

Evaluation of Photography Media and Methods According to the Expressive Therapies
Continuum: A Systematic Literature Review

Heidi N. Moffatt

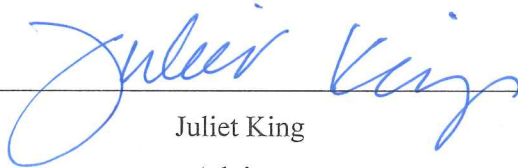
Submitted to the faculty of the University Graduate School
in partial fulfillment of the requirements for the degree
Master of Art in Art Therapy
In the Herron School of Art and Design
Indiana University

May 2014

Evaluation of Photography Media and Methods According to the Expressive Therapies Continuum: A
Systematic Literature Review

By
Heidi N. Moffatt
Master of Arts

Herron School of Art and Design
IUPUI Indiana
Univeristy



Juliet King
Advisor



Michelle Itczak
Committee Member



Eileen Misluk
Committee Member

Accepted: May 2014



Professor Valerie Eickmeier
Dean of Herron School of Art and Design

May 11, 2014

Copyright © 2014

Heidi N. Moffatt

Abstract

The first successful photography experiments occurred in the early 1800s, and since this time photography has attracted artists, scientists, amateurs, and therapists who wish to enhance the treatment of their clients. Phototherapy was defined and established in the 1970s to refer to a system of 5 interrelated techniques used by any trained therapist or counselor within therapy with the goal of increasing insight and communication. A minimal amount of art therapists have also adopted photography; however, the use of photography in art therapy differs from phototherapy. In art therapy, the creation of artwork occurs within the session and is supported by the art therapist who has training in media and the creative process. A foundational theory in the field of art therapy, the Expressive Therapies Continuum (ETC), is utilized by many art therapists and art therapy programs to evaluate the appropriateness of media for the client. This study aims to bridge the gap in art therapy literature regarding the use of photography in art therapy and photographic media and methods by conceptualizing photography within the context of the ETC. Through a systematic literature review, the definitions and interventions of photo art therapy, the role of media in art therapy, and the ETC components and variables are explored in order to find the level of information processing in which photography is predominant. This study is delimited by its focus on the ETC, and limitations include the amount of found research on the use of photography in art therapy. Implications of this study include the therapeutic effects of photographic media and the need for further research and training with photographic and other untraditional media.

Keywords: art therapy, Expressive Therapies Continuum (ETC), photo art therapy, photography, phototherapy

Dedication

For my family, friends, professors, and colleagues. Thank you for impacting my life in such a way that made this accomplishment possible.

Acknowledgments

I have benefited greatly from the advisement and encouragement of my director, Juliet King, who consistently reminded me to “Trust the process”, as Dr. Shaun McNiff said. Additionally, this thesis would not have been possible without the invaluable guidance of my professors, Michelle Itczak and Eileen Misluk. To my fellow classmates, your support is appreciated as well as the camaraderie which reminded us all we are not alone in the process.

Table of Contents

Abstract	ii
Dedication	iii
Acknowledgements.....	iv
List of Tables	v
Chapter 1: Introduction	1
Operational Definitions of Terms	3
Chapter 2: Methodology	5
Design	5
Investigational Methods and Procedures	5
Data Analysis	6
Chapter 3 Literature Review	8
Photo Art Therapy.....	8
Role of Media in Art Therapy	8
Photo Art Therapy Interventions	12
The Expressive Therapies Continuum	14
Chapter 4 Results	20
Evaluating Previously Conducted Interventions According to the ETC	20

PHOTOGRAPHY MEDIA AND ETC

Application to the ETC	22
Photography and the ETC.....	25
Chapter 5 Discussion	26
Limitations of Study	26
Usefulness of Methods.....	26
Overview of Results.....	26
Analysis of Photographic Media for Art Therapy	27
Implications for Future Research.....	28
Chapter 6 Conclusions and Recommendations.....	31
References.....	33

List of Tables

Table 1. *Search Terms and Phrases* 6

Table 2. *Resources* 6

Chapter 1: Introduction

Humans have been experimenting with photographic-type materials, such as lenses and light-sensitive substances, since the early centuries. Therefore, it is difficult to trace the exact origins of photography. The first successful experiments of recording the world with light-sensitive materials were in the early 1800s and "...as photography began to proliferate as a craft, a fledgling industry, a means of record-keeping, and an aspiring art form, it also became a topic in newspapers, magazines, and other areas of public debate, where it was regularly called an 'art-science'" (Marien, 2006, p. 26). The merging of art and science in photography involves the mechanical process of scientific recording as well as the visual and creative process of composing an image and, therefore, appeals to those interested in both fields. In addition, photography's charm for many rests in the ability to capture important moments in life and to retell such stories.

Photography has been used by professionals in therapeutic practice since 1856 when Dr. Hugh Diamond, British psychiatrist and photographer, photographed the expressions of his patients with mental disorders in order to study the appearance of the mentally ill, alter their self-concepts, and record their profile for easier readmission and treatment materials (PhotoTherapy Centre, 2014). Since the 1800s, photography has been utilized as a tool in therapy for self-exploration and self-expression, increasing self-esteem and self-perception, aiding in recall of positive memories, and loosening resistances (Chan et al., 2012; Glover-Graf & Miller, 2006; Stevens & Spears, 2009). While photography has been used in therapy for more than 150 years, it wasn't until the 1970s that professionals came together to discuss their practices and established what became known as phototherapy, or the system of 5 interrelated techniques which are used

within therapy by any trained therapist or counselor with the goal of increasing insight and communication. The photograph in phototherapy is used as a starting point for discussion between client and therapist.

In addition to traditional verbal therapists, some art therapists have also used photography in practice. However, the means of using photography is different in art therapy. One difference between phototherapy and photo art therapy is that the creation of artwork within the therapy session is a critical element of the process. The art therapist, who has training in art therapy and experience with photographic media, considers a variety of methods and the complexity of art materials to meet the needs of the client.

The field of art therapy, also considered a merging of art and science, is an integration of art and psychotherapy which uses art media, images, and the creative process as a therapeutic means for healing and for assessment and intervention purposes (American Art Therapy Association, [AATA], 2014). Art therapists continuously explore the impact of media and methods. A framework which art therapists commonly use to evaluate media is the Expressive Therapies Continuum (ETC). The ETC rests on the theory that media interactions as part of art therapy interventions have the capability of stimulating brain structures in a variety of ways. The ETC is used to evaluate the effects of media and to develop interventions suitable to the client's goals.

