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Phototherapy as an adjunct to Art Therapy
with a female adolescent
in the school setting

Shlomo Elmaleh

A Research Paper

In

The Department

Of

Art Education and Creative Arts Therapies

Presented in Partial Fulfillment of the Requirements
for the Degree of Masters of Arts
Concordia University
Montreal, Quebec, Canada

August 2000

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ABSTRACT

Phototherapy as an adjunct to Art Therapy with female adolescent in the school setting

Shlomo Elmaleh

This qualitative research paper demonstrates, with the help of a case study and the H.T.P assessment, how art therapy and phototherapy help facilitate personal growth with a female adolescent in an alternative high school in Quebec. It demonstrates the use of photography as a specialized form to address clients' concerns as well as a catalyst for verbal and expressive therapy with adolescents in a school setting. The paper also examines the methods that have been used in the past in the treatment with "normal" adolescents and review the use of art and phototherapy in the school setting. The paper explores the role of the art therapist in the school setting and the changes in the education system that brought for the introduction of art therapy treatment with normal adolescents. It brings my personal experience with establishing an art/photo therapy program in a high school and explores the variables, including the difficulties and limitations, around this experience.

ACKNOWLEDGEMENTS

This research paper would not have been possible without the help and support of the following people. I would like to thank: Concordia Creative Arts Therapy Department, specifically, Leland Peterson and Christine Nadeau- Morel. I would also like to extend my special gratitude to Marleah Blom for supporting and contributing from her time that made this paper possible. Also for her magical “extracting” capabilities. I would like to extend the warmest thanks to “Emily” who participated in this research and in the phototherapy program, as well as to the staff at the school in which I have worked. I wish you all the greatest success on your journeys.

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Introduction.

This year I would like to examine the use of phototherapy for the treatment and use within art therapy when working with adolescents. My research paper last year was a literature review of phototherapy and the photographic self confrontation technique used with adolescents when working with self esteem issues.

I recognize that it is impossible to research the different uses of photographic material in therapy with adolescents within one paper. These uses, however, are all inter-linked and are of special interest to me. Based on this limitation, I have chosen instead to focus on the use of photography as a specialized form to address clients' concerns as well as a catalyst for verbal and expressive therapy with adolescents in a school setting.

Hogan. (1981). One aspect of the use of photography in the therapeutic process is its versatility. It could be used with groups and individuals, and used throughout the treatment process or in selected sessions. It can be used as an adjunct to a verbal process or it can be used as a nonverbal aid to elicit feelings and reflection within therapy.

My primary question that will be addressed in this paper is how art therapy and phototherapy help facilitate personal growth with a female adolescent in an alternative high school in Quebec. My secondary question is how art therapy could be utilized in the school setting. The goal of my research paper is to demonstrate the beneficial use of photography for verbal and expressive therapy. Through the exploration of the different uses of photography in therapy, I would like to examine the methods that have been successfully used in the past in the treatment with adolescents.

The rationale behind the use of phototherapy in the school setting with adolescents may be that students who are experiencing academic and /or behavioral problems have an impaired self-image. It is also assumed that personal change is partially based on a change in self-image and a realistic perception of the self and an individual's behavior.

Method of investigation and work.

In addition to a theoretical basis, a practical element will also be used in this paper. I will include a specific case study based on my own practicum experience. This year I started an art therapy program in two alternative high schools in Quebec. I worked with individuals who have not been able to continue their studies in a regular school for various reasons. I have used the exploration of photography with two individuals for the past six months and have used phototherapy exercises that I have thought of as being effective for treatment. In addition and as a complimentary aspect in therapy, I have used conventional art therapy activities and combined the two into a process of exploration for my adolescent clients. Members were requested to take the House Tree Person drawing assessment before beginning therapy and as well as part of termination. Diagnosis, evaluation and progress of the participant's growth will be made through this assessment.

Because of the open nature of therapy within my practicum setting, the methodology used in my work includes collecting qualitative data and creating a hypothesis from working with the client and from existing literature. In this paper, I use a specific case with one of the phototherapy participants to investigate my questions. I will evaluate the importance and usefulness of the art therapy program in this particular high school as well as discuss, from my own personal point of view, the dynamics of the introduction of

this program to the school staff. I will also discuss the place that art therapists have within school settings and the challenge that may present themselves when implementing a therapy program into the school setting.

Chapter I.

Phototherapy review.

The first use of photography in mental health care was dated as early back as 1852 when Dr. Hugh Diamond presented photographs of mentally disturbed people to an audience in London. Photography then continued with increasing use with hospitalized psychiatric patients. This was, however, more as a documenting tool for the professionals than as a means of therapy for patients. This helped expose the mentally challenged population to the world. Fryrear & Krauss (1983) explored the power of the photographic medium used this way and the way it changed others' perception. They saw the societal influences that documentaries of the insane had on western culture when stereotypical portrayals of the insane were shown to others. However, photography was used in institutions for quite some time and it is not clear when exactly phototherapy became a distinct field. Doug(1979) claims that in 1973 a publication of Dr. Robert Akeret's book, "Photo Analyses" made phototherapy publicly recognized. Judy Weiser in (Schafer, 1988) also mentioned that a brief notice in "Psychology Today" was printed about a photo therapy project by Zakem and Stewart in Ravenswood Hospital. This may have led to the international recognition of phototherapy. This does not suggest that photographs were new to therapy. Many therapists in fact had been using family albums and snapshots for some time. This was merely because of the common custom to carry family photographs in wallets. These photographs, as well as other photographs, were shown to therapists in therapy sessions. Another common use of photographs was during times of bereavement when clients were prone to bring photographs of their lost ones to therapy.

It is agreed that during the late 70's, a growing interest in phototherapy led to international recognition, the establishment of an international phototherapy association, a journal, as well as an increasing amount of active therapists and researchers in the field. The literature points to the combination of two main factors that led to the recognition of phototherapy in the 70's. The first factor lies within the spirit of the era during which other, more unconventional therapy modalities proved their efficiency in therapy. This led to certain openness in society and in the mental health community to investigate other possible options. The second factor is the influence of technology. New technological inventions helped bring down the prices of photographic equipment that made photography more affordable and popular.

Phototherapy techniques.

Phototherapy involves passive viewing with active shooting and offers several techniques that are extensions of five main techniques (Doug, 1979) and (Weiser, 1984). These techniques will now be discussed.

Projective techniques: The client and the therapist use photographic material from magazines, newspaper or any other external source. Projective work applies to past information as well as to present perception, fantasy and the future.

Family album: The recollection of past situations and experiences or when the exploration of the client's feelings to family is needed. Here the client investigates what it means to be a person in his/her family and to try and recall important events in the life cycle of the family.

Photographs of the client taken by others: The client can begin to explore his/her

feelings about self and relationships with objects and people with a better understanding of how other people see him/her and the way he/she presents him/herself.

Photographs taken by the client: Provides a window to see what are of importance to the client and to understand the client's interaction with his/her social and objective environment.

Photographs of the client by the client are actually self-portraits: This addresses directly to the client's feeling about him/her self. This technique is probably the most powerful of all the phototherapeutic techniques because of the emotional involvement that the client can have when confronted with his/her own image.

To conclude this part I can say that art therapy and phototherapy share together many concepts along with a difference in objects and self-representation due to the nature of photography.

Photography and phototherapy as adjunct for therapy.

As mentioned before, photography and photographs have been used in psychotherapy for several decades now. Psychotherapists have used photographs of patients and their families as a tool to understand pathological relationships and to facilitate the expression of feelings. Reviewing the literature, Fryrear (1980) found eleven uses of photographs in treatment. These include such things as evoking emotional states, modeling, and self-confrontation. I would like to bring in some documentation of the use of photographs as a catalyst in psychotherapy and the different ways that phototherapy and photography are used by some psychotherapists from different modalities. Fryrear & Krauss (1983) view phototherapy as a catalyzer for clients to communicate visually and as a way to

discover the personal symbols clients choose to express their experiences. This is due to the fact that a photograph has the ability to show actual objects as well as to symbolically present "I statements". They continued to say that photographs in therapy may provide an evaluation of the client's reality, which is shown when the client's meanings are very different from what the photograph reveals to others.

A sequence of photographs help define the client's issues and patterns. This can be a starting point for working through issues, verbally and /or expressively. Similarly, some other studies tried to develop a reliable assessment tool using photographs. However, no reliable and consistent photography/phototherapy assessments have been developed so far, although it seems like some therapists developed their own photography assessment based on their particular population in treatment and their own experience of the method. Amerikaner, Schauble & Ziller (1980) described a method of using photographs, taken by the client, to enhance the interconnected process of assessment and counseling. Using an active discovering process, both the client and the therapist are involved in the exploration of the client's creation of meaning which generates data for the different stages of counseling. Goldberg & Kulich (1978) found a connection between the production of photographs with extravert and introvert males. The photographs were taken under controlled conditions and rated to conclude the possible applications of using photographs in personality assessment. Cohen & Rau (1972) used photographs of facial expressions in a study with depressed women. They tried to develop a non-verbal method to measure depression and they discovered that the more depressed the clients were, the more depressive pictures were chosen. Walker (1991) used photography in his work with

a terminally ill patient and provided a model for the use of imagery in the therapeutic process of dealing and confronting issues of mortality.

An interesting use of photography in therapy was made by a Canadian psychologist who used abstract photographs that he took as a catalyst in psychotherapy. Walker (1982) Dr. Walker hung his favorite photographs in his office and after several patients spontaneously made reference to the photos he then began using the photos in a more systematic way to assist patients increase their self-awareness and lower resistance in therapy.

On the other hand, Gosciewski (1975) approach was to use the client's photographs to make a visible documentation of the client's history. He found that asking the client to bring his/her favorite photographs to therapy and construct them together. Viewing the photographs together helped establish therapeutic alliance, and also lowered resistance and helped with diagnosis. He found that viewing and sharing views about the photographs with the client has been an important interchange between the client and counselor.

Another interesting use of photography in therapy was using photographs of artistic pictures. Comfort (1985) used photographs of published pictures to introduce patients to the value of the visual language and as a foundation for imagery communication between the patient and the therapist. Van vliet (1977) composed a program that used photographs as an odyssey into poetry and investigated the "subtle and powerful path to feelings"(p. 90). She then started the exploration of her own reactions to the experience of taking the picture. She asks what the process was that brought her joy in taking the picture, in finding words to fit the feeling, and in the sharing of it. Later in the exploration, she

moved to the elements in the picture that caused her to find words to respond to them.

Chapter II- phototherapy with adolescents.

I. Phototherapy and art therapy with adolescents: A brief summary.

In order to understand the use of phototherapy and art therapy with adolescents it is important to understand the differences between the two and the subjective limitations that phototherapy has in therapy.

I would like to have a short overview of the two modalities and bring in some of the similarities and differences between the modalities before reviewing the use of the modalities with adolescents.

Art therapy and phototherapy share the same basis in that the visual-symbolic representation is less distorted than verbal expression and that we project unconscious meaning through such metaphoric communication. The differences lie in the process of making photographs and viewing them with the client, rather than using a different artistic medium. Weiser (1993) points to the differences of phototherapy and art therapy in their approaches to the final products. In art therapy there is less attention to the concept or development of the image and more emphasis on the final product. In phototherapy, on the other hand, the final print can be an important element but the client's choices made when taking the photographs are also important and need to be explored. Photography, as a media, has a strong statement of reality and we can see in the photographs, a closer representation of the same way we present ourselves to others as compared to art images. In a photograph, we can see ourselves from different angles of view and in different states and moods. Some of these photographs may have been taken in places and during times when we were experiencing certain moods where as some

moods were modeled for the camera. Also, in photographs, we can see ourselves in relation to nature or our environment as well as in a more immediate interpersonal relationship (such as a part of a group or a family). This in turn may aid in the exploration of the client's social relations. Art therapy products, such as family and portrait drawings, are personal subjective representations where as phototherapy and photographs offer less subjective images that were created by a camera.

I found two main differences between art therapy and phototherapy that I will now briefly discuss. These differences lie in the center of understanding phototherapy as compared to art therapy.

The first argument that art therapists stress is the actual making of the art product and the making of the symbolic images in the artwork. Some will claim that the symbolic creation process is often more important than other elements in artwork not only as information for the therapist to better understand the client, but also due to the fact that the making of such symbolic imagery may be therapeutic in itself. In phototherapy, the creation of an image is not as central as it is in art therapy. Here is less emphasis on the image creation itself and the final print is often the least important element. The second difference is about the lack of understanding the client's developmental stages from his/her photographic expression. Weiser (1993) found no parallel in phototherapy for the developmental stages of art making and that from her experience with different populations in therapy. Age, or level of photography skills could not serve as indicators for developmental progressions, which thus makes developmental stages of art making not so relevant in phototherapy.

Art therapy was extensively used with adolescents for many years now and has a firm documentation in the literature. Many studies and books describe the use of art therapy with this population in various settings, Linesch (1988), Moon (1998), Rubin (1999), Conger (1988), Graham (1994). Art therapy programs with adolescents are conducted in groups and individual therapy. Art therapy with adolescents has been conducted at hospitals, community-counseling services, special education settings, day programs, rehabilitation centers, home groups and the education system as well as the private practice. Art therapists have helped various adolescents when dealing with adjustment reaction, depression, personality disorders, conduct disorders, schizophrenia, anorexia nervosa, bulimia, post traumatic stress disorder and attention deficit disorder, just to name a few.

Moon (1998), an art therapist who worked extensively with adolescents, describes the role and challenges an art therapist may face when working with adolescents. He found that the art therapist working with adolescents has a very important and unique role, which I can identify with as to be central in the work with this population. The art therapist has to be able to understand the numerous metaphorical messages that the adolescent sends. Moon describes the art therapist as the “metaphoretician” and as such “the artist therapist will be called upon by members of other treatment disciplines to translate that adolescents’ metaphoric messages in to theoretical understanding and treatment intervention” (Moon, 1998,p.16). This places the art therapist in a key position when treating adolescents and in fact, by Moon, in the outpatient clinic, the art therapist “will be the professional best equipped to deal with the meaning of the adolescent metaphoric drama” (p. 16).

The adolescent, who may be undergoing plenty of developmental changes, experiences an existential crisis that is translated to a dramatic metaphoric representation in his/her expression. This dramatic metaphoric representation is unique for adolescence and is, most of the time, provocative, distorted and confusing both to the adolescent and the clinician. It is therefore the art therapist's artistic sensitivity that is called upon by other colleagues to help interpret the client.

Perhaps one of the main obstacles that stands in the art therapist's way when working with adolescents is the teens' resistance to therapy. Most adolescents do not understand why they need therapy and are referred to therapy by other authority figures. Adolescents could be very resistant to therapy and it is safe to say that the art therapist must prepare him/herself to encounter strong resistance. Adolescents' resistance to therapy in general and art therapy in particular is generated from the, Jacoby (1990) narcissistic vulnerability that protects them from admitting that something might be wrong or sick. It is also acts as a defense against structure and authority. Through denial, the adolescent protects his/her self from the existence of disturbing behavior, consequences and the inner emotional experiences around particular behaviors. Moon's way to deal with adolescents' resistance in art therapy is to think of the resistance as a performance art event and to try and find the meaning to the performance and not to the behavior. The art therapist must respect the adolescent's defenses and try to understand primary patterns in these defenses in attempting to plan a therapeutic response.

Phototherapy as a complimentary and integrated set of techniques in art therapy faces the same resistance with adolescents but approaches the defended person with a less threatening tool of expression. It is here where the camera, as a tool of expression,

presents therapy and art therapy as being attractive to adolescents. Weiser (1993) found that people who find the visual arts as being demanding or risky are instead comfortable with expressing themselves through the use of a camera. Weiser (1988) also talked about the non-threatening nature of photography in that photographs are accepted in general as a hobby or family tradition.

Most people have had contact with photographic images and believe that they represent the reality that was in front of the camera. Photography attracts adolescents for different reasons. It could be an activity that permits isolation for those who are shy but, without noticing it, it brings the withdrawn person into contact with others. For the social and creative person, photography can be a good expressive tool. For those who are less creative can draw satisfaction by copying the work or style of others. For some adolescents, the image of the professional photographer as someone who travels and shoots nude models may also act as a reason to pick photography and in this case phototherapy. Bilinn (1987) referred to photography as a confidence building activity, and in some cases, individuals continued with this hobby after therapy had finished. A similar approach is the fresh start aspect where the client finds a fresh start in something that he/she had not previously failed at, and had become discouraged with Cosden & Reynolds (1982). Another issue that makes phototherapy ideal with adolescents, and attends both teens' existential and self-image understanding, is the question of life and death (Walker, 1991). Photography is strong in confronting issues of mortality and existence itself. When facing the self-portrait or when viewing old photographs, the person might ask about his/her existence and life, for the photograph acts as evidence that the person does in fact exist. Weiser (1993) states that, as a set of techniques in art

therapy, phototherapy may be combined with more traditional art therapy assignments and activities. Therapists have composed treatments using a combination of photographs and the phototherapy techniques with creative arts expressions.

Perhaps one of the most common creative combinations with photographs is the making of collages. Some collage activities may include: photocopying portraits and attaching them into other photographs, paintings and other ready made scenes; attaching one or more photographs to one background with additional paintings, cut out magazine photographs, writing; body tracing of the client can be filled with paint and photographs and later to be composed with the client in one photograph that will be used to work through issues of body image. Enlarging or reducing photocopies provides the client with different sizes of the same image to create a new image or focus on a subject. Clients could reconstruct events, situations and feelings and experiment with their new versions of the self, family album and life story. Photographs or cutouts can be attached to three dimensional figures such as dolls, masks, puppets, stuffed animals, sandtray figures or as a sandtray figure, clay or plasticine construction and act in a game/ play or in forming storybooks and poems. It is also possible to work directly on the photographs themselves. Painting three dimensional constructions and organic materials can be used to change, add or enhance parts of the photograph that are important or of concern for the client. Photographs and the images can “talk” by adding speech balloons above their heads. This can produce a “story board” to describe a scene.

