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Adolescent Mentors and the Latino Community

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Adolescent Mentors and the Latino Community

by

Arazeli Melendez

A research paper presented to the

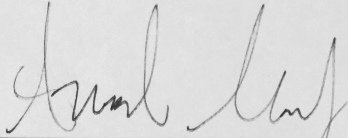
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In partial fulfillment of the
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MASTER OF ARTS

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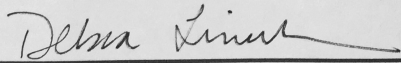
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DEDICATION

This paper is dedicated to all the mentors who throughout the years have contributed their time to the Summer Arts Workshop. They have inspired and touched the lives of many young adolescents in need of positive role models. Furthermore, I would like to dedicate this paper to the two original participants of the Summer Arts Workshop. Influenced by their mentors they developed into inspiring young adults who are now contributing to the SAW.

ABSTRACT

This research explores mentorship as it developed through the lived experience of adolescents who participated in a community arts outreach program, for a lower SES Latino population. The purpose is to identify different roles of mentorships and relationships that contribute to the program. The literature review looked specifically into adolescents as mentors, understanding the developmental impact on mentees, such as peer relationships and natural mentors focusing on the Latino culture. The art therapy literature looked at art therapy and the affects on the Latino culture as well as art therapy process in community-based programs. Utilizing qualitative methodology the researcher conducted an open-based interview that including art directives. The collected data explored the lived experiences from two original members, based on their participation as mentee's and mentors in the program. The results of the data emerged into themes that emphasize the value of mentors for adolescents, the value of natural mentors and the connection to collectivistic values in a Latino culture.

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Introduction

Study Topic

This research project looks at mentorship as experienced by adolescents who have participated in a community arts outreach program for Latino youth from a Lower SES area in Los Angeles. Summer Art Workshop (SAW) is a program that was piloted in August 2006 at Loyola Marymount University. The program began for youth participants during their years in middle school and was expanded and developed at the request of participants wanting to return once in high school. This stimulated the staff to create the positions of junior mentors. In the previous studies, observations were made that, "The experience of mentorship created a sense of belonging among participants and that becoming a junior mentor greatly impacted the life of these individuals" (Helmstetter & Patch, 2013, p.1). In 2015, two of the original participants that had become junior mentors continued their engagement as young adults and a new position was established for them, as senior mentors. The purpose of this research is to expand upon prior studies that have been done by Bianchi and Blueskyes (2008), Jones (2010), and Helmstetter and Patch (2013), all who contributed their research to the Summer Arts Workshop (SAW). This study explores in depth the roles and different stages of mentorship as it has developed in a continuum with the purpose to comprehend relationships and connections being built between participants, junior and now senior mentors.

Significance of Study

After participating in the SAW as an adult mentor for the program and observing the different roles of mentoring, the researcher understands the

importance of examining the notion of mentorship. This study aims to reveal the core of the mentorship role and how it contributes to the Summer Arts Workshop. In addition it hopes to understand the experiences of two original members who played a part in developing both the junior and senior mentor positions. This study is intended to better understand the experience of cross-age mentorship for the participants in this study. The researcher expects to learn the benefits of the relationships between the cross-age mentors and participants that are different than adult mentor relationships. The researcher anticipates that the results of this study can lead to the development of a training manual for future cross-age mentors. Furthermore, the research explores the significance of cross-age mentoring in the field of art therapy especially with populations of Latino adolescents.

Background of the Study Topic

Prior research has been developed for the Summer Art Workshop, originally started by Bianchi and Blueskyes (2008), who explored the developing adolescent by focusing on an outreach program with low-income urban Latino adolescents. Jones (2010) expanded on the research by exploring the transition from childhood to adolescence and focused on cultural and ethnic identity development in Latino adolescents. Helmstetter and Patch (2013) continued this research by exploring factors that they noticed to be most valuable for adolescents which included attachment, empathy, and the role of mentorship. Expanding this research even further the current study focuses on the role of mentorship and how it affects both the participants and the adolescent mentors in a cross-age mentorship relationship.

Helmstetter and Patch (2013) revealed that a mentor program for the adolescent provides the possibility for an emotional reparative experience. Their researches lead them to explore mentorship and focus on the relationship that can be created with a non-parental trusted adult; like a coach or a teacher. Results in Bianchi and Blueskyes (2008) demonstrated success to the Summer Arts Workshop made by contributions to the quality of the mentoring. “Mentors assumed a stance that provided a balance of freedom and support, assistance and acceptance, that created a nurturing environment in which students’ creativity flourished” (Bianchi & Blueskyes, 2008, p.110). This development and exploration of mentorship in SAW has played an extensive part in developing the program. While further investigating the relationship of mentorship and adolescents two concepts arose that reflect the types of mentoring observed in SAW: cross-age mentorship and natural mentors.

Cross-age mentoring in the literature is described as adolescents serving as mentors to younger peers. Karcher and Lindwall (2003) suggest that as adolescents develop cross-aged mentors helps adolescents develop their connectedness. In addition Karcher (2008) describes cross-age peer mentoring as having profound effects on the adolescent by fostering better social skills, improving cultural awareness, and creating a better understanding of the self. Wright and Borland (1992) identified the potential that adolescent mentors have to function in the manner in which adult mentors do, as long as they are guided and structured by the responsibility of the adult mentor. Additionally Wright and Borland (1992) state that when the mentors and the children receiving the mentorships are economically disadvantaged and members of racial and ethnic minority groups, both the need for the mentorship and the potential benefits that can accrue to both individuals are increased.

In the literature natural mentors are known to be part of the individual's natural social network, those that occur spontaneously in a "real-life" context versus assigned mentor relationship (Sanchez & Reyes, 1999, Southwick, Morgan, Vythilingam, & Charney, 2006). The relationship between children and natural mentors emphasizes aspects to the Latino culture. Sanchez and Reyes (1999) advise that members of this culture are usually interdependent, which relating to the ability to be influenced by others, mutual empathy, willingness to sacrifice for others, and trust of the same members.

Although the art therapy literature revealed few examples of mentorship and even fewer models that effectively utilize art therapy with mentorship and Latino communities, it revealed the preference for community-based art therapy. Kapitan, Litell, and Torres

(2011) describe when people come together as a therapeutic community, they increase the capacity to see, reflect, and become subjects of their own development.

Literature Review

This literature review explores research relevant to mentorship. Based on my experience and the review of the literature I have identified specific aspects of mentorship: adolescents as mentors, benefitting factors as well as protective factors adolescent mentors serve for younger children (mentees), and natural mentors.

This research explores in depth mentorship development and outcomes. This review looks specifically into adolescents as mentors, understanding the developmental impact on mentees, such as peer relationships and natural mentors focusing on the Latino culture. Finally, the art therapy literature looks at art therapy and the affects on the Latino culture as well as art therapy process in community-based programs. In addition the literature will review research done focusing on the mentorship role in the program of the Summer Arts Workshop. The review is based on community outreach programs as well as school based community programs.

General Literature

Mentorship

Mentorship in American Society is defined as, “a personal developmental relationship in which a more experienced or more knowledgeable person helps to guide a less experienced or less knowledgeable person. The mentor may be older or younger, but have a certain area of expertise” (Farren, 2006, p.1). However, across the literature I came across several definitions that describe mentoring from a different perspective. Similar to this universal idea of mentorship, Rhodes (1994) describes mentoring as “a relationship between an older, more experience adult and an unrelated, younger protégé”(p.188). He goes on to explain this relationship in which the adult provides ongoing guidance,

instruction and encouragement aimed at developing the competence and character of the protégé. Looking through a more psychological lens Rhodes (1994) also describes the role of mentors to increase resilience in the mentee by serving as “external regulators” as their ego capacities and strengths can be modeled to mentees, as mentees learned to internalize them. Freedman (1993) and Rhodes (1994) both interpret mentoring as a dyadic psychosocial intervention. They emphasize the idea of an older individual building a close relationship with a younger person in order to provide support, guidance and opportunities for social and academic development. In Little, Kearney, and Britner (2010) mentorship is viewed as opportunities for the kinds of individualized relationships that school environments do not always make possible. Throughout the literature mentoring has become a popular prevention approach for working with both students who are not at risk and who are at risk for development and academic problems.

Adolescents as mentors. Much of the literature documents mentorship with one common feature: an adult-child relationship in which the adult serves as the mentor and the child as the student or apprentice. While adult-child mentorship recommends various benefits, this section of the review explores in depth the benefits between cross-age mentorships, specifically identifying adolescent benefits to serving as mentors to younger peers.

Wright and Borldan (1992) identified the potential that adolescent mentors have to function in the manner in which adult mentors do, as long as they are guided and structured by the responsibility of the adult mentor. However, they acknowledge that although adolescents are mature enough to be mentors they are still in the developmental stage and in the habit to assume the role of a student in a classroom. Therefore, clear

expectations for their behavior must be established early on. In their study Wright and Borland (1992) highly stress that in order to function effectively adolescents need to be aware of goals of the program, their duties and responsibilities as mentors, the backgrounds and needs of the children and strategies for dealing effectively and humanely with young children. Karcher, Nakkula, and Harris (2005) also suggest that adult mentors regularly assess adolescent mentors' efficacy and to help them create relationship conditions in which their mentees will actively seek support from them. Therefore, mentors to high-risk youth likely will be more effective when provided regular supervision and guidance in the form of structure, support, praise, and encouragement. In their research these factors were found to enhance self-efficacy regardless of the mentors' perceptions of the importance of such program support.

Karcher and Lindwall (2003) explore the beneficial factors for adolescent mentors. They point out the importance to examine the adolescent mentor's experiences, as these experiences help adolescents gain positive outcomes. Karcher et al. (2005) examine the relationship and benefits created between adolescents and at risk children. What they discovered was the potential that mentors could have at increasing their self-efficacy, their own belief that they will be successful with their mentees. Having this self-efficacy helps to better mentor children regardless of their risk status. Karcher et al. (2005) suggest that mentors whose self-efficacy can be increased may experience an increase in relationship quality.

Karcher and Lindwall (2003) suggest that as adolescents develop there is a need to connect and be involved in a larger social ecology. They go on to explain that connectedness in adolescence reflects affective bonding and proximity seeking with

people and places in the larger social ecology. This connectedness reflects how much adolescents care for the significant people in their lives such as family and friends and the degree to which they are involved in the wider social ecologies in their lives. By being cross-aged mentors it helps adolescents develop their connectedness. Karcher and Lindwall (2003) go on to advise that cross-age mentors provide young children with opportunities to act on their social interest. Social interest may reflect the both mentors and mentee's "identification with humanity, a feeling of community, and belonging to life" (Karcher & Lindwall, 2003 p.295). Bonny, Britto, and Klostermann (2000) suggest that the absence of connectedness during adolescence contributes to psychological problems and risk-taking behaviors.

Sanchez and Reyes (1999) suggest having adolescents as positive role models result in positive outcomes of mentees. Karcher et al. (2005) state, based on prior research, that development mentoring is intended to facilitate the social and academic development of both child mentees and adolescent mentors. These experiences for both child mentee and adolescent mentor intertwined and their duality works together to grow both identities.