Although photography is a well-known and frequently utilized media for the creation of art and has long been used in traditional verbal therapies, there is limited research on the use of photography in art therapy and photographic media remains unexplored by art therapists. This thesis examines how photography media might be

conceptualized within the context of the ETC. Photographic interventions of phototherapy and photo art therapy are evaluated in accordance with the ETC to determine the components of information processing which are involved when using photography in art therapy, the main purpose of which is to provide art therapists with the necessary information for selecting this media for treatment. This study is delimited by its focus on the ETC and is limited by the amount of found research on the use of photography in art therapy.

Operational Definitions of Terms

Art therapy. According to the American Art Therapy Association (2013):

Art therapy is a mental health profession in which clients, facilitated by the art therapist, use art media, the creative process, and the resulting artwork to explore their feelings, reconcile emotional conflicts, foster self-awareness, manage behavior and addictions, develop social skills, improve reality orientation, reduce anxiety, and increase self-esteem. A goal in art therapy is to improve or restore a client's functioning and his or her sense of personal well-being. Art therapy practice requires knowledge of visual art (drawing, painting, sculpture, and other art forms) and the creative process, as well as of human development, psychological, and counseling theories and techniques. (§About Art Therapy)

Expressive Therapies Continuum. The Expressive Therapies Continuum (ETC) is a theoretical framework which is based on the relationship between brain functions and processes of art expressions (Lusebrink, 2004). The framework aids the art therapist or expressive therapist in selecting media and interventions for the client.

Media dimension variables. According to Kagin (1969), "MDV [Media Dimension Variables] were those qualities or properties inherent in a given medium and process utilized in a therapeutic or educational context to evaluate and/or elicit a desired response from an individual" (as cited by Graves-Alcorn & Green, 2013, p. 4). The MDV are integrated within the ETC.

Photo art therapy. Weiser (2004) explained photo art therapy as a specialized modality of phototherapy utilized by art therapists and expressive art therapists with training in art media and the creative process and who also have experience with photographic media. While *phototherapy* rarely involves the creation of artwork within the therapeutic session, it is essential in *photo art therapy* to involve the creation of artwork, and this may be done using a variety of methods and materials (PhotoTherapy Centre, 2014).

Photography. Photography is an art medium and a scientific process of recording light on light-sensitive film or photographic paper or electronically by way of an image sensor within digital cameras. The lens of the camera is used to focus on the subject and to control the intake of light emitted from the subject being photographed. Within the digital camera, the sensor records and stores the image for display or processing of the image.

Phototherapy. Phototherapy is a term used to describe a system of interrelated techniques of using photography in counseling/therapy. According to Weiser (2001), phototherapy techniques “use therapy clients’ own personal snapshots and family photos- and the feelings, memories, thoughts and information they evoke-as catalysts for therapeutic communication during the counseling process” (p. 10). Phototherapy can be used by any trained counselor or therapist.

Chapter 2: Methodology

Design

A systematic literature review method was proposed to help bridge the gap in research regarding the properties and processes of photography media and potential therapeutic uses of the media within art therapy. Sweet and Moynihan defined this methodology as “a systematic, transparent means for gathering, synthesizing and appraising the findings of studies...The aim is to minimize the bias associated with single studies and non systematic reviews” (as cited in Jesson, Matheson, & Lacey, 2012, p. 104). In this review, relevant literature was explored and exhausted including: phototherapy, the use of photography in art therapy, the role of media in art therapy, and the media variables and components of the Expressive Therapies Continuum (ETC). Through a systematic literature review, the goal of the study was to conceptualize photography media within the context of the ETC.

Investigational Methods and Procedures

The list of databases accessed for research were (a) Academic Search Premier, (b) Art full text, (c) ERIC, (d) Health and Psychosocial Instruments, (d) Health Source Consumer Edition, (e) Health Source Academic Edition, (f) Humanities Source, (g) JSTOR, (h) MEDLINE (i) ProQuest, (j) PsychARTICLES, (k) PsychINFO, (l) Social Work Abstracts, (m) Taylor and Francis, and (n) Web of Science. In addition, the IUCAT catalogue and IUPUI WorldCat were used to search Indiana University's holdings statewide as well as available worldwide holdings. Books were requested through the Indiana University-Purdue University-Indianapolis Interlibrary Loan. Further, specific searches were conducted to locate referenced materials found during

preliminary research. Key search words included *photography*, *art therapy*, and *Expressive Therapies Continuum*. Table 1 includes a complete list of terms used in the research process. Only articles and books written in English were included, and the range of dates spanned from 1970 to 2014. Percentages of resource types used for this study are displayed in Table 2.

Table 1
Search Terms and Phrases

Photography	Art Therapy	Expressive Therapies Continuum
Cameras	Art therapy	Expressive Therapies Continuum
Photo	Art psychotherapy	ETC
Photo art therapy	Art therapy materials	Lusebrink
Photography	Art therapy media	Materials
Photography counseling		Media
Phototherapy		

Table 2
Resources

Resource Type	Quantity	Percentage of Total Resources
Books	15	48.4%
Peer-Reviewed Journals	12	38.7%
Dissertation/Thesis	2	6.45%
Websites	2	6.45%

Data Analysis

Garrard (2014) identified review matrices as providing structure and allowing the researcher to concentrate on the data adequately. In addition, Garrard (2014) explained review matrices are beneficial for learning about the sociology of the subject under study, for sorting and developing unique questions, and for beginning to identify gaps in

existing literature. Review matrices require the researcher to organize found literature by choosing column topics and abstracting the data. The following column topics were used to sort the data: source, purpose and population, results, and implications. In addition to these categories, the matrices for photography media included: fluidity of media, complexity of media, and task structure. These categories were employed to index information gathered regarding photography media in accordance with media variables of the ETC. Data gleaned from this method was used to evaluate potential therapeutic effects of photography media within the discussion section.

