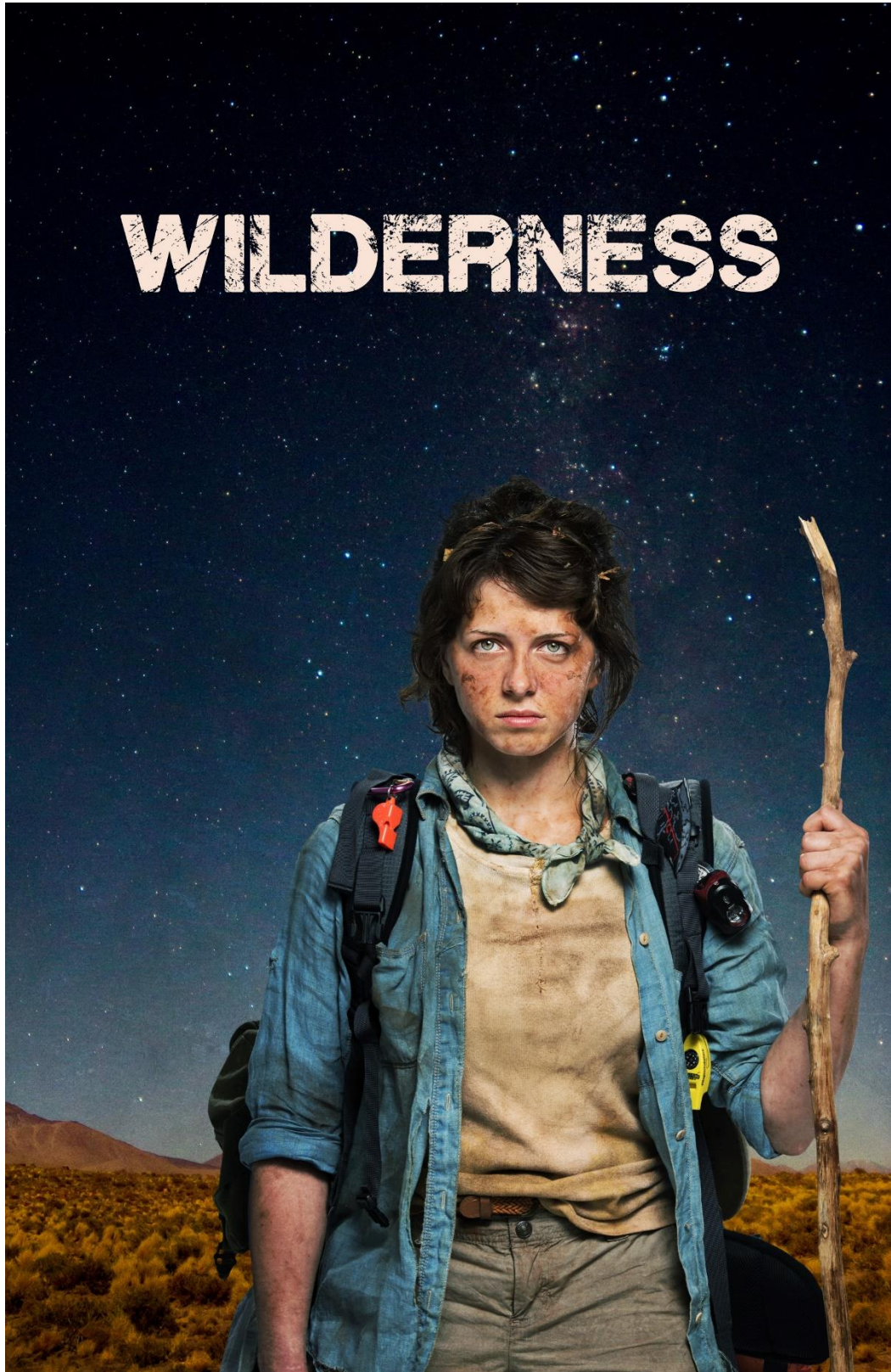


2017/18 SEASON

WILDERNESS



STUDY GUIDE

STUDIO 58
AT LANGARA COLLEGE

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Photo credit: David Cooper

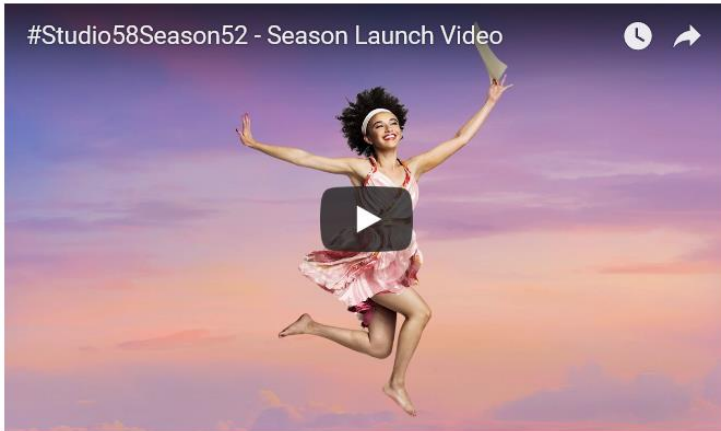
Studio 58, the nationally renowned professional theatre training program at Langara College, continues the 52nd season with the Canadian Premiere of WILDERNESS, an exciting, new multimedia theatre piece by Seth Bockley and Anne Hamburger. WILDERNESS is based on the real-life stories of six troubled teens kidnapped by desperate parents and sent to a remote wilderness therapy camp as a last resort. This multimedia theatre piece weaves movement, projections and music, revealing these families' stories - narratives that explore issues of mental health, addiction, gender and sexual identity – the complexities and extraordinary pressures of 'coming of age' in our time. At its core WILDERNESS is about the search for connection between parents and their kids.

PLEASE BE ADVISED THIS PRODUCTION CONTAINS IMAGES OF SELF-HARM.

STUDIO 58

Who We Are

Studio 58 began as a small Theatre Arts course in 1965 and classes were first held on the King Edward Campus of Vancouver Community College. The department moved to new facilities on the Langara Campus in 1970 and began to be known as Studio 58 (referring to the room number of the theatre space).



Kathryn Shaw is the current Artistic Director of Studio 58. She was preceded by Antony Holland who was Artistic Director from 1965 to 1985. Jane Heyman from 1985-2005 was the Associate Director, a position now held by David Hudgins.

The school operates its own theatre and presents 4 full-length and 2 indie-style productions annually. Professional directors and designers are hired to work on each production. Studio 58 productions are open to the public and reviewed by the Vancouver media.

2017/18 marks the 52nd season for Studio 58.