In their research Karcher et al. (2005) describe factors on how relationships are built between mentors and mentees. One factor is when children mentees experience empathy, praise, and attention from their adolescent mentors. Another factor is when the adolescent mentors' perceptions of mentor-mentee relationship quality are based on the mentee's openness to seek support from their mentor, this helps mentors to feel self-efficacy. Research suggested that these mentees would seek out support from adolescent mentors in regards to family, school, and personal concerns. Wright and Borland (1992)

were able to identify the remarkable degree of insight and sensitivity that mentors showed to the children they were matched with. They noticed that the adolescent mentor understood what the children were going through, “an extent that would not have been possible of any of the adults involved with the program”(Wright & Borland, p.128). Wright and Borland also describe adolescent mentors capability to familiarize young children with the activities that lead to success in their area of expertise, by guiding them, and what they refer as: showing them the tricks of the trade. The study conducted by Karcher et al. (2005) reveals that the mentees experienced their social support expanding. This social support acts as a powerful buffer against the development of trauma-related psychopathology and as a protective factor in those who are considered to be stress resilient.

Natural mentors. In general, researchers have classified mentors as non-parental adult mentors, natural mentors, volunteer mentors, and peer mentors. Mentors who are part of the individual’s natural social network such as: nonparental adults including kin, neighbors, teachers, and coaches are referred to as natural mentors (Southwick et al., 2006). Sanchez and Reyes (1999) view natural mentors as those that occur spontaneously in a “real-life” context versus assigned mentor relationship.

Natural mentors provide reliable support, communicate moral values, teach knowledge and skills, inspire and motivate, and foster self-esteem. Southwick et al. (2006) suggest that children and adolescents who have a natural mentor tend to exhibit fewer problem behaviors and more positive attitudes about school than those without a natural mentor. Southwick et al. (2006) go on to explain the supportive role of natural mentors appears to be particularly important for at-risk children. Natural mentors may

provide resilience in at-risk children by serving as a buffer against developing depression and anxiety. It may also moderate the relationship between depression, social support, and relationship problems. In general, adult mentors who are not part of the mentee's natural social network, such as volunteers, are less effective than natural mentors.

Latino Culture. In order to understand the stance of mentorship in Latino Culture it is important to be aware of two significant aspects of the culture. For one it is important to understand the systematic system of the culture. The Latino culture is very united. It derives from a collectivistic perspective where family values are close, and a worldview that emphasizes the needs, objectives, and perspectives of the in-group (Sanchez & Reyes, 1999). Second the culture is one from a population/community that suffers from disadvantaged low-income lifestyles. It is important to acknowledge that “young, urban, economically disadvantaged children are often raised in families and a society in which positive role models are few and expectations for their academic success are low”(Wright, 1992, p.125).

Wright and Borland (1992) state that when both the mentors and the children receiving the mentorships are economically disadvantaged and members of racial and ethnic minority groups, both the need for the mentorship and the potential benefits that can accrue to both individuals is increased. In their study they experienced the linking of a potentially gifted young child with an older academically gifted student, from the same city and the same culture, promising a number of benefits. They suggest that the older student is a positive role model of an intelligent young person who has achieved success in spite of the odds. They go on to emphasize that contact with the mentor provides children with a role model that mitigates the outcomes of an absent adult or the negative

role model offered as typical of urban minority culture. Wright and Borland (1992) conclude that being culturally and temporally closer to the children than any of the project staff, the mentors provided an invaluable and otherwise unattainable window into the lives of these young children.

Sanchez and Reyes (1999) confirmed the importance of the Latino value in familism, the strong attachment to nuclear and extended family members that involve feelings of loyalty, reciprocity, and solidarity among the family. This finding also suggested that values may be an influential factor in support network composition for this minority group. In their study their evidence suggest that once the values of Latino cultural system are taken into account, an alternative view of mentorship may be considered. In such case Sanchez and Reyes (1999) advise that members of this culture are usually interdependent, which relates to the ability to be influenced by others, mutual empathy, willingness to sacrifice for others, and trust of the same members. They acknowledge that mentorship as a phenomenon is different for this group than has been found in the Anglo-dominated literature.

Art Therapy Literature

After an exhaustive search in the art therapy literature on mentorship the results were based on a few examples of mentorship and even fewer models that effectively apply art therapy with mentorship and Latino communities. Due to these results the art therapy literature will focuses on the effects art therapy has on the Latino culture and the Latino preference for community-based art therapy.

The Latino Client

The art therapy literature explores the relationship between art therapy and Latino clients. Westrich (1994) advises that understanding the patient's culture is part of the process of art therapy. He suggests being cultural sensitive potentially increases the client's motivation, fascination, and genuine mutual interest for both the clinician and the client. Much of the literature acknowledge that art therapy has helped Latino clients by formulating culture identity and implementing the use of traditional Latino crafts and integrating Latino traditional values with American values. Kellogg & Volker (1993) discuss the use of integrating past experiences and present reality, grieving multiple losses, and processing trauma associated with immigration. Wong-Valle (1981) confirms that creating pictures of the country of origin gave Latinos the opportunity to stay connected with their culture, thereby relieving their anxiety about difficulties encountered in the United States.

In Mathew's (1998) study she proposes that art therapy is an ideal modality for understanding the acculturation process of first generation immigrants. Crespo (2006) confirms Mathew's proposal as she explored the journey of immigrant Latinas. Crespo (2006) reports that Latina women found themselves in a foreign land where their language and culture become added barriers to becoming familiar with their new home. She confirms that art therapy may have provided them with the ability to reconstruct their new lifestyle in a way that mirrors creative expression to their culturally experience. Ciornai (1993) describes the Latino culture as art not being representative of only luxury objects, traded commodities, or safeguarded items instead, art is built into the Latino's everyday living. He goes on to explain that Latinos do not view art as cultured but as an

expression of culture, as an expression of the self. Cionmai (1983) confirms that art therapy for immigrant Latinas may lead to reinforcing and supporting interrelated cultural constructs, decreasing depressive feelings and experiences such as fear, inhibition, exclusion and isolation.

Bermudez and ter Maat (2006) conducted a survey where they identify Latino children and adolescent's developmental needs of self-expression, identity, and socialization. Their results conclude with benefitting factors of using art therapy with Latino children and adolescents that include: self-express, connecting to their own culture, decreasing social isolation, increasing self-esteem, fostering trust and understanding in the therapeutic relationship, and development of cultural identity. In the study done by Linesch, Aceve, Quezada, Trochez, and Zuniga (2012) they explore the use of art process with Latino adolescents to explore the tension experienced between their parents' traditional values and the values of their new adopted homeland. As a result these members demonstrated the existence of incorporation to a bicultural identity. They also demonstrate a strong connection to their culture founded by their parents, as well as resilience to the challenges of a new country and culture status. As a result we see how art therapy is a contribution to the journeys Latinos undertake as they become acculturated to this new society.

Community art therapy. Understanding how art therapy can have a positive influence on the Latino clients, this part of the review explores the preference that Latino clients have on informal alternative to therapy, such as community-based art projects. As the Latino culture derives from a collectivistic perspective of life it seems natural that community-based art therapy be more appropriate for the culture. Kapitan, Litell, and

Torres (2011) explain that, “On the macro level of community practice, art therapy looks outward as well as inward, engaging a people’s collective dream life, their hopes and images, their histories and current realities, and their discovery of new ways to go forward” (p.64). Kapitan et al. (2011) write when people come together as a therapeutic community, they increase the capacity to see, reflect, and become subjects of their own development. They express that community in art therapy usually refers to the surrounding social environment of the individual and groups, aligning with the idea that Latino client’s collectivistic viewpoint.

In Kapitan et al. (2011) look at a study sponsored by Cantera, a non-governmental organization devoted to community development and education in Managua, Nicaragua which resulted as a cross-cultural collaboration that conceptualizes creative art therapy as a process for strengthening the development of the whole person in ways such as: psycho educational, spiritual, relational, and political. This process in turn develops a positive transformational impact on a person’s family, community, and oppressive societal structures. As a result they found that a key ingredient in this community-based model was Cantera’s commitment to popular education, it created the group norms and values on which the community’s exploration and evolving critical consciousness were founded. Kapitan et al. (2011) also suggest Art therapists would do well to look to Latin America, with its deep tradition of turning to the community for healing and knowledge.

Summer Arts Workshop

This literature review explores research done on the Summer Arts Workshop that conveys the expansion and significance of mentorship in this program. In Bianchi and

Blueskyes (2008), the researchers believe that a huge part of the success of the program was due to the presence of caring, engaged mentors, whose impact was increased by the high mentor-participant ratio (6:9). “Mentors assumed a stance that provided a balance of freedom and support, assistance and acceptance, that created a nurturing environment in which students’ creativity flourished” (Bianchi & Blueskyes, 2008, p.110). Bianchi and Blueskyes (2008) express that this direct involvement between caring and involved mentors helped participants to adapt and develop in healthy ways. In concluding their research Bianchi and Blueskyes (2008) suggest that creating a program for previous participants to become future mentors to the next group could prove very successful. Jones’s (2010) experience among the art workshop suggests that the program facilitated positive relationships for the adolescents with adult mentors across the years of participating. In her research she experienced participants expressing their desire to continue participating in junior mentor roles in future workshops.

Helmstetter and Patch (2013) revealed that utilizing mentor programs for the adolescent provides the possibility for an emotional reparative experience. Their research led them to explore mentorship and to focus on the relationship that can be created with a non-parental trusted adult like a coach or a teacher. Helmstetter and Patch (2013) express that participants felt as if they were able to create freely and express themselves safely due to their relationships with their mentors. Their research also found that mentors have the ability to lend ego strength to adolescents and that mentors create exposure to a broader sense of social support. They discovered that individual attention from a mentor could change the adolescents’ view on the future interactions with adults and be beneficial in forming positive new relationships. Helmstetter and Patch (2013) similar to

Jones's (2010) findings, agree that many adolescents expressed great interest in becoming mentors which might be a contributing factor to the success of the Summer Arts Workshop. Their observations, like Jones (2010), found that the desire to be a mentor created a sense of belonging, encouraged pro-social behavior, created an investment in the program and increased a sense of self- efficacy amongst participants.

Conclusion

The literature gathered for this review contributes to the understanding to mentorship. It acknowledges the benefits of adolescents as cross-mentors, as well as benefits for the mentees, confirming that both stages develop and start forming their identities with the exposure to this mentor-mentee relationship. The literature also explores the relationship between children and natural mentors that emphasize similarities to the Latino culture. In the art therapy literature it reveals the benefits art therapy contributes to the Latino culture. More specifically the literature offers the preference a Latino client would have on community-based program.

Research Approach

The current research uses a qualitative approach. Creswell (2014) defines this approach as a way to “explore and understand the meaning individuals or groups ascribe to a social or human problem”(p.4). This approach involves emerging questions and procedures, data collected in the participant’s setting, data analysis building from particular to general themes, and the researcher making interpretations of the meaning of the data (Creswell, 2014). In Sanchez and Reyes (1999) the study was conducted based on students participation in a 50-minute, structured, one-on-one interview on their experience with a mentor in order to investigate the student’s personal experiences. Supported by this approach this researcher provides a framework of open-ended questions to utilize in an interview session. The researcher developed this inquiry to describe the lived experiences of individuals about a phenomenon as described by participants. For the purpose of this study the research bases the questions on the mentorship role and mentor relationships.

