

Abstracts of MA in Arts in Therapy Research: 2003 – 2010

**(Held in Parking Library, Whitecliffe College of Arts & Design,
Auckland, New Zealand)**

2010

Blake, Glenese L

Voice Therapy: The Benefits of Sounding, Toning and Chanting

This phenomenological research explored the beneficial effects of sounding, toning and chanting on perceived levels of stress. The participants attended a guided group process that included physiology of good posture and breathing, and the production of sound, toning and chanting. A session questionnaire was used to gather both quantitative and qualitative measures of perceived changes in energy, breathing, anxiety, tiredness, pulse rates and stress over six weekly sessions. An arrival and exit questionnaire was used to measure changes in well-being felt by each participant over the full six week period. Results indicated that there is a lowering of stress levels by participants in the group who are experiencing a calming of their breath pattern. They also reported lowered pulse rates and a feeling of having more energy. It has been suggested that the calmer breath pattern is linked to the rhythmic nature of chanting where the breath phrasing is critical to the expression of the chant, while the melody is deliberately repetitive.

Blake, G. L. (2010). *Voice therapy: The benefits of sounding, toning and chanting*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Green, Deborah

Traversing the Labyrinth into Self(s): Creative Block, the Life / Art Process and Autoethnography

I struggle to create visual art that 'authentically' speaks my experiences. This perception-based, single case-study is a narratively presented, multilayered research journey with two major focal areas: exploration of my block on a personal level as arts therapy client; and critique of this process from my standpoint as fledgling arts therapist and autoethnographic researcher. Fourteen self-guided sessions combined James Hillman's complex vision of 'soul' revealed through symbolism with the multimodal Life / Art Process of Anna and Daria Halprin in which various art forms – movement, drawing and creative writing – interact to foster creativity. Autoethnography provided a methodology for self-reflexive analysis using writing as discovery, as therapy and for creation. The crocodile, symbolic of my block, was explored through revisioning a childhood story, and exploring possible traumatic origins and character traits that sustain my creative impasse. Analysis revealed two dominant narratives: a taken-for-

granted humanist discourse that shaped my proposal and the selection, interpretation and implementation of my therapeutic methodologies; and the autoethnographic postmodern / post structural thinking of the analysis phase. These shifting lenses opened questions around the origins of creativity, challenging the humanist concept of singular self with the autoethnographic multiple self which is iteratively created through discourse. Key personal outcomes include a shift from my tendency to simplify through dichotomisation towards a more complex view of self as recreated each time I speak, write, dance or draw – increasing my personal agency by widening options for how I view 'authenticity' in my artwork. Transferable findings embrace the energy generated through combining arts therapy and autoethnographic which begs further exploration into self-reflexivity, discourses, fragmentation and eclecticism.

Green, D. (2010). *Traversing the labyrinth into self(s): Creative block, the life / art process and auto ethnography*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Harris, Sylvia Clare

Gaining A Bird's Eye View : The Value of Arts Therapy in Understanding a Fine Art Student's Experience of Performance Anxiety: A Single Case Study

This study presents a Fine Art student's experience of Performance Anxiety of presenting their work in group critiques to reveal the value Arts Therapy in easing anxiety and improving confidence. Firstly, data was gathered from four Fine Arts students using qualitative interviews and Spielberger's State Trait Anxiety Inventory (STAI). One student was selected as a single case study to participate in a unique intervention which combined Arts Therapy with a specific Cognitive Behavioural Therapy called Stress Inoculation Training. Art directives were used over six sessions to help the participant cognitively and emotionally process her experience of Performance Anxiety, gaining 'a bird's eye view' of her situation. The participant experienced increased confidence in her ability to cope with Performance Anxiety and increased spontaneity in her art making. The STAI was administered pre and post session and while these results were not quantifiably significant, they did mark a drop in her anxiety over the sessions. An additional finding illuminates the potential for Fine Arts students to apply their artistic ability to ease the negative effects of Performance Anxiety and improve their performance. Suggestions are made for future research including applying the study to other University departments to help other students experiencing anxiety in presenting their work to others.