This can also be combined to produce a video or a film.

II. Phototherapy and art therapy in the school setting: A brief review and some issues of consideration.

Although there is a wealth of literature available on art therapy in the school setting, most of it is about the work that takes place in special education or with special need youth. Most books and articles investigate the similarities and differences between art education and art therapy and between the art educator and the art therapist, Rubin (1976). Essex, Fostig, Hertz (1996) found that there is little in the present literature that addresses art therapy programs in public schools and/or the role of the art therapist while working within the school setting.

Moon (1998), Hite (1996), Essex, Fostig, Hertz (1996), acknowledged the fact that there has been a number of budget cuts in health plans in North America and that the social services and mental health care provisions for children and adolescents are being reduced. Most resources are being directed elsewhere. The result is that a greater number of disturbed students are remaining in the school classrooms and teachers are facing greater difficulties with these students. There are also not enough tools available for teachers in order for them to help the youth understand and grow. Art therapy offers a good answer for these problems both in implementing a unique therapy program as well as hiring a well-trained conductor. School art therapists have more clinical training than school counselors and educators (Hith 1996). An art therapy program is also able to address a child's cognitive, emotional, social and physical issues. The art therapy services that may be used within the school setting are designed to help enhance students' potential for learning.

The rationale behind implementing art therapy in the school setting is that students who experience academic and /or behavioral problems have an impaired self-concept. Art therapy can facilitate appropriate social behaviors so that the student can be more receptive to academic involvement. It is also assumed that change is partially based on a change in self-image and realistic perception of the self and behavior.

The American Art Therapy association issued a resource package for art therapists and school administrators, which describes the role and duties of an art therapist in the school setting AATA (1980). Accordingly, the responsibilities and duties of the art therapist in the school are: "To plan, organize and develop an ongoing art therapy program designed to meet the individually assessed special needs of children ages 0-21 and the goals of the school. Administer art therapy diagnostic evaluations to referred students and provide documented assessments and follow up interpretive reports to interdisciplinary treatment teams". (p.3). Other responsibilities are to participate in the staff meetings and education conferences, meet with parents, and serve as a resource person for staff regarding therapeutic art intervention. The art therapist is also responsible for maintaining records, materials and organizing the art therapy room.

Many times students and teachers find the concept of the school art therapist to be confusing. Teachers might confuse the therapist and look at him/her as a fellow teacher and the young student will consider the therapist as an authority figure much like a teacher. This happens especially when therapy is done on the school premises. I believe that one of the first tasks that a school art therapist has to attend to, is to keep these boundaries clear from the start as to be able to supply an effective art therapy program. Due to the fact that therapists and teachers are not bound to the same code of ethics, it is

important to determine how to share information with the staff and teachers in order to better understand the client while at the same time insuring to protect the student's privacy. Kramer (1958) "Thus, the art therapist combines several disciplines. He is at once artist, therapist and teacher. To maintain a sound balance between his several functions is his greatest skills"(p.6). Rubin (1976) educators have recognized the therapeutic potential that art classes offer soon after they became an accepted part of the school curriculum. The modern education system is moving from "behavioral objectives" to "humanizing the school". The notion of teaching about feelings and interpersonal issues is currently seen as relevant and important. A good example is my own experience with a high school principal that was willing to have an art therapy program in her school. There is much in the professional work of the therapists that can also be found in the work of a teacher and a parent. The teacher and the parent hold both a key position in the development of the child and in the facilitation and acceptance of the child's creative work. However, it is the quality of the relationship that makes the difference between the parent/ teacher and the therapist.

Art therapists in the school work mainly with students with learning disabilities, emotional difficulties, social disadvantages as well as with the developmentally challenged population. However, with the growing need for emotional expression, support, and more attuned educators, art therapy has found a place in the treatment of the so-called "normal" students. Art therapy in school settings, mainly when used with normal students, attends to temporary stresses of adolescence and focuses on the personal expression and growth of the students. One of the pioneers in this field is Edna Salant from the National Child Research Center in Washington D.C. Others in the field include

Joan Alla from Canada and Janet Bush from the United States who conducted individual and group art therapy sessions in schools and offered training for the teachers at the schools.

Along with art therapy in public schools, phototherapy with normal children hasn't been extensively researched. Main research dealing with phototherapy and adolescents focuses on institutionalized populations and only few articles are written on the use of phototherapy with normal adolescents. In Montreal, there is a relatively new project which has been applied in attempts to engage adolescents in an anti-violence newspaper. Project LOVE incorporates photography and writing for the young participants to act as journalists/ photographers. They explore the world around them while bringing in stories and photographs of street youth, disadvantaged populations and survivors of abuse (One Love 2000).

Photographs and phototherapy have been used in various ways with adolescents in educational institutions. Fryrear, Nuell, Ridley (1974), in their study with male juvenile delinquents, addressed juvenile delinquency, which is thought of by many to be a result of low self-esteem. Juvenile delinquency suggests that delinquent youth are trying, in a maladaptive way, to make up for what they see as consequences of social, physical or other deficiencies present within themselves. Hogan (1981) composed a group phototherapy program with students suffering from various learning disabilities and emotional disorders. Her assumption is that a behavioral change is partially based on changes in self-concept and more realistic understanding of the self and behavior. The goals of her program included that the students begin to understand their feelings, understand their perception of themselves and develop awareness of the relationships

between their behavior and their self-image through the use of phototherapy. Lewis (1970) describes an English high school program that provided students with cameras to describe learning exercises and illustrate writing assignments. Heffeman & Cabrera (1970), Pridgen & Westcott (1970), Barely(1971), Gram (1970) reported of the use of photography with students with learning difficulties and demonstrated that the teens learned to read in less time when taught with their own photographs than with traditional teaching aids. Schudson (1975) worked with adolescents in the school to enhance social skills and peer relationships. She concluded that photography personalizes the school life by encouraging students to share their school and life experiences with peers and that the photographic activities acted as an opportunity to integrate school and home identities. Photography also increased the students' awareness for self and others in relation to the environment. As students identify these aspects in life they become self aware and self-directive. Ammerman & Fryrear (1975) worked with delinquent adolescents in group phototherapy to enhance self esteem and behavioral change. By encouraging the students to take pictures of each other and of the therapist they created a self-portrait book that was then shared with the group. The project proved to be a success and improved classroom behavior. Wolf (1976) explored, for several years, the use of Polaroid photography to enhance the effectiveness of therapy with adolescents at the Henry Street High School. After synthesizing his work he constructed a program, using Polaroid photography, which he felt to be stimulating and effective for enhancing therapeutic relationships with adolescents.

Articles and studies that discussed the use of phototherapy within schools found that photography can be an effective tool in promoting personal development and growth with

adolescents and that the camera does have a place in a school counseling program.

III. Developing an Art Therapy Program for a high school in Quebec.

I started my search for second year practicum site as soon as I finished my first year's practicum. I thought I would be interested in trying to work with adolescents and video/phototherapy. I was referred by one of my professors to an alternative high school in the area and contacted the principal. He welcomed me and invited me for a visit at the school in order for me to get an impression of the students there and to introduce my program. I started the art therapy program at the fall of 1999/2000 academic year. This was the school's first experience with art therapy and with art therapy interns. They were very excited and happy to have me there. The school guidance counselor was on site twice a week. We shared the same room on different days of the week without any interaction or cooperation. Art therapy sessions were available on a voluntary base once a week during the students' spare time. Introduction of art therapy was implemented in small groups with out the attendance of the teachers and a week later I received some interested students for a short interview. There were no files or any background nor other information available from the school counselor in regards to the participants in the program. Therefore I had no family, medication or previous therapy information on any of the clients I assisted in this high school.

The school.

This is an alternative and an integrating school which educates students from different social and cultural backgrounds. It is a small high school with less then one hundred

students between the ages of 15-19 years of age. It has a handful of teachers and classrooms that create a personal and intimate atmosphere at the school. The school is managed by the head teacher who teaches some of the courses and a principal that is partially on site. My impression was that there had been a change in the school regarding the level of students and that the school was receiving more challenging students each year. This results in receiving students with less motivation, low attendance and with behavioral and academic problems. The teachers seemed to not have the resources to answer to these challenges and found it hard to teach the way they were used to. In some cases it seemed very difficult for some of the teachers to work under the new circumstances, which also lowered their tolerance with some of the more difficult students. Struggling to keep up with a demanding academic curriculum on one hand, and attending to the needs of the difficult students on the other, I found that the teachers concentrated less on the students' emotional difficulties. The size of the school and the ratio between the number of students and teachers make it a small school with direct student/ teacher interaction. Each student has weekly supervision and is followed closely by his/her educator that serves as a guide and a communicator for the students' problems. The students can walk in freely to the head teacher's and school guidance's room and discuss personal problems. The school also offers free tutoring, and teachers stay after school time for make up classes and extra tutoring.

I have found that the teachers in this school are motivated and willing to teach and contribute from themselves to assist the students. However, the school lacks the financial resources to create a special program with manpower that will support the difficult

adolescents. Their feelings of frustration and blaming the system for sending difficult students, seemed to support this assumption.

Since it was the school's first experience with art therapy, I was independent in designing and conducting the program as long as it did not interrupt with the school's academic program. I had free access to the school's art supplies and received support from the art teacher as well as from other teachers and from my onsite supervisor who was the school's head teacher. I was welcomed as a member of the staff and attended the weekly staff meetings and other activities. Also, a small budget was given for purchasing film and developing it as I started the phototherapy program with some of the students.

The phototherapy program for this school.

The Phototherapy program for this school started when two of the clients in the art therapy program were not sure about their artistic abilities and welcomed my suggestion to work with photography. With one client in particular, it appeared as though the camera was perceived as a safe medium or as a less direct way for expression. For the other client, it was also a hobby and she wanted to pursue a photography career. The clients had their own cameras and were supplied with rolls of 24 exposure color film for their phototherapy assignments. The phototherapy activities were taken from Judy Weiser's book "Phototherapy techniques" chapter six: "Metaphors of self-construction, reflecting on photographs taken or collected by clients". I found this technique to be safe start for the resistant adolescents and less intrusive and confronting as some of the other phototherapy techniques.

With the client in the following case study, I wanted to gently and safely introduce her to therapy and give her some sense of control and a possibility to safely explore the metaphor in her artwork. I believe that this technique answered this need to a large extent. The client was instructed to do a weekly assignment, and at the same time, I encouraged the client to take other photographs that were not related to the assignment. This I found to be helpful in times when the client was blocked at the beginning or in the process of completing the assignment. I was also curious to see what kind of photographs the client would take when not directed or when the feeling of “homework” is relieved. I will discuss this matter later in this paper.

Chapter III- Case study.

The use of photographic exploration in art therapy.

Single case study methodology.

A single case study will be used with one of the clients who sowed interest in phototherapy. This case study will describe in detail, a session by session synopsis of the phototherapy process during the time I worked with this client. The case study will examine two main questions.

The first question is how art therapy and phototherapy help facilitate personal growth with a female adolescent in an alternative high school in Quebec.

My secondary question is how art therapy could be utilized in the school setting. It will also give my own perspective and insight regarding the client and the art therapy program at that specific high school. Because of the open nature of therapy within my practicum setting, the methodology used in my work includes collecting qualitative data from personal observation, specific assessment techniques and relevant literature.

Recruitment for participation in this paper was done on a voluntarily basis.

The client.

The client, Emily (I will use the name Emily to address this client, this is not her real name) is a 17-year-old young woman in her first year at this school. This was the client's first experience with psychotherapy and art therapy and she volunteered, on her own free will, to try art therapy. I was not provided with background information about this client

nor did I read her academic file. The head teacher described her as a good and talented student who did not have any known problems.

The first session was an introduction to art therapy, the room and materials. I spoke about issues of personal safety of the client in therapy and in the art therapy room and clarified confidentiality matters and security of the artwork. Also I asked the client to take the House, Tree, Person assessment and mentioned that in our last session I would be asking her to repeat this assessment and together we would view the differences. The client agreed to the assessment and within the appropriate time frame and material worked on assessment.

The reason for using the H.T.P assessment is because I found the this assessment to be an elaborate and detailed one which covers both the external and internal relationships of the personality to be able to understand this client's concerns in our short term therapy program.

The H.T.P.

Emily started with the house drawing. She could not however draw a house in five minutes and after several tries she gave up and asked to continue on to the other assignment. It seems as though Emily had an idea about the house and as she started to construct it on the paper she was not satisfied with the result and erased it only to repeat this process several times again. Her dissatisfaction was accompanied with a stressful voice and verbal expressions of frustration. At the end there was no house drawing. At the end of the assessment, I offered Emily to try the house drawing again but she gave up on the idea.

The tree.

The tree drawing (fig. 1) was the second assignment. The tree, on the right side of the paper, had several eraser marks and was not completed in the time frame.

The branches faded into the paper and the pencil line differed in its intensity at different points of the tree.

The person.

After facing the paper for several seconds, Emily started to draw an eye, then erased it, turned the page over and quickly drew a stick figure type of person (fig. 2). When discussing the assignment Emily did not elaborate on the tree or the person beside the fact that they were a tree and a person. Emily could not tell why the house was hard to draw and it seemed like she couldn't understand it herself.

Assessment.

The House, Tree, Person assessment is based on the projective drawing diagnosis assessment created by Ogdon (1984).

Emily's way of working, her behavior and her limited reflection on her work suggested performance anxiety. Repeatedly unsatisfied from her work, Emily could not contain her anxiety and had to correct and change her work several times. This escalated to the point of Emily feeling a type of paralyzing anxiety with no ability to continue the house drawing. Ogdon (1984) describes the house drawing as a representation of the client's home world that could be conflicted or troubled. In this case, it amounted to a point of provoking anxiety and resisting the work. Although there is a limited amount of

information from the stick figure, Ogdon (1984) offers some understanding of the client who draws a stick figure. A stick figure suggests an evasive resistance and insecure personality perhaps with poor body image. Anxiety repeated itself in the person drawing when a quick image was made. I perceived this as also being resistance.

The tree drawing offered a deeper understanding of the client where it seems as though the client invested her energies the most. Based on the tree shape, size, location on the page and treatment of tree parts Ogdon (1984) suggests that aggressive tendencies, dependency, depression and insecure personality may be assigned to Emily's tree drawing. Acknowledging factors such as the client's age, her behavior in the room, it being her first time in therapy, the location of therapy and the limited information from the drawings, I will conclude the assessment and consider a treatment plan according to my impression of the client with limited emphasis on Ogdon's drawing analyses. Emily showed physical stress and dissatisfaction of her work, which I relate to as being performance anxiety with self-dissatisfaction. At the same time I will also consider her behavior and incomplete assignments as resistance toward me and/or therapy, which may be considered to be normal and even age appropriate to adolescents. This occurs when therapy and the therapist could be perceived as a narcissistic threat in a time of self-preoccupation.

Figure 1.

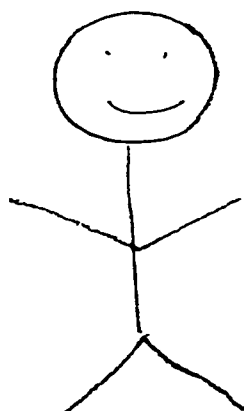
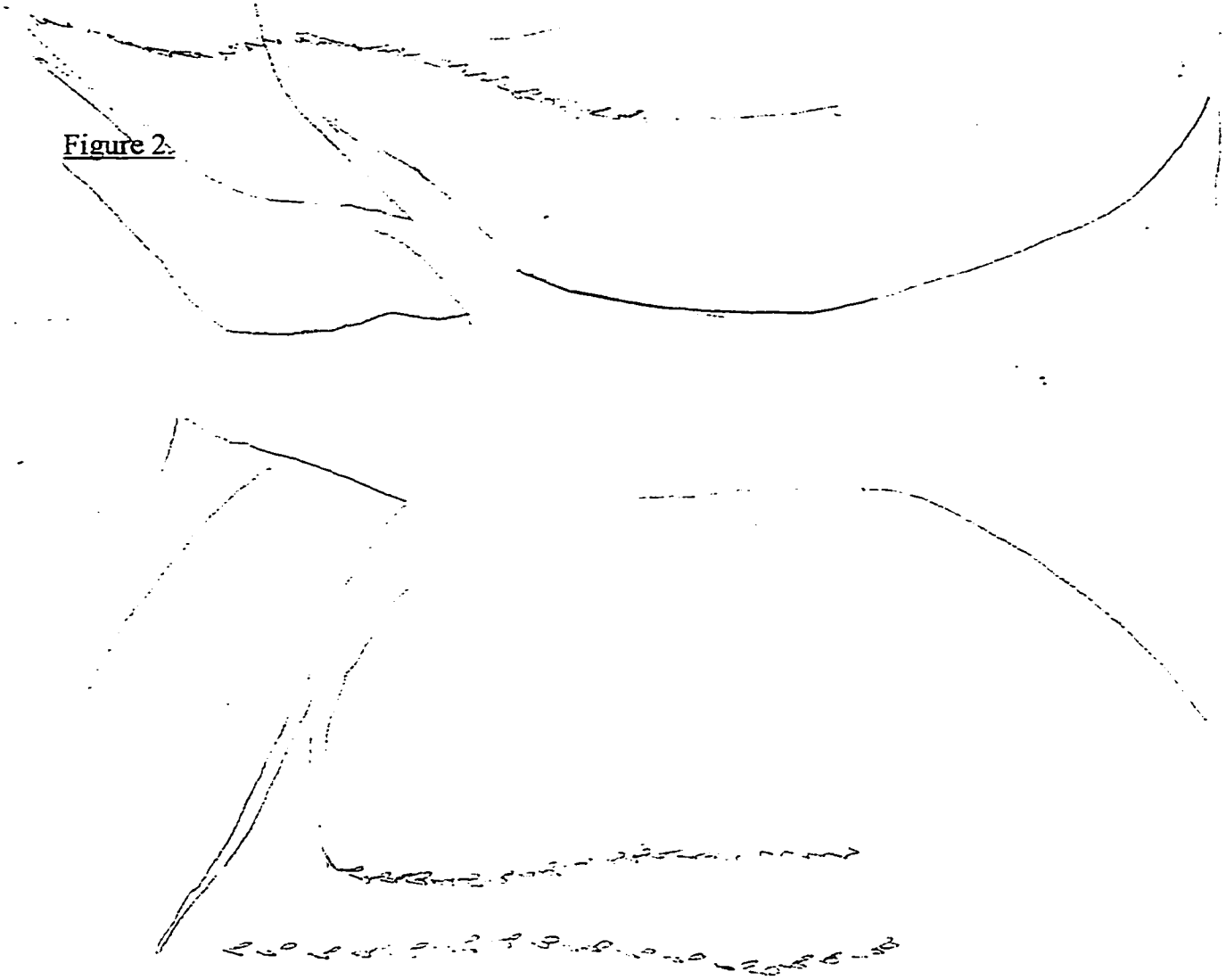


Figure 2.