Theatre Etiquette

Live theatre is not the same as going to the movies - the audience watching a play, ballet, or opera, is an equal participant in the experience. Audience members have the power to enhance or distract from the stage. Here are a few simple rules of etiquette that will allow for enjoyment of the performance by all:

Live response is good! The actors can tell when you are responding to the story they are trying to tell. Just like how you want to tell your friends more stories when they are actively listening, actors want to tell their story even more when you listen, laugh, cry, and respond.

The actors can hear you talking! They want to hear you respond to the story that they are telling, but they don't want to hear the conversation you might be having with your friend sitting in the next seat. Please remember that you are here to watch the show, and the actors want to perform for you. If an audience member is not paying attention, the actor can feel it.

The actors can see you! The house lights may be dim, but the actors on stage can still tell if you are watching the show. Imagine you were trying to tell a story, and the people you were talking to all looked at the floor, closed their eyes, or turned to their friends. The nature of live performance is that no play is ever the same twice, and the actors only have one chance to communicate with you. Be attentive and open to the surprises of live theatre.

Cell phones and gum wrappers can be an equal nuisance! Please make sure that cell phones are turned off, noisy snacks are left outside, and other possible distractions are put away for the duration of the show. Cell phones and other devices are bothersome to the actors and the other audience members. That amazing thing you just saw happen on stage? You can tweet about it later!

Adapted from the Portland Center Stage and The Morris Performing Arts Center.