Shaun McNiff (1998) defines art-based research as a method of inquiry, which uses the elements of the creative arts therapy experience as ways of understanding the significance of their practice. The researcher also uses art-based methods to gather further information about the personal experiences of the participants as creative process to better understand their experiences.

Methods

Definitions of Terms

Mentorship. The New Oxford American Dictionary defines mentorship as to advise or train someone, especially a younger colleague by an experienced and trusted adviser. The literature mentorship is looked at as a relationship developed in which a more experienced or more knowledgeable person helps to guide a less experienced or less knowledgeable person. The mentors may be older or younger, but have a certain area of expertise (Farren, 2006,). For the purpose of this research mentorship is the main focus of this study.

Cross-age mentoring. Cross-age mentoring is described as adolescents serving as mentors to younger peers (Karcher, 2009). Cross-age mentoring is looked at in relation to the adolescent adopting a new position as junior mentors in the Summer Arts Workshop.

Natural Mentor. The literature defines natural mentors to be known to be part of the individual's natural social network such as: nonparental adults, including kin, neighbors, teachers, and coaches. (Southwick, Morgan, Vythilingam, Charney, 2006) It is also defined as those that occur spontaneously in a "real-life" context versus assigned mentor relationship (Sanchez & Reyes, 1999). Understanding the role of a natural mentor better helps inform the development of mentorship roles that have been formed in SAW.

Design of Study

This research focuses on development of mentorship roles that have been formed and established in a continuum on the Summer Arts Workshop. This study looks closely at the roles established by interviewing two of the original participants of the SAW. Both members have experienced being original participants who returned during their years in middle school. Once in high school the participants requested to return once more and the role of junior mentor was established. In 2015 both members returned as young adults and they were provide with the role of a senior mentor. When looking at data compiled during the interview process the following questions are addressed:

1. Did becoming mentors influence their desire to continue participating in the SAW?
2. Did it built connectedness between them and the younger peers?
3. Did a cross-age relationship feel more natural than a relationship with an adult mentor?
4. Did this relationship connect to their Latino culture?
5. How was their experience different from being junior mentors and becoming senior mentors?

1. Sampling. Subjects were selected based on their mentor participation and commitment to the past SAW workshops. The subjects were two members that have contributed to the workshops since 2006. Both members were young adults, over the age of 18, one male and one female. The researcher contacted two young adults directly by phone and/or via email in request for an interview process. Both participants were asked to participate together on an approximately two hour-long interview that explores their

mentorship role and development through out the years of their participation of the Summer Arts Workshop. Participants were informed that their participation will contribute to the expansion and development of the program. The subjects were emailed or mailed the proper consent form. The consent form explains all of the possible risks or benefits the subject may experience.

2. *Gathering of data.* Participants were asked to schedule a one-time arranged meeting at Loyola Marymount University in the department's facility of Marital and Family Therapy. Both participants were involved in a two-long interview process containing detailed questioners about the participation in the SAW program. An art process was also implemented within in the two-hour frame. Photographs were taken of the artwork to collect for data analysis. Questions were asked specifically on their understanding of mentorship and their developing mentorship role over the years of their participation in the program. The interview process was audio taped with the consent of the participant. Notes were taken through out the interview.

3. *Analysis of data.* Based on a qualitative approach the researcher utilized a phenomenological research methodology to analyze the raw data driven from the open-ended question provided in the interview process. Creswell (2003) states that qualitative designs look at how and not why a particular phenomenon occurs. Starting with the audio tape recordings from the interview process the data was transcribed and carefully reviewed to extract relevant quotes. Experiences were categorized based on general themes that emerge. Photographs of the art were taken and observations were carefully made about the content.

Results

Presentation of Data

Establishing the protocol for interview. Prior to the interview thoughtful decisions were made in order to stay focused on mentorship, connections and relationships. Interview questions were created in a chronological sequence based on subjects' participation in different roles through out the nine years of their participation. Interview questions were divided into three different roles: their experience as participants, experience as junior mentors, experience as senior mentors, as well as influence of their Latino culture. The three different roles are divided by experience contributing to their age. The experience as participants was at the age of 11 years to 13 years of age (middle school years). The age of junior mentors was at 14 years to 16 years old (high school years). The experience as senior mentors occurred in their early 20's (college years).

The art directives were thoughtfully considered. A three-step process was developed that would reflect the experience in a continuum. Three art directives were created that would address their role as sequentially a participant, as a junior mentor, and as a senior mentor. Both participants had been exposed to various art materials in the SAW guiding the decision to provide an open range of materials. The data is presented in this same sequence of three categories. The interview answers from the participants are summarized to focus on the main points of the study project. The data is presented together in an integrated manner because this reflects the structure of the interview and the responses of the participants.

Description of the interview. The interview took place at the art studio in the Department of Martial and Family Therapy at Loyola Marymount University where the SAW had been held every summer. Over the nine years the participants had spent almost every summer in this space. In order to stimulate collective memory, the interview was arranged there. The day of the interview the participants arrived separately. Participants were welcomed with coffee from Starbucks to help them start their morning. The morning began by introducing the purpose of this study and its investment in learning the meaning of mentorship in the SAW. They were informed that they were invited and chosen for the interview for their contribution to SAW and their unique experience of having engaged in three specific roles of the program. They were told that they would be asked specific questions that would help the researcher understand mentorship roles, and the interview would be split into three different categories. Within the interview there would be a three-step art process, which would represent a continuum of their experience when they started the SAW to where they are right now. Participants were informed to freely look around the art studio, with which they were very familiar. They would be engage with any art materials of their choice once the art process began. The interview was audio recorded and started by defining mentorship.

Interview

How would you define mentorship?

Cindy. Cindy explains a relationship such as a student and teacher one. She states, "It's more like friends at the same time and is has one level of authority." She makes it clear that there is no disrespect towards one another yet more like equals and you realize that this person is there to help the other person.

Luke. Luke explains his experience of first having a mentor and then growing into a mentor himself. He defines mentoring as one person that has more experience and knowledge than another and is there to provide comfort and a personal role model.

What does mentorship mean to you? How do you see it benefiting or not benefiting someone?

Luke. Luke sees the importance of a mentorship relationship as a way to help. “Mentors are there to help you, help you be a better person.” Luke acknowledges his transition from being a participant and becoming a mentor and states his early desires, “One day we’re going to be mentors and help kids out too”.

Cindy. Cindy provides a similar response; she agrees that the importance of mentorship is “helping.” She discusses her own experiences and notes that she noticed someone being a mentor when they provided their help, when someone was able to provide knowledge that she did not have. As she discusses her own experience of becoming a mentor she also mentions that she didn’t think anybody even knew she was a mentor until she was able to provide help, “Until I said something that meant something to him or her.” Cindy states that someone can only benefit from a mentor if she or he is willing to accept that advice or help.

Do you feel that in your participation in the Summer Arts Workshop you provided a mentorship role?

Luke. Luke expresses his challenges in becoming a junior mentor. He expresses not being seen as mentor when he first started but more of a friend from the participants in the SAW. They had been participants and had already build

relationships as friends with their co-participants. Luke states, “When you know someone and you’re comfortable with them sometimes you don’t really see them as a helper or a role model.”

Cindy. Cindy also sees her role more as friendship. Starting this new position as a junior mentor she felt that she wanted to become friends with the participants “because I feel like they would listen to me more as a friend than if I thought I was a really young authority”. She discusses that her acknowledgement of becoming a mentor was when the participants asked for help. At that point she realized she was more of a mentor and not just a friend. When everyone is working really hard and coming up with new ideas this is the time where Cindy felt more like a mentor, when she was able to provide her help.

Experience as participants.

Can you go back to when you were first participants and describe that experience?

Luke. Luke describes his experience as something new, something he had never experienced before. He discovered art and found enjoyment, “I never thought I would do art because I was never an artsy person.” Luke describes finding art as calming and relaxing and being able to find comfort through this experience. He goes on to explain that it was a sense of escape. At school they were attached to their “own groups”. At the SAW they were able to be themselves and separate from the “clicks.”

Cindy. Cindy describes her experience as wearing a mask and finally being able to take it off. At first she did not want to talk to anybody, just focused on her

work. As the program proceeded she felt good to be there, to feel as she belonged there. She felt as she could just be herself there. “I was speaking so clearly through my art, I didn’t even have to say anything.” Cindy explains that when she finally opened up it was because if felt like people had already seen her, because they had seen her art. At that point she had nothing to hide. Everything she made became a representation of herself through the art.

How was your relationship with the adult mentors as participants?

Luke and Cindy. Luke describes his relationship with the adult mentors as having built a certain kinship as they were growing up. For him the strongest relationship he built was with mentor who piloted the program. Luke and Cindy both describe that the mentors who they connected the most with were the mentors who continued the program and “stayed.” They remember these mentors because they kept coming back, “Hey, I guess they like us, they are still here.” An important statement that would be expanded further is when they acknowledge these relationships being built. Cindy and Luke describe that if every year there was a different mentor it would only be a “regular program” and not the SAW. They describe how the adult/senior mentors also chose specific students to work with and the relationship grew. Cindy describes it as a tradition where mentors would pick students to work with all week.

What was it about the program that captured your return?

Luke. Luke conveys the program itself was a reason to come back. Their experiences as they transitioned into mentors became one of their biggest highlights and resources to continue coming back.

Experience as junior mentors.

Can you describe your experience the first time you were considered a junior mentor? How old were you?

Cindy and Luke. Both participants express the struggle and challenges they experienced becoming junior mentors. They started at the age of fourteen and both agree that it was not the best of the years. Luke explains that it wasn't the best transition. Their roles as mentors were not fully structured to their understanding. It appeared as the program itself was trying to figure out what this new junior mentor role was.

As they recollect the years as junior mentors both Cindy and Luke feel lost in translation. As their roles were still not completely established their relationships with their fellow participants were perplexing. The participants that came back saw them as their fellow friends/participants and not as "junior mentors." They did not seek their help.

Do you think it made it easier to get along with the students? Let's say versus adult mentors?

Luke. "Our relationship ... should have been more with the mentors at first so we can try to see how we were supposed to mentor and how we were supposed to work it out with the kids. But like we said, that wasn't there." Luke continues to explain that his role was not clear and, therefore he was unsure of what to do.

Cindy. Cindy took a different approach. However, still lost in translation and not being sure what her role meant, she strived to figure it out. She states, "I took the best of both worlds." Cindy figured if nobody needed her help she would do her

own art as well and took on a role of a participant, and if someone needed help she was open to being there. Cindy also expresses that the second year the program provided more responsibilities for them and this also felt overwhelming.

Luke. Luke agrees and states that the second year they were given more responsibilities. He felt as it might have been too much. However, it opened the doors for them to truly become mentors while still not feeling “properly prepared”.

When do you think you were more properly prepared?

Luke and Cindy. After two years of going through experiences of trying to figure out what it meant to be mentors, from given no responsibilities to a great number of responsibilities Luke and Cindy felt ready the third year. Luke states he got to experience a balance. The third year “I felt like I was ready to go!” With experience Luke felt that he could contribute to the program and still continue doing art with the participants. Cindy expresses finding her own balance as well, being able to contribute help as well as doing art for herself.

What was the best part of being a junior mentor?

Luke. Luke expresses the sense of having the “title.” He saw an importance of being able to say, “I’m here as a junior mentor.” He expresses this new responsibility as important for “kids at that age, they need a sense of responsibility to see what it takes to be in charge of something”.