First Session.

Generally speaking, I found that the client was quiet and somewhat remote the session. It seems as though Emily expected me to tell her what to do next, which reinforces the notion of the teacher/student roles that I described before. After the introduction and the H.T.P. assessment, I suggested drawing and Emily agreed. She used acrylic paint and made her first painting (fig. 3). Emily was clearly self-conscious and anxious during her work. She worked slowly and from time to time said that her work didn't turn out the way she expected it to. When it was time to stop, Emily signed her work and described it as an unfinished waterfall that she would like to continue in the next session.

The artwork.

Emily's behavior and ways of working continued from the assessment on to her art expression. She expressed dissatisfaction in regards to her artwork and could not finish the waterfall. It could be that the waterfall serves as a correcting image for her anxiety, as she described it to be "soothing". According to Vries (1975), and Jobes (1962), the image of water represents the unconscious and the bushes are a hiding place. It seems to reinforce my belief that Emily hid from me to cover/uncover parts of herself within the session. The suspended waterfall is contained in the paper and does not fall out of the page, which in itself suggests Emily's ability to contain her anxiety. The waterfall is also a good representation of Emily herself in the session, frozen/suspended in front of the blank page, not knowing what to draw and at the same time a wish to be channeled and guided by me. I will conclude and say that Emily was confused and anxious but had a

good ability to symbolize her feelings. At this point I believe that Emily struggled to understand my role and confused me with the role of a teacher in the school.

Moon (1998) “Two primary ingredients in successful psychotherapy of any kind, with any population, are safety and anxiety. The patient must have a sense that the therapy context is a safe place in which to explore and share their inner lives. At the same time the patient has to have a measure of inner anxiety in order to want to make changes in his or her life” (p.134).

Figure 3.



Sessions 2,3,4.

Emily did not ask to continue the waterfall picture and in these three sessions Emily did not make any art but was rather comfortable talking. I got to learn about Emily's world, her family and her boyfriend. Emily was in a relationship for over a year and was sharing her life with her boyfriend. Emily, her boyfriend and her mother live together in the mother's apartment. All was not completely well and Emily's relationship with her mother was not good. Emily described her mother as a "two faced" person who has a short temper and mood swings. She could not trust her mother with her concerns and her boyfriend was her main partner for sharing and talking. Although the conflicts between the mother and daughter seemed to be present at that time, Emily sounded ambivalent in regards to her feelings and protected her mother from time to time. I felt that there was more to Emily's stories and that at that time she preferred not to talk it in the session. On the other hand, Emily was concerned with the absence of her boyfriend who was out of town for the next week. She had to stay in the city because of school and because of financial difficulties. Being without her boyfriend was hard for Emily, who is so used to being together with him every day for the past year. It sounded like a very close relationship and that separation was painful for Emily. It also sounded as though Emily had no one that she can talk to. I tried to encourage Emily to try and draw or express her feelings in other creative ways but she didn't know what to draw and preferred to talk. My encouragement, I found, increased the anxiety and Emily managed to get "stuck" in front of the blank paper again. At this point she wanted me to tell her what to draw. In session 3 we discussed the possibility of the use of photography in therapy and Emily

wanted to give it a try although she had no experience with photography and had to borrow the camera from her mother.

I found that Emily's resistance comes from the need to please me. She was stuck in an overwhelming position when she felt that her work was not good enough for me.

Photography seemed safer for Emily, but at the same time she had to make sure and tell me that she was not sure that she would succeed because of her lack of experience. Emily agreed to bring a camera to the next session and I agreed to teach her about photography.

From a dynamic point of view, Emily took her mother's camera to please me and at the same time turned the session into a class which is a structured, predictable and familiar environment which is less threatening. Moon (1998) emphasized on the importance of predictability in the art therapy room for adolescents. It is necessary for the adolescent to experience the meetings with his/her therapist as being safe and predictable. For the young person, knowing what to expect is, in a sense, controlling his/her environment and in Emily's case the fact that she will have assignments in photography served as a predictable and familiar structure for her. That in turn, answered one of her needs.

The fourth session with Emily was about how to work the camera and take pictures. It was an old manual camera and I had to explain some basic concepts about photography and supply her with some graphic illustrations that would help her work the camera. The first phototherapy assignment was to take 24 pictures that would introduce her in any way she chose. Emily was happy and excited to start with photography and agreed to return the film to me in two days.

Processing and developing the film took four days, enough to have the prints for our next session and I tried to keep this schedule with her. However, I soon discovered that two days were not enough for Emily to finish an assignment mainly because of other school assignments that left little time for taking pictures. That created a gap of at least two weeks before we could view the photographs together. The school budget was not sufficient enough to include the services of a one hour photo processing lab, resulting in some delays from the time the film was handed to me until the actual meeting with the photographs and Emily.

Session 5.

Emily was not ready to submit the film as agreed and the photographs were not ready for the fifth session. Emily shared her experience with the photography assignment and was excited about it. Her boyfriend got back home and she was happy to have him back. We talked about the photographs that she took and from that point I encouraged her to try and work with art. It was hard for Emily to start working and it took some encouragement from my part before and during work. Emily was self conscious during work and was slow and hesitant with her decisions. She expressed dissatisfaction during her work and from time to time stopped to ask if I liked her work. At the end, she described her work as early morning which is the time of the day that she enjoys (figure 4). The gray bluish colors represent the early morning when she wakes up and watches out of her window to see the sunrise. Emily acknowledged the sad atmosphere of her artwork but her intention was to catch and express a good experience that she enjoys. When talking, Emily sounded hesitant and looked for my approval of her decisions and words. She wanted to

know what my thoughts were about her drawing and how I viewed it, as if she expected me to analyze her artwork and share it with her. We then discussed the importance of her own meaning in therapy and it sounded like Emily needed to learn about the meaning of therapy and the role of the therapist in it, as it may have been possible that she still thought of me as a teacher.

Figure 4.



The art work

My impression from Emily's work is the combination of her anxious behaviors and her expressive representations of loneliness and sadness. I would have liked to explore more with Emily about her work but I felt that the therapeutic alliance had not been established deep enough for meaningful exploration at that point. More so, I sensed that Emily was not ready and strong enough to put words to her possible issues. I found that I had to be very careful with my reactions about her work as I found Emily to be a very sensitive person who probably valued my own interpretation to her artwork very highly.

The ground line in the picture does not touch the paper base and appears suspended, similar to figure 3. However, the tree itself is strongly rooted to the ground and one root does touch the paper frame. Ogdon (1984) referred to the isolated tree on a hilltop as a suggestion for feelings of isolation and struggle for autonomy. These have a strong case in Emily's group age. However, he also indicated that women produce leafless trees with relatively greater frequency during winter, which could be a possibility in this case as we entered December.

I found this artwork to be a genuine and strong expression of Emily's internal world because she identifies strongly with the theme in her artwork. I also found Emily to be enthusiastic and involved in therapy and as she learned to trust me more she was less afraid to reveal from herself.

Session six

This session marks the beginning of phototherapy with Emily, and from this point on I will concentrate on the use of photography with this client. I will also present how

phototherapy helped facilitate the therapeutic alliance and growth with this client.

Emily was excited to have her photographs developed and immediately started to arrange them on the table. She became active and verbal as she watched the photographs, which were obviously important for her. She then described the different elements in the photographs. The photographs were laid on the table in the same order they were taken and when Emily finished arranging the photographs, a collage of images covered the table. The photographs transmitted plenty of detailed information that together with Emily's description introduced me to her world. The photographs described Emily and her friends at school. They seemed to be a characteristic description of school life when showing such things as smoking and hanging out with friends during recess. From the photographs and Emily's description I learned about her interaction with her peers. Some of the photographs were shot spontaneously and were taken as a result of a situation that called for a photograph, like a spontaneous laughter of friends. In other photos, peers were asked to pose for a group photograph lighting cigarettes together. Some photographs were taken as a response to peers' requests, other photos were taken by a friend and show Emily with peers in the group and with one good friend. One photograph was a portrait of her good friend from school.

The camera then drew the attention of others who learned of about the program and at the same time communicated with Emily as participants in the process, viewers of the process and engaged in the process of taking photographs. Continuing the discussion with Emily, she then described some of the other photographs taken in her home. I learned that Emily is a musician and that music takes an important part in her life. She also has pets that are important to her and that she takes care of. She lives far from school and has to

wake up very early in the morning. Dawn is her favorite time of the day and she enjoys watching the clouds and dawn colors.

Emily's indoor photographs were shot in low light without using a tripod or other support which caused the soft focus effect. She didn't like the results and thought that they were bad photos. Emily was curious to know what my opinion was about her photographs and if there was anything else that I found or would like to know about the photographs. She wanted to learn about symbolism and the meaning of the images in her photographs and we decided together to explore the meaning of Emily's symbolic language.

Emily chose fig P-4, fig P-5, fig P-6 as her favorites photographs and spoke about the process of taking them and seeing them in the session. Figure P-4 was Emily's first choice and she described a tree that grows outside of the school and how the cut off tree fascinated her when she saw it is alive with sparks of growing young leaves. We talked about growth and living after bad experiences and how the photograph could act as a metaphor for this process. I asked if there is a connection between figures P-4, P-3 and P-5. Photograph P-5 expressed her interest in trees, but both photos were shot for no special reason. As Emily described it, she didn't understand why she took photo P-3. It seems like photo P-3 was done in an unusual way for Emily when she rested on her back at home and watched the fan she had this unexplained urge to take this photograph that she could not make sense of at that point. Photograph P-6 is a broken mirror in Emily's home that was of interest to Emily to photograph because of the light reflection. Other than that, she could not think of any other interest in this photograph. Emily was not interested in making a collage from the extra copies that were available nor did she felt

like drawing or making art of any kind in relation to her photographs. She was happy to talk about the photographs and was even more interested to hear my opinion about them.

The art work.

I found that Emily had a versatile use of symbols and that she was aware, sensitive and curious to learn about her symbolic language in our meetings. The symbol of a tree is very much present in her work in several different contexts that she began to understand. I found it courageous and intimate from her behalf to present figures P-4 and P-6 as a photographic introduction to herself (which was the assignment). Emily seemed to be interested in these photos and was able to identify with photo P-4 as a fascinating metaphor for some kind of a loss and recuperation process. Figure P-6 is a broken mirror on a bed. Although I don't know the story behind what caused the mirror to break, I find that the two photographs complemented each other. Figure P-6 could suggest a possible danger, anger or some kind of a search inside a shattered mirror/experience or feelings and figure P-4 can suggest depression or hope for recuperation from a difficult experience.

In a general view of the photographs that were shot at Emily's home, I found a quality of loneliness and alienation. The photos focused on single objects that represented a person. It is through the objects that I learned about the person and not the other way around. This, I will say, is a safe way for one to present him/her self, but at the same time it may leave the viewer with a feeling of remoteness and alienation. This could be seen as being resistant and suspicious in therapy. Examples for this are photos P-7 & P-8. Photo P-8 was composed by Emily to represent her private desk at home. It may be noted that

she still chose not to show her reflection in the mirror. Photo P-7 is Emily's cat. Her cat was also photographed in similar positions in other photographs, alone facing the window.

Other considerations.

From the photographs I found that Emily had age appropriate social skills. She communicated with peers and got them to pose for a photograph. At the same time she was socially involved enough and spontaneous to capture a happy moment of laughter within the group. This approach requires a deep involvement and belief in the art therapy program and in photography in order to compose scenes at home and feel free to experiment and produce photographs that don't quite make sense to her, (fig P-3, P-6). Emily's behavior in this session changed when she moved closer to the table and verbalized her thoughts, ideas and feelings. Her enthusiasm in looking at her photographs showed how much she enjoyed the process and was able to identify, to some extent, with some of her photographs. Assignment number 2 was to take five photographs of loved/important/special places, people and objects, for a total of 15 out of 24 photographs. The other nine photographs were to be used as Emily desired.

Figure P-3.



Figure P-4.



Figure P-5.



Figure P-6.

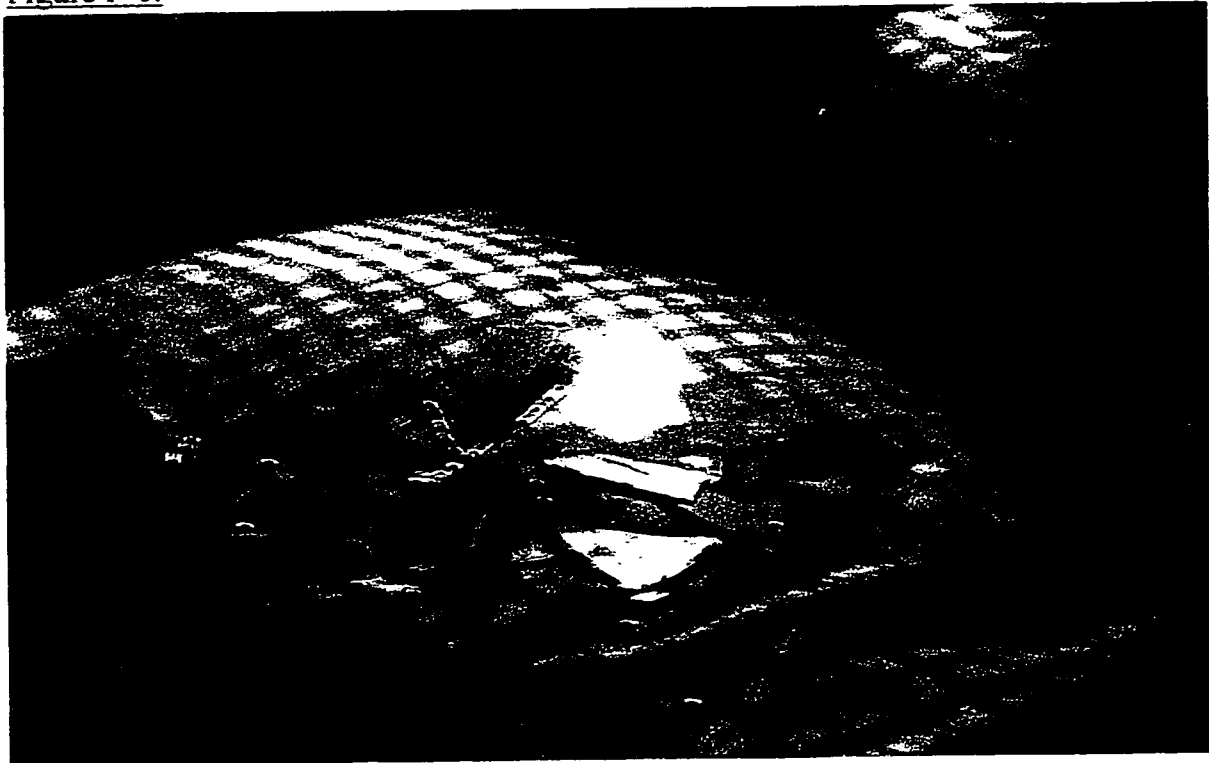


Figure P-7.



Figure P-8.



Goals with Emily.

One of the difficulties that arose with this client, I found, was to reach an understanding about goals for therapy. Emily could not find any specific concern or problem to work through in therapy. This is also a way of resisting therapy and protecting her self esteem by not being able to acknowledge the possibility of an existing problem or conflict. Instead, she wanted to experience what art therapy was and see how she can learn more about herself. Expecting me to tell her what I saw in her artwork resulted in a growing need from Emily's behalf to learn how to understand her own artwork. We then concluded that the main goal in our meetings would be to learn about Emily's symbolic language. That in turn would assist her in her own self-exploration process.

Middle adolescence subphase (age 15 to 18) brings along a great self and peer focus. Beren (1998) states that they are preoccupied with forming and understanding who they are, who they are becoming and how their peers perceive them. In this time of life, adolescents depend less on their caregivers and will more likely look for a source outside of his/her family for understanding their existence. Jacoby (1990) suggests that adolescents in this subphase are fully focused in the present. They are in a quest for self-meaning and they do that through their action, words and thoughts.

This perhaps can give another explanation of why photography appealed to Emily when her active involvement in the assignments answered a need to engage with the present as well as with testing reality through new experiences to give meaning to her symbols through active action of taking photographs.