Chapter 3 Literature Review

Photo Art Therapy

Photo art therapy uses visual art, photographic media, and the creative process in the treatment of the client. The creative process in photo art therapy is a key component of client communication and therapeutic change. Insight and personal growth can be attained from exploration, making connections, and authentic expression. Artwork is created during the photo art therapy session and offers the potential for combining a variety of materials and methods for a range of therapeutic goals.

Role of Media in Art Therapy

Materials and media are a fundamental component of the field of art therapy. Moon (2010b) defined materials and media as “intermediaries between private ideas, thoughts, feelings, and concepts, and their external manifestation in tangible, sensual form... They serve as the sensory-based, tangible equivalents of the vocabulary used in written or spoken exchange” (p. xv). Art therapists have training in the creative process, including the ways in which media properties and processes might influence creative expression. The client responds to, manipulates, and utilizes art materials based on his individual way of problem solving and making sense of the world. “Being themselves bits of the world, these materials contribute to the client’s getting back in touch with the world” (Betensky, 2001. P. 126). Art materials invite differing sensory experiences, evoke conscious or unconscious memories tied to the client’s understanding of the world, and have the potential to effect emotion and cognition. Through engagement with art materials and with the help of the art therapist, the client finds meaning in the creative process and thereby makes his own life more meaningful (Wadeson, 2010). In making connections between ‘bits of the world’, or art materials, and personal life experience, the

client is able to conceptualize and try out with art materials new solutions for life challenges. In art therapy, the client has the opportunity to first imagine and create a new way of being with art materials before initiating changes in real life; this enacts feelings of safety and practice and has the potential for inspiring change. Therefore, the art therapist, with knowledge of the varying qualities of art materials, makes selections for individual clients' needs which are maximally conducive to their individual needs and goals.

Research has demonstrated that mental imaging and using various art media in the creative process have unique possibilities relative to healing because of the way the brain is activated (Malchiodi, 2003). Using art media, a variety of cognitive, emotional, and physiological processes occur at the same time (Malchiodi, 2003; Tripp, 2007). Different structures and functions of the brain are activated for information processing during engagement with the various properties of art materials which promote external and/or internal stimulation. Creative expression and internal images are reciprocal to each other and together activate specific pathways. Lusebrink (2004) explained: "Brain structures provide alternate paths for accessing and processing visual and motor information and memories" (p. 133). Art media can be chosen to selectively target specific types of information processing.

The adoption and selection of new media in art therapy. The field of art therapy faces the challenge of consistently reevaluating art materials, media, and practices. While research on photography suggests that the medium can be beneficial in art therapy, the field has been slow to adopt this medium. According to Moon (2010b), "The same modernist notions about art that were present when art therapy was first

established have prevailed over time. Today, professionals in the field often operate on the basis of outdated and restricted knowledge of contemporary art practice” (p. xv).

Moon (2010a) found that media typically used in art therapy include traditional art media such as: drawing materials, paint, and clay, but rarely involve such media as: fibers, wood, text, metals, sound, video, and other digital media. In a study to determine factors that influence art therapists’ decisions to adopt or reject new technology or digital media for use with clients, Peterson (2010) found that art therapists adopt media after gaining familiarity with the medium and discovering the therapeutic benefits and applications. The prevalent media adoption factors identified in the study by Peterson (2010) include cost of the media, capabilities provided for the client, occupation of the art therapist, forced use by such enforcers as the employer, and client responses to the media. Since new art media expand the potential for image making, art therapists may benefit from research which explores the therapeutic potentials of media.

General benefits of incorporating photography media in art therapy.

According to Kopytin (2004), photography has cathartic, communicative, and protective functions which help the client express feelings and ideas while maintaining some distance from traumatizing memories. The distance the camera offers between photographer and subject as well as the mechanical production of images may seem less intrusive and safer for the client than traditional art media (Kopytin, 2004). The physical density of the camera and photographs as well as photography’s ability to represent the external world provide “... ‘grounding’ in reality and help a client to cope with internal chaos. When a client makes pictures, a sense of power and possession of objects or

feelings may be important, especially if the client feels powerless” (Kopytin, 2004, p. 50).

In addition, photography can offer an enhanced sense of control and confidence as a result of the familiarity with the media and the mechanical nature of the camera; taking a ‘poor’ technical or aesthetic photograph does not seem to gain the same emotional response as creating a ‘poor’ piece of art which required a larger time investment, such as painting (Craig, 2009). Because of the mechanical nature of the device, there is less feeling of emotional and personal involvement in the creation of the photograph. It is less likely that the client will view the time spent taking the photograph as wasted since the act of capturing the shot does not take much time. Therefore, photography can potentially provide a less frustrating experience.

While photography may be offered as a structured way of expressing ideas, “the conscious control needed to use the camera can...lead people away from spontaneity and thus inhibit emotional expression” (Kopytin, 2004, p. 50). Fryrear and Corbit (1992) found that photography is very restrictive and explored combinations with a variety of traditional art media to allow ‘free play’: “We believe in allowing the fantasy to have free play, and subscribe to the idea that the psyche is complex and must be approached in a diverse fashion” (p. xiv). Photographic media can effectively coincide with traditional art media in art therapy creating more therapeutic possibilities to target client needs at different stages of treatment. Fryrear and Corbit (1992) stated, “The combination of art and photography facilitates [an] interplay of conscious and unconscious forces” (p. xv). Through tapping in to conscious and unconscious material during artmaking, awareness

and balancing can occur which reconcile inner conflicts and bring meaning and wholeness to the client's life.

According to Kopytin (2004): "The specific qualities of photography as a visual medium and the effects it can have on clients, depending on the different formats and procedures of its use, remain subjects for further investigation in our profession" (p. 50). Although research demonstrates a wide range of possibilities for using photography and indicates that photo art therapy has the potential to evoke visual, tactile, and kinesthetic sensory systems (Kopytin, 2004), art therapy literature lacks an evaluation of the properties and processes involved with photographic media. In order to use photography in art therapy, the therapist needs to understand how the medium might affect the therapeutic experience. Differing processes and media alter the therapeutic experiences for the individual client; therefore, a range of photographic media may serve various client goals.

