the beginning? What would you do differently?

Post-Art Activity 2. and 3. Interview Questions

1. Were there any challenges to implementing the 2nd and 3rd art activities?

2. Between the three art activities, which did you find to be the most difficult to implement and why?

3. Between the three art activities, which one did you find the people you supported enjoyed the most if any?

4. After implementing all three art activities how do you feel about implementing more art activities?

5. Did being involved in implementing these art activities change your attitude towards implementing art? If yes how so?

6. If you had to do these three art activities again, what would you do differently?

7. What are your thoughts after implementing art compared to your expectations at the beginning? What would you do differently?

8. Would you continue to do this with people you support in the future? Why or why not?

9. What are some suggestions you could think of that would help with implementing art with people you support?

10. Any additional feedback you would like to add?

CONSENT TO PARTICIPATE IN RESEARCH

Title of Study: Perspectives of Direct Support Professionals on implementing art activities as leisure options

You are asked to participate in a research study conducted by Amelia Herceg, Masters student from the Faculty of Education at the University of Windsor. The results will contribute to her Master's thesis.

If you have any questions or concerns about the research, please feel to contact Amelia Herceg via email at hercega@uwindsor.ca or Graduate Supervisor Dr. Terry Sefton at tsefton@uwindsor.ca or (519) 253-3000 ext. 3832

PURPOSE OF THE STUDY:
The purpose of this study is to better understand the challenges and opportunities with offering art activities as a leisure option for the adults with ID, living within CLW 24-hour support locations. This study will focus on Direct Support Professionals and will explore their perspectives of implementing art activities.

PROCEDURES
If you volunteer to participate in this study, you will be asked to:
1. Set up three meetings with the researcher for the interview sessions and art activity preparations (approximately 1.5 hour each)
2. Implement three art activities with people you support on your scheduled shift.
3. Participate in three interviews with the researcher at the University of Windsor's Faculty of Education building, in a private graduate lounge, and formulate three art activities based on the needs and interest of the people you support.

The interview sessions with you will also be audio recorded. After the audio recordings have been transcribed the audio recordings will be deleted.

POTENTIAL RISKS AND DISCOMFORTS
The risks of this research study may include DSP participants feeling pressured by Managers and Support Coordinators to participate which may jeopardizing the voluntariness of consent. Also, you will have an additional task to do on your scheduled routine shift, which may add stress or anxiety. These risks will be managed by informing the you that they have the right to withdraw at any time, that your identity will be protected, and that if at any time you are feeling anxiety from an additional task you have the right to reschedule. You may feel your answers are not correct, or may feel that your answers may upset administration. If you are having difficulty and

see that other staff and the researcher are watching you, you may feel that they are being judged and thought of differently. You may feel pressure from managers to participate. You may feel your answers may be found out by other staff and or managers which may allow you to feel that it might changes your reputation. Additionally, you may have worked with the researcher or previously have met the researcher which may act as a dual role.

If the researcher and yourself have previously worked together than the researcher will state that during the investigation the researcher (co-worker) will be in the role as a researcher and not as a co-worker. The relationship between the co-worker and researcher will remain professional and appropriate at all times. The researcher will also make it clear that the researcher and participant will not engage any other conversation about work related issues that do not have any relation to the research topic. This will be expressed during each visit with the participants.

POTENTIAL BENEFITS OF THE STUDY TO PARTICIPANTS AND/OR TO SOCIETY
Potential benefits for Direct Support Professionals: provide a better rapport may develop between the Direct Support Professionals and the people they are supporting by engaging in a leisure activity. Participation may also provide the you with an understanding of how to develop new leisure art activities for people supported. Which in turn will help understand those individuals' skill levels and limits to which they can accomplish. Furthermore, this could help you develop other related leisure activities that may be of interest for people supported. Lastly, you may add their involvement with the research study to their professional resume.

The community and 24-hour support locations: People supported in 24-hour support locations may have an additional activity added to their choices, and perhaps may form a stronger rapport with the people supporting them. Additionally, the format and template used in the study may be useful for different organizations similar to CLW, and to independent Direct Support Professionals to use as a method of creating leisure activities

COMPENSATION FOR PARTICIPATION
In recognition of the time you commit to participating in the study, you will receive the amount of $25. The justification for this amount and idea of compensation is in regards to you having an additional task on their shift, and as a thank you for participating in the study.