Sessions 7,8

These sessions were the last sessions before Christmas break. There were no photographs taken during these sessions. I will discuss the artwork that was done in the last two meetings.

In the seventh session, Emily was in pain from an old injury in her back that caused her walking difficulties. In the past, she used to play sports, that caused her this injury. From time to time the pain returned and interferes with normal walking. However, she did not let the pain interrupt her life and school. Emily wanted to participate in art therapy despite the pain.

The second photography assignment was not completed yet and Emily needed more time for it. Emily didn't know what to do in the session. After a discussion with me, she decided to draw how she felt. With acrylic paint, Emily hesitantly started figure number 5 beginning with circles of blue and white. As she became more comfortable with the medium, Emily continued to work freely with mixtures of white, red and black. When she finished, Emily asked to do another painting and completed figure number 6. Emily named figure 5 "Energies" in which she saw the blue as a cooling energy that calms down the red. Figure number 6 is trees like people that grow up and are nurtured by the blue/green energy explosions. Emily didn't know why she drew these pictures and what they meant but she wanted me to tell her what I saw in her artwork. Emily worked through out the session and we didn't have enough time to discuss the artwork so I left the discussion as it was. However, I found the images to be quite charged and I wanted to continue the discussion next during the following week's session. The following session was a good opportunity for this because the second photography assignment was not

completed yet and Emily agreed to my suggestion to look at figures 5 & 6. I asked Emily to view the pictures and the different elements in them from different angles. I asked Emily to try and come up with feelings that could help describe the artwork or the elements within them. Emily described a healing process in both pieces of artwork. The red was described as being pain and anger and the blue/green acted as a cure for the pain. In regards to anger, Emily described herself as a person that builds up anger inside for several months after which it explodes out, usually toward a friend. She continued to describe this process as similar to her mother's behavior that turns her mother into an unpredictable person. It is Emily's concern that she resembles her mother, and that she might become like her mother in the future, because of this behavior.

I asked Emily to describe this pain and try to find where in her body this pain is concentrated. She found that the pain was mainly located in her stomach. I then suggested to Emily to work together in our meetings to understand and learn about her anger. She agreed to have this as a goal in therapy. After this discussion, I offered Emily the opportunity to paint. She decided to use acrylic paint to draw figure number 7. It was a unicorn hiding behind bushes. Emily didn't know why she drew it nor she could understand her artwork.

Figure 5.

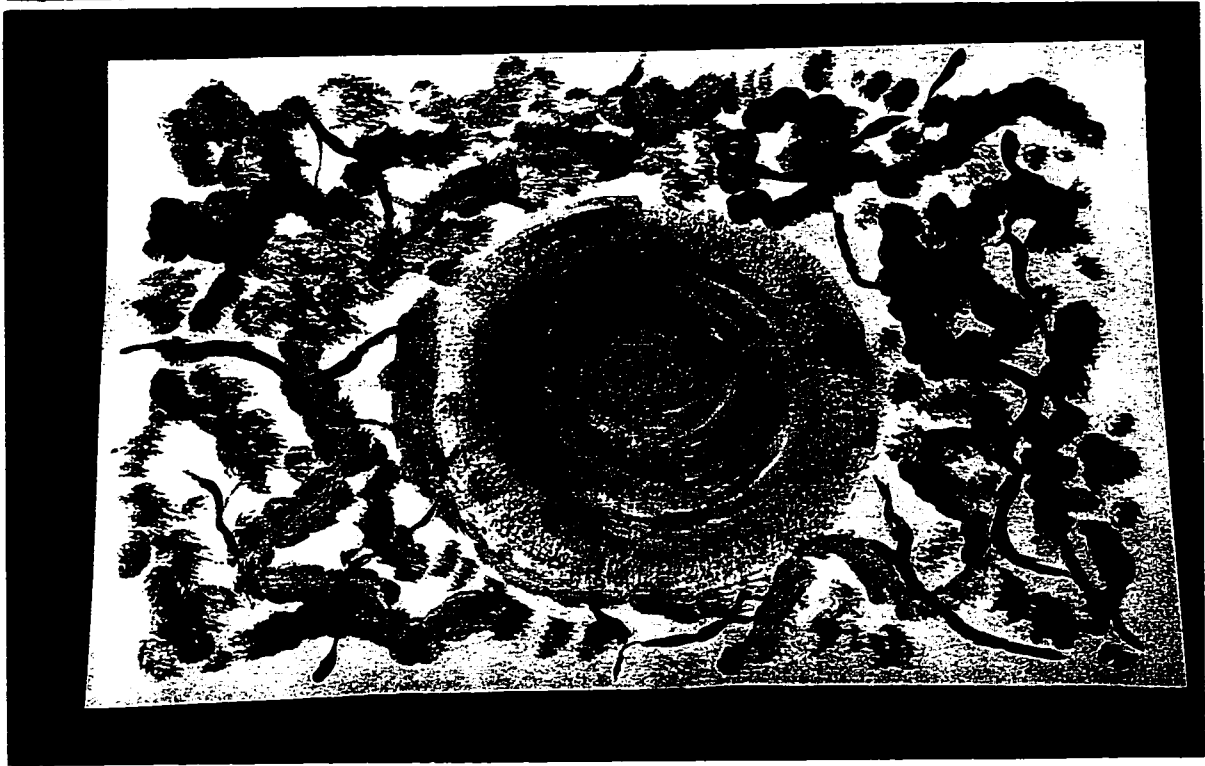
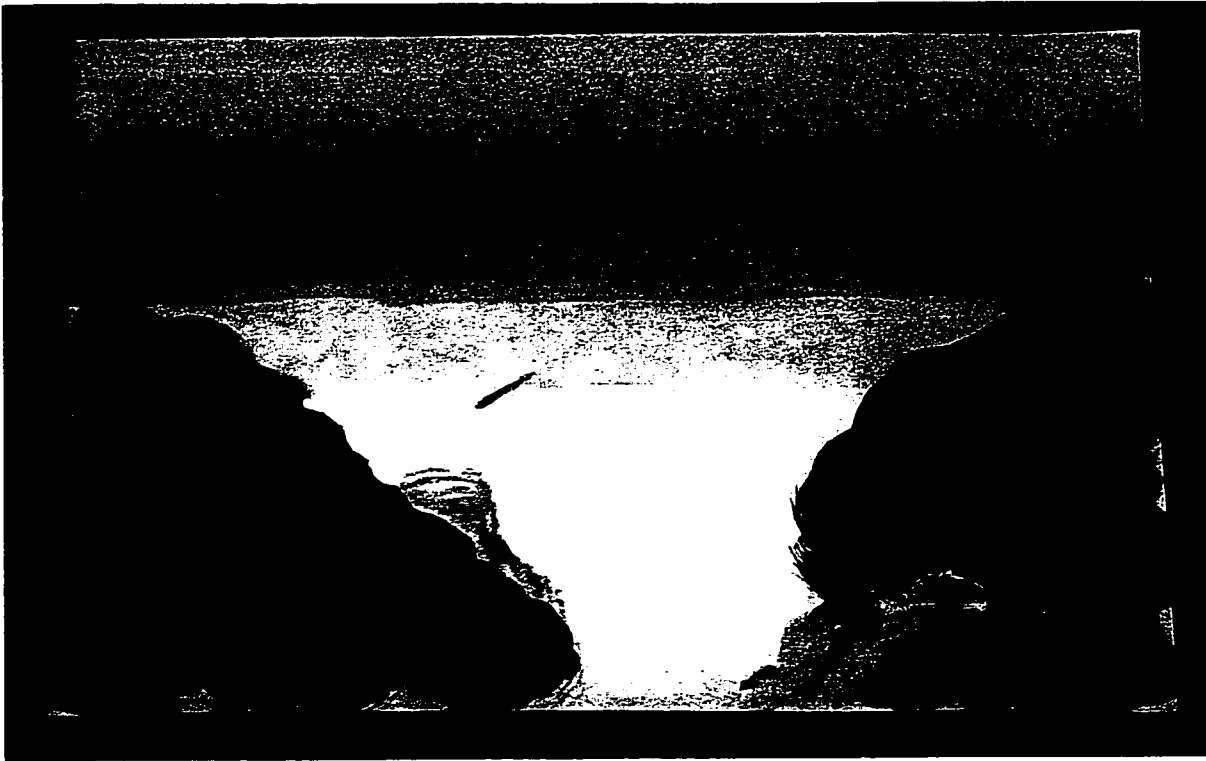


Figure 6.



Figure 7.



The artwork.

The description of a painful experience combined with a recuperation process was expressed in figure P-4 and I find a strong visual and conceptual resemblance between figure P-4 and figures number 5 and 6. Looking at figures 5 and 6 as some process of healing energies, it becomes similar to studies about adolescents and health.

Studies have examined adolescent's meaning of health. After being asked to think about health, many "healthy" adolescents reported to have concepts of health as energy. Parse, Coyne, Smith (1985).

Another element in Emily's artwork that became somewhat of a personal signature was the air gap in her work. I have discussed this gap already in figures 6&3. However, the gap between the paper base and the beginning of the painting in figure 6 had changed

slightly. The black earth is suspended from the paper but at the same time some white paint was applied to bridge the paper with the black earth. It is a unique process that contains at the same time both, connecting and disconnecting from the paper base to the painting itself. Either way, Emily acknowledged this gap in figure 6 and bridged it with paint. On the left corner, the black connects to the paper directly as well as one point on the right side of the paper. It seems like there is more of a connection between the drawn image and the paper base and the white paint was a conscious step to bring the paper to the black. It also appeared like Emily connected more to her anger and isolation and could find a connection between her art expression and her feelings. As the therapeutic alliance grew between us, it was safer for Emily to talk about her mother and fears of becoming like her. From the aspect of the air gap, the unicorn picture is much more grounded to the paper with only few air gaps. However, the unicorn symbolizes a complex and interesting meaning. Varies (1974) described the unicorn as a symbol of the world of spirit. Jobes (1962) Jung's perspective states that the unicorn has several symbolic characters. It is both a real and a legendary animal that incorporate purity and spiritualism and a sublimated sex. The hiding/revealing unicorn in Emily's work may suggest her own self that was being revealed at that time in her life. Perhaps the unicorn also acted as a representation of her growth and willingness to learn about herself, much like what art therapy has to offer to her. It could also be that figures 5&6 represent abandonment fears that evoked anger toward me as we faced the Christmas break.

Emily has a special quality when working and talking. I will now address this quality in order to understand some possible transference points.

Her quiet and good behavior in her classes and with the teachers gives the impression of a likeable person that I perceive to be the good daughter in Emily. This and the anxiety reaction to performances before art making and from disappointing me indicates idealization of me. Idealizing the therapist is an interesting process in therapy and by Kohut is an important one. Siegel (1996) described Kohut's theory of "passage through the object". It is the gradual modification of the parents' idealization by the child. This modification occurs with the child's experience with the reality of the parents' actual limitations. In addition, it allows the child to internalize specific qualities of the parents' emotional perspective and responses. Being the "good daughter" leaves very little space for Emily to become an independent individual. It seems like it is important for Emily to produce "good" artwork to please me and the more she wants to please, the higher her anxiety becomes. However, there had been a change in Emily's questions to me when she asked, "what do I see?" and not "do you like it?". This may imply a certain claim to her own feelings and some self satisfaction. I believe that this change comes from Emily's ability to see me clearer as therapy progresses, and from her notion that I can hold her anxiety and that her artwork is good.

Sessions 9,10,11.

These sessions came after the Christmas break and summarize the second photography assignment that was given to Emily before Christmas. The assignment's purpose was to learn more about the client's world and to understand more about aspects of life that provides support or happiness for the client. Emily presented and talked, for the first time, about people that she cared about and that were important for her.

The five-favorite/loved people were Emily's mother, father, boyfriend, a close girl friend, and her rock star idol. Her parents have been separated for some time now and her father doesn't live in Canada. He visited Emily for Christmas and she chose to photograph his photograph from her computer and to present it in her assignment (fig P-10). When we spoke about him, Emily found it strange to meet with her father because of the growing distance between them and that they don't see each other often. Emily described that as she grows up, it is strange for her to meet and be with her father and it seems like they do not communicate much. Emily's mother was presented, in what I perceive to be, a visual translation for Emily's description of her mother. In this photograph (P-9) the mother is illuminated partially by lamplight. This effect resulted in having half of the mother's face in the light and the other half in darkness. Interestingly, it was not only the face that was lit this way but also the photograph itself, which was composed to magnify this effect. The whole room was seen as half dark half in light.

Previously in therapy, Emily described her mother to be somehow moody and even two faced. The blurry photograph provides an almost word by word illustration for her description. The photograph of the father and Emily's strange feelings when meeting with him could represent her feeling more separated from her father. Concerns about the mother's "two faces" could suggest identification with the mother and at the same time the photograph could represent what Emily wished not to be like. It could also suggest a wish to fill up the missing part of the mother hens, the missing father. Emily's portrait of her boyfriend (P-12) was carefully taken when she posed and composed her boyfriend to create a beautiful sharp photograph that presented him with a gentle, somewhat shy gesture. By the white background, the soft light and the way he posed, it seemed as

though the man in the photograph was a caring and sensitive person and that the photographer made an effort to create a good photograph of him. It seemed that with the boyfriend's photograph, the man image is presented in the light. This time more focused than the father photograph, but nonetheless in the light and full face. The representation of the mother's image, in contrast with the father and boyfriend's images could suggest Emily's separation from the mother as it is her new source for narcissistic gratification and support.

Emily's photograph of her friend (figure P-13) presented her friend in front of her house with her dog. The connection between the two had faded at that point and Emily was happy to have the opportunity to take this photograph to remind her of old times.

The rockstar idol (figure P-14) is a photograph of a poster in Emily's room. She found this person to be a talented and attractive man. She also states that she identifies with his art. I then acknowledged the possible connection between her relationship with the people in the photographs and the way that she composed the photographs. I mentioned this to Emily. In response, Emily smiled and told me "you know how to read the photographs".

Emily's favorite objects are her boots (figure P-15) that she posed on her apartment's roof to photograph. Other things/objects were her music instruments, her pets that she loves and cares for and a cigarette.

Her favorite places are the metro, her apartment roof, the kitchen and two parks (figures P-16, P-17) that remind her of good summer days. In the following session Emily didn't know what to do. She also didn't want to view the photographs again so I suggested that we work on understanding her anger. She agreed. Emily didn't know what to do and what medium to work with. I then suggested drawing a conflict and using

simple tools to represent it. I wanted to see what the result would be if Emily was given a more structured assignment, because I felt that she would be more comfortable and feel less anxious when the sessions are more structured. I also wanted to demonstrate that the quality of the art is not important, it is rather the meanings, symbols and metaphors that are important in therapy.

Emily used pastels to draw a conflict (figure 8). She started to work on the small image, then moved on to the large image and back to draw the black square frame. First, Emily described the conflict in simple words about the red image attacking the small one that needed protection. Then she was able to introject the story and put her self as the small image being attacked by her brother. She feared her brother's anger but at the same time she feared becoming like him. She described her conflicted relationship with her brother, who verbally attacks her and she also understood, on the other hand, that he is a troubled individual and she wished that she could help him. I felt as though it was very hard for Emily to expose this story and that her words were very charged and deep. After the discussion I asked Emily to draw a solution to the conflict and she made figure 9. This image is a stream of water that cools down the conflict and the red cools and turns to pink.

Figure P-9.

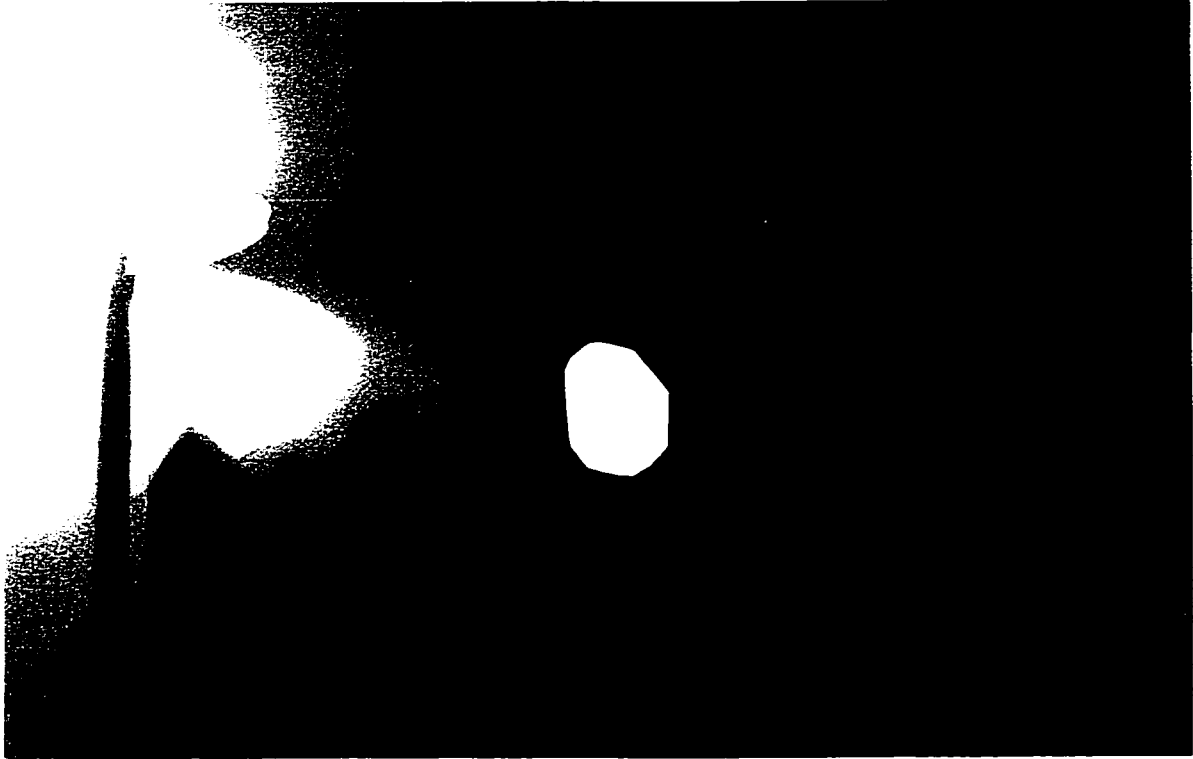


Figure P10.