THE PLAY

About the Play

WILDERNESS was originally produced by [En Garde Arts](#) and first performed in 2016 at the Brooklyn Academy of Music. Called "an invigorating urban presence" by *The New York Times*, En Garde Arts is the recipient of six Obie Awards, two Drama Desk Awards and a special Outer Critics Circle Award.



En Garde's mission is "to produce bold, unconventional and innovative multimedia and interdisciplinary theatre that marries content with community and inspires dialogue and debate about the salient issues of our time." Based in New York, they do this by collaborating with non-arts organizations and integrating creative development and community engagement. Founded by producer Anne Hamburger, from 1985 until 1999 En Garde Arts was the first exclusively site-specific theatre in New York. Returning in 2014 with a "boundary-breaking production form of multimedia documentary theatre-making, they combined real life narratives with journalistic footage, music, and movement in a production that explored the impact of war on the 21st Century American family.

Wilderness continues the mission of telling a story about today's pressing issues and moving the public into action. Drawing on the struggles in her own family and the experience of sending her son to wilderness therapy, [Anne Hamburger](#) worked with co-writer [Seth Bockley](#) to interview 6 families over the length of two years. The production created is based on those real-life stories of parents and children seeking connection.



Photo credit: David Cooper

Characters

The Kids

Elizabeth
Sophia
Chloe
[Dylan](#)
Cole
Michael

The Field Staff

Merritt
Rebecca
Billy
Mikey
Taco

The Interviewer

Mom

The Parents

Jeff – Elizabeth's dad
Betsy – Sophia's mom
Louise – Chloe's mom
Scott & Justyn – Cole's parents
Mary – Michael's mom

Other Characters

911 Operator
The Transporter
Julia – Cole's sister

Wilderness Therapy

What is it? “This therapeutic approach is known by various names. It has been called Adventure Therapy, Wilderness Therapy, Outdoor Therapy, Camping Therapy, Outdoor Pursuits, and Risk Education. What unifies these programs is that they are conducted in the outdoors where [clients] are physically and emotionally challenged to overcome their fears and reassess their self-perceptions. They examine their beliefs in both their limitations and abilities and learn to rely on themselves and the group in order to carry out a variety of tasks assigned them... It has been used extensively with high-risk adolescents in boarding schools and drug rehabilitation programs. It has also been used as an adjunct to therapy with long-term mental illness, substance abuse, fearful, withdrawn or avoidance clients, rehabilitation of juvenile delinquents, families in crisis and the hearing impaired.” (PsyQ)

Does it work? Is it safe?

According to Michael Conner, Psy. D from Oregon Counseling,

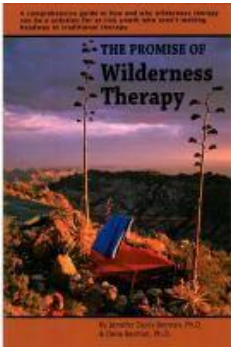
“Parents can contact a program believing they are enrolling their child in a wilderness therapy program when in fact they are placing their child in a boot camp in the wilderness.”



Institutions, professionals, and the public use varying terms like wilderness programs, wilderness camps, boot camps, residential treatment programs without a clear distinction or understanding of the context. Wilderness therapy programs based on behavioural models and experiential education evolved from outdoor survival programs designed to ‘place children in a challenging environment where determination, communication and team efforts were outcomes.’ Boot Camp programs were devised as an alternative to jail within the juvenile justice system, initially implemented in facilities and on grounds similar to military training compounds. Various States and Counties in the United States had funding for these programs and the private sector developed an industry of wilderness boot camps around this stable funding by cutting costs and moving the camp outdoors with less staff, and more recently began claiming treatment for children with behavioural, emotional and psychological problems. (Conner)

There have been many facilities in the United States alleged with neglect, abuse, and wrongful death of their charges – enough cases for the United States Government Accountability Office (GAO) to deliver a report titled [Residential Treatment Programs: Concerns Regarding Abuse and Death in Certain Programs for Troubled Youth](#) as commissioned by the Committee on Education and Labor, House of Representatives. Studying reports of abuse and death recorded by state agencies and the Department of Health and Human Services, allegations detailed in pending civil and criminal trials with hundreds of plaintiffs, and claims of abuse and death that were posted on the internet, the GAO also presented 10 case studies of teenagers who had died in a private residential treatment program. The following factors were found to have played a significant role in most of the deaths examined: untrained staff, lack of adequate nourishment, and reckless or negligent operating practices. (Kutz and O’Connell)