Harris, S.C. (2010). *Gaining a bird's eye view : The value of arts therapy in understanding a fine art student's experience of performance anxiety: A single case study*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Perrin, Aileen

Art Therapy with a Child to Promote Self-Esteem Following Medical Stress

This qualitative single case study explored whether art therapy can promote healthy self-esteem in children who have experienced medical stress and hospitalisation. A participant with parent reported low self-esteem and a history of hospitalisation took part in six art therapy sessions. Aspects of self-esteem were observed and analysed through interviews, participant-observation, and image observations. The findings identified possible sources of medical stress for a child, and suggested that a loss of independence and control had the greatest impact on the child's self-esteem. Findings also highlighted the possible impact art therapy could have on the self-esteem of a child who has experienced medical stress. Art therapy was seen to potentially aid in the understanding of feelings and emotions, develop communication skills, encourage the recognition of strengths, and build the sense of independence of a child who has experienced medical stress.

Perrin, A. (2010). *Art therapy with a child to promote self-esteem following medical stress*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Spence, Catherine

Manifestations of Loss: A Hermeneutic Interpretivist Study of a Short Case of Art Therapy with a Bereaved Adolescent

This study employs qualitative methodology using a case study of five sessions of Art Therapy and quantitative methodology using a single administration of the Grief Process Scale. This research study looks at the use of Art Therapy as a treatment modality for the grief process as experienced by one female adolescent following the death of a parent. It seeks to do this through phenomenology and hermeneutics with interpretivism as the guiding research paradigm. In particular Session two of the therapy process and the art work (the client's painting) is analysed in detail. This dissertation's findings demonstrate how Art Therapy is a useful and valuable treatment modality. It shows how the creative process can be witnessed, and held whilst allowing unconscious process to become accessible in a safe and non-threatening way. It offers a pathway for a client to begin to come to terms with complicated emotional and psychological issues.

Spence, C. (2010). *Manifestations of loss: A hermeneutic interpretivist study of a short case of art therapy with a bereaved adolescent*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Watters, Alan

Collective Art Making in an Open group Increases the Social Connectedness of Young People who Experience Psychosis

This was a phenomenological study using qualitative data to explore the experiences of five participants in an art group run in a community setting as part of the 'Early Psychosis Intervention (EPI)' Service based in West Auckland. The aim of the study was to establish if the participants experienced a sense of bonding with their peers and if they felt in control over their Interactions with others in the group, which would increase self-efficacy. The participants engaged in at least one art group, completed a questionnaire, attended a semi-structured interview with a series of pre-set questions and observational data was collected by facilitators and the researcher. Data was analysed and areas of interest were identified. Themes relating to group dynamics and self perception emerged from the data, including trust, safety, control, levels of isolation, social opportunities, identity and the potential for bridging into the wider community. Three of the five participants felt that they strongly bonded with the group. The remaining two had less of a sense of belonging, but all felt they had opportunities to be actively involved in the group and produce art work. One group member showed an interest in art beyond the group and started looking for art classes to attend in the wider community Setting. While the numbers in this study are small the findings are consistent with overseas studies in the United Kingdom (UK), the United States of America (USA) and Australia.

Watters, A. (2010). *Collective art making in an open group increases the social connectedness of young people who experience psychosis*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

2009

Brown, Lynda

Journey into Story: Therapeutic Stories as Tools to Address Self-Concept Development in Children

Children develop their self-concept everyday. When beginning formal schooling, a child encounters new experiences and expectations that have impact on how they see themselves in relation to their environment. Amongst these changes, however, children still foster a natural tendency to relate to stories. This research was conducted to address the basic themes of a child's developing self-concept as they approach school age through the mixed modality of stories, and visual art. Five therapeutic stories were written and illustrated in the theme of self-concept development, for the purpose of sharing them with a group of children. Five storytelling and visual art interventions were then conducted with a group of children, which involved the sharing of the stories and the children's art responses in relation to their self-concept. Role-play was also initiated by the children as a way of processing and communicating the stories. The study design involved recording the process of making the picture books, and a qualitative phenomenological process of recording and analysing the children's responses to those books. The qualitative data included responses from the children in reference to both

story and self-concept, as well as the process and product of their art responses, which became an integral part of their interpretations of story and self.