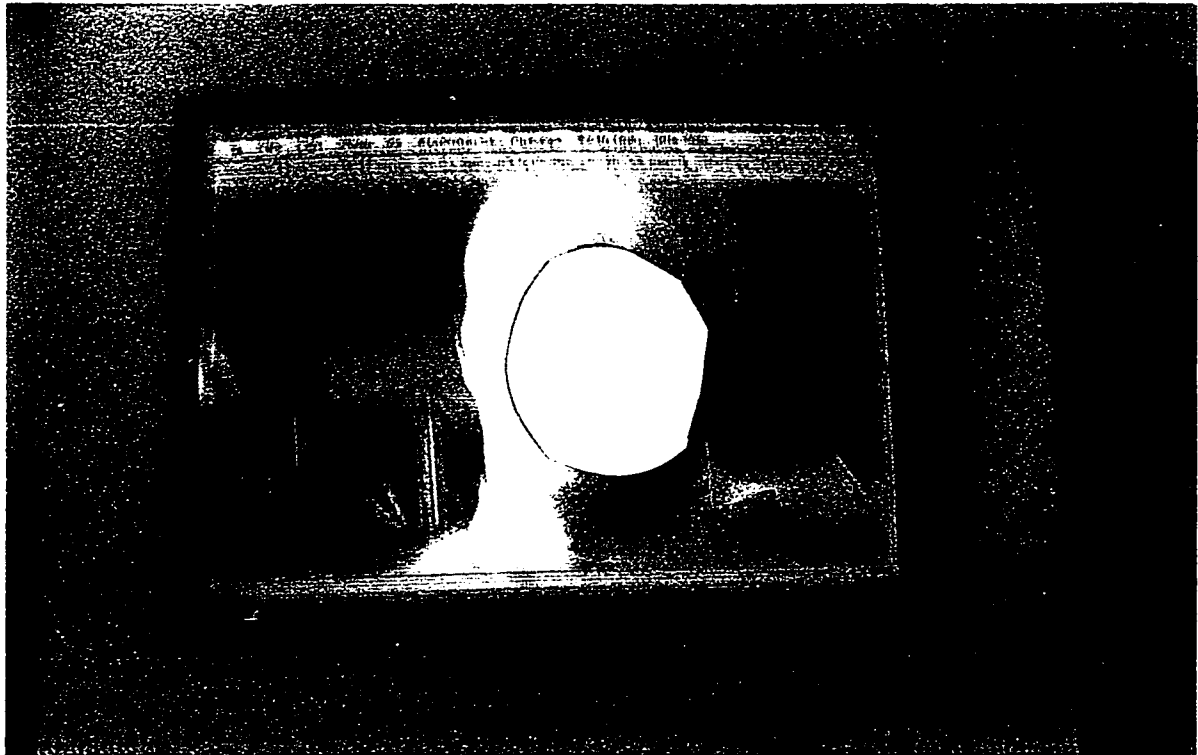


Figure P-11.

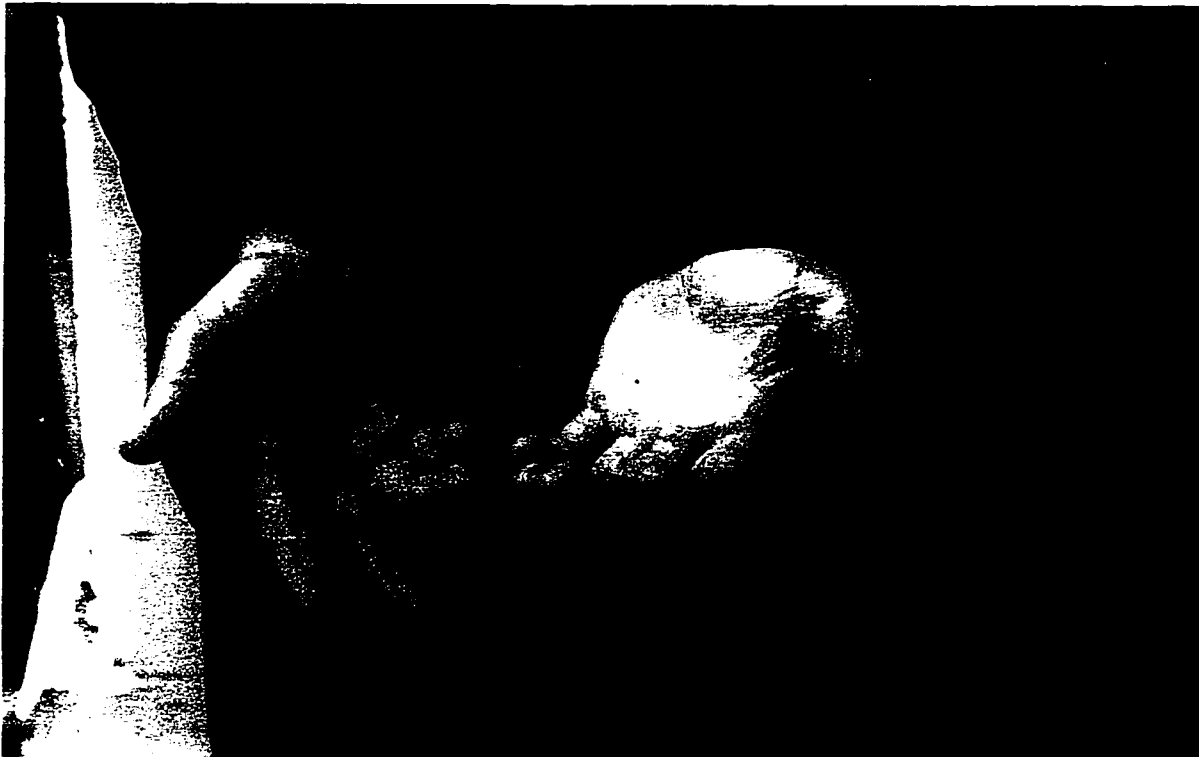


Figure P-12.



Figure P-13.

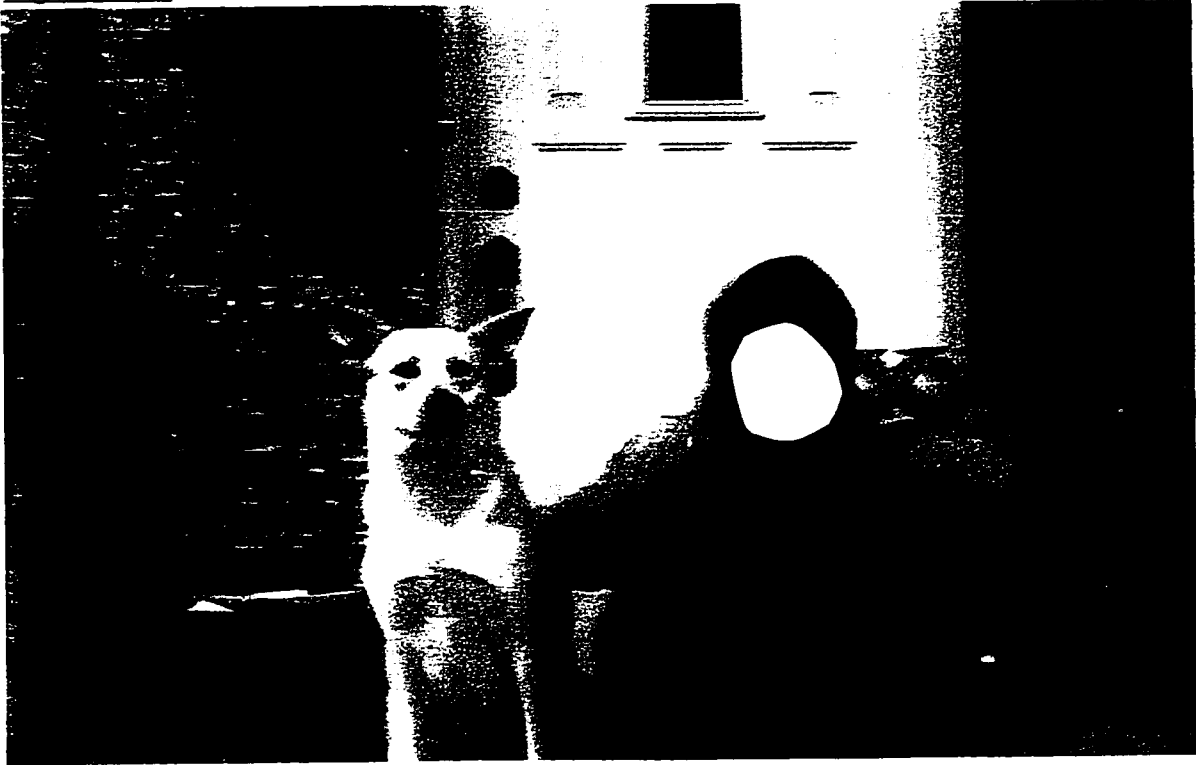


Figure P-14.

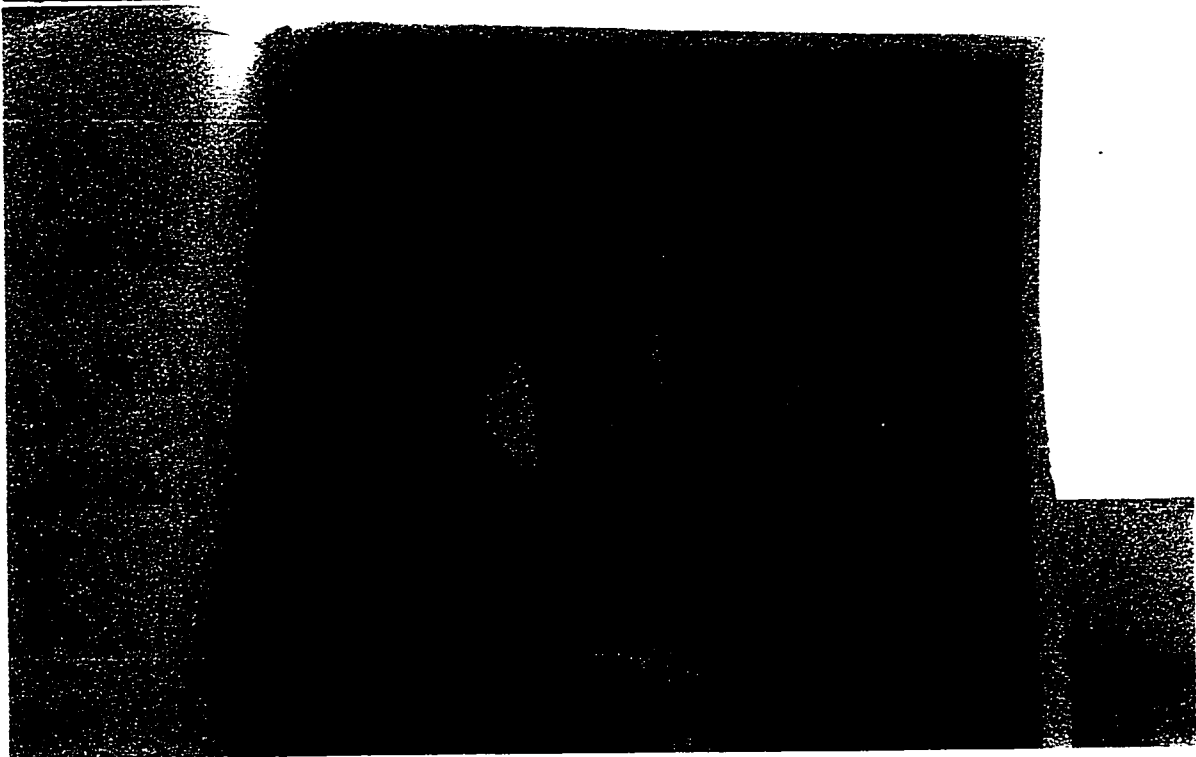


Figure P-15.

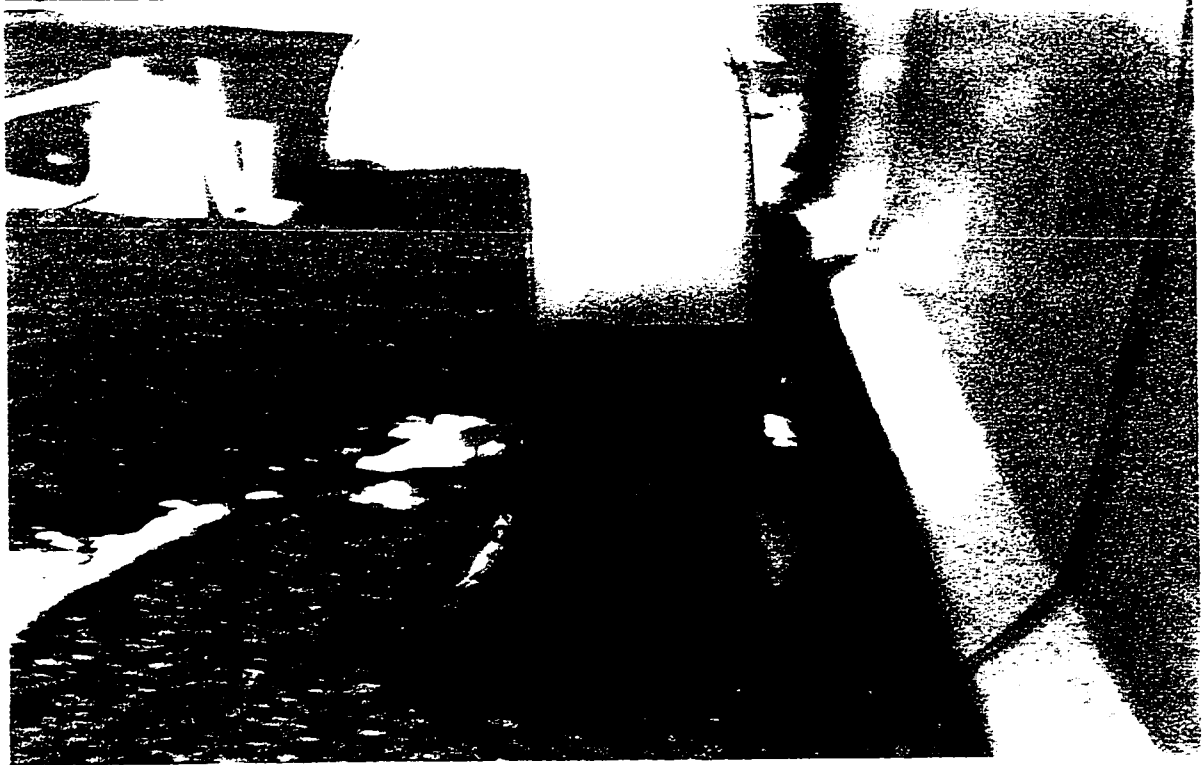


Figure P-16.



Figure P-17.



Figure P-18.

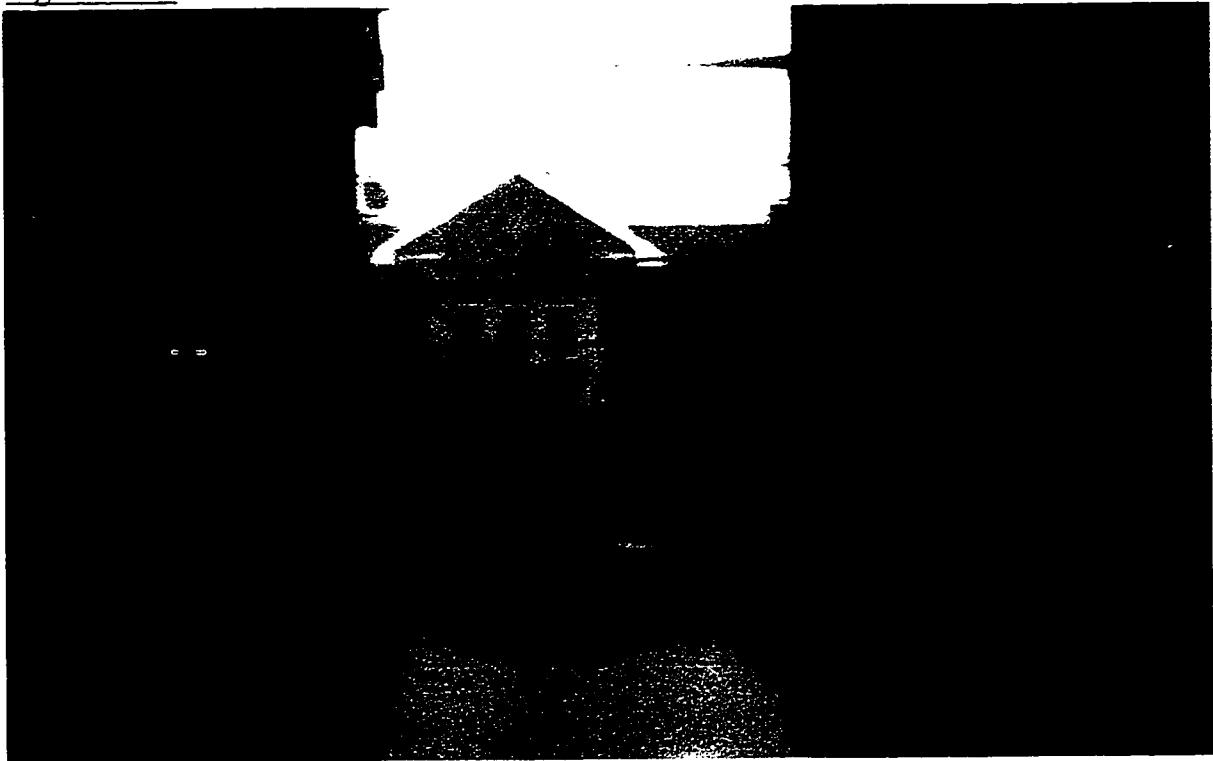


Figure 8.