Suggested Reading



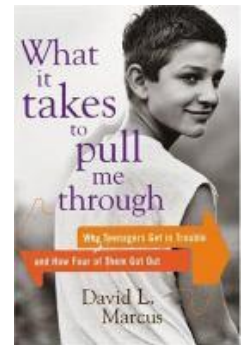
[The promise of wilderness therapy.](#) Davis-Berman, Jennifer L.; Association for Experiential Education, 2008. Book.

[Therapy gone wild: More psychologists are using the wilderness as a backdrop and therapeutic tool in their work.](#) DeAngelis, Tori. *Monitor on Psychology*, American Psychological Association. September 2013, Vol 44, No. 8.

[Unpacking the Black Box of Wilderness Therapy: A Realist Synthesis](#) Fernee, Carina R.; Gabrielsen, Leiv E.; Andersen, Anders J.W.; and Mese, Terje.

[What it takes to pull me through: why teenagers get in trouble – and how four of them got out.](#) Marcus, Dave; Houghton Mifflin, 2005. Book.

[Wilderness adventure therapy effects on the mental health of youth participants.](#) Bowen, Daniel J.; Neill, James T.; and Crisp, Simon J.R. Received 23 June 2015, Revised 30 April 2016, Accepted 8 May 2016, Available online 13 May 2016.



Mental Health and Youth in Canada

How does mental illness impact youth?

- It is estimated that 10-20% of Canadian youth are affected by a mental illness or disorder – the single most disabling group of disorders worldwide.
- Today, approximately 5% of male youth and 12% of female youth, age 12 to 19, have experienced a major depressive episode.
- The total number of 12-19 year olds in Canada at risk for developing depression is a staggering 3.2 million.
- Once depression is recognized, help can make a difference for 80% of people who are affected, allowing them to get back to their regular activities.
- Mental illness is increasingly threatening the lives of our children; with Canada's youth suicide rate the third highest in the industrialized world.
- Suicide is among the leading causes of death in 15-24 year old Canadians, second only to accidents; 4,000 people die prematurely each year by suicide.
- Schizophrenia is youth's greatest disabler as it strikes most often in the 16 to 30 year age group, affecting an estimated one person in 100.
- Surpassed only by injuries, mental disorders in youth are ranked as the second highest hospital care expenditure in Canada.
- In Canada, only 1 out of 5 children who need mental health services receives them.



Canadian Mental
Health Association
Mental health for all

National



Government
of Canada

Gouvernement
du Canada

Mental health is the capacity of each and all of us to feel, think, and act in ways that enhance our ability to enjoy life and deal with the challenges we face. It is a positive sense of emotional and spiritual well-being that respects the importance of culture, equity, social justice, interconnections and personal dignity.

Mental illnesses are characterized by alterations in thinking, mood or behaviour – or some combination thereof – associated with some significant distress and impaired functioning. ... Mental illnesses take many forms, including mood disorders, schizophrenia, anxiety disorders, personality disorders, eating disorders and addictions such as substance dependence and gambling.

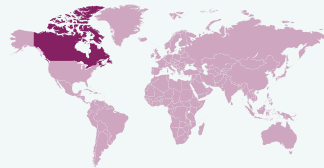
[Chapter 3: The Chief Public Health Officer's Report on the State of Public Health in Canada 2011 – The health and well-being of Canadian youth and young adults.](#)



Toronto Star investigative journalist Robert Cribb says Canadian youth are seeking more mental health care support than the health care system can handle.

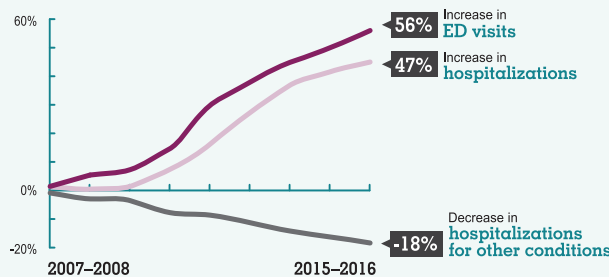
Child and youth mental health in Canada

10% to 20% of Canadian children and youth **may** develop a mental disorder



Mental disorders among all ages accounted for **13% of the global burden of disease**

Has hospital use for mental disorders changed?