Brown, L. (2009). *Journey into story: Therapeutic stories as tools to address self-concept development in children*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Gagnon, Nathalie

An Indigenous Approach to Arts Therapies: Storytelling in Creative Healing

This is a qualitative investigation into an Indigenous approach to creative arts therapies. The formulation of an intervention model is aimed at young Indigenous adults dealing with intergenerational trauma. Cultural loss and historical trauma experienced by Indigenous societies have resulted in the high incidence of morbidity and mental illness. Therapeutic initiatives, innovative clinical methods and culturally sensitive approaches are discussed and explored in light of Indigenous mental health needs. The purpose of this project is to examine the effectiveness of a strength-based approach in a group art therapy format with a multimodal perspective. Cultural competence is addressed with a review of therapeutic storytelling methods in traditional health practices and cultural mental health strategies. Oral traditions and traditional knowledge systems are examined to provide a cultural context in therapeutic practice. The findings of this project present an holistic art therapy model. It is with an Indigenous view of wellbeing and health that therapeutic procedures look at building resilience, self-esteem and pro-social behaviours. Perspectives of cultural psychiatry and Indigenous health research findings are considered to promote an ethical practice of cultural competence in expressive arts therapies.

Gagnon, N. (2009). *An indigenous approach to arts therapies: Storytelling in creative healing*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Joe, Amy

Finding Home: A Journey Through Art Therapy to Art Practice

The dissertation is part of a Master of Arts in Arts Therapy project, and comprises of a theoretical and practical investigation of the interplay between art practice and art therapy. This dissertation explores the convergence of art therapy and art practice in relation to a studio-based approach, with focus on the processes of art making and metaphor. The degree of relationship between contemporary art and art therapy is often an area of contention for protagonists of both sides. This study investigates current practices in art therapy, identifying tools and techniques employed across the profession. It also examines the therapeutic concepts of art therapy and compares these to select artists and practices in contemporary art. The studio-based component investigated a personal journey, which used art therapy sessions as a basis for research. The resulting artwork was developed within an art practice. Findings of this study present the complementary roles that art therapy and art practice may play, and

the artistic and verbal processes of art therapy that may help to assist in the development and deepening of relationship to art practice.

Joe, A. (2009). *Finding home: A journey through art therapy to art practice*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design, Auckland, New Zealand.

Meek, Christine

Kia maumahara ki toou mana aahua ake”. “Cherish your absolute uniqueness”

An Exploration of Jungian Archetypes and Legends and Myths of Ngaapuhi in Combination with Sand Tray and Symbol work

This project presents a twofold empirical research process which essentially aimed to explore the potentialities of combining the Maaori world view/Maaoritanga and aspects of Jung psychology in sand tray therapy. Because I am a European and non-Maaori exploring a bicultural idea, it was vital that research design reflected its bicultural nature. Consultation and collaboration with tangata whenua was both essential and paramount in order for the cultural knowledge being ‘researched’ to be represented authentically and respectfully. Tuhiwai Smith (2008) recommends that to respect and observe Maaori processes, it is necessary to establish collaborative relationships with the appropriate Maaori, and to listen and be guided by them. An underlying premise for any non-Maaori engaging in research projects about Maaori is that it must be beneficial to Maaori (Tuhiwai Smith 2008). Therefore the research approach taken, evolved during the initial consultation with Hanna Maxwell, one of the senior Maaori academic’s who participated in the research project, with further advice and contributions made by two other senior Maaori academic participants. The approach which evolved was an eclectic one, with its framework based on the principles of the Tiriti o Waitangi/Treaty of Waitangi ‘Partnership, Participation and Protection’ (Orange, 1997). Into this framework were woven core dimensions of the Kaupapa Maaori research approach, and key themes of the Maaori-centred research approach, which offers equitable standards. Finally, analytical tools and data collecting methods from the western approach to research were also incorporated into the research design. The concept ‘Tino Rangatiratanga’ or the right to self determination was applied during the first phase of empirical research. A whanau whakapakari or research group was developed to ensure that a holistic knowledge base is created. This also served as a verification mechanism and acted as means of a guarantee that the cultural knowledge shared was protected, authentic and respected. There are two clear separate phases within this research project the whaanau whakapakari were inextricably linked to all the processes. The totality of the whanau whakapakari was seven, two of which were European Paakehaa (myself included) and the other five identified themselves as Maaori or Maaori/European and were interlinked through their whakapapa or genealogy in some way. During the first phase of the research the three senior Maaori academics and European research group members engaged in numerous consultations with me in order to identify similarities and establish comparisons between Maaori mythology and legends and the archetypes of Carl Jung. Based on the knowledge and ideas shared during the several individual consultations with the three senior Maaori academics I developed a series of archetypal symbols/objects which related to the selected Maaori myths and legendary stories. With the expertise of the European senior research group member these symbols/objects were aligned with a Jung equivalent symbol/object.