Photo Art Therapy Interventions

Minimal studies were found which discussed photographic interventions in art therapy. The only uncovered photo art therapy study which mentioned media was by Fryrear and Corbit (1992) who suggested the use of an instant-print camera paired with poster board, scissors, glue, and assorted art materials which allow the client to arrange and alter the photographs. Kopytin (2004) also suggested the use of poster board but did not disclose the preferred type of camera. Elmaleh (2000) and Fryrear and Corbit (1992) discussed the uses of photographs collected by the client, including family photographs. Returning to old photographs or creating new ones as well as assigning themes or allowing for spontaneous expression have differing therapeutic implications.

Some themes emerged from the exploration of photographic interventions. The process of using a camera which involves capturing a latent image and developing a positive photograph lends itself to the interplay of conscious and unconscious material and self-understanding. Interventions designed to increase self-understanding which were uncovered during the literature review included: polarities of characteristics and feelings, positive-negative dimensions of the shadow, archetypes, and dreams and active imagination (Fryrear & Corbit, 1992; Kopytin, 2004). According to Kopytin (2004), “The polarities theme may allow symbolic expression of different feelings, including difficult or negative ones and their recognition and conscious integration. It can also improve self-control and facilitate safe self-disclosure, in particular with regard to clients ‘latent needs’ (p. 52).

In addition, the theme of exploring new perspectives, roles, and experiences was presented in the literature. Kopytin (2004) discussed the “Expressive gestures and postures” intervention which asks clients to pair off while one member expresses emotions through movement or postures and the other member observes and focuses on feelings which arise while taking photographs. Kopytin (2004) stated:

This exercise helps to express different feelings and develop interpersonal skills and the ability to be engaged in collaborative activities...improve self-regulation and one’s ability to experiment with new roles and experiences, to reveal and make conscious one’s latent needs, to develop empathy and give emotional support to others. When mutual trust between group members is established, this exercise may provide safe self-disclosure and facilitate closeness. (p. 52)

Fryrear and Corbit (1992) explained that by providing a safe place to explore all sides of a conflict and by encouraging self-awareness and resolution, intrapsychic conflicts can be resolved. Similarly, the authors discussed the “As I was” and “As I would like to be” interventions in which the client’s poses were used to explore emotional conflict and well-being or change. Photographs provide tangible evidence by which the client can visualize and safely explore different perspectives and enact change.

Relationships are an additional theme present within photography interventions. The camera naturally evokes relationships between photographer and subject. In a photo art therapy intervention, Fryrear and Corbit (1992) asked clients to examine self in relation to nature, self in relation to others including men, women, and children, and to explore one’s persona. Further, family relationships are often presented in the “Life-line” intervention in which clients are asked to bring photos which represent different times in their lives (Kopytin, 2004). Since photographs are taken by individuals, the photographer’s perspective, relationships, and personal history are imbedded within the image.

The Expressive Therapies Continuum

The Expressive Therapies Continuum (ETC), a foundational theory within the field of art therapy, is well-known and utilized for understanding potential therapeutic effects of media, for assessment, and for developing art therapy interventions based on client needs. Expressive styles in art, developmental drawing stages, developmental levels of cognition and image formation, as well as visual information processing have been integrated to formulate the framework of the ETC (Lusebrink, Martinsone, & Dzilna-Silova, 2013). The ETC provides a brain-based visual framework for

conceptualizing client interaction with various materials, media, and methods in art therapy. Hinz (2008) suggested the use of the ETC for new therapists to avoid making errors with clients. Since the framework of the ETC is presented as a visual structure, the practitioner can memorize the developmental sequence in order to make quick therapeutic choices regarding art materials, media interactions, and information processing in creative expression (Hinz, 2009; Moon, 2010a). In addition, the ETC can serve as an assessment tool for evaluating the information processing capabilities of the client based on preferences of media and interaction with the media, as well as graphic indicators and formal elements present in the final artwork (Hinz, 2009).

Choosing appropriate media, facilitating exploration with varying media, and asking the right questions can help the client target specific levels of expression and improve the flow of information processing (Lusebrink et al., 2013). Lusebrink et al. (2013) asserted:

The focus of art therapy in the context of the ETC is to emphasize and enhance the client's strengths on different levels, while at the same time addressing problems on levels which may display variation in visual expressions possibly related to the individual's difficulties in psychological functioning or his/her problems in other areas of life. (p. 82)

A basic concept of the ETC is that a variety of the continuum's levels may be accessed in the creative process, but the patient's gravitation towards a specific level may reflect his normal functioning as well as blocks in processing visual information (Lusebrink et al., 2013). Lusebrink (2010) acknowledged, "Media choices may enhance the change of ETC levels in visual expression, and possibly contribute to the changes in the pathways used in processing information due to the plasticity of the brain" (p. 173).

Evaluating media based on the levels and components of the ETC. The developmentally based model of the ETC includes three bipolar or complementary levels which progress from simple to complex. At the bottom is the Kinesthetic/Sensory (K/S) level which is least complex, followed by the Perceptual/Affective (P/A) level, and then the Cognitive/Symbolic (C/Sy) level which involves complex information processing. The fourth level is the Creative level which may exist at any or all of the previous levels or may combine elements from all levels. The left side of the ETC, or the Kinesthetic, Perceptual, and Cognitive components, correlate with left hemisphere information processing which is organized, sequential, linear, and often verbal (Hinz, 2009). Left side components tend to be enhanced by resistive media such as wood, photographic paper, and collage materials. The right side, or the Sensory, Affective, and Symbolic components, are relative to the right hemisphere of the brain where affective, conceptual, and spiritual information processing occurs (Hinz, 2009). Sensory media, such as watercolors and finger paints, are fluid and evoke affective processing.

The hierarchy of interrelated levels and components represent the progression of cognitive and emotional development. The bottom of the framework, or the Kinesthetic/Sensory level, is considered the preverbal level in which information gathered is from rhythmic, tactile, or sensory experience; media categorized on this level encourages action or sensation (Hinz, 2009). Sensory media is explored through “touch and haptic sense [which] also improve perceptions of inner sensations” (Lusebrink, 1990, p. 100).