Studies show that the prevalence of mental disorders among children and youth is unchanged over time

Note
 Percentage change relative to 2006-2007 baseline. Children and youth: Those age 5 to 24.

How many youth received medication for mental disorders?

1 in 12 youth*

were dispensed a mood/anxiety or antipsychotic medication



The most commonly prescribed antipsychotic medication was **dispensed to youth almost exclusively at dosages below the recommended range** for treating schizophrenia and bipolar disorders.

* 7.0% (65,008) of youth living in B.C., Saskatchewan and Manitoba were dispensed at least 1 medication to treat a mood or anxiety disorder, and 1.6% (15,184) were dispensed at least 1 antipsychotic medication. This equates to about 1 in 12 adolescents in 2014-2015.

Visit www.cihi.ca for more detailed information about youth and mental health in Canada.

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IS SOMEONE YOU KNOW STRUGGLING WITH ANXIETY, DEPRESSION, OR OTHER MENTAL HEALTH ISSUES? HERE ARE PLACES THAT COULD HELP.

Resources for Youth and Parents

Vancouver

[Britannia Teen Centre](#)

[Broadway Youth Resource Centre](#)

[Connect Parent Program \(FACES\) – East Hastings](#)

[Kelty Mental Health Resource Centre](#)

[Urban Native Youth Association](#)

[Youth Outreach Service – Cambie Street](#)



Photo credit: David Cooper

Lower Mainland

[Carlile Youth Concurrent Disorders Centre](#)

[FamilySmart](#)

[Maples Adolescent](#)

[Youth Black Book \(Multiple Resource Listing\)](#)



Click above for a comprehensive list of services compiled by Langara College Student Services.

Online



Youth Mental Health Canada - Click to watch video and find resources on website.



Click to access fact sheets, self-test screening, and learn more. The BC Partners consist of AnxietyBC, BC Schizophrenia Society, Centre for Addictions Research of BC, Canadian Mental Health Association's BC Division, Institute of Families for Child and Youth Mental Health, Jessie's Legacy, and Mood Disorders Association of BC.

OUR PRODUCTION

Directed by Genevieve Fleming

Set Design by Jennifer Stewart

Costume Design by Sydney Cavanagh

Lighting Design by Andrew Pye

Video Design by Candelario Andrade

Musical Direction and Sound Design

by Mishelle Cuttler

Movement Direction by Raes Calvert



Set design by Jennifer Stewart.

Director's Notes

This play crossed my path a month before my father died. In the time since I have been reflecting deeply on how we define our lives through our relationships, particularly our familial relationships.

Wilderness is a play about family and the constant and evolving search for connection between parents and their children. The wilderness for these characters is both literal and figurative – it manifests in the vast landscape of the Utah desert and in the scarred, uneven terrain of the heart.

As I sorted through my father's effects I discovered countless photos of him and my mother camping under stars, canoeing at sunset, and fishing in dappled forest streams. Folk music was a hallmark of my father's life, especially his life before children, and I can clearly hear this soundtrack through the Kodachrome-processed photos. To me, it seems like a simpler, idyllic time.

We are living in a complicated world. Disordered behaviour among youth is more prevalent now than it has ever been, and the challenges youth face today are arguably worse than those of previous generations.

Wilderness therapy in the US is a lucrative, controversial, and largely unregulated industry. To the desperate parents who send their struggling children to these programs, wilderness camps are often a last-ditch attempt to extend a lifeline to their drowning loved ones.

The characters in *Wilderness* are based on interviews with real families who have experienced these programs. The documentary nature of the play suggests a commonality between all families who are endeavouring to connect, promote understanding, engage in conversation, and find community.

As I hold my father in my heart throughout this process I continue to search for connection to him and his legacy. I have discovered it in his photos of the wilderness, in the folk music anthology of his life, and in this production we present to you.