Cindy. Cindy expresses that coming back was the best feeling. She states, “Jessica wanting us to come back, making a position for us”. However, she also notes that being a mentor was stressful.

What were the challenging parts?

Luke and Cindy. Both Luke and Cindy express their challenges due to the uncertainty of their role or position as junior mentors. They both express not connecting with the senior mentors. The senior mentors needed to connect with the participants but as junior mentors we did not need to connect with the senior mentor. As a result, both Cindy and Luke felt unconnected to the senior mentors and seen more as friends to the participants.

What do you think were differences between the adult mentors and the junior mentors?

Cindy and Luke. Both Cindy and Luke didn't realize all the responsibilities the senior mentors have until they became senior mentors. Being a junior mentor they constantly had to be sweet and nice to the participants and some of them had "hard attitudes." Cindy states, "it felt as if we had to win them over." Their relationship with the participants was more of a friendship. At the time Cindy and Luke and other junior mentors got lost in an "egotistical way, as being better than everyone else."

A big difference that they did notice is the uncertainty of the junior mentor role. They expressed the uncertainty of junior mentors and their attempt to figure out ways to help the participants meanwhile, senior mentors appear to have it under control.

How would you describe the relationships you build?

Luke and Cindy. It appears there was lack of relationships with the senior mentors. However, an established bond was already made with their peer junior mentors. Luke explains they all knew each other, went to the same school, and

participated together from prior years. Relationships with new participants were also created. Whether it was a helper, a mentor, or as a friend most of the time it felt as a friendship. Luke expresses how he feels that they lost a connection with the senior mentors.

Did you feel successful as a junior mentor?

Cindy. Cindy expresses that her experience was necessary for both the program and the junior mentors. She states the importance of having gained more responsibilities. In that age of her life it was a good transition into their new role as senior mentors. She continues, "It was a necessary experience, it would have been a total shock to come as senior mentors if we didn't have this junior mentor position."

As junior mentors did you feel more insight or sensitivity towards the participants?

Cindy. In her perspective senior mentors had more patience. They were dealing with students that had "serious attitude problems" and were able to express patience with them. As junior mentors there was no filter, "If they didn't like them they wouldn't deal with them." However, she expresses if participants found themselves upset with their senior mentor they would come to the junior mentor and express their frustrations. She concludes by saying participants could be more openly expressive to junior mentors but senior mentors had more patience.

Experience as Senior Mentors

This prior year you both were in college and returned as senior mentors?

Could you explain what that means to you?

Cindy and Luke. Cindy describes this experience as the moment of “we made it.” She explains that they both had this idea, from when they were participants, that they would attend LMU for college. They both were disappointed when they applied to go to LMU and both got declined. She goes on to explain that they also were not asked to come back to the SAW after their high school years. Luke states, “I guess they didn’t want to bother us. In those two years we were going to college.” At the time the years as junior mentors appeared to have been the end for them. “We felt like junior mentors were the peak and since we’re not at that age anymore, we felt like we were done. Not just as junior mentors but the whole us being in the program was done.” Cindy adds by stating that the next logical step would be to become senior mentors. However, all senior mentors were undergraduate or graduate students from LMU and they weren’t. “It was kind of the end of the road.”

When the director of the program contacted them inviting them to come back they felt as if they had to. They were glad that their dream still existed. Cindy explains that it gave them hope again and she states, “We are going to take over this program one day!” In addition Cindy explains that this program has been bigger than anything else for her. She is proud to say that she has been to LMU and had the experience to work there, for a week in the summer.

Did you think you would come back as senior mentors?

Cindy and Luke. Both felt appreciated to come back and felt gratitude for being part of such a big experience. They both felt as the program made them into “legends.” Luke explains a moment, on the day of the presentation for this previous

year's workshop, where he references his own cultural background. He explains coming from a big Mexican family it felt like when you go to a family gathering and "relatives you never knew before are like 'Hola mijito, hola mijita, how are you? I haven't seen you since you were...' It was one of those for me." He goes on to explain that it felt as if everyone knew him. It was a good feeling to know that he left a mark there and people still remembered him for it.

How was your experience as a senior mentor?

Luke. It was a rewarding experience for Luke. He expresses feeling accomplished by being able to give to the participants the same experience he was given by the mentors he had.

Now that we have established your full roles as participants, as junior mentors and as senior mentors, do you think there is a difference between your role and the other senior mentors?

Luke and Cindy. Based on their experience Cindy and Luke expressed that their first hand experience of being participants and transitioning into junior mentors has developed their role as senior mentor, a role that is different from other senior mentors. They expressed that some mentors enter the program for research and it is unclear if they are there to have fun or just for the research? Their personal experience helps them understand the participants and helps them create an enjoyable experience.

Can you describe your overall experience in the program?

Luke. Luke expresses being able to be part of the whole program from prepping, to driving and doing this for the kids. "I helped the kids come to a

program where they felt they could be themselves and show themselves through art.” He states that this was the same feeling they experienced as participants and now were able to provide similar feelings. He became part of the “full cycle” of the program.

Cindy. “I don’t know where I would be without this program. I developed a lot of skills and things that we probably wouldn’t know. I never lost my expressive side and my creative side. I learned how to talk here because of the speeches I give here. I am able to say things when they come from heart, and my heart is here.”

Through out this journey did you feel a sense of belonging and sense of self-efficacy?

Cindy and Luke. Cindy and Luke both express throughout the interview their sense of belonging from being participants till now as senior mentors. They both describe their own self-efficacy as self-fulfillment. Cindy states it “makes me love art and makes me do art.”

Latino Culture

Based on everything we have talked about would you say it relates to your culture? It could be in any way that you think of your culture.

Luke. Luke expresses when you’re in the program all you see is art. He is able to identify people through their art and truly get to see who they are. He goes on to explain that the biggest relationship in the program is the art. He does not feel that gender or nationality have a role in the program. Instead the program brings everyone together to do art. He acknowledges that the Latino culture is filled with

art expressions and art is a big part of the culture. However, the program is more focused on the art and that's what he feels the culture of the program is.

Conclusion. At the end of the interview both Cindy and Luke express that mentorship is helping someone reach their goals while being a combination of friendships, teaching and having relationships and connections. Cindy expresses that she can see mentors being "friends forever". They both expressed their commitment to this program and the requirement of having one week free for the summer.

Art description. The interview was divided into three steps: the first part being the experience as participants, then the experience as junior mentors and finally the experience as senior mentors. Art descriptions are divided in the same structure. The data of the art will be presented in sections A, B, and C.

A. Description of art as participants. After having the discussion that reflected those three years when Cindy and Luke were participants, they were given the art directive: to create an art piece based on their experience as participants. It was also explained to them that three different art directives would be given based on the three different experiences: as participants, junior mentors, and senior mentors. They were provided with various materials of their choice and were given about ten minutes to work.

Luke. Within the art process Luke worked rapidly in his first piece. He was the first one done within five minutes. As he works he explains that he usually does one thing and when it comes to the questions he is able to speak his mind. As he starts to describe his piece Luke exclaims his need for structured material, "I feel

that for me to be creative structure needs to be there.” His piece is created out of a plastic three-dimensional object that is transparent. The object has wire wrapped around it that goes vertically up. The wire wraps the object in a circular manner. At the top the wire spirals up and no longer touches the object (see Figure 1). He explains it represents the first year he came into the program when he was 11 years old. He was “all over the place” at the beginning of the program; he was “spiraling out of control.” Being part of the program he started to come down or “the rollercoaster started to slow down.” He references this rollercoaster as a metaphor to his life at that moment and being part of the program. He found control over himself through this “rollercoaster”. He stated being able to have ideas flowing and the feeling of everything coming together for him. He referenced the stop of the rollercoaster representing the end of the program. He experienced being happy for having been part of this program, happy for the relationships he made, and the ones he has kept. However, that also meant the week was over and he felt sadness. He states, “I figured that I would get on it again next year, if the opportunity came.”



Figure 1

Cindy. As they began the art process, Cindy reminisces and expresses to Luke, “You know what’s weird, that means that we really wanted to come back because we felt like, special here. Get me?” They discuss this experience as she gathers the materials she wants to use. Then she goes to plug in a glue gun. Cindy arranges a table to where she begins to work standing up. Cindy is extremely engaged in her art process. She continues her work as Luke describes his art piece. Cindy goes beyond the first part of the art piece and creates all three different experiences that would be discussed. All three pieces are connected to each other (see Figure 2). In the art piece as a participant she uses an 11”x16” sheet of paper. With charcoal she colors a background with shades and scribbles. On the left corner she put a white feather that has a black tip. Next to the feather is a clear

transparent mask. Inside the mask are different shades of blue tissue paper and small pieces of confetti as well as googly eyes. At the very top of the mask there is a tiny red heart glued on. This part of art also contains a “rusty” wire that goes through the paper from the bottom left corner and stretches to the right corner of the next “experience”, second art piece (see Figure 3).



Figure 2



Figure 3

She describes this piece as how people first perceived her. The colors she uses are shades of blue that she describes as sadness and calming colors. She states, “I put that in the mask because that’s what people saw, that’s what people were looking at in the mask” (see Figure 3a). She states, “I guess this is how people usually viewed me as this really sad, calm person but in reality I never felt sad here.” She describes the feeling of being watched and observed through this piece. Through this image she also describes what “life felt at that time”. She states wanting to use the “cruellest” wire because it looks like jail wire. “I twisted that because I was finally free of that jail cell and I took it all apart” (see Figure3b).



Figure 3a



Figure 3b

B. Description of Art Process as Junior Mentors. After the second part of the interview, Cindy and Luke are given the art directive: to create an art piece based on their experience as junior mentors. As mentioned before Cindy created all three-art pieces during the first art directive. Luke on the other hand work on the art pieces one at a time.

Cindy. For the second part Cindy was already done with all three-art pieces. All three pieces are connected together and all pieces were made on 11"x16" pieces of white paper. The second piece lies in between the first and last art piece. It is placed overlapping about 1/3rd of the first art piece. This piece is made out of various art materials that connect and transition into the beginning and the ending of all the art pieces. There is a hollow transparent tube in the middle of the page.

Inside the edges of the tube there are wooden sticks coming out. On the left, half of the wooden stick is glued on to the first art piece. To the right another wooden stick travels to the third art piece, this wooden stick is 3/4th of the way glued on to the third art piece. Towards the upper middle part is a blue ribbon in the process of being tied as a bow. On the bottom middle there are feathers glued on. Some of the feathers are black, one is purple but mostly all are red. The background of the white sheet is almost left empty except for blue scribbles done with oil pastels. Cindy also glues on wooden blocks. One wooden block is located on the top left of the paper and also connects to the first art piece. The second one is on the top right. The third wooden block is on the bottom right. This wooden block has another wooden piece placed on top of it creating a bridge into the third art piece (see Figure 4).