The Perceptual/Affective level is comparative to when self-expression is beginning to take place. Graves-Alcorn and Green (2013) stated: “The

Perceptual/Affective level begins as motion becomes form and touch or other sensory experiences effects feelings. These feelings do not yet have a verbal language, but they begin to serve the function for which they were biologically created” (p. 8). Meaning begins to be established from movement. “Information processing at this level can be emotional and raw, expressed in image without regard to form. Alternatively, it can be characterized by attention to the formal elements of visual expression” (Hinz, 2009, p. 6). According to Lusebrink (1990): “Exercises using art media on the perceptual level may involve changing points of view. Distant objects may be brought in close by enlarging details, and nearby objects may be placed at a distance by elaborating on the environment around them” (p. 102).

According to Graves-Alcorn and Green (2013), “As form begins to develop further into signs, a meaning becomes attached to the action that created the form. Then the Cognitive/Symbolic level is attained” (p. 8). The Cognitive/Symbolic level in which information processing is complex and sophisticated, requires “planning, cognitive action, and intuitive recognition” (Hinz, 2009, p. 6). Whereas the Symbolic component involves materials that invite the viewer to create a recognizable symbol which contains personal meaning, cognitive experiences are evoked by materials which require precision, planning, and complex thought processes (Hinz, 2009).

According to Lusebrink (1992), “Each component has a healing dimension and an emergent function. The healing dimension is specific to a particular level and component of the level; it denotes an optimum intrapersonal functioning on the particular level” (p. 395). According to Kramer (2001):

Dipping in to the domain of the id must occur when the individual is able to resist the pull toward permanent regression, so that even though prelogical primary

process thinking prevails and ancient libidinal and aggressive strivings are reactivated, the ego continues to function on a mature level. (p. 38)

The emergent function is the enhanced functioning at a higher level brought on by a creative experience. Creativity involves the presence and connection of several or all of the levels and is thus seen to have connection to both hemispheres of the brain (Lusebrink, 1992). Moon (2010c) stated that when the creative level is in operation and involves a synthesis of all components, “the use of materials is characterized by perceptual openness, curiosity, spontaneity, receptiveness to internal and environmental stimuli, and a sense of unity between medium and message” (p. 55).

Evaluating media based on the media variables incorporated within the ETC. Graves-Alcorn and Green (2013) stated she was intrigued by the way media has an effect on the healing process and, therefore, studied and developed Media Dimension Variables (MDV). According to Kagin (1969), “MDV were those qualities or properties inherent in a given medium and process utilized in a therapeutic or educational context to evaluate and/or elicit a desired response from an individual” (as cited by Graves-Alcorn & Green, 2013, p. 4). The specific variables of media and methods developed by Kagin and Lusebrink were incorporated in the ETC; they include: media fluidity, task complexity and structure, and mediators (Hinz, 2009).

The fluidity of media influences either a more affective or cognitive experience. For example, watercolor is a fluid media which is likely to evoke affective processing; whereas, a more resistive media such as colored pencils will induce cognitive processing. In addition, the complexity of the art material as well as the level of ability needed to use the mediators, or tools, effects information processing (Burns, 2009). High complexity involves at least three steps with the art material without simple repetition to complete a

task and evokes cognitive processing (Graves-Alcorn & Green, 2013). On the other hand, simple tasks induce affective and/or symbolic processing.

Further, the structure of the art therapy task, or the level of instructions given which elicit either a more specific or more open response, also influences information processing. Instructions which are highly structured require specific responses which lead to specific outcomes and evoke cognitive processing. On the other hand, low structure and complexity, tend to evoke more affective or symbolic information processing.

Mediators in art-making influence the interaction with the materials and the potential expression. According to Lusebrink (1990), “The mediator inhibits direct involvement with the medium, at the same time providing opportunity to differentiate the expression from the proximal tactile sensations, while emphasizing more distal visual perception and eye/motor coordination” (p. 86). Mediators may assist in increasing reflective distancing, or the client’s ability to cognitively reflect on the meaning of the creative process (Hinz, 2009; Lusebrink, 1990).

Chapter 4 Results

Evaluating Previously Conducted Interventions According to the ETC

Various photography media and methods used in art therapy were uncovered during the literature review and these have differing variables which influence cognitive processing. The photography media referred to within this review include: pre-existing photographs and/or albums (Elmaleh, 2000; Fryrear & Corbit, 1992), instant-print cameras and photographs (Fryrear & Corbit, 1992), and other unspecified types of cameras and corresponding photographs. Methods include: photographs taken by the client, photographs brought to therapy by the client which were either created by the client or someone else, and photographs which were taken of the client by a photographer. Additionally, some authors assigned themes for photographing, while others allowed for spontaneous expression. The following explains the variables of the differing media and methods within the literature review.

Complexity. Each form of using photography involves a different level of complexity. For example, the use of pre-existing photographs or a photographer who captures the image of the client removes the complexity from the task because the client is not involved in the operation of the camera. In addition, the instant-print camera is a simple device which can be operated in as little as three steps. High complexity involves at least three steps with the art material without simple repetition to complete a task (Graves-Alcorn & Green, 2013), so the selection of more advanced cameras creates a more complex task. Therefore, pre-existing photographs and instant-print cameras may imbue a more affective experience and/or symbolic processing, whereas more complex cameras may evoke cognitive processing.

Fluidity. Photographic material is not fluid but is somewhat resistive (Burns, 2009). Photographic paper is solid, and the image is more fixed or difficult to manipulate than when using fluid materials such as finger-paint or soft clay. Because photographic paper is a resistive media, it is likely to influence cognitive processing.

Mediator and reflective distance. Mediators in art-making influence the interaction with the materials and the potential expression. The camera is a rigid device which separates the photographer from the subject being photographed. The camera serves as a mediator between client and media and differs from the sensory and potentially affective experience which would occur when using finger paint. According to Lusebrink (1990), “The mediator inhibits direct involvement with the medium, at the same time providing opportunity to differentiate the expression from the proximal tactile sensations, while emphasizing more distal visual perception and eye/motor coordination” (p. 86).

Mediators may assist in increasing reflective distancing, or the client’s ability to cognitively reflect on the meaning of the creative process (Hinz, 2009; Lusebrink, 1990). The reflective distance of a camera can be evaluated in two ways: by the camera body structure, which either provides more or less distance between client and subject, and by the time it takes to capture the image and then produce the photograph. For example, the instant-print camera typically has a relatively small camera body and only takes seconds to print the photograph; therefore, the reflective distance is minimal in comparison to a camera such as a single-lens-reflex (SLR), which has a more bulky camera body and requires a longer process to produce the photograph. Thus, the use of the instant-print camera puts less emphasis on the cognitive process than the use of the SLR. Whether or

not the client took the photograph, the age of the photograph, and the memories or meaning assigned to the image are also factors which may affect reflective distancing.