Genevieve Fleming, Director

Movement Direction



Whenever I have the opportunity to direct movement, I always begin to establish a vocabulary with everyone involved, a “movement vocabulary”. With *Wilderness* I have the unique opportunity to work with students who already have a very similar movement vocabulary as me, since I am a graduate of Studio 58 myself. I believe that all movement tells a story, even the small most seemingly insignificant motion has the power to transform when it comes from a place of truth. A large portion of the images and movements created in this piece come directly from my collaborators (the performers). I tend to work with a lot of gestures and these gestures need to be connected to the story and tone of what is happening on stage in front of us. Therefore the easiest route to this connection is to have the performers connect with something their character needs, wants or desires and anchor the movement to this. I prefer to label the work I do as Movement Direction as I feel the term Choreographer has a more embedded association with dancing and music. There is most certainly a dance-like quality in the movement that I direct and it is also, at times, directly connected with music, however these elements are not the main defining factors. The music acts as an influence rather than the generator of the movement. The origin of the movement that I produce must first be sourced from the individual performer before it can be fully realized. Often I will ask my collaborators to refine or focus on the detail of the movement. If the move is to slowly lift an arm on a count of 4, I will ask questions like “for you, where is this movement being generated from?” or “What is the quality of the movement for this moment?” A different story is created when the movement of the arm is being generated from the feet, or the head, or the space in between two people playing lovers. It all has, and must have a relationship to the space and the other bodies in the space. How close or far one performer is from another or to the architecture of the space itself. My goal with *Wilderness* is to elevate the relationships and stories already in the show by using the individuality of the performers and the characters that they have worked so diligently to create.



Raes Calvert, Movement Direction

Movement rehearsal photos by: Erin Aberle-Palm.

Video Design

For this production of *Wilderness*, the main elements of the video design address two aspects of the play; on one hand helping to establish the geographical setting of the piece in general, a vast, rough, and yet beautiful place in the Utah desert, as well as different specific settings inside this expansive place in which each of the characters evolve and move along their own journeys. Always in dialogue with set, lights, sound and music, on the other hand, video design helps transform the architecture of the space through visual elements that are more abstract, supporting the different transitions between scenes in which movement take place. Always in collaboration with the team of designers and under the orchestration of Director Genevieve Fleming. The process of creation and integration of the video design to this premiere, responds to the vision of the director as well as the technical context in which the production is realized. The process for this play consisted of research and generating imagery and video effects that in a small library of images to be edited mostly during tech time. Editing often means cutting, and as a video designer and a video editor, I think that a good design is always the reflection of a good editing process that often starts on paper and ends shortly after cue to cue in collaboration with the production team. Some video cues won't make it to the show you are about to see for many reasons, sometimes the performers in conjunction with set, lights and sound together or separate could evoke more than a projection on its own, some other times the image projected can be just as powerful or in the worst case, distracting. Tech time usually helps to focus and polish the design to clear redundancies or highlight aspects that can be integral to telling the story.

There are some aspects in the creation of a show that are inherent to our practice, and the process of creation and collaboration is often adaptable to the demands of the play or the production. As a video designer, one thing I love about my practice is that the same play can be produced in many ways, with as many elements as resources allow. Every time, if done properly, the design conveys the message the writer, devisers or creators attempted to tell.

[Cande Andrade. Video Designer.](#)



Video design images by Cande Andrade.

Creative Team



Genevieve Fleming; Director

Genevieve is a director, producer, and performer. She was last at Studio 58 co-directing Risky Nights' *500 Days to Mars* with Hardline Productions, where she is the Artistic Producer. Recent directing credits include *Flare Path* (Slamming Door), the workshop production of *Redpatch, Of Mice and Men, Twelve Angry Men* (Hardline), and *Scratch* (Theatre Plexus). Some favourite performance credits include *The North Plan* (UpintheAir Theatre, for which she received a Jessie for Outstanding Performance), *Creeps* (Realwheels), *Bright Blue Future, Bug* (Hardline), playing Nora in *A Doll's House* (Slamming Door), and Mae Peterson in *Bye Bye Birdie* at her alma mater, Studio 58. Genevieve is a graduate of Mount Allison University and of Studio 58.