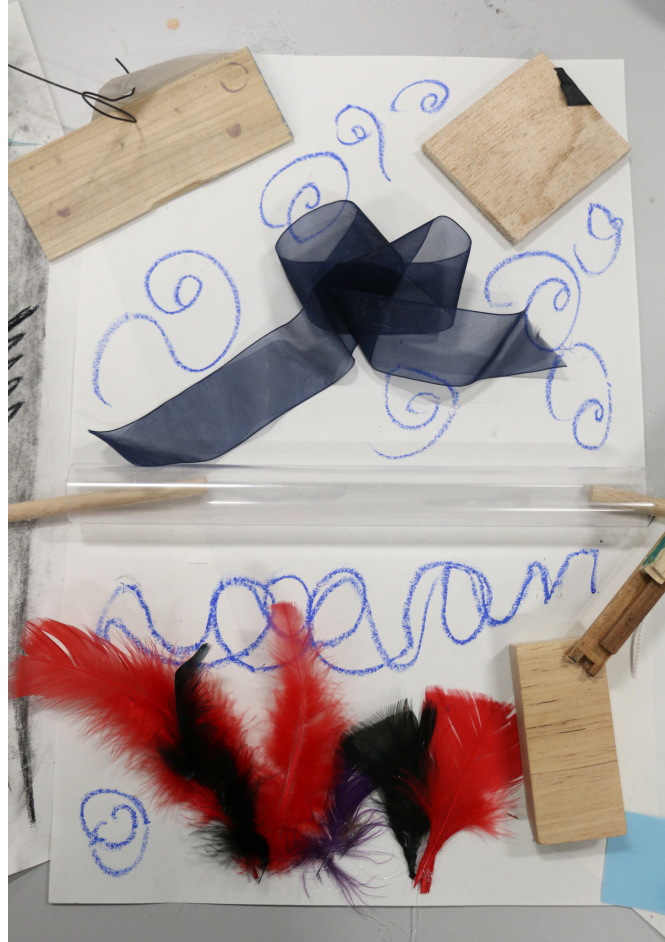


Figure 4

Cindy describes the second experience of junior mentors being confusing. She describes wanting to make a pretty bow however, her experience was not “all wrapped up into a pretty bow” (see Figure 4a). The blue scribbles on the background are a representation of her confusion. The emptiness of the background represents not being able to remember most of it. She goes on to explain trying to be sensitive to the participants but finding herself having a difficult time doing this. She represents this feeling with the feathers, most of them being red because she continued feeling “mad.” The hollow tube is transparent because it shows inside the “emptiness”, not being sure of what to do but knowing it was a

transition. The wooden sticks that come out of the tube signify that she was going to “get out somewhere” (see Figure 4b). Cindy goes on to explain that she was trying to built a foundation for herself, she adds the wooden blocks to represent this foundation. She ends her description explaining the closeness of this art piece and the first art piece. She explains putting them close together because the experience felt to be at the similar levels. Overall she states this being a necessary experience.



Figure 4a



Figure 4b

Luke. Throughout the second part of the interview Luke starts to work on this second art-piece. While Cindy concluded with her description, Luke was still working on his piece. He is asked if he would like to continue and then when done explain his piece. However, Luke explains he know what he was making and would like to share now, as he continues working. Once completed his art piece is made out of wire, the same wire he used for his first art piece. With the wire her created a vehicle that appears to look like a big truck or perhaps a school bus (see Figure 5). The piece is a three-dimensional object. The wire wraps around the joints or corners of the vehicle making the vehicle hold together (see Figure 5a).

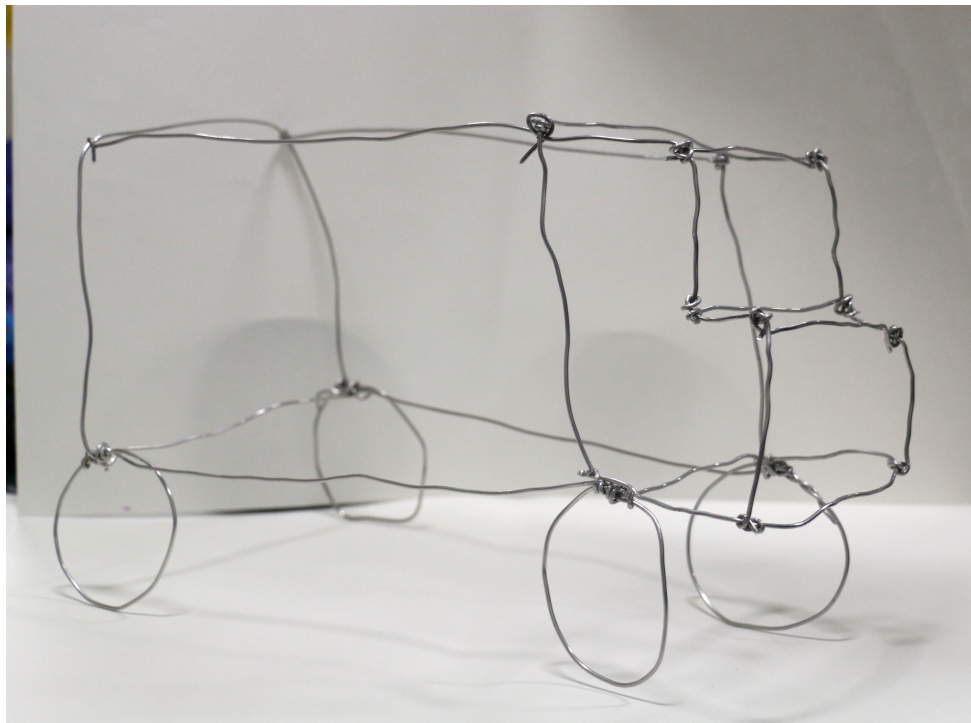


Figure 5

Luke explains that his piece “transitioned into both participant era and junior mentor.” He explains that for both stages as participants and junior mentors the bus rides were some of the best parts. “It was a place where everyone got to know each other.” It consisted of an hour drive to get to LMU and an hour drive back home. This was the time where everyone was able to discuss their feeling about the program and to voice any concerns with each other, a time where everyone connected. During this time the junior mentors built their support as friends and used this time to prepare each other for the day.

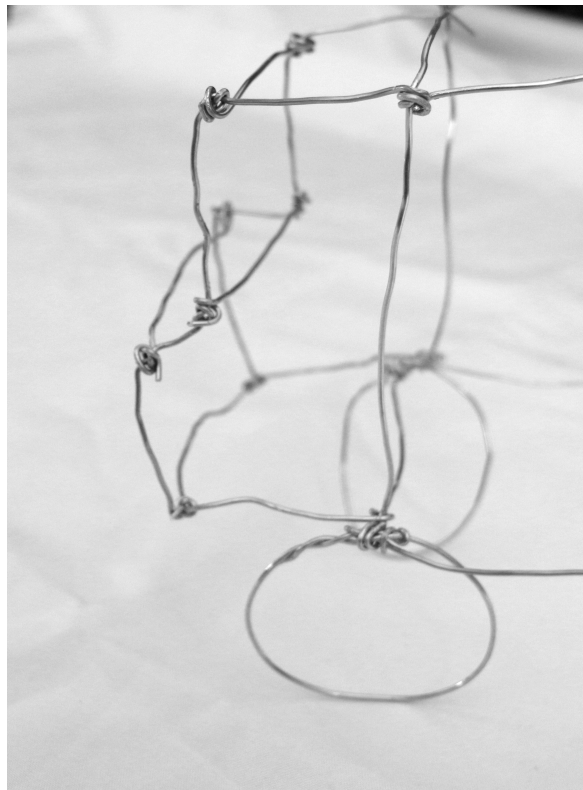


Figure 5a

C. Description of Art as Senior Mentors. For the last part of the interview, Cindy and Luke are given the art directive: to create an art piece based on their experience as senior mentors. Cindy describes her art- piece that was already completed earlier during the interview. Luke works on this third art-piece while discussing the senior mentor experience.

Cindy. Cindy had already done her art piece on her experience as a senior mentor. This piece connected to the other two, is more separated and only attached by the left corner. The wooden block from the second art piece is connected by the wooden pieces that create a bridge onto the left corner of the third art piece. These wooden pieces are also glued on to a wooden block on the top corner. Near the top of the piece there is purple tissue paper that spreads. Towards the middle of the page there is circular metal part with a lever that spins around. Inside there are cut up fabric pieces with designs of red roses. On the bottom left and right, Cindy cut out the Starbucks logo from the coffee cups and glued them in each corner. On the bottom middle she glued on four light blue squared shapes. On the right she created a spiral going vertically up made out of orange fabric (see Figure 6).



Figure 6

Cindy explains wanting this last piece to be compositionally balanced. The middle of the piece has a metal part with spinning lever; she states that she put it there because it felt more structured (see Figure 6a). “At the last phase everything came together and it felt more structured and more complete. I knew what I wanted.” The purple tissue signifies her happiness, still being “crazy” but in a good way. She also used bright colors to identify the feeling of happiness. Being happier as a senior mentor and having the sense of fulfillment. The reference to the Starbucks represents all the long hours and prepping being done. The bridge that she made shows the connections from junior mentor phase into this senior mentor

phase (see Figure 6b). She states it finding her balance. However, the pages are more separate and show a gap because it felt different from everything else. She also notes not making any marks to the background to create a neater space. “To me it looks like a perfect little piece.”



Figure 6a



Figure 6b

Luke. As we continued the interview focusing on the experience as senior mentors Luke starts working on his third art piece. He worked on an 11x16" white sheet of paper. He used charcoal to draw. On the left top corner he drew bold letters writing "LMU." On the right bottom corner he made marks with the charcoal creating semi circular image. Next to that image, similar to Cindy, he drew the Starbucks logo. Most of the image is an illustration of music notes (see Figure 7).

Luke describes the letters "LMU" and states, "I'm glad to be back home." Similar to Cindy he makes reference to the Starbucks logo. He explains the ritual that started when they became junior mentors and now senior mentors, every morning they started with Starbuck. The music notes represent the passion he found through this program. He explains that music has been there since the beginning and it was a new form of art that he discovered. He hopes to be able to give back to the program. He explains, "Helping the kids with their songs feels like home and what I would like to contribute to that to the program."



Figure 7

Analysis of Data

The researcher analyzed the qualitative data by extracting themes from each experience. Through a phenomenologically informed method, the analyzing procedure looked at the lived experiences of the participants. The themes that emerged identify specific experiences that help comprehend relationships and connections that were built between participants, junior mentors, and senior mentors of the SAW. With carefully extracted themes from the interview and art process the researcher made interpretations based on the participants' experiences regarding connections that were established early in the program. These connections make significant contributions to the findings of the research.

During a research analysis workshop the researcher was assisted in creating tables to identify themes. In order to show and compare results the tables' display the specific themes that emerged from the artwork and themes extracted from the interview. The themes have been compared to each individual's artwork and interview responses. The themes were then compared between the participants, Luke and Cindy, in order to identify specific themes that contribute to the findings. Brief narratives describe how the participants were feeling at each experience starting with the beginning of their journey in the SAW.

Experience as participants

Cindy. At the age of eleven, Cindy described experiencing her world as hiding behind a "mask." This mask was interpreted as a theme of identity (see Table 1). In the art she produced, she described life at that age as being "cruel" and feeling enclosed in a jail cell. Table 1 represents the theme of identity represented by a mask that appeared in both her art and her interview. It represented how people first perceived her: an identity that perhaps she felt imprisoned by. Cindy found her voice through art while she was a participant in the Summer Arts Workshop. She described herself as being able to break "free from that jail cell." In the interview she stated feelings of belonging in the program and being able to be her true self. Cindy described relationships she built with mentors and making stronger connections to mentors that returned. The mentors in the program appeared to have provided her a place where she could feel, not only safe but also free to take off the "mask."