In addition, the camera and photograph have a unique quality which may influence information processing. Photography has the ability to evoke an illusory experience of proximity to reality. The camera records and preserves a moment in time as if the moment is still a part of current reality. This attribute may shorten the level of reflective distance; although the camera is a rigid device, its ability to capture a moment and perpetuate its existence may lessen the likelihood of cognitive processing since the image often seems realistic.

Structure. The structure of the art therapy task, or the level of instructions given which elicit either a more specific or more open response, also influences information processing. Instructions which are highly structured require specific responses which lead to specific outcomes and evoke cognitive processing. For example, when an assigned topic is given relative to treatment, the task will likely evoke cognitive processing due to the higher level of structure. On the other hand, some authors found that it is desirable for the client to freely select a photograph to share. In this way, the intention behind bringing in the photograph as well as the meaning and emotion the client associates with the photograph can be processed. Low structure and complexity such as free expression through photography is likely to induce more affective or symbolic processing.

Application to the ETC

Kinesthetic/Sensory level. Since reflective distance needs to be minimal to influence kinesthetic processing, the technique which employs a photographer may be beneficial for this experience. For example, Kopytin (2004) invited the client to explore

emotions through movement or posture. The use of the body within photo art therapy may target the Kinesthetic/Sensory level; this particular intervention can be utilized to influence the emergent function of the Perceptual/Affective level, since movement becomes form, which is internalized and tied to emotion. According to the theory behind the Kinesthetic/Sensory level and Piaget's Sensorimotor stage of play, motor movement and reflexes gradually evolve into intentional movement (Hinz, 2009).

Sensory media are understood by "explorations through the touch and haptic sense [which] also improve perceptions of inner sensations" (Lusebrink, 1990, p. 100). The camera is dense, cool to touch, rigid, and mechanical. This may provide a sense of security and distance for clients since the camera acts as a mechanical mediator between client and subject. The photographer must place the lens between himself and what is being photographed, creating a division. According to Lusebrink (1990): "The integrative function of the sensory level is the grounding in concrete reality through touch and in establishing configurations of objects" (Lusebrink, 1990, p. 101). The density of the camera as well as its ability to record the external world provides grounding. The complete sensory experience with photography depends on the specific camera and printing methodology selected.

Perceptual/Affective level. According to Graves-Alcorn and Green (2013): "The Perceptual/Affective level begins as motion becomes form and touch or other sensory experiences effects feelings. These feelings do not yet have a verbal language, but they begin to serve the function for which they were biologically created" (p. 8). As stated above, photographically recording body movement or gestures of the client may

influence processing on the Perceptual/Affective level as the client makes meaning from movement.

In addition, photography which is less complex and requires less cognitive ability to execute may influence perceptual experience due to the focus on forms seen through the viewfinder and within the photograph. According to Lusebrink (1990): “Exercises using art media on the perceptual level may involve changing points of view. Distant objects may be brought in close by enlarging details, and nearby objects may be placed at a distance by elaborating on the environment around them” (p. 102). The lines, shapes, and colors seen through the camera are selectively aligned within the rectangular boundaries of the viewfinder as the photographer selects the preferred perspective to capture. The required operation and given features of each camera, such as the lens’ ability to zoom in or out, control the perspective allotted to the photographer, and the photographer must focus on the perceptual components of a given subject to align his shot.

Cognitive/Symbolic level. According to Graves-Alcorn and Green (2013), “As form begins to develop further into signs, a meaning becomes attached to the action that created the form. Then the Cognitive/Symbolic level is attained” (p. 8). Photographic paper is a resistive material which is likely to evoke processing on the Cognitive/Symbolic level due to its inherent structure. The camera naturally lends itself to cognitive processing because of its mechanical nature. Planning, complex thought processes, and decision making are necessary to operate the device. For example, the photographer must load the film, align the shot, capture the subject, and produce the shot. When aligning the shot, the photographer must decide on the perspective based on sizes,

shapes, and sometimes colors of objects within the viewfinder. According to Lusebrink (1990), “The Cognitive component of the Expressive Therapies Continuum is qualitatively different from previously discussed components and levels of the ETC because it involves the use of mental images of past experiences and future actions” (as cited in Hinz, 2009, p. 124). The Cognitive/Symbolic level of the ETC is the highest developmental level of information processing.

Photography and the ETC

The media and method of photography selected for the client, the meaning the client projects on the image he captures or selects, and how the client captures the subject are relative to the way in which information is processed. Although photography has potential for a range of experiences on the various levels of the ETC, this medium will most likely evoke processing on the Cognitive/Symbolic level. Unless an instant-print camera is used to photograph, the camera is a complex, mechanical device which requires cognitive ability to operate, and it provides a rigid mediator between client and subject. In addition, photographic paper is resistive material, which also evokes cognitive processing.

Other alternatives to photographing include the use of a photographer or pre-existing photographs, and these options remove the complexity and cognitive ability required. Further, the structure, or directions, of the task influence the level of the ETC accessed. Highly structured tasks with specific directions lead to cognitive processing, whereas freedom to photograph anything or to select any pre-existing photographs are less structured tasks which have the ability to influence affective or symbolic processing.

Chapter 5 Discussion

Limitations of Study

Limitations of this study include difficulties in locating all relevant literature due to studies remaining unpublished as well as the limited amount of prior research on these topics. Since this is a qualitative study and the author was research instrument, the selection of key terms and phrases may have inadvertently limited the found data. Further, this study is delimited by its focus on the ETC.

Usefulness of Methods

The systematic literature review was beneficial in compiling and comparing previous research for the purpose of this study which was to evaluate photography media within the context of the Expressive Therapies Continuum. This type of study was useful for synthesizing and building on to the existing research. The literature matrix proved beneficial to the author for sorting out data and creating order.