CONFIDENTIALITY
A pseudonym (i.e fake names) will be given to you. The researcher cannot guarantee confidentially will be kept but will attempt to keep their identity confidential as much as possible by removing any identifiers and anomyzing the data. Data collected from this study will be safeguarded on a password secure personal laptop of the researcher, and all documents such as consent forms, notes, auto recordings will be locked in a personal filing cabinet. After the study has concluded, all information that could identify people supported will be deleted. Once again, the interview sessions with you will also be audio recorded. After the audio recordings have been transcribed the audio recordings will be deleted.

PARTICIPATION AND WITHDRAWAL
If you so choose to withdrawal at any time, you have the right to remove all information that was given to the researcher if they wish to do so up until the end of the data collection. You will only

receive the full amount of the incentive if they participate in the entire research study. You withdrawal after more than half of the research study has been completed, you will receive half of the incentive. If you withdraws before half of the research study is completed (before the end of the second interview), you will not receive the incentive. You may not request that your data is to be withdrawn after data collection is completed (after all three interventions and the last interview has been conducted). The investigator may withdraw you from this research if circumstances arise which warrant doing so.

FEEDBACK OF THE RESULTS OF THIS STUDY TO THE PARTICIPANTS
The researcher will email a link to the published study after its completion (September of 2017) with a reader friendly summary attached.
Web address: _____
Date when results are available: _____

SUBSEQUENT USE OF DATA
These data may be used in subsequent studies, in publications, presentations, conferences and if the researcher wishes to further their education such as a Ph.D. in the future.
In regards to safeguarding the data, the audio recordings will be deleted, but the transcribed data will be anoymized and will be stored on an external hardrive and locked in a filing cabinet in which only the researcher has access to.

RIGHTS OF RESEARCH PARTICIPANTS

If you have questions regarding your rights as a research participant, contact: Research Ethics Coordinator, University of Windsor, Windsor, Ontario, N9B 3P4; Telephone: 519-253-3000, ext. 3948; e-mail: ethics@uwindsor.ca

SIGNATURE OF RESEARCH PARTICIPANT/LEGAL REPRESENTATIVE
I understand the information provided for the study "Perspectives of Direct Support Professionals on implementing art activities as leisure options" as described herein. My questions have been answered to my satisfaction, and I agree to participate in this study. I have been given a copy of this form.

_____
Name of Participant

_____   _____
Signature of Participant   Date

SIGNATURE OF INVESTIGATOR
These are the terms under which I will conduct research.

_____   _____

Signature of Investigator   Date

LETTER OF INFORMATION FOR CONSENT TO PARTICIPATE IN RESEARCH

University
of Windsor

Title of Study: Perspectives of Direct Support Professionals on implementing art activities as leisure options

You are asked to participate in a research study conducted by Amelia Herceg, Masters student from the Faculty of Education at the University of Windsor. The results will contribute to her Master's thesis.

If you have any questions or concerns about the research, please feel to contact Amelia Herceg via email at hercega@uwindsor.ca or Graduate Supervisor Dr. Terry Sefton at tsefton@uwindsor.ca or (519) 253-3000 ext. 3832.

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If you volunteer to participate in this study, you will be asked to:
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In recognition of the time you commit to participating in the study, each participant will receive the amount of $25. The justification for this amount and idea of compensation is in regards to the participants having an additional task on their shift, and as a thank you for participating in the study.

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A pseudonym (i.e fake names) will be given to you. The researcher cannot guarantee confidentially will be kept but will attempt to keep your identity confidential as much as possible by removing any identifiers and anatomizing the data. Data collected from this study will be safeguarded on a password secure personal laptop of the researcher, and all documents such as consent forms, notes, auto recordings will be locked in a personal filing cabinet. After the study has concluded, all information that could identify people supported will be deleted.

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Web address: _____
Date when results are available: _____

SIGNATURE OF INVESTIGATOR
These are the terms under which I will conduct research.

_____ _____
Signature of Investigator   Date

APPENDIX E. COLLABRATIVE WORKSHOP TEMPLATE

Collaborative Workshop	

Participant Name:	Date:
How many people in the house Disabilities Challenges Interests	
Additional materials that might be needed	
Resources they might need: • for that specific disability • activity ideas • approaches • multi-managing/ multitasking	
Structured or non-structured lesson plan	

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