Luke. Luke expressed feelings of “spiraling out of control” when he started the program (see Table 1). Over the years of being a participant he was able to reflect and recognized his transition. He compared his experience to that of a roller coaster. He explained finding control and learning how to stop the roller coaster in the years he was a participant. He experienced a sense of escape of not having to be identified with a certain group of people, as he described a “click”. He also stated having “no chains to my identity.” Through this experience Luke expressed his joy of having experienced art in a way he had never before encountered which can be seen in table 1 under new possibilities.

Both. Both Cindy and Luke had similar life circumstances that classified them as at risk youth. Based on these circumstances Luke and Cindy displayed different ways they dealt with life. Their experiences appear to reflect on gender roles. Cindy hid and sheltered herself as an introvert, while Luke described his experience as “spiraling out of control” similar to an exploding behavior. Cindy processed her art by creating all three experiences in a continuum, not compartmentalizing them. Luke on the other hand created three different art pieces in which two pieces are structured. Although their initial experiences differ, when combining both of their responses from the interview and their art, similar themes are noticed such as identity, new possibilities, and positive relationships (see Table 1). Both Cindy and Luke discussed friendships that were built amongst participants, for example their own friendship. When exploring how mentors impacted their lives, Luke described it as having built a certain kinship. A kinship can be defined as a blood relationship, family ties and feelings of closeness. It seemed that Luke considered these

relationships and connections close to family relationships. Luke cherished the relationships that he built with the mentors, which still have a strong impact on him. Connections that became the strongest for him and Cindy were with senior mentors that continued returning to the program. They saw these mentors as positive role models. Similar to Luke, Cindy defined these mentor relationships as helpful. Cindy continued to describe her experience as a sense of belonging. Both Luke and Cindy have this same experience of “closeness” or “belonging” that demonstrates the possibility that they found a place where they felt loved and cared for. The program provided them with mentors they were able to connect with and created lasting relationships.

Table 1: Themes extracted from the art process and the interview

Themes	Luke		Cindy	
	Interview Themes	Art themes	Interview Themes	Art themes
Identity	<ul style="list-style-type: none"> • Spiraling out of control • Feelings of being “All over the place” • Roller Coaster 	<ul style="list-style-type: none"> • No control • No specific direction • Movement 	<ul style="list-style-type: none"> • Mask • Being watched; observed • Chaos • Sadness and calming feelings • Feeling enclosed; jail wire • Cruelty; rusty wire 	<ul style="list-style-type: none"> • Mask representations of Identity • Confused • Sadness; Depression • Rusty Wire; Enclosed
New Possibilities	<ul style="list-style-type: none"> • Finding control • Escaping the norm • Discovering art • Finding comfort • “No clicks; No chain to identity” • Opening possibilities 	<ul style="list-style-type: none"> • Creating/Finding control • Heavy; grounded 	<ul style="list-style-type: none"> • Uncovering the mask • Being able to break free • Speaking through the art 	<ul style="list-style-type: none"> • Expressing herself through the art • Movement
Positive Relationships	<ul style="list-style-type: none"> • Kinships with Mentors • Stronger relationships with mentors who continued coming back • Connections being built • Positive role models; Adult 	<ul style="list-style-type: none"> • Transparent 	<ul style="list-style-type: none"> • Building relationships with Mentors; Connections with Mentors that returned • Friendships • A sense of belonging • Experience a sense of being “helped” 	

Experience as junior mentors

Luke. Based on Luke's responses to the interview and his art, the themes that became apparent were his challenges in becoming a mentor (see Table 2). Luke expressed that becoming a junior mentor was not the "best transition." Whether it was his age or perhaps the structure of the program Luke recognized that he was not fully prepared to be a mentor. He mentioned feelings of uncertainty that can also be seen in his art. His art displayed themes of emptiness. With the junior experience art process, Luke decided to use wire as the medium. Luke's piece is a vehicle with no other objects. It seems fragile and vulnerable. The corners/joints of the vehicle were wrapped by the wire and held the vehicle together. Based on his art it appeared that Luke was feeling vulnerable at this time and perhaps he was trying to hold himself together. At that point it appeared that Luke desired structure.

Although Luke might have been feeling unsure of his new position or role as a junior mentor, he was able to find his own connections. The art piece in the shape of a vehicle is a representation of the bus the participants and junior mentors took to LMU. He stated it was an hour-long drive to LMU and an hour drive back home. In this time the junior mentors built support with the participants as well as their junior mentor peers. He described this as a place where everyone connected. As mentioned before this art piece is made out of the same wire from his first art piece. It seems that these experiences of participants and junior mentors are highly intertwined, and will be discussed further when compared to Cindy's experience.

They are noted under theme of process of change in table 2.

Cindy. Similar to Luke, Cindy described the junior mentor years as “stressful” and “overwhelming” (see Table 2). Both in her art and in her interview responses she expressed confusion and emptiness, which can also be contributed to her age or the structure of the program. Cindy explained that she did not know how to be a mentor and felt unstructured. However, in the art she used wooden blocks in which she described as “establishing a foundation.” Although this experience was challenging, there was something about the program that made Cindy strive to make this her “foundation.” She did not give up, nor did she discontinue her journey. Instead she was determined to figure it out (see Table 2). It seemed that the desire to be part of the program was based on the connections she made as a participant. Her art displayed connections to the first art piece. These connections demonstrated a strong bond with the experiences as participants. Cindy discussed the feelings she felt when the program “wanted them to come back.” She was able to feel fulfillment in coming back and felt great about herself. It appears that these feelings about returning are traced to the established friendships and close relationships.

Both. Both Luke and Cindy felt unprepared and not recognized as “junior mentors.” Their relationships to the participants and senior mentors showed perplexed feelings and both of them found themselves “lost in translation.” They felt like they had lost connections with the senior mentors. However, both demonstrated resilience as they continued this journey and found their own balance. The themes of uncertainty, process of change, and establishing stronger relationships can be compared in table 2.

Cindy and Luke both experienced similar feelings of being unprepared to be junior mentors. They also noted the disconnections between themselves and senior mentors. It appears that the junior mentors might still need mentoring as well. Both of their art pieces displayed themes of confusion and emptiness, reflecting their unstructured roles as junior mentors. It seems that they might have been seeking guidance.

They concluded their responses by noting that senior mentors were able to handle situations better, “have it under control.” These same adult mentors once guided Cindy and Luke when they were participants. This could signify that they saw them as role models; the same adult mentors that cared for them; that created “a place they belonged in.” Knowing that the adult mentors believed in them, the researcher identifies this experience as resilience, which was contributed by the relationships, previously made with the adult mentors. In addition, after the first two years of striving to be junior mentors, they both demonstrated the capacity of being mentors.

Table 2: Themes were extracted from the art process and the interview

Themes	Luke		Cindy	
	Interview Themes	Art themes	Interview Themes	Art themes
Uncertainty	<ul style="list-style-type: none"> • Struggle and challenges • Not fully structured; not feeling properly prepared • Unclear on what to do • Wasn't recognized as a "junior mentor" • Lost connection with 	<ul style="list-style-type: none"> • Vulnerability; perhaps not grounded • Trying to hold it together • Need for structure 	<ul style="list-style-type: none"> • Stressful; overwhelming experience • No structure • Lost in translation • Unconnected with senior mentors 	<ul style="list-style-type: none"> • Confusion • Emptiness • Hollow objects; transparent • Movement • Layers • Mix materials
Process of Change	<ul style="list-style-type: none"> • Discovered how to balance his role • Enjoyment of the "Title"; "I am a junior mentor"; • Sense of Responsibility • "Figuring it out on my own" • Being a helper a mentor or just a friend • 3rd year finding a 	<ul style="list-style-type: none"> • Transportation; vehicle • Transparent; empty; able to see through • Wire 	<ul style="list-style-type: none"> • Best of both worlds" • Discovered balanced • Necessary experience • Gained more responsibilities 	<ul style="list-style-type: none"> • Ribbon/Bow; • Process of change • Transition • Making connections • Establishing a foundation
Establishing Stronger Relationships	<ul style="list-style-type: none"> • Contributing to the program • Bonds with junior mentors • Friendships 	<ul style="list-style-type: none"> • Connections to his first piece 	<ul style="list-style-type: none"> • Feeling of being wanted to come back; great feeling of coming back • Being able to help • Senior mentors being role models 	<ul style="list-style-type: none"> • Closeness of stages; feeling close to a participant; close to the role as participants. • Repurpose

Experience as senior mentors

Luke. Luke described his experiences as being made into “legends.” During the interview he describes a moment that occurred and related it to his own “big Mexican family”: a feeling of belonging and being in a collectivistic community. This topic will be further developed when compared to Cindy’s responses. Luke also referred to this moment as being recognized and leaving a “mark”, where people remember him. This sense of being remembered has created a remarkable experience in Luke’s life. This experience touched his heart into having the desire to return this “feeling” to future participants. Luke emphasized that by giving back to the participants he found fulfillment in returning what he once received. In his interview he seemed to be identifying and clarifying for himself his contribution to this program and what it meant to him. He also displayed these qualities in his art. His art represents his discovery in music and how he would like to contribute this to the program. Once again Luke is perceived with the desire to provide his passions to future participants. Themes are noted in table 3.

Cindy. Cindy exclaimed, “Our dreams still existed” and this gave her hope. The ability to return not only provided her with a sense of belonging, but it allowed Cindy to mature into her identity. Her art piece demonstrated more structure, which can be acknowledged as her having control. Being invited to come back to the program as a senior mentor provided Cindy with a sense of belonging but also with a sense of hope. She displayed feelings of accomplishments through her art. Through this experience Cindy recognized mentors as, “friends forever” (see Table 3). These lasting relationships are really close and meaningful to her, similar to

family relationships. Her statement, “my heart is here” can also be an interpretation on how Cindy finds this program to be like a home.

Both. Throughout the interview both Cindy and Luke made references to their experience as senior mentors, therefore the themes extracted are combined with earlier responses. They are divided into three themes: feelings of being forgotten, sense of fulfillment, and feelings of belonging (see Table 3). Cindy and Luke confessed their disappointment when they were initially not called back to the program. After their junior mentor experience they both felt as if they were done with the program. This feeling of disappointment can demonstrate how important this program had been in their lives. Once invited back they were given the opportunity to reach their “dreams.” This opportunity was meaningful for Cindy and Luke. Their art demonstrated each of their identities being fully developed.

Both Luke and Cindy refer to the program as “home” and “my heart is here.” Both are describing a place that is extremely impactful in their life. A “home” is a representation of one’s foundation and origins. It can also be seen as a place where one is comfortable, relaxed, and content. Throughout this process Luke and Cindy have encountered and established this foundation that they considered as a “home.” The relationships they have built and continue building are profound. As mentioned in previous phases, these relationships were considered to be close to family relationships. This can be seen as a reflection of their Latino culture and be a reference to their collectivistic values.