Each Jung archetype and equivalent Maaori archetype, were represented by three symbols/objects each, bringing the total number of symbols/object available to thirty during the trial sand tray sessions. The second phase of empirical research required two pre-selected participants to part take in a one hour sand tray session using the symbols/objects developed during the first research phase. The selection criteria for the participants for this phase were simply to be of Maaori descent. Both selected participants were female, however the age difference was significant. One was aged seven years old and the other 61 years old, generations apart. One grew up in the era of assimilation and denial to access and enjoy their Maaoritanga, but later in life journeyed back using the Arts as a conduit to rediscover her Maaoritanga. The other participant has experienced a free and encouraged access to her Maaoritanga both in educational settings and in her home environment. The aim of the sand tray session was to explore the idea that by providing access to symbols or objects that reflected the participant's cultural duality would empower them and enable them to express both aspects of their heritage. This aim was achieved as a result of the sessions conducted. There are vast avenues of inquiry that this research project could have explored. However, the aim of this research project was to test the basics, and for this research to serve as a glimpse into the potentialities of combining and developing the concept into an effective culturally attuned therapeutic model. In light of this research it can be said that combining the two world views created an effective bicultural tool in the therapy room. It also highlighted how a bicultural approach to research has the capacity to empower both the researcher and the ones being researched, leaving valuable new learning on the ground for everyone involved and the people it represents.

Meek, C. (2009). *Kia maumahara ki toou mana aahua ake*. "Cherish our absolute uniqueness". An exploration of jungian archetypes and legends and myths of Ngaapuhi in combination with sand tray and symbol work. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

O'Connor, Nikki

Movement-based Arts Therapy and the Key Competencies

The purpose of this study is to explore movement-based arts therapy, a multi-modal form of dance/movement therapy, as an appropriate context for key competency expression and development, and consider the conditions/factors that foster key competency expression and development. The five key competencies are a core component of the revised *New Zealand curriculum* (Ministry of Education, 2007), and are defined as 'the capabilities for living and lifelong learning' (Ministry of Education, 2007). They include *thinking, relating to others, managing self, participating and contributing, and using language, symbols and texts*. The primary qualitative research introduces movement-based arts therapy into the primary school setting, positions it as a context for learning, and then documents and analyses learning in the key competencies. The findings suggest that movement-based arts therapy does support the expression and development of the key competencies. It appears to do so by providing three key facilitating conditions; the therapeutic environment, the creative arts process, and the facilitator's approach. Movement-based arts therapy is found to be an appropriate context for key competency expression and development, and it is also found to actively and consistently facilitate 'meaning making' and offer 'embodied ways of knowing'.

O'Connor, N. (2009). *Movement-based arts therapy and the key competencies*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Stanton, Rosalie

Speak your Truth: An Expressive Arts Therapy Exploration of Voice

This research used the expressive arts therapy Psychokinetic Imagery Model, developed by Daria Halprin, in a single-case study. In the four therapy sessions, the participant explored her perception and use of her voice through movement, visual imagery, poetic metaphor and dialogue. The participant experienced significant moments of authentic expression and also positively reframed her perception of her voice to become less critical of it. In the emergent area of weight-loss and voice perception, she made some new connections between her physical and psychological awareness of her voice box or larynx. In the process, personal images and metaphors of voice were explored, and she reported an overall reduction in barriers to self-expression. In addition to the personal exploration of voice, this study makes connections between existing models of expressive arts therapy and voice work, particularly in relation to speaking.

Stanton, R. (2009). *Speak your truth: An expressive arts therapy exploration of voice.* (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design, Auckland, New Zealand.

Wood, Anna R.