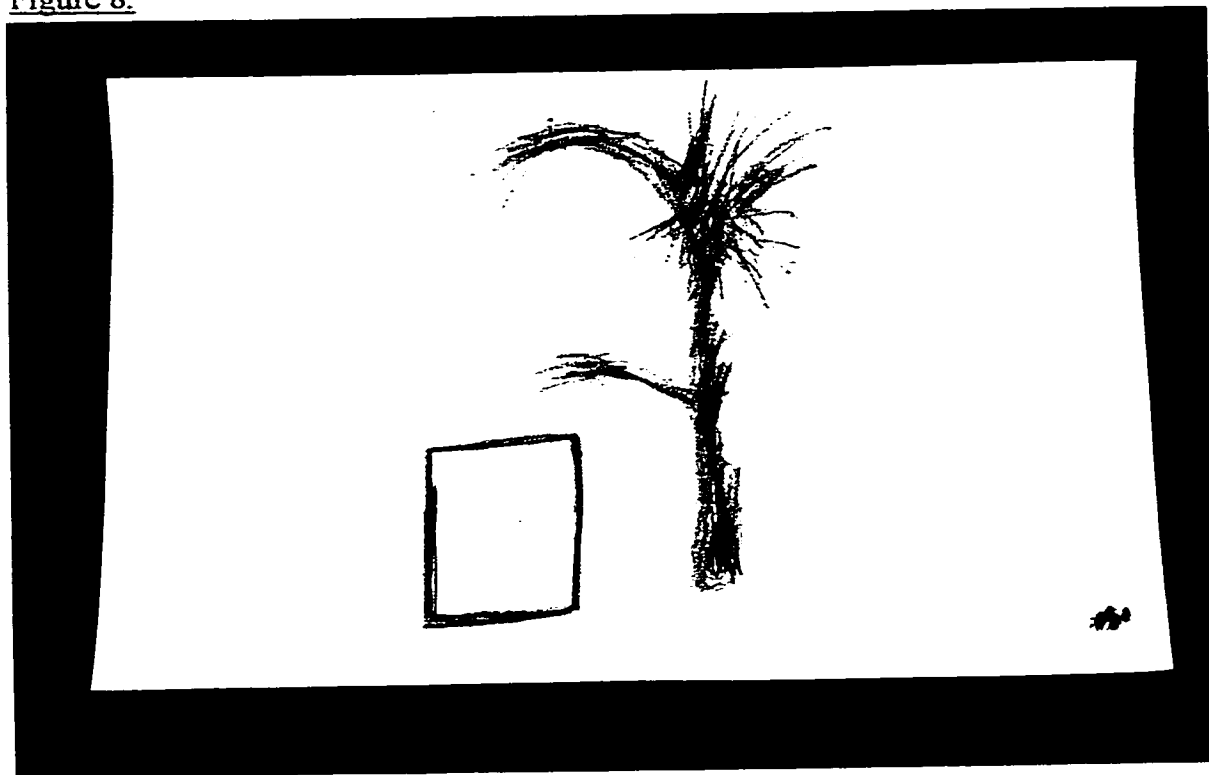
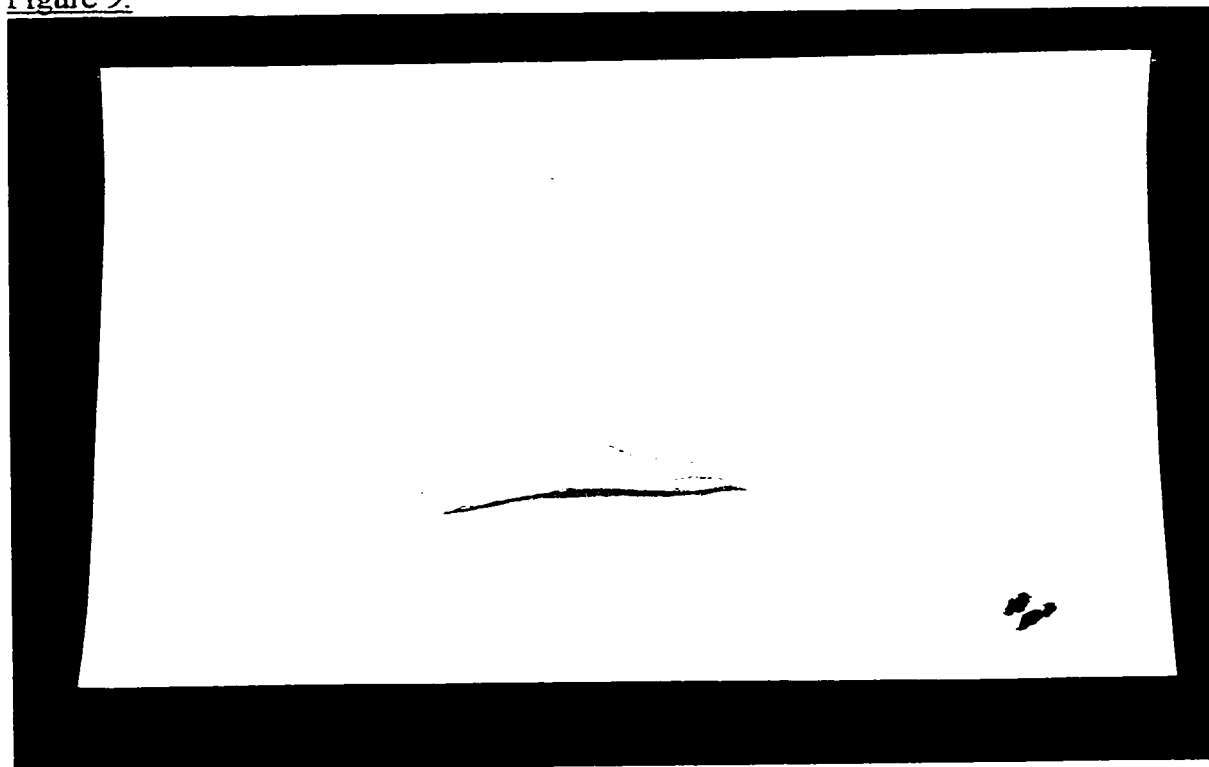


Figure 9.



The art work

The resolution for the conflict suggests Emily's own words when she said that she would like to help her brother. In figure 9 the blue (Emily) turns to a water stream and covers the red into a cooling position. It is like a sign of victory or of nursing the red attacker. Within the water there seemed to appear an image of a fish that was made spontaneously during the sketching of the water. When I reflected that to Emily, her face was glowing with a smile when agreed about the living fish in her work. It seems as though Emily took the fish to be a positive encouragement to her artistic capabilities and symbolic representation. She was also surprised to understand that simple work can become complex and interesting.

The concept of a traumatic experience with the need to heal, protect or recuperate was also presented in figures 5,6,P-4. It could suggest past trauma or a wounded self that calls for attention and care.

I found that using a structured framework with Emily helped lower her anxiety and allowed her to focus and create freely. I decided to continue with the structured framework and in the following session when Emily was stuck and didn't know what to work with I suggested viewing the second assignment's photographs. We decided to explore Emily's symbolic language and I asked Emily to think of stories that some of the photographs could tell. The story of Emily's boots in photograph P-15 was about a pair of boots that waited on a roof for somebody to "fill them". A girl then came and tried the boots on and they fit comfortably. From this short story, Emily spoke about her self and her own feelings. She waits, not for someone, but rather for something to come and make her feel better. It is the future that worries Emily as she awaits her graduation. She hopes

to have a career that will fill her pockets with money and fill her life with a goal and a meaning. The meaning of the hands in photograph P-11 referred to Emily's boyfriend's hands that were injured when doing sports and he had to undergo surgery on his right palm. We discussed why she took the photograph and Emily spoke about his caring and loving hands. Emily's boyfriend moved out to another apartment and Emily now lives with her brother. She hoped to join her boyfriend soon and had to cope living with her brother. That was hard for her at the time because they don't communicate and she feels sorry for him.

Concluding the second photography assignment, it seemed as though Emily continued to express her world through symbolic imagery. She was also able to introject her expressions and she learned more about what art therapy is about. She learned that there is a deeper meaning behind her choices and that she is able to make sense and give meanings to her imagery expressions. Also, it seemed like resistance is lower now when Emily is now able to work freely.

The repeated metaphor of trauma and healing connects several of her present and past artwork as well as a diffused quality of loneliness and sadness. This was especially expressed in figures P15-P18 and with her parent's photographs (P-9, P-10).

On the other hand, it also seems as though Emily draws strength from her relationship with her boyfriend that provides her with security, love and care.

The third photography assignment was to take photographs of what is wrong in Emily's life or what are Emily's problems. I wanted to let Emily describe and crystallize her problems to herself and to me so I could better understand her concerns.

Sessions 12,13,14.

In these three sessions Emily worked on the third photography assignment. Meanwhile, within the sessions we discussed her difficulties with understanding what to photograph. Emily didn't know how to photograph a problem and stated that she, in fact, does not have problems in her life or anything that she would like to change in her life. In order to let Emily understand how to approach what she perceived as an abstract assignment, we started to work with different art materials and colors and we concentrated on the experience and feelings that are evoked from them with less focus on the product itself. As she progressed in her "non obligating" experiments with the mediums, Emily found the photography assignment easier to understand and create. I believe that emphasizing on the process rather than the product with this client and providing her with a structured framework is a better way for Emily to work in art therapy. This is mainly in order to lower performance anxiety and provide a stress free environment for expression. This will give the client a more realistic image of my role as the therapist and the art therapy sessions.

In these sessions, we discussed the meaning of nature elements, thoughts, feelings, words and language and the place they have in Emily's life. Emily spoke about experiencing feelings in different parts of her body. She spoke about the tastes and smells that feelings evoke in her and how colors, paint and music affect feelings. Emily tried chalk pastels for the first time and found that she enjoys the medium and the feelings that it gives. Her work was hesitant and slow, experimenting the different colors with different pressure applied to the pastel. She also experimented with watercolors and created artwork 10. When we spoke about watercolors and the feelings that Emily

experienced from them, She spoke about the sound of a piano and the smell of flowers. While talking about the experience, Emily drew figure number 10 which is two strawberry trees in a green field and blue skies. Although not discussed, I found this artwork to be different from Emily's usual work. The two blooming trees could represent Emily and I when the left tree has a larger trunk than the other (I sat on the left of Emily). Emily's other depictions of trees were of single trees and here the two trees stand alone.

Figure 10.



Sessions 15.16.

In the following sessions, Emily worked with the third photography assignment. The question “my problem is..” was addressed in the artwork but was also extended beyond the assignment itself which I would like to discuss here as well.

The main theme in Emily’s work was the concept of time, and it was expressed in several variations. Emily talked about time pressures and that she does not feel ready for the world. She described her fears and concerns about graduating from school and her future. She is not sure what to do in the future.

The green bananas in Photograph P-19 are Emily’s metaphor for feeling not ready. She then continued to describe her thoughts about graduating and the future in photographs P-20 & P-21 where she composed a glass bunny inside and outside of a glass box. The metaphor of “going out into the world” is expressed by the bunny that represents Emily herself where from a safe glass shelter, it goes outside to meet the world. During this discussion, Emily quite freely introjected the bunny qualities and fears when it was clear that these two photographs were thought about before and during the making process.

Another thoughtfully investigated process was in another photograph (P-22) where she composed a tachometer next to an old clock to represent the chase after time and the pressure for achievements that leaves little time to spend with her music and her boyfriend. I encouraged Emily to tell me more about the photograph of the couple in photograph P-22 and it turned to be her grandparents who died long ago. Emily did not know much about her grandparent’s life and death but was surprised to see that although she didn’t plan to talk about this photograph or give it a meaning during the

making of it, she found a strong relationship between the photograph of her grandparents and her theme. This was the first time in our meetings that Emily related to unconscious processes in art making but at the same time she also took responsibility for her work as a whole.

Photographs P-23, P-24, P-25 were not as clear to Emily as the other photographs that were made in this assignment. Emily spoke about some kind of resentment toward other people who are not sensitive to the environment and act carelessly with garbage. Figure P-23 was how she chose to express this anger and photos P-24, P-25 were fun photographs of friends at school. Emily's description of her anger was short and somewhat "on the surface" much like her inability to describe the fight and lying on the snow friend in photos P-24, P-25. It was the first time that Emily related to an external anger in an elaborating, direct and clear expression. She projected this anger or conflict by asking her friends to pose for a photo. At the same time, she was able to contain and control it in a photograph which was later discussed in a safe place and partially introjected.

In photograph P-26, Emily described herself as having two parts in her. One part is dark and hidden, and the other part is the one people can see. I found that in this photograph, Emily felt safe enough to test and touch some of her issues. We spent the following session talking about her thoughts about life. It seems like death in its various aspects is an exciting subject for Emily. Emily described herself as a person who finds death to be intriguing and is curious to know what is on the other side of life. She believes that there must be something after death and disclosed a personal metaphysical experience with the death of a friend in the past. Her language was limited to a mixture of

contradicting descriptions of what is death, infinity and existence. I tried to encourage her to paint her thoughts, but once again, she was unable to paint. It seemed like she was unable to fully express verbally her complex thoughts including her interest in death, the afterlife, and heaven and hell.

I found that Emily understands and learns about life itself through investigating death and she integrates both as a continuation of one another. She spoke about the ongoing energy of life how every ending symbolizes a start much like the ending of school and her emergence to the big world. She spoke about her ambition to create music in the long term and to continue her studies the following winter. I found that Emily was very much involved in this assignment and shared some personal and intimate experiences. In the shadow of several future endings in Emily's life such as graduating and therapy termination, Emily spoke about her past and future. Anger, fears of future and performance stresses were symbolized and brought up for discussion in these sessions as well as Emily's interest in death. The sense of loss in Emily's life is now great as she struggles to adjust to a new concept of herself and face separation from the school and therapy.

Since I found that Emily benefited from the third assignment and was very interested to explore what she had discovered from it, we decided that she would choose her next assignment to work on. However, to help her focus on a subject, I asked her to concentrate on one of the subjects that we discussed in these sessions and as a continuation to the third photographic assignment.

As we approached termination, Emily missed a couple of sessions due to schoolwork. When we met, I found her to be remote and less engaged in the conversation and therapy.

The fourth photographic assignment was ready only for the time before the last session. Although she experienced academic pressures around that time of school, I see the missing sessions, remoteness from me, and the assignment, as Emily's growing resistance to the coming end of therapy.

Figure P-19.



Figure P-22.

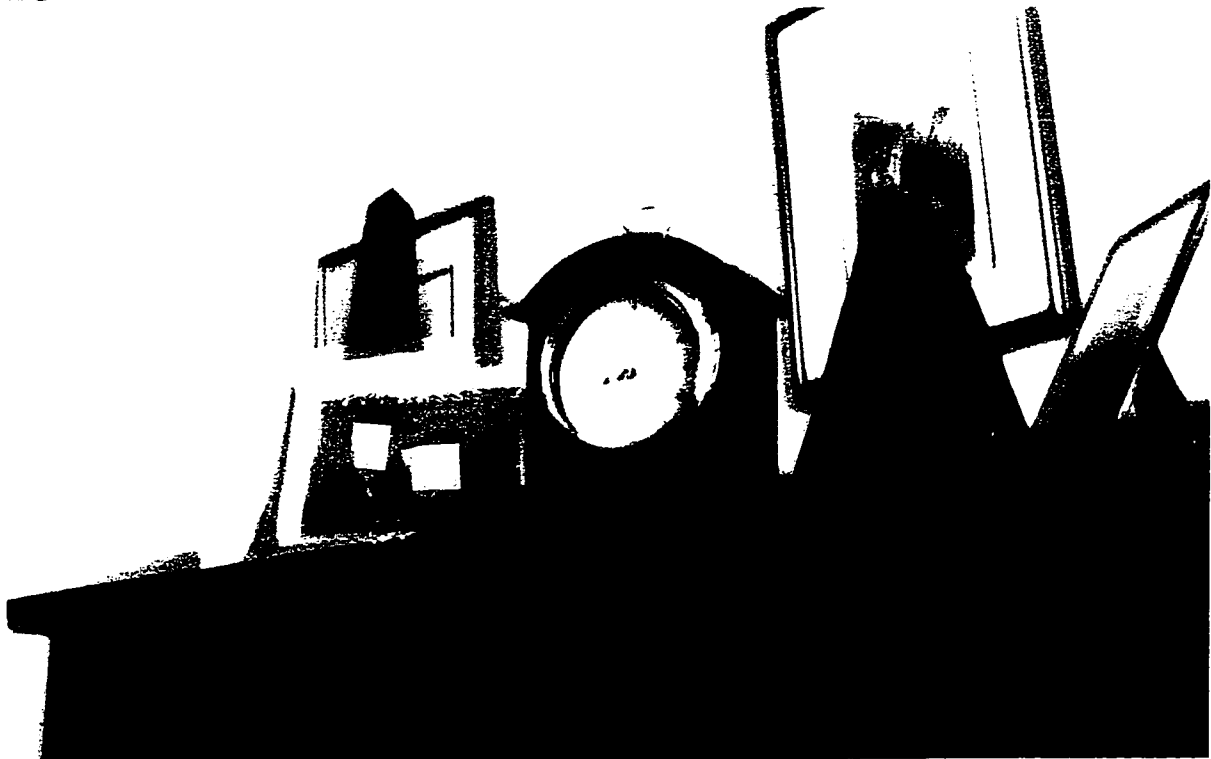


Figure P-20.