Table 3: Themes extracted from art and interview

Themes	Luke		Cindy	
	Interview Themes	Art themes	Interview Themes	Art themes
Feelings of being forgotten	<ul style="list-style-type: none"> Feelings of being done with the program Junior mentors was the end 	<ul style="list-style-type: none"> No color 	<ul style="list-style-type: none"> Stressful; overwhelming experience No structure Lost in translation Unconnected with senior mentors 	<ul style="list-style-type: none"> Confusion Emptiness Hollow objects; transparent Movement Layers Mix materials
Sense of fulfillment	<ul style="list-style-type: none"> “Legends”; left a mark; people still remember me for it Rewarding experience Feeling accomplished Sense of self-fulfillment Maturing 	<ul style="list-style-type: none"> Identity Compose Music notes; discovered art; discovered his passion Ritual; Starbucks; coffee 	<ul style="list-style-type: none"> “Best of both worlds” Discovered balanced Necessary experience Gained more responsibilities 	<ul style="list-style-type: none"> Ribbon/Bow; Process of change Transition Making connections Establishing a foundation
Feelings of Belonging	<ul style="list-style-type: none"> Like a “Mexican Family” Providing similar feelings that he received; giving back; bringing it to a full cycle; being able to help someone No separation between members; art brings them 	<ul style="list-style-type: none"> Connections to LMU; Home (references to home; family feelings; representation of a collectivistic view) 	<ul style="list-style-type: none"> Feeling of being wanted to come back; great feeling of coming back Being able to help Senior mentors being role models 	<ul style="list-style-type: none"> Closeness of stages; feeling close to a participant; close to the role as participants. Repurpose

Findings

In this section the researcher makes connections to the study's findings with the ideas found in the literature. The section focuses on the experience of cross-age mentorship in adolescents, natural mentors, and the influence of the Latino culture. The researcher understands that the interpretation of the findings is shaped by the researcher's background. The findings might be influenced by the researcher's own Latino and socioeconomic background which is similar to the subjects' background.

Mentors. Bianchi and Blueskyes (2008) demonstrated that success in the Summer Arts Workshop was in part due to contributions of the quality of mentoring experienced. In the current research the role of mentorship is highly significant and can be seen through the SAW. Both Luke and Cindy identified building close relationships and being provided with on going support and guidance. Rhodes (1994) explained the relationship in which the adult (mentor) provides ongoing guidance, instruction and encouragement aimed at developing the competence and character of the protégé. Rhodes (1994) states that the role of mentors increases resilience in the mentee by serving as "external regulators." This can be seen in the resilience that Luke and Cindy have demonstrated throughout their journeys. Becoming junior mentors was difficult for them but they demonstrated resilience, which can be explained by the mentors providing ongoing guidance and encouragement. Freedman (1993) and Rhodes (1994) emphasized the idea of an older individual building a close relationship with a younger person in order to provide support, guidance and opportunities for social and academic development. Luke and Cindy were originally chosen to participate in the pilot of the

SAW because they were at risk youth. Nine years later they have demonstrated their achievements and both are in college pursuing their careers.

Junior mentors. Wright and Borldan (1992) stated that adolescents have the potential to function in the manner in which adult mentors do, as long as they are guided and structured by the responsibility of the adult mentor. Based on the results this might be a place for improvement. Luke and Cindy emphasized the need to be more structured during their experience as junior mentors. Luke recognized that he was not fully prepared to be a mentor, while Cindy described the junior mentor years as “stressful” and “overwhelming.” Wright and Borldan (1992) explained that adolescents need to be given clear expectations for their behavior, and awareness of their position must be established early on.

Although the program lacked structure and proper training for adolescents, Jones (2010) found that the role of mentoring created an investment in the program. It increased a sense of self-efficacy amongst participants. Helmstetter and Patch (2013) describe the role of becoming a mentor is perhaps the most contributing factor to the success of SAW. Findings from the current study demonstrate the accuracy of past research. Although their experience as junior mentors was a difficult one, Cindy and Luke both expressed their desire to continue to come back. They identified the SAW as a place where they felt a “sense of belonging.” The literature explained that as adolescents develop, there is a need to connect and be involved in a larger social ecology (Karcher & Lindwall, 2003). It appeared that at the age of adolescence Cindy and Luke found a place of connectedness, a place where they felt they belonged. Karcher and Lindwall (2003) advised that cross-age mentors provided opportunities for social interest and may

reflect on identification with humanity, a feeling of community, and belonging to life. This is similar to the experiences that Cindy and Luke described.

Natural mentors. In the literature natural mentors are known to be part of the individual's natural social network and those that occur spontaneously in a "real-life" context, versus assigned mentor relationship (Sanchez & Reyes, 1999, Southwick et al., 2006). Within the nine years of the SAW Luke and Cindy seemed to have developed themselves into natural mentors. Not only have they developed into natural mentors but also the whole program can be seen to function in this manner. Luke and Cindy connected more with mentors that continued returning to the program. Those mentors created a greater impact for Cindy and Luke. They can be identified as natural mentors. The literature also explained that natural mentors provide reliable support, inspire, motivate and foster self-esteem. This is also evident in the years Luke and Cindy were participants. The themes that emerged at the beginning of their experience can be seen as negative emotions such as no self-control and low self-esteem. At the end of their experience as participants Luke and Cindy demonstrated their development of ego. Cindy was able to take off the "mask" that identified her with low-self esteem. Luke was able to take control after he had felt no sense of self-control. This can be seen as the result of the natural mentors' ability to foster self-esteem. The literature stated natural mentors may provide resilience in at-risk children by serving as a buffer against developing depression and anxiety. Overall the program affected the lives of Cindy and Luke in a positive manner. In general, adult mentors who are not part of the mentee's natural social network, such as volunteers, are less effective than natural mentors (Southwick et al. 2006).

Latino culture. The literature points out the importance to acknowledge that “young, urban, economically disadvantaged children are often raised in families and a society in which positive role models are few and expectations for their academic success are low” (Wright, 1992, p.125). Therefore, it is important to acknowledge that Cindy and Luke were affected based on their own economically disadvantaged situations. Wright and Borland (1992) emphasize that contact with the mentor provides children with a role model that reduces the outcomes of an absent adult or the negative role model offered as typical of urban minority culture. The program was able counteract this reality and provided Cindy and Luke with positive role models. In return these two original participants contributed back to the program. This cycle provided even more positive impacts and created a ripple affect. The original members, Cindy and Luke, became positive role models to children from their same city and same cultural background in spite of the odds.

In literature Sanchez and Reyes (1999) confirmed the importance of the Latino value in familism, the strong attachment to nuclear and extended family members that involve feelings of loyalty, reciprocity, and solidarity among the family. Throughout the interview Cindy and Luke emphasized their correlation to family values in the SAW. They both referred to the connections that were built within participants and mentors as close relationships similar to family relationships. Luke described them as certain kinship, considered them as family bonds. Cindy complimented the connections built by describing them as “friends forever.” These relationships built in the SAW provided the participants with a sense of a “home.” Luke directly described the program as “home” while Cindy states, “My heart is in this program.”

Community based. The literature also explained that Latino culture derived from a collectivistic perspective of life. Therefore, it seems natural that community-based art therapy be more appropriate for the culture. Although Cindy and Luke did not make direct connections to similarities of their Latino culture, it is seen through Luke's description of his "big Mexican family." He described the feeling of belonging and being in a collectivistic community similar to his family community. It is evident that being able to do art in a community-based program contributed a reflection of family values similar to the Latino culture, as well as building long lasting relationships.

Conclusion

Prior to engaging in this study, the researcher had the opportunity to be a mentor for one Summer Arts Workshop and witnessed the connections and relationships being built. In addition, after engaging in the current study the researcher is now able to acknowledge the SAW through a collectivistic lens. By dividing the interview process into three stages the researcher was able to understand each experience the participants came across. By putting all three experiences together a narrative was created, which describes the astounding connections and relationships that were built within the program. The program is more than an art-based workshop, it is truly a community where adolescents come together to feel safe, valued and connected. The experience undertaken by this study provides an effective window into working with adolescents and the Latino population. The researcher gained valuable comprehension and appreciation of mentorships and their ability to connect with young mentees. Overall, the story told by the participants in this study is remarkable and touching.

In conclusion this study was successful in exploring the mentorship roles that have been established in the Summer Arts Workshop. The study identified the role of junior mentors as cross-age mentors and investigated the role of natural mentors. The study brought to light the value of mentor relationships created in the SAW, such as a welcoming and warmhearted community. Although the study was rigorous and provided multiple sources of data, the small number of participants limits the study. Another limitation was the absence of current participants and junior mentors to share current

data. Helmstetter and Patch (2013) who based their study on empathy and attachment in the SAW suggested “ideas for further research to include an extensive sister program to SAW” (p.82) for junior mentors. Based on the extended finding on cross-age mentoring it is clear the adolescents need more structure and training in order to feel confident becoming mentors. The SAW would benefit from a specialized training manual for future cross-age mentors. The results of the data have offered understandings to both therapists and educators interested in mentoring programs specializing in cross-age mentoring especially with populations of Latino adolescents.

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LOYOLA MARYMOUNT UNIVERSITY

IRB Application Questionnaire

All materials must be typed.

1. RESEARCH BACKGROUND

Please describe the purpose of your research. Provide relevant background information and briefly state your research question(s). You may provide relevant citations as necessary. (300 Word Max.)

This research project looks at mentorship as experienced by adolescents who have participated in a community arts outreach program for Latino youth from a Lower SES area in Los Angeles. The purpose of this research is to expand upon prior studies that have been done by Bianchi and Blueskyes (2008), Jones (2010), and Helmstetter and Patch (2013), all who contributed their research to the Summer Arts Workshop (SAW). The program was piloted in August 2006 at Loyola Marymount University. The program began for youth participants during their years in middle school and was expanded and developed at the request of participants wanting to return once in high school. This stimulated the staff to create the positions of junior mentors. In the previous studies, observations were made that, "The experience of mentorship created a sense of belonging among participants and that becoming a junior mentor greatly impacted the life of these individuals"(Helmstetter & Patch, 2013, p.1). In 2015, two of the original participants that had become junior mentors continued their engagement as young adults and a new position was established for them, as senior mentors. This study explores in depth the roles and different stages of mentorship as it has developed in a continuum with the purpose to comprehend relationships and connections build between participants, junior and now senior mentors.

2. SUBJECT RECRUITMENT

How will subjects be selected? What is the sex and age range of the subjects? Approximately how many subjects will be studied?

How will subjects be contacted? Who will make initial contact with subjects? Specifically, what will subjects be told in initial contact?

If subjects will be screened, describe criteria and procedures.

Subjects will be selected based on their prior participation and commitment to the past SAW workshops. Two members have been chosen that have contributed to the workshops since the start in 2006. Both members are young adults, over the age of 18, one male and one female. The researcher, Arazeli Melendez, will contact subjects directly by phone and/or via email in request for an interview process. Both participants will be asked to partake on a two hour-long interview together. This interview will explore their development in the mentorship role through the years they contributed to the Summer Arts Workshop. Subjects will be informed that

their participation will contribute to the development of the program. The subjects will be emailed or mailed the proper consent form. The consent form explains all of the possible risks or benefits the subjects may experience.

3. PROCEDURES

Summarize fully all procedures to be conducted with human subjects.

Participants will be asked to schedule a one-time arranged meeting at Loyola Marymount University in the department's facility of Marital and Family Therapy. Both participants will be involved in a two-long interview process containing detailed questioners about the participation in the SAW program. An art process will also be implemented within in the two-hour frame. Questions will be asked specifically on their understanding of mentorship and their developing mentorship role over the years of their participation in the program. The interview process will be audio taped with the consent of participant.