New Zealand Postnatal Art Therapy Programme: How a Specialised Art Therapy Programme developed to promote wellbeing impacted on a group of women new to motherhood

This study was an attempt to identify whether a specialised art therapy programme could promote wellbeing in a group of women new to motherhood. Through participatory action research the study aimed to identify what the predominant needs of a group of women new to motherhood were, whether art therapy interventions provided those women with an opportunity for self, and how a specialised art therapy programme, developed to promote wellbeing, impacted on this particular group of participants. Qualitative data was obtained through semi-structured interviews, and was examined through qualitative content analysis. Based on the information gained in preliminary interviews, the programme had three objectives; to provide opportunities for new mothers to: (a) socialise with other first time mothers, (b) have time out for self care, and (c) participate in creative activities. Based on these objectives, a six week programme was implemented utilising aspects of positive psychology, person centred art therapy and solution focused methodologies. At the conclusion of the programme closing interviews were conducted to evaluate the success of the programme. The programme met all three objectives successfully. Through the social opportunities, time out, and creative activities provided, participants reported an improved sense of wellbeing, with positive changes in mood and increased coping abilities. The study concluded that a specialised art therapy programme can promote wellbeing in a group of women new to motherhood. While promoting wellbeing in healthy women, this programme may also be useful in the prevention and treatment of postnatal conditions. This suggests that a postnatal art therapy programme is a valuable alternative to standard postnatal support systems.

Wood, A. R. (2009). *New Zealand postnatal art therapy programme: How a specialised art therapy programme developed to promote wellbeing impacted on a group of women new to motherhood*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design, Auckland, New Zealand.

2008

Avery, Shannon

“Mary Dorothy” - A dialogue with attachment relationships in fabric sculpture

Attachment relationships are relevant to every client or practitioner of art therapy as they are present in each individual's everyday life experience. I have designed a creative process around the design and construction of fabric sculptures using an art therapy experience as material for the production of these artworks. I have used a process of self therapy around attachment issues through dialogue with the artworks and journaling of the therapeutic process. Patterns of negative attachment can carry on through generations, as they also can throughout one lifetime, by repeating behaviours from a parent-child attachment relationship with ones own children and in romantic and intimate social relationships. In this project I have aimed to increase my self-awareness through a creative exploration of my personal attachment relationships. By observing how I view my own attachment style developed in childhood I have identified patterns that suggest how this has manifested in some key adult relationships. My motivation for looking at this was that I had experienced concerns and emotions aroused when seeing undesirable behaviors I wished to avoid being repeated in parenting my own child, and also in my other adult relationships. These emotions were being triggered as I recognized the behaviors from my own primary parental relationships as they appeared in my interactions with my son, undermining my confidence in myself and my competence as a parent. The dialogue with the creative work has focused on the exploration and recognition of attachment history and attachment relationships.

Avery, S. (2008). *“Mary Dorothy” - A dialogue with attachment relationships in fabric sculpture*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Fitzgerald, Valerie

The Journey of Writing and Illustrating a Therapeutic story

This research outlines the process involved in writing and illustrating a therapeutic story for children who have suffered emotional neglect. Children who have or are experiencing emotional difficulties due to neglect often cannot express their feelings verbally. It is easier for them to keep their feelings buried. However they are often receptive to the metaphor in story as metaphor and images are children's natural language. Therapeutic stories which reflect a child's struggles can be a powerful aid to helping children in therapy. The writing of a therapeutic picture story book uses a combination of images and text to take the reader on a journey which is insightful and healing. The inspiration for this particular story came from the reading of the story “Dibs in search of self” by Virginia Axline. The creative process of illustrating the book included drawing, collage and adobe Photoshop. The production of this therapeutic

story, and the accompanying research is relevant to Arts Therapy as it highlights the effects of emotional neglect on children during their middle school years and provides therapists and counsellors with a valuable resource to use with children in therapy.

Fitzgerald, V. (2008). *The journey of writing and illustrating a therapeutic story*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Hendry, Cassandra

A Sense of Belonging: An Auto ethnographic Study of a Maori Woman Entering Higher Education from a Phenomenological Art Therapy Perspective

This paper relates to my experiences as a Maori woman entering higher education for the first time in a Masters of Arts in Art Therapy programme in New Zealand. I have struggled to make sense of my cultural position within this programme, and have chosen a qualitative research method, auto ethnography, to gain a greater understanding of my responses and experiences. Using a narrative auto ethnographic approach has enabled me to participate as both researcher and participant, providing a richness and depth of understanding only achieved through personal experience. To support this research, I have adopted a phenomenological art therapy perspective, which has challenged me to take intellectual and artistic responsibility for the interactions which have taken place. It is through these approaches that I have achieved a better understanding of myself, and of my social, and my cultural interactions.

Hendry, C. (2008). *A sense of belonging: An auto ethnographic study of a Maori woman entering higher education from a phenomenological art therapy perspective*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Richardson, Angela Claire

'How