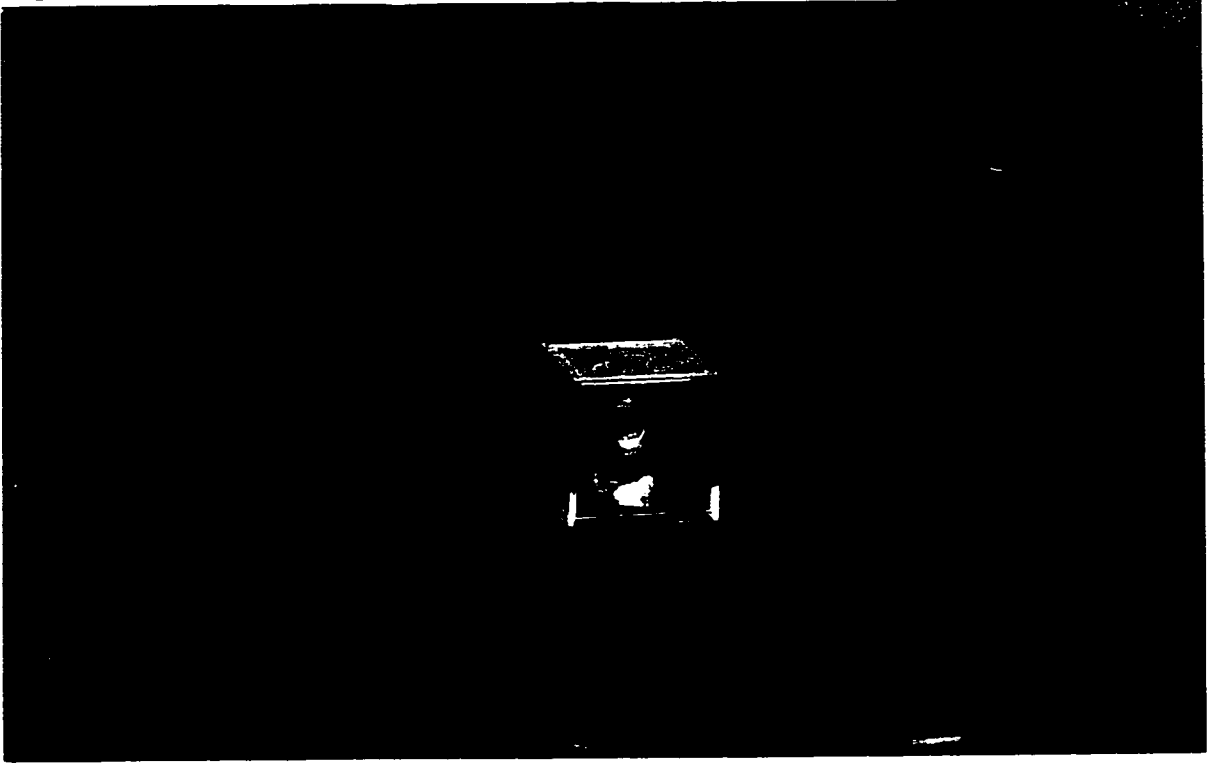


Figure P-21.

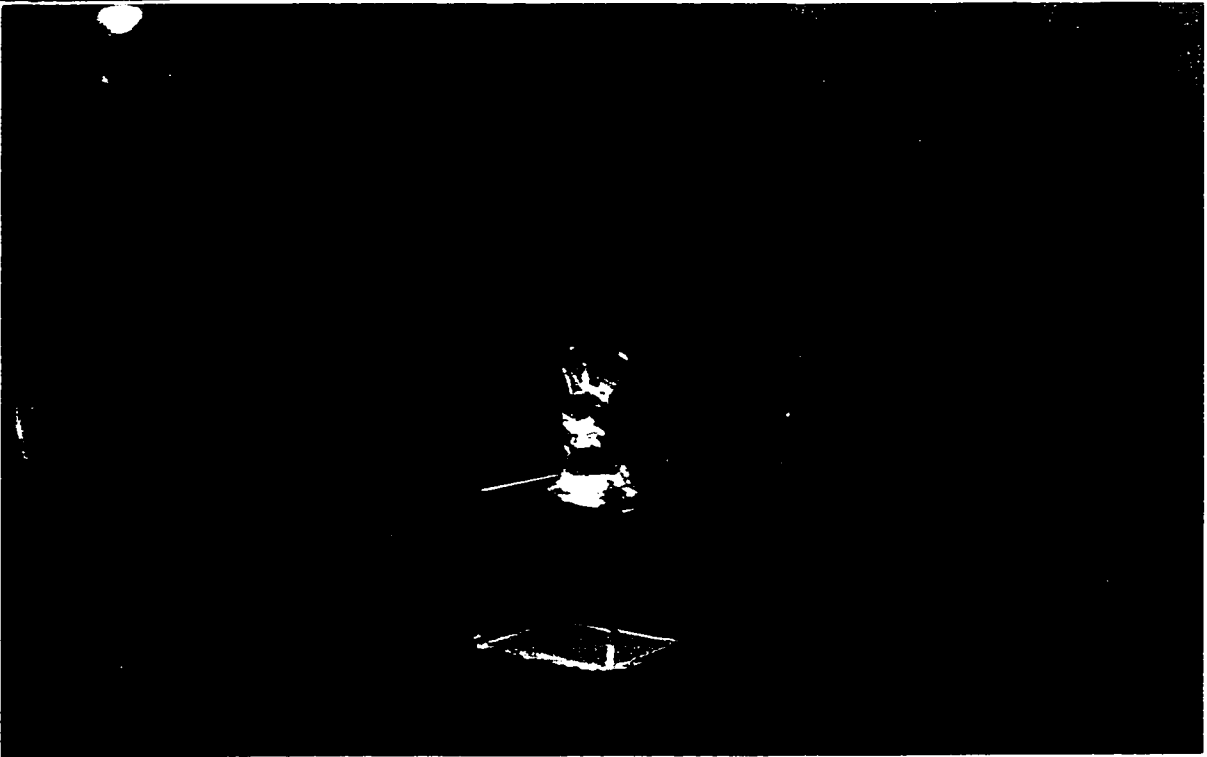


Figure P-23.



Figure P-24.



Figure P-25.



Session 18.

For the fourth assignment, Emily chose death as her subject for photographic expression. Her interest was about existence itself, time, health, the soul and spiritual world. It seemed like the spiritual experience from her friend's death had strongly affected Emily, and she explored the possible existence of a soul after death. Emily found death to be a very complicated subject to explore and one that has many meanings for her. In photo P-27, Emily photographed her idea about the fading mark that a person leaves after death. She expressed her thoughts about existence, the mark, and the meaning of living and life. Photograph P-28 is Emily's point of view of what is a look at the underworld. The staircase leading down to a dark place is her metaphor for a grave. An opposite view from the grave up is photograph P-29. The light symbolizes heaven and spirit.

Emily photographed cigarettes, birds, black cats, skull, cow skins dead flowers and a church as symbols for health, death and the after life. The sky, tree canopies and birds that symbolized heaven and the soul was discussed in the context of some photographs that were taken from a "bird eye" angle.

One of Emily's photographs describes a man's feet hanging out of a window as a suicide attempt (figure P-33). Emily asked her boyfriend to take the photograph because she is afraid of heights. Emily described suicide as a sad way to die, and she said that life should be happily experienced. The discussion addressed questions about the validity of religion and god in our time, and Emily's relationship to the church with her own interpretation of god that is different from traditional belief. We also spoke about next week being the last session, and about the connection between that and her choice to explore death.

As Emily described the light as a source of spiritualism, she posed in a self-portrait (figure P-30) looking out of a window to the skies and the light.

Her whole face is lit in a bright and soft light with, what I found to be, a genuine and descriptive photograph of Emily's character. Facing an open window with a natural anticipating gesture gave the photograph a quality of sadness. This photograph continues Emily's previous portrait (figure P-26) when Emily had her back to the window with a partially lit face and spoke about a dark side in her. Here Emily let me see her full face without hiding.

Emily's photographs of a church reminded me of a place where I studied as she knew the name of the University I studied at. Later, when I asked about the church, Emily said it was her intention to photograph that particular church knowing that I study there. Emily hoped that I would not notice it but she could not explain why.

The assignment's subject was of a great interest for Emily. She expressed many thoughts that among many, represent her age, search for meaning and her place in the world. At the same time, termination continued to be present in the background with the photographs of the church and her self-portrait.

The sense of loss and death is characteristic for Emily's age group. Beren (1998) this is the time where adolescents emerge from childhood and lose their dependencies upon caregivers. The adolescents change their perspective about their parents and the world around them to a more realistic point of view. On the other side, other adults and peers are often admired and valued more than the adolescent's family. This shifting of attention offers to young adolescents an opportunity to readjust their views of themselves and their caregivers. at the same time, this process leaves the adolescent with fewer sources

support and with a large sense of loss. Another source of loss is the loss of the parents' meaningful mirroring and touch, and their power over the adolescent. The dramatic physical change of adolescents is also a confusing change that intensifies the feeling of loss.

Figure P28.



Figure P-29.

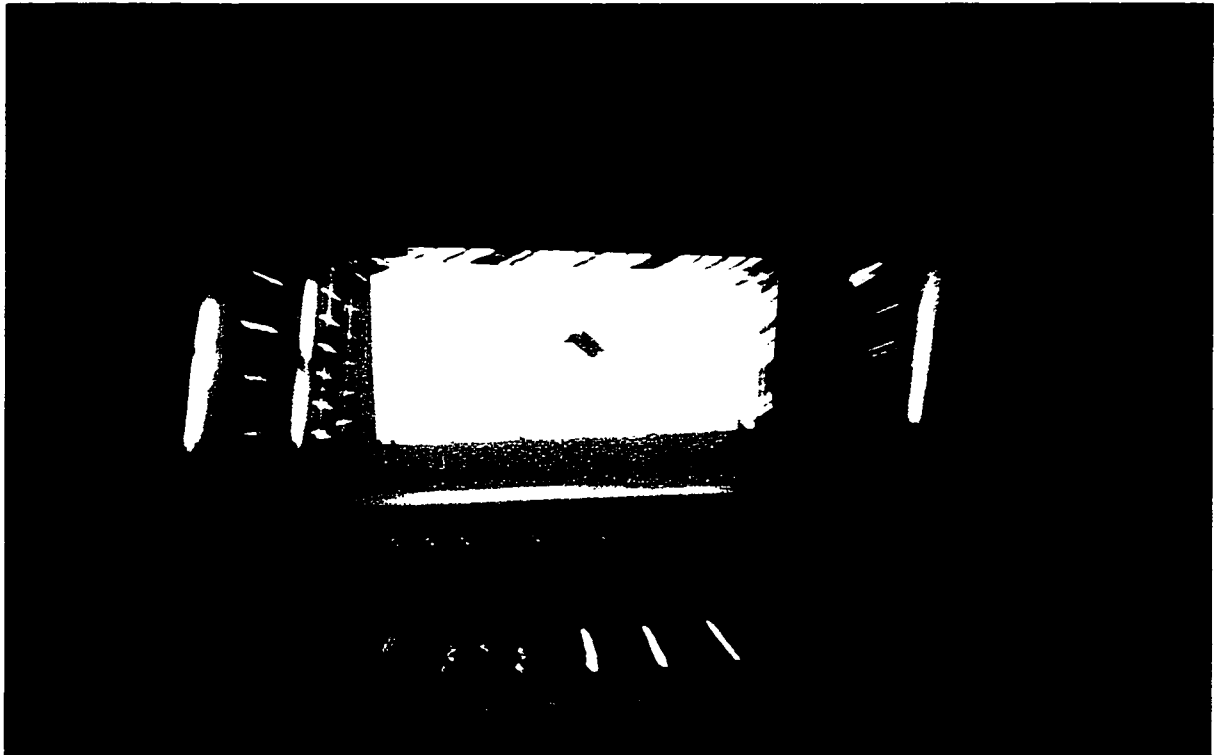


Figure P-27.

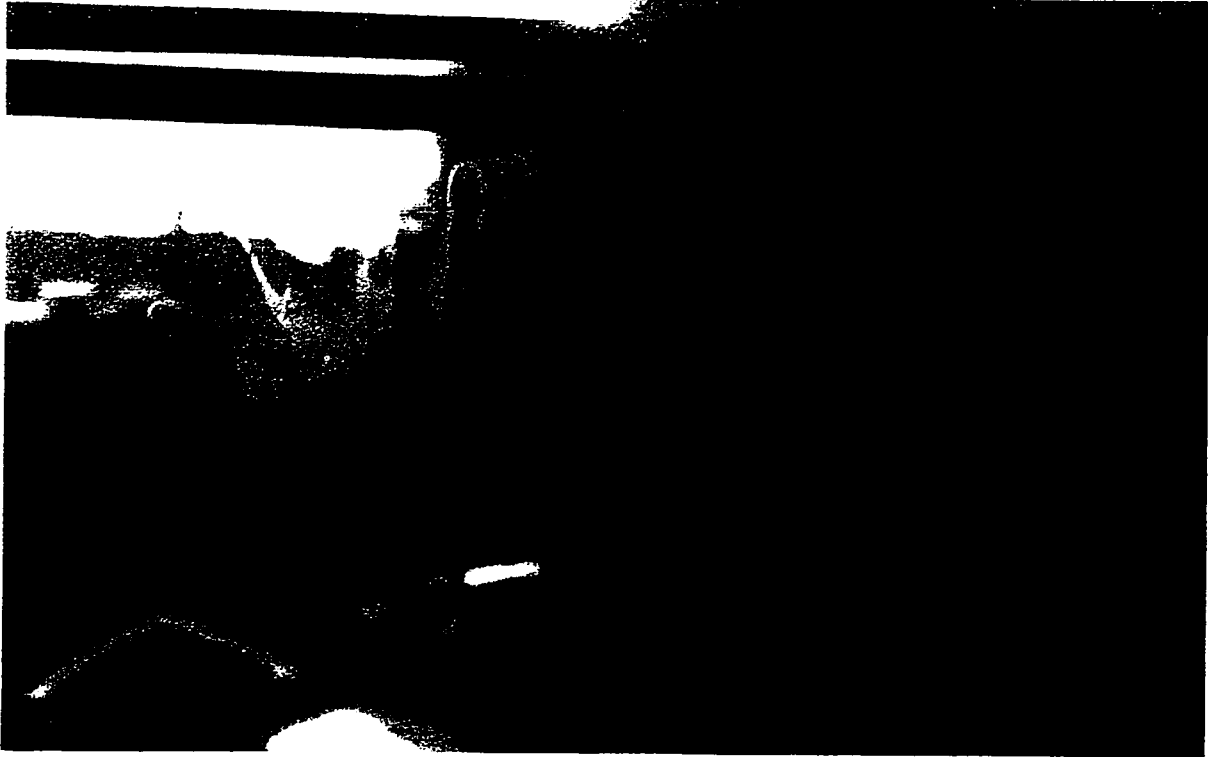


Figure P-33.



Figure P-30.



Figure P-26.



Last session.

In the last session, I asked Emily to take the H.T.P evaluation as we agreed in the first session. I will discuss the evaluation here. Emily worked intensively on the assessment, and finished all of it within the given time.

The assessment.

The house (figure 11) was Emily's first work, and this time, she was comfortable making it. She had no difficulties completing it, and was satisfied with the results. The house resembles the church photograph that Emily shot in her last assignment. Emily spoke about this house as her dream house. It is a large house that will accommodate her, her boyfriend, and many pets. The side attachments will be Emily's studio where she would create and record her music in the future. In an overall conclusion using, using Ogdon (1984), the house drawing suggests a reserved personality with dependent needs and also a need to impress others. I find Emily's drawing as an indicator to a more accessible person than in the first assessment where the house was not there at all. I also find the house's resemblance to the church to be a link to me, and an expression for Emily's termination process. Another link to the therapeutic relationship, is Emily's drawing of a person (figure 13) where she stated that the image is herself as a young child. It appeared that Emily exposed much of herself in these two drawings, and perhaps even expressed her own unique way to say goodbye in an authentic way. Both the house and person drawings suggest regression, confusion and a need for care and acceptance that were magnified by the last session with Emily's sense of loss. The termination, perhaps, evoked another parental loss from her past.

Emily drew a specific tree (figure 12) that she enjoys visiting from time to time at the park. It is a weeping willow tree that Emily found soothing and comforting to be with. It seemed like Emily described a personal and intimate place in her drawing and that she was comfortable to share this with me. Although characteristic of depression, this tree carries life in it and a squirrel lives in it. The tree itself is much more present on the paper than her first tree, and suggests some closeness to her state of mind and feelings. Again, the concept of pain/ sadness and hope is expressed in her work and the emphasized knob in the tree suggests a past trauma Ogdon (1984).

Figure 11.