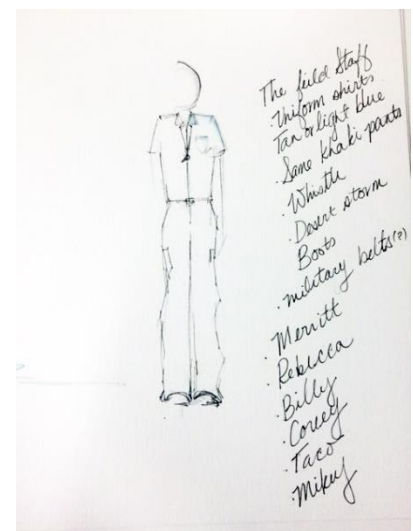
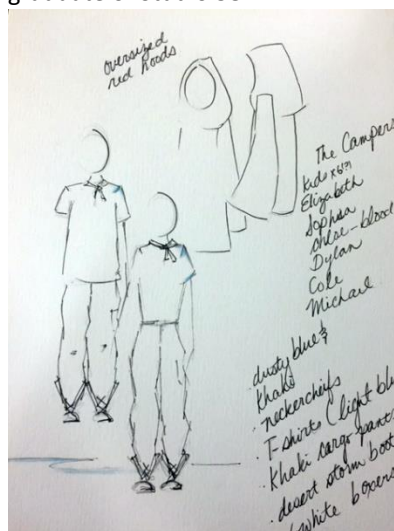
Jennifer Stewart; Set Design

Jenn has had the pleasure of working on a range of projects, including: Wardrobe Coordinator for *Studies in Motion* (Electric Company), Set Designer for *Hamlet* (Honest Fishmongers), *Of Mice and Men* (Hardline Theatre, Jessie Nomination), *Selfie* (Théâtre la Seizième, Jessie Nomination) and *The Competition is Fierce* (Itsazoo, Jessie Nomination) and as a Props Designer for *Little Brother, Little Sister* (Caravan Farm Theatre) and *The Whipping Man* (Pacific Theatre). She has spent four seasons backstage at Bard on the Beach, a season as the Production Manager at Caravan Farm Theatre and Stage Managed the Canadian tour of Statu Quo (Théâtre la Seizième). She trained at Studio 58.



Sydney Cavanagh; Costume Design

Sydney is thrilled to be back at Studio 58 where she last designed *One Flew Over the Cuckoo's Nest*. She is currently working as the Interim Head of Wardrobe at The University of British Columbia. Other credits include, Costume Designer, *The Christians*, (Pacific Theatre); Costume Designer/Head of Wardrobe, Festival Antigonish; Head of Wardrobe; *Charlotte A Tri-coloured play with music*, (Theaturtle | World Stage Design); Head of Wardrobe, Shaw Festival Theatre; Head of Wardrobe, Bard on the Beach; and Assistant Head of Wardrobe, Vancouver 2010 Olympic Opening and Closing Ceremonies. Sydney is a Jessie nominated Costume Designer and the recipient of a Leo Award for Best Costume Design, Dramatic Short, for *Hop The Twig*. She is a graduate of Studio 58.



Costume renderings by Sydney Cavanagh.

[Andrew Pye](#); Lighting Design

Andrew is a professional Lighting Designer and Technical Director. He graduated With Excellence from Vancouver Island University with a Diploma in Technical Theatre and then graduated With Excellence from the University of British Columbia with a degree in Production and Design. Recently he was nominated for Outstanding Lighting Design – Small Theatre for *Flare Path* (Slamming Door). Some of his recent design work includes; *Turandot* (Vancouver Opera, Assistant Lighting Design), *Light Breaking Broken* (Karen Jamieson Dance, Lighting Designer), *Program 2-2017* (Ballet BC, Assistant Lighting Design), *Spark* (Lamondance, Lighting Design), *Hansel and Gretel* (Vancouver Opera, Assistant Lighting Design), *Flare Path* (Slamming Door Collective, Technical Direction & Lighting Design) and *Madama Butterfly* (Vancouver Opera, Assistant Lighting Design).