Overview of Results

Photographic media naturally lends itself to the Cognitive/Symbolic level of the ETC due to the rigidity of photographic paper as well as the complexity of most cameras requiring a sequence of steps to operate the mechanical device. However, the instant-print camera offers a less complex media to counter the cognitive nature of photographic media. In addition, preexisting photographs or the use of a photographer takes the complexity out of the photographic process and can offer a different processing experience while still using photography media. The structure of the task influences the creative experience as well. Many photographers assigned topics for photography interventions which leads to specific outcomes and induces a more cognitive experience.

On the other hand, several authors invited free play with the camera or with preexisting photographs, offering a chance for affective processing.

Analysis of Photographic Media for Art Therapy

Photography media offers both a distancing experience between client and subject as well as a unique illusion of proximity because of the real life moment captured subjectively by the photographer. Although the steps and plan involved in photographing enable cognitive processing, photography has the potential to confront the client by a more objective reality. For example, after being photographed by a photographer, the client can begin to see how others see him.

Because the medium naturally leans toward cognitive functioning, various photographic media and tasks can help guide the client towards components other than the Cognitive component in order to target therapeutic goals. Pre-existing photographs and the use of a photographer involve a less complex means of creating. The free selection of pre-existing photographs is an unstructured task with low complexity which is more likely to evoke an affective/symbolic experience than a structured, complex task, such as using the camera to take photographs of an assigned theme.

Research on the use of photography in art therapy demonstrates its benefits when combined with traditional art media (Elmaleh, 2000; Fryrear & Corbit, 1992; Kopytin, 2004). The addition of art materials to photography media can assist in movement toward the desired component. For instance, the therapist could suggest the use of paint in addition to the photograph to move the experience toward a more fluid direction. However, this decision should be made only after understanding the client's degree of comfort and tolerance of the unknown.

The goal of accessing other components is to create balance for the individual by opening doors to other means of processing information. According to Hinz (2009), “Therapy begins with the most comfortable component process, and treatment proceeds by making connections between blocked functions, increasing underused functions, and controlling overused processes. Additionally, therapy highlights the importance of component process strengths” (p. 221).

Because photography lies predominantly on the Cognitive side of the Cognitive/Symbolic level, increasing emphasis on the underused pole, or the Symbolic component, or emphasizing the emergent function of imaginal problem solving and the creative use of symbols, balance and new means for processing information can be reached (Hinz, 2009). Movement toward the Symbolic component either by the selection of photographic tasks or by the addition of fluid art media enables the client to create order out of chaos by influencing problem-solving capabilities and encouraging personal meaning-making which can guide future personal growth. According to Hinz (2009), “Creative problem solving encourages contact with healing inner wisdom, increases self-acceptance, and promotes peaceful understanding...Optimal functioning with the Cognitive component enhances negotiation skills and self-care abilities; it fosters mature decision making and problem solving” (p. 142).

Implications for Future Research

Photography is one medium which could be further researched to help bridge the gap in art therapy literature regarding contemporary materials and media. Photography is an umbrella term, which may involve not only a camera but also a diverse array of relative photographic media including: video, digital media, and editing processes. Moon

(2010a) hypothesized that the gap in art therapy's body of knowledge may be attributed to the traditional art background of many art therapists which may take precedence over exposure to contemporary art history, theory, and criticism and leave art materials taken for granted. Further research with photography, such as examining the cultural implications of the photographic media or the media's effects on clients in human subject studies, would benefit the field's knowledge deficit. More generally, a critical exploration of the ways in which cultural and societal factors impact media practices within the field is necessary for the integrity of the profession as well as the ethical responsibility of the art therapist to provide quality, culturally-considerate care. Moon (2010a) stated: "Examination of how materials and media use in art therapy is socially and culturally situated will help the field open up to a more relevant, current, critically engaged encounter with the diverse array of options available in today's art vocabulary" (p. 12).

Art therapy courses which educate and train future art therapists in contemporary media including photography would target the critical need for the field to update material and media practices and would impact the quality of care provided to clients. Media is a component which effects therapeutic exchange in art therapy, and knowledge of a range of media is necessary to suit the needs of the wide variety of populations art therapists work with. Art therapy training courses which involve photography would provide firsthand experience for the art therapist or student to fully appreciate the therapeutic potentials of the media in order to guide clients appropriately. According to Moon (2010a), "A therapist's lack of knowledge or experience with new materials or emerging technologies may, in turn, limit clients' access to these materials and media" (p. 14). Photography is a culturally popular media with inherent cause-effect and problem-

solving influences which match the needs of some clients; therefore, training experience with the media is necessary and would prove beneficial to serving clients.

Chapter 6 Conclusions and Recommendations

The purpose of this study was to systematically review the literature available on the use of photography in art therapy, the role of media in art therapy, and the theoretical underpinnings of the Expressive Therapies Continuum. This study utilized a research matrix to organize found data into topics relative to the objective. This method was useful in analyzing photography media and methods within the context of the ETC. The results indicated that photography media is naturally resistive and generally complex, lending itself to cognitive processing. Yet the range of cameras and methods offer varying potentials. Clients can use an instant-print camera, preexisting personal photographs, or the help of a photographer to subtract the complexity from the process. In addition, the structure of the task, such as the freedom to spontaneously capture images or photographic assignments based on themes of treatment, influences cognitive processing in different ways. Finally, the combination of photography with traditional art media has the ability to impact information processing in various ways.

The findings of this study intend to provide art therapists with knowledge regarding the selection of photographic media and the ways in which the media might inform the creative process. It is necessary that art therapists have personal experience with photography before attempting to apply the media within therapy. Because each client will interact with media in a different way, it is recommended that the client's response to photography is recorded throughout treatment in order to document the media's effects.

This author recommends further research with human subjects regarding the therapeutic effects of photography media. It may be beneficial to study the uses of a

range of photography processes and materials with clients who have a specific disorder and/or goal. Since the client's diagnosis, personality dimensions, and defenses contribute to the effect of media, these factors are critical to such a study.