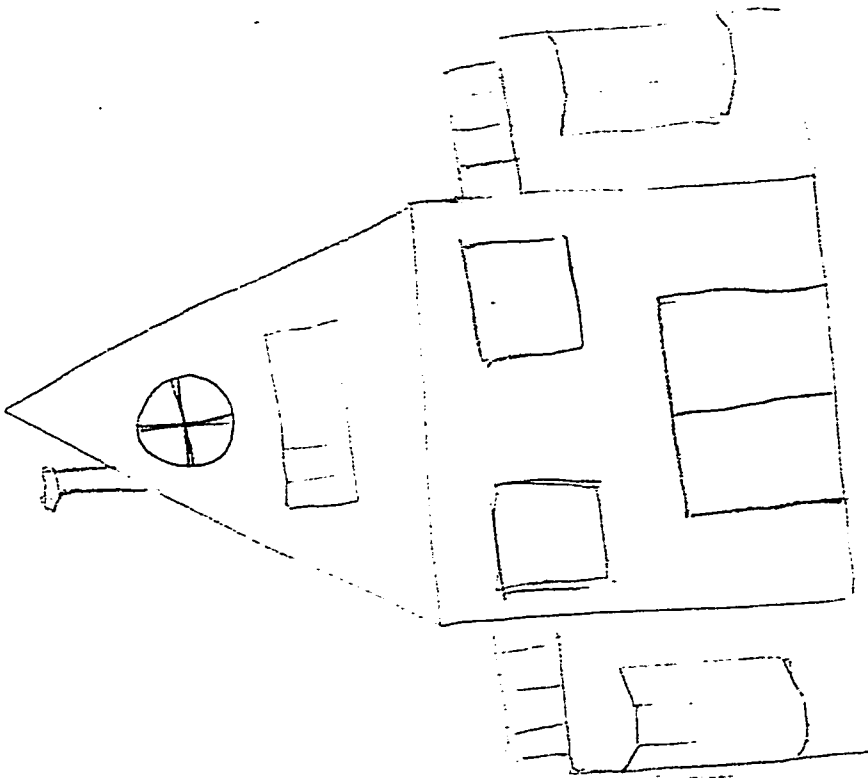


Figure 12.

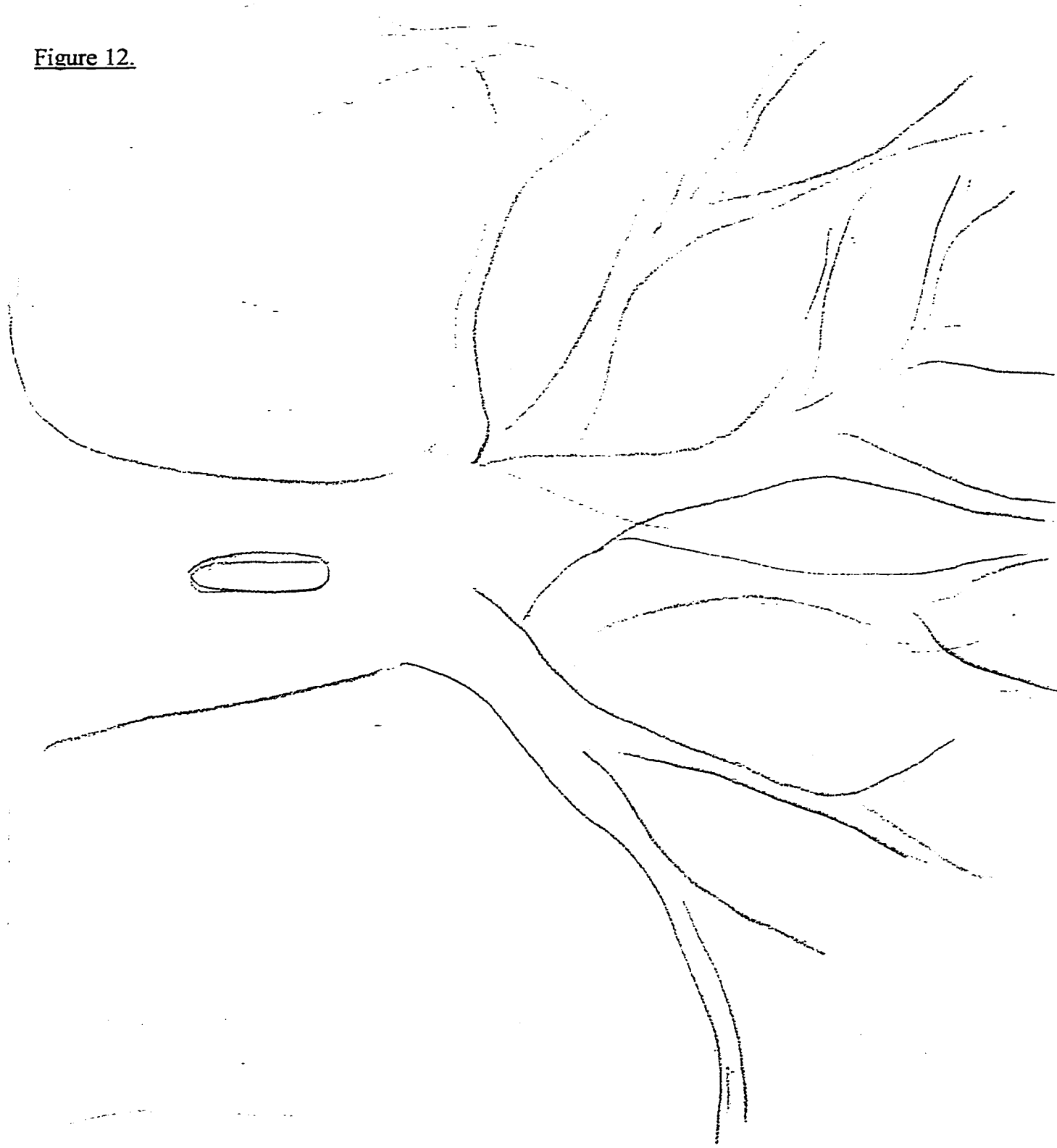
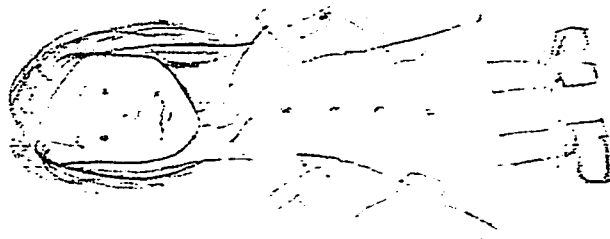


Figure 13



Chapter IV Summation.

Overall, I believe that the goal in therapy to explore Emily's symbolic world was covered extensively. In her artwork, Emily brought up some powerful and important concerns that were symbolically represented in both her paintings and her photographs.

On several occasions, both modalities were weaved into an integrated form of expression that helped Emily to crystallize and verbalize some her statements. Photography helped reduce Emily's resistance to therapy and allowed her to gain satisfaction from having a finished artwork. At the same time, the use of photography encouraged Emily to feel comfortable with other art making and reduced her need to please me to some extent. Photography, as a rather structured media, was a safe way for Emily to freely and safely explore her world from a familiar and safe place.

Taking photographic decisions and responsibility for her own self-guided assignment contributed to Emily's separation and individuation from me, particularly in her last assignment. In this last assignment, Emily became engaged with the theme in a most authentic way that later allowed her to freely expose her fears in the H.T.P assessment and present her willow tree (figure 12) in full. In the person drawing, it was also safe for Emily to present herself as a child, in what I see as a most sensitive drawing that was made in our meetings.

It was Emily's first encounter with art therapy and, with time, she was able to see me less as a teacher and more as a source of support. In her artwork, Emily was able to frame and clarify her thoughts about life, spirituality, and death through an encouraging and supportive relationship.

Emily's photographic decision helped her make some important "I" statements that assisted her in understanding her external and internal world. This is much like the idea behind phototherapy, using the external to explore the internal. Emily developed a unique artistic style, using colors, composition, time of the day, and atmosphere features that are special for her character.

Emily's therapeutic relationship progressed over the months from a student teacher type of approach into a self exploration in a holding/supporting relationship. This evolved along with less of a need to perform and resist which, in turn, encouraged spontaneity and creativity.

Other reflections.

I would like to bring some of my personal conclusions from my experience with working with Emily as well as working within the school setting.

Working with Emily.

My first goal within this year's practicum was to try and integrate phototherapy with adolescents as a continuation of my first year's paper. I also had a personal curiosity and interest in this subject. I was able to interest Emily to try photography in our third meeting after she had experienced some anxiety and didn't know what to do in our meetings. The camera, as a less threatening form of creativity than other forms of art making, served Emily's need at the right time to reduce her anxiety. What started as an answer to a need, then encouraged Emily to get involved in art making and stimulated her curiosity to find meaning in her art expressions.

The wish to please me on one hand, and the resistance to therapy with performance anxiety on the other hand, created a “block” in Emily’s creativity.

The camera was a safe enough tool for Emily to feel better with her work and with her relationship with me. It encouraged taking action and involvement in therapy and strengthened the therapeutic alliance. Esman (1983) states “perhaps the most taxing problem in the treatment of adolescent is that of finding a channel for the establishment of a therapeutic relationship... is, in any case, a frequently unwilling patient, oriented more to action than to reflection as a means of reducing tension and warding off anxiety” (p.141).

Photography is very much anchored in reality and as such a concrete medium, it answered Emily’s need for a structured framework. As therapy progressed, Emily had less of a need for my auxiliary ego and later in therapy she formed her own assignment and didn’t need to know if “I liked her artwork”. The phototherapy assignments for Emily were perceived, at first, as “home work” with deadlines. As Emily learned more about the new therapeutic relationship, the assignments became more for herself, and less for me. she became involved in her search for meaning.

Practicing therapy in the school setting had some time limitations. As such, it encouraged short-term therapy and a more directed approach. The assignments concentrated mainly to deal with the “here and now” and less with the exploration of fantasy. Working with the “here and now” is very much in the spirit of the adolescent, who is concerned with a search for identity. Identity that starts in the immediate surrounding including peers, school, family, places, and objects was much in evidence with Emily’s first assignments. Other identity concerns were internally focus and directed

towards “my problem is..” and the “death/time” assignments.

In the course of getting to know Emily, I had the impression that this was a young woman who had many difficult experiences in her life. She was attempting to come to terms and recover from her past, and find a new road in life. This could also be seen in her style of work when the theme of recuperation appeared several times. I met Emily as a stick figure, in the first H.T.P and when we terminated with her image of a child in her second H.T.P (figure 12).

Working at the school.

As it was the school's first experience with art therapy, I found a warm open place that accepted new experiences and challenges. Working in the educational system was not without friction. Occasionally, some disagreements and misunderstandings arose.

Nonetheless, I found that my opinions were considered seriously by the staff. They were willing to experiment and try to integrate new ideas into the school's agenda. In addition, from time to time, I was addressed by some of the staff for directions on educational concerns and private issues.

As it could be understood from my paper, I found myself operating in the school on several levels. First, in the therapeutic relationship with the students where I had to find the balance with them as to who am and what am I in the school, and if I can be perceived as an authority figure who is not a teacher. Most of the students quickly adjusted to the new concept, and were able to differentiate me from the teachers. Others suspiciously accepted me, and some completely stayed away from me whenever I was around them. Several students and a number of clients treated me as one of them (to an extent) and

spoke with me in a personal tone from the start. Others, never stopped calling me “sir” and behaved as if I was a teacher.

On another level, I was “offered” to be the mediator between the students and the staff. I had to find the balance to be able to advocate for the students without taking a stand or breaking boundaries. Another role that I had was as a member of the school’s staff and as such I was asked to explain and direct when a problem came up. Occasionally I reflected some of the staff/students dynamics that, in turn, brought some strong resistance toward me. There were few times where I felt not welcome by the staff as my words created tension in the teachers’ room. I have to say that this happened twice and had to do with other disagreements between the teachers. Many times I was treated as a member of staff and was invited to various staff and school’s activities. In these many times I felt appreciated, wanted and as a member of a team. Here, as well, I found that keeping the boundaries as a therapist that is both obligated to the clients but who also works with the staff in order to help the clients was an important and a hard thing to achieve.

My relationship with the school’s guidance counselor was formal and brief. Although she generously offered to share her office with me for art therapy activities, I had no referrals from her nor did we shared any information about students.

Despite some disagreements, the principal and many of the teachers were supportive of the art therapy program as well as with most of my interventions. I left with a notion that I made a change and this was the feedback that I received from the teachers and the principal.

I found that working in the school as a therapist calls for attention from my side when placing boundaries, as to create a respectful, constructive environment that will help carry the task of helping and serving the students' needs. It is more than reasonable to assume that in this setting, these boundaries would be challenged many times by all sides. It is up to the school art therapist to also model, for staff and students, how to respect them.

Final conclusions

My curiosity to learn about the use of photography in therapy led me to explore the use of this media in art therapy and formulate two main questions that I would like to address now.

The first question is how art therapy and phototherapy helped facilitate personal growth with a female adolescent in an alternative high school in Quebec.

The second question is how art therapy could be utilized in the school setting.

In my work with Emily and one other client, I believe that I have demonstrated the use of photography as a specialized form of therapy that address clients' concerns as well as a catalyst for verbal and expressive therapy with adolescents in a school setting. I demonstrated that photography has an important and special use within art therapy with adolescents.

One aspect of the use of photography in the therapeutic process was its versatility that was shown in the case study. Photography was used as a way to work past resistance, and in selected sessions, as an adjunct to verbal process and creative work. It was able to elicit feelings and reflections within Emily as well as be a creative activity for personal expression and a form of artmaking. In the case study with Emily, I have pointed to how

art therapy and phototherapy helped facilitate personal growth. With the H.T.P assessment showed change between first and last administrations of the test. With the phototherapy program at that school I demonstrated how art therapy and phototherapy could be used in the school setting.

The phototherapy program helped me examine the methods that have been used in the past in treatment with adolescents, and I found that adolescents clients could benefit from the use of photography in art therapy.

The rationale behind the use of phototherapy in the school setting with adolescents is that students who are experiencing academic and /or behavioral problems have an impaired self-image. I can not assess this parameter in the context of how much phototherapy and art therapy are related for a change in behavior or academic achievements. Emily had graduated at the end of the year and had demonstrated special academic achievements. I gain personal and professional satisfaction from this fact and can link some of her success to the art therapy program, as I recall personal and school difficulties that she talked about in therapy such as with her brother and concerns before exams.

Utilizing phototherapy in the school's art therapy program has its limitations. The financial limitations are for the need for expensive film and camera. The program is dependent on the client to have the proper equipment and the maturity to do the assignment in a timely fashion. The student's academic schedule has to be considered as the assignments take from the student's after school time. Therapy could be interrupted by the failure of the lab to return the photographs on time. The school's first priority where academic achievements and social activities. These often interrupted in the course of therapy.

There are some issues and limitations for therapist to be aware of when using photography with adolescents of the opposite sex. I haven't written about it before, but they include working with body image and photography. In cases in which a client has poor boundary capabilities, phototherapy can bring up some ethical difficulties as well. The ethical aspect when using photographs in therapy and research has to be dealt with the proper respect because of the descriptive nature of photography. Privacy has to be respected also through discussing revealing information about the client like street names, family members and friends.

Although phototherapy has limitations and therapists can encounter some difficulties when working in the school setting, I can only encourage professionals to try and use photography in their work with adolescents. I know that for me, it brought great satisfaction and a unique professional experience. I hope that this paper will be of help to other art therapists and professionals who would like to work with art and photography with adolescents.

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Appendices.

To:

From: Shlomi Elmaleh.

Art therapy intern options 2 high school.

Dear _____

I am currently completing a Master degree in Art therapy at Concordia University. Part of the graduation requirements is the production of a large paper on clinical or theoretical aspects of art therapy practice. My paper will discuss the implementation of photographs in art therapy.

Generally speaking, the paper will look at how participants could benefit from using photography and photographs that were taken by them in therapy.

My paper will combine a theoretical discussion and examples from my practice with you.

I have been meeting with you in weekly art therapy sessions since late October. With your permission, I would like to be able to refer to your artwork as part of my paper. You are under no obligation to accept. Of course, confidentiality is strictly maintained. Your name and the name of the school will not be mentioned nor will any detail that could compromise the protection of your privacy.

Attached here is a consent form for you to look over. Please do not hesitate to share any question/ concern about the written above with me.

Sincerely.

Shlomi Elmaleh.
Art therapy intern.

Concordia University.
1455, De Maisonneuve West.
Montreal Quebec.
H3H 1M8.

Consent for the inclusion of art therapy material
In the final paper of Shlomi Elmaleh
produced in partial fulfillment of the requirements for the degree
of masters of fine arts (Art therapy) at Concordia University.

I, _____

_____ (undersigned) consent to have the my work in art therapy be included in the final paper of Shlomi Elmaleh, such paper being produced in partial fulfillment of the requirements for the degree of Masters of arts at Concordia University. As such, this paper will be available for general educational purposes.

The paper will discuss the expressive possibilities of photography as an adjunct tool to art therapy. I understand that my name will never be mentioned and that personal details will be altered to ensure anonymity and respect.

With regard specifically to the art work products in therapy (drawing, sculptures, painting, photographs etc.), **I consent / do not consent** (circle one) to the inclusion of photographs of such works in the production of the paper.

With regards specifically to the photographs in art therapy and in consideration of the fact that photography is a direct record of identification.

I consent / do not consent (circle one) to the inclusion of photographic material, providing that my facial traits will be disguised to protect my identity and that any parts relating to information that could compromise the protection of my identity be disguised as well.

I understand that I remain free to withdraw or change my consent at any time, without having to justify my decision in any way, simply by contacting one of Shlomi Elmaleh's supervisors Edith Colman 7695282 or Leland Peterson. 8484790.

Signatures.

Participant; _____ Date _____

Witness _____ Date _____