Candelario Andrade; Video Design

Candelario is a video editor and media designer. Recent credits include design for theatrical projects *Unité Modéle* (Théâtre la Seizième); *Hyperlink* (Elbow Theatre); *Foreign Radical* (Theatre Conspiracy); *Am/A Mindy Parfitt/Amber Funk*; *Hooker Monologues*; *Sal Capone* and *Motherload*. Cande has collaborated with companies such as The Frank, Alley Theatre, Arts Club, Patasola Dance, Electric Company, Newworld, Mascal Dance, Boca del Lupo, Urban Ink, Theatre for Living and Pi Theatre. In 2010, he collaborated with Berlinbased company Rimini Protokoll video designing *Best Before*, which toured internationally. As a co-artistic director of Rough House, he has designed *Tiny Apocalypse*; *A Last Resort*, and *Three Lectures on the North* (A Theatre Replacement Co-production). When not designing video and sound,

Cande is an independent promo producer at Knowledge Network Corporation.

[Mishelle Cuttler](#); Sound Design and Musical Direction

Mishelle is a composer and theatre artist with a particular passion for music in theatre. After 5 years as a composer, sound designer, performer, and music director in Vancouver, Mishelle moved to New York where she obtained an MFA in Musical Theatre Composition at NYU's Tisch School of the Arts. Mishelle composed and performed in *STATIONARY: a recession-era musical*, which has seen several productions since its inception, including a run at the Cultch that garnered Jessies for Outstanding Composition and Outstanding Musical. She has designed sound throughout Vancouver, and her original work has been performed from BC to Ontario to New York City. This season Mishelle is an Artistic Associate at Pi Theatre. Some favourite past projects include: *Jabber* (Newworld/Green Thumb), *Made In Italy* (Western Canada/Citadel), *Pericles* (A Company of Fools), *What You're Missing*, (Chutzpah Festival), *Killer Joe*, (ITSAZOO), *A Toi*, *Pour Toujours*, *Ta Marie-Lou* (Théâtre la Seizième). Next up: *Titus Bouffonius* (Rumble), *The Events* (Pi), *I Lost My Husband* (Ruby Slippers), *Crème-Glacée* (Seizième), *Wet* (ITSAZOO), and *Lysistrata* (Bard on the Beach). Mishelle has a BFA in Acting from UBC.



Raes Calvert; Movement Direction

Raes is a Métis theatre artist who lives and works in Vancouver. After graduating from Studio 58 in 2010 Raes and fellow graduate Sean Harris Oliver started Hardline Productions. Two years ago Raes trained with physical theatre master Wendy Gorling thanks to an early career development grant. Most recently Raes was the movement director for Corey Payette's *Children of God* which played at the Cultch in Vancouver and The NAC in Ottawa. He is a three time Jessie Richardson Theatre Award nominee and one time recipient. Raes is thrilled to be returning to Studio 58 for the first time as a Movement Director. Enjoy!

CRITICAL RESPONSE

Take some time before the play to think about these questions.
Consider them while watching and discuss with your group after the performance.

SETTING: Does the setting the characters find themselves in provide an impetus for reflection and change? Could another setting or approach achieve the same results?

CHARACTERS: Who were the most important characters in the narrative? Were the same characters most important in terms of themes or ideas? Which characters actions had the most effect on others? Which had the least?

POINT OF VIEW: Whose point of view is predominant in this play? How does the choice of narrator impact the themes of the work?

STYLE: How does the style of the performance affect the stories? Are you more or less invested in the characters than you would be with a straight narrative presentation? Does the use of movement affect you emotionally?

How does the multi-media aspect of this production affect your experience of the story and theatre? Do you find it an effective method of story-telling? Have you seen other theatre productions that would benefit from the use of multi-media?



Photo credit: David Cooper

Were you surprised by your answers after the play?
Did characters behave the way you expected them to?
Could you see yourself in any of the situations you witnessed?

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Photo by David Cooper

Produced for Studio 58 by
Kari Scott-Whyte, Library Technician.