4. RISKS / BENEFITS

What are the potential benefits to subjects and/or to others?

What are the reasonably foreseeable risks to the subjects? (Risks may include discomfort, embarrassment, nervousness, invasion of privacy, etc.) If there are potential risks to subjects, how will they be minimized in advance? How will problems be handled if they occur?

Potential benefits to subjects will be self-growth and acknowledgement of their influence to this program. The interview will provide awareness of their role and contribution to the Summer Arts Workshop over the years. The subjects will be able to use their thoughts about the SAW, and provide possible feedback on their mentorship roles.

The researcher was a participant in the program as a mentor. The subjects know the researcher and it is possible that this could be uncomfortable for the subjects to express negative feelings about the SAW. The subjects are also close to one another and might feel discomfort, embarrassment, nervousness and invasion of privacy between each other as well as towards the researcher. Reminding participants of their voluntary status will minimize these risks. Researcher will also remind them that they are not required to share anything that is uncomfortable to them.

5. CONFIDENTIALITY

Will subjects be identifiable by name or other means? If subjects will be identifiable, explain the procedures that will be used for collecting, processing, and storing data. Who will have access to data? What will be done with the data when the study is completed? If you are collecting visual images of your subjects please justify this.

Subjects' confidentiality will be protected by the use of pseudonym, and possibly change all identifying information. Data collected will remain on a personal laptop. Data will be shared with research mentor, Debra Linesch. All data will be deleted once research is finalized.

6. INFORMED CONSENT

Attach an informed consent form or a written request for waiver of an informed consent form. Include waiver of written consent if appropriate. If your research is being conducted in another language, please include copies of the translated "Informed Consent" or "Waiver of Written Consent" forms.

Attached

7. STUDENT RESEARCH

When a student acts as principal investigator, a faculty sponsor signature is required on the application form.

Completed

8. RENEWAL APPLICATIONS

When the submission is a Renewal Application, include a summary of the research activities during the previous granting period specifically addressing: number of subjects studied and any adverse reactions encountered, benefits which have been derived, any difficulty in obtaining subjects or in obtaining informed consent, and approximate number of subjects required to complete the study.

N/A

9. PAYMENTS

If subjects are to be paid in cash, services, or benefits, include the specific amount, degree, and basis of remuneration.

N/A

10. PSYCHOLOGY SUBJECT POOL

When students from the Psychology Subject Pool (PSP) are to be involved as subjects, permission must be obtained from the PSP prior to running subjects.

Forms are available from the Psychology Office in 4700 University Hall. It is not necessary to inform the IRB of approval from the PSP, however the PSP requires IRB approval prior to permission for using the pool being granted.

N/A

11. QUALIFICATIONS AND TRAINING

Describe the qualifications of, or method of training and supervision afforded student experimenters. This includes past experience, type and frequency of student/sponsor interactions during the experiment, and Human Subjects Protections Training.

Completed MFTH 691, Research Methods

and NIH.

12. RANDOMIZATION

Describe criteria for assigning subjects to sub-groups such as "control" and "experimental."

N/A

13. USE OF DECEPTION

If the project involves deception, describe the debriefing procedures that will be used.

Include, verbatim, the following statement in the consent form: "Some of the information with which I will be provided may be ambiguous or inaccurate. The investigator will, however, inform me of any inaccuracies following my participation in this study."

N/A

14. QUESTIONNAIRES AND SURVEYS

Include copies of questionnaires or survey instruments with the application (draft form is acceptable).

If not yet developed, please so indicate and provide the Committee with an outline of the general topics that will be covered. Also, when the questionnaire or interview schedule has been compiled, it must be submitted to the Committee for separate review and approval. These instruments must be submitted for approval prior to their use.

Consider your population. If they are foreign speakers, please include copies in the foreign language.

See Attachment

15. PHYSICIAN INTERACTIONS

To ensure that all patients receive coordinated care, the principal investigator is obligated to inform the primary physician (when not the principal investigator) of all studies on his/her patients.

N/A

16. SUBJECT SAFETY

Describe provisions, if appropriate, to monitor the research data collected, to ensure continued safety to subjects.

N/A

17. REDUNDANCY

To minimize risks to subjects, whenever appropriate, use procedures already being performed on the subjects for diagnostic or treatment purposes. Describe provisions.

N/A

18. COUNSELING

In projects dealing with sensitive topics (e.g., depression, abortion, intimate relationships, etc.) appropriate follow-up counseling services must be made available to which subjects might be referred.

The IRB should be notified of these services and how they will be made available to subjects.

N/A

19. SAFEGUARDING IDENTITY

When a research project involves the study of behaviors that are considered criminal or socially deviant (i.e., alcohol or drug use) special care should be taken to protect the identities of participating subjects.

In certain instances, principal investigators may apply for "Confidentiality Certificates" from the Department of Health and Human Services or for "Grants of Confidentiality" from the Department of Justice.

N/A

20. ADVERTISEMENTS

If advertisements for subjects are to be used, attach a copy and identify the medium of display.

N/A

21. FOREIGN RESEARCH

When research takes place in a foreign culture, the investigator must consider the ethical principles of that culture in addition to the principles listed above.

N/A

22. EXEMPTION CATEGORIES (45 CFR 46.101(b) 1-6)

If you believe your study falls into any of the Exemption Categories listed below, please explain which category(ies) you believe it falls into and why.

- 1) Research conducted in established or commonly accepted educational settings, involving normal educational practices, such as (i) research on regular and special instructional strategies, or (ii) research on the effectiveness of or the comparison among instructional techniques, curricula, or classroom management methods.

- 2) Research involving the use of educational tests (cognitive, diagnostic, aptitude, achievement), if information taken from these sources is recorded in such a manner that subjects cannot be identified, directly or through identifiers linked to the subjects.
- 3) Research involving survey or interview procedures, except where all of the following conditions exist: (i) responses are recorded in such a manner that the human subjects can be identified, directly or through identifiers linked to the subjects, (ii) the subject's responses, if they became known outside the research, could reasonably place the subject at risk of criminal or civil liability, or be damaging to the subject's financial standing, employability, or reputation, and (iii) the research deals with sensitive aspects of the subject's own behavior, such as illegal conduct, drug use, sexual behavior, or use of alcohol.

All research involving survey or interview procedures is exempt, without exception, when the respondents are elected or appointed public officials, or candidates for public office.

- 4) Research involving the observation (including observation by participants) of public behavior, except where all of the following conditions exist: (i) observations are recorded in such a manner that the human subjects can be identified, directly or through the identifiers linked to the subjects, (ii) the observations recorded about the individual, if they became known outside the research, could reasonably place the subject at risk of criminal or civil liability, or be damaging to the subject's financial standing, employability, or reputation, and (iii) the research deals with sensitive aspects of the subject's own behavior such as illegal conduct, drug use, sexual behavior, or use of alcohol.
- 5) Research involving the collection or study of existing data, documents, records, pathological specimens, or diagnostic specimens, if these sources are publicly available or if the information is recorded by the investigator in such a manner that subjects cannot be identified, directly or through identifiers linked to the subjects.
- 6) Unless specifically required by statute (and except to the extent specified in paragraph (1)), research and demonstration projects which are conducted by or subject to the approval of the Department of Health and Human Services, and which are designed to study, evaluate, or otherwise examine: (i) programs under the Social Security Act or other public benefit or service programs, (ii) procedures for obtaining benefits or services under those programs, (iii) possible changes in or alternatives to those programs or procedures, or (iv) possible changes in methods or levels of payment for benefits or services under those programs.

Please deliver to: Julie Paterson, IRB Coordinator, University Hall, Suite 1718 or
jpaterso@lmu.edu.

LOYOLA MARYMOUNT UNIVERSITY

Informed Consent Form

Date of Preparation _____ December 7, 2015 _____

Loyola Marymount University

(Title in Lay Language)

- 1) I hereby authorize Arazeli Melendez, MA candidate to include me in the following research study: Exploration with Adolescent Mentors.
- 2) I have been asked to participate on a research project which is designed to explore the role of mentorship in the SAW and which will last for approximately a two interview.
- 3) It has been explained to me that the reason for my inclusion in this project is that an ongoing participant of the Summer Arts Workshop (e.g., I am a student, female, etc.)
- 4) I understand that if I am a participant, I will discuss my experience as a mentor of the program.

The investigator(s) will ask questions, take notes, audio record the interview process.

These procedures have been explained to me by Arazeli Melendez, MA candidate _____.

- 5) I understand that I will be audiotape in the process of these research procedures. It has been explained to me that these tapes will be used for teaching and/or research purposes only and that my identity will not be disclosed. I have been assured that the tapes will be destroyed after their use in this research project is completed. I understand that I have the right to review the tapes made as part of the study to determine whether they should be edited or erased in whole or in part.
- 6) I understand that the study described above may involve the following risks and/or discomforts: of embarrassment and nervousness.
- 7) I also understand that the possible benefits of the study are self-growth and acknowledgement of my influence to this program. Being provided with a potential place to process my work and contribution to the Summer Arts Workshop over the years.
- 8) I understand that Debra Linesch, who can be reached at (310) 338-7674 will answer any questions I may have at any time concerning details of the procedures performed as part of this study.

- 9) If the study design or the use of the information is to be changed, I will be so informed and my consent reobtained.
- 10) I understand that I have the right to refuse to participate in, or to withdraw from this research at any time without prejudice to (e.g., my future medical care at LMU.)
- 11) I understand that circumstances may arise which might cause the investigator to terminate my participation before the completion of the study.
- 12) I understand that no information that identifies me will be released without my separate consent except as specifically required by law.
- 13) I understand that I have the right to refuse to answer any question that I may not wish to answer.
- 14) I understand that if I have any further questions, comments, or concerns about the study or the informed consent process, I may contact David Hardy, Ph.D. Chair, Institutional Review Board, 1 LMU Drive, Suite 3000, Loyola Marymount University, Los Angeles CA 90045-2659 (310) 258-5465, david.hardy@lmu.edu.
- 15) In signing this consent form, I acknowledge receipt of a copy of the form, and a copy of the "Subject's Bill of Rights".

Subject's Signature _____ Date _____

Witness _____ Date _____

LOYOLA MARYMOUNT UNIVERSITY

Experimental Subjects Bill of Rights

Pursuant to California Health and Safety Code §24172, I understand that I have the following rights as a participant in a research study:

1. I will be informed of the nature and purpose of the experiment.
2. I will be given an explanation of the procedures to be followed in the medical experiment, and any drug or device to be utilized.
3. I will be given a description of any attendant discomforts and risks to be reasonably expected from the study.
4. I will be given an explanation of any benefits to be expected from the study, if applicable.
5. I will be given a disclosure of any appropriate alternative procedures, drugs or devices that might be advantageous and their relative risks and benefits.
6. I will be informed of the avenues of medical treatment, if any, available after the study is completed if complications should arise.
7. I will be given an opportunity to ask any questions concerning the study or the procedures involved.
8. I will be instructed that consent to participate in the research study may be withdrawn at any time and that I may discontinue participation in the study without prejudice to me.
9. I will be given a copy of the signed and dated written consent form.
10. I will be given the opportunity to decide to consent or not to consent to the study without the intervention of any element of force, fraud, deceit, duress, coercion, or undue influence on my decision.