References

- American Art Therapy Association. (2013). *About art therapy*. Retrieved from:
<http://www.arttherapy.org/upload/whatisarttherapy.pdf>
- Betensky, M. (2001). Phenomenological art therapy. In J. Rubin (Ed.), *Approaches to art therapy: Theory and technique* (pp. 121-133). Philadelphia, PA: Brunner-Routledge.
- Burns, E. A. (2009). *Art materials and anxiety: A study of art materials used with adults* (Master's thesis). Florida State University Tallahassee.. Retrieved from:
<http://diginole.lib.fsu.edu/cgi/viewcontent.cgi?article=3488&context=etd>
- Chan, C., Ngai, K., & Wong, C. (2012). Using photographs in narrative therapy to externalize the problem: A substance abuse case. *Journal of Systemic Therapies, 31*, 1-20. doi:10.1521/jsyt.2012.31.2.1
- Craig, C. (2009). *Exploring the self through photography: Activities for use in group work*. Philadelphia, PA: Jessica Kingsley.
- Elmaleh, S. (2002). *Phototherapy as an adjunct to art therapy with a female adolescent in the school setting* (Master's thesis). Concordia University, Montreal, Quebec, CAN. Retrieved from <http://spectrum.library.concordia.ca/1217/1/MQ54356.pdf>
- Fryrear, J. L., & Corbit, I. E. (1992). *Photo art therapy: A Jungian perspective*. Springfield, IL: Charles C. Thomas.
- Garrard, J. (2014). *Health sciences literature review made easy: The matrix method*. Burlington, MA: Jones & Bartlett Learning.

Glover-Graf, N. M., & Miller, E. (2006). The use of phototherapy in group treatment for persons who are chemically dependent. *Rehabilitation Counseling Bulletin*, 49, 166-181. doi:10.1177/00343552060490030401

Graves-Alcorn, S. L., & Green, E. J. (2013). The expressive arts therapy continuum: History and theory. In E. Green & A. Drewes (Eds.), *Integrating expressive arts and play therapy with children and adolescents* (pp. 1-16). Hoboken, NJ: John Wiley & Sons.

Hinz, L. D. (2009). *Expressive therapies continuum: A framework for using art in therapy*. New York, NY: Routledge.

Hinz, L. D. (2008) Walking the line between passion and caution in art therapy: Using the expressive therapies continuum to avoid therapist errors. *Art Therapy: Journal of the American Art Therapy Association*, 25, 38-40. doi: 10.1080/07421656.2008.10129352

Jesson, J. K., Matheson, L., & Lacey, F. M. (2012). *Doing your literature review: Traditional and systematic techniques*. Los Angeles, CA: SAGE.

Kopytin, A. (2004). Photography and art therapy: An easy partnership. *Inscape*, 9, 49-58. doi: 10.1080/02647140408405677

Kramer, E. (2001). Sublimation and art therapy. In J. Rubin (Ed.), *Approaches to art therapy: Theory and technique* (pp. 28-39). Philadelphia, PA: Brunner-Routledge.

Lusebrink, V. B. (1990). *Imagery and visual expression in therapy*. New York, NY: Plenum Press.

Lusebrink, V. B. (1992). A systems oriented approach to the expressive therapies: The expressive therapies continuum. *The Arts in Psychotherapy*, 18(5), 395-403.

- Lusebrink, V. B. (2004). Art therapy and the brain: An attempt to understand the underlying processes of art expression in therapy. *Art Therapy: Journal of the American Art Therapy Association, 21*, 125-135.
doi:10.1080/07421656.2004.10129496
- Lusebrink, V. B. (2010) Assessment and therapeutic application of the expressive therapies continuum: Implications for brain structures and functions. *Art Therapy: Journal of the American Art Therapy Association, 27*, 168-177. doi:
10.1080/07421656.2010.10129380
- Lusebrink, V. B., Martinsone, K., & Dzilna-Silova, I. (2013). The expressive therapies continuum (ETC): Interdisciplinary bases of the ETC. *International Journal of Art Therapy: Journal of the American Art Therapy Association, 18*, 75-85. doi:
10.1080/17454832.2012.713370
- Malchiodi, C. A. (2003). Art therapy and the brain. In C. Malchiodi (Ed.), *Handbook of art therapy* (pp. 16-24). New York, NY: The Guilford Press.
- Marien, M. W. (2006). *Photography: A cultural history*. Upper Saddle River, NJ: Laurence King.
- Moon, C. H. (2010a). A history of materials and media in art therapy. In C. Moon (Ed.), *Materials and media in art therapy: Critical understandings of diverse artistic vocabularies* (pp. 3-47). New York, NY: Routledge.
- Moon, C. H. (2010b). Introduction. In C. Moon (Ed.), *Materials and media in art therapy: Critical understandings of diverse artistic vocabularies* (pp. xiii-xxxi). New York, NY: Routledge.

- Moon, C. H. (2010c). Theorizing materiality in art therapy. In C. Moon (Ed.), *Materials and media in art therapy: Critical understandings of diverse artistic vocabularies* (pp. 48-88). New York, NY: Routledge.
- Peterson, B. C. (2010). The media adoption stage model of technology for art therapy. *Art Therapy: Journal of the American Art Therapy Association*, 27, 26-31. doi: 10.1080/07421656.2010.10129565
- PhotoTherapy Centre. (2014). *Phototherapy techniques in counseling and therapy*. Retrieved from <http://www.phototherapy-centre.com/home.htm>
- Stevens, R. & Spears, E. H. (2009). Incorporating photography as a therapeutic tool in counseling. *Journal of Creativity in Mental Health*, 4, 3-16. doi: 10.1080/15401380802708767
- Tripp, T. (2007). A short term therapy approach to processing trauma: Art therapy and bilateral stimulation. *Art Therapy: Journal of the American Art Therapy Association*, 24, 176-183. doi: 10.1080/07421656.2007.10129476
- Wadson, H. (2010). *Art psychotherapy*. Hoboken, NJ: John Wiley & Sons.
- Weiser, J. (2001, November/December). Phototherapy techniques: Using clients' personal snapshots and family photos as counseling and therapy. *Afterimage*, 29, 10-15. Retrieved from http://www.phototherapy-centre.com/articles/2001_PhTafterimg.pdf
- Weiser, J. (2004). Phototherapy techniques in counseling and therapy: Using ordinary snapshots and photo-interactions to help clients heal their lives. *Canadian Art Therapy Association Journal*, 17, 23-53. Retrieved from [http://www.phototherapy-centre.com/articles/2004\(a\)_CATA_Jnl.pdf](http://www.phototherapy-centre.com/articles/2004(a)_CATA_Jnl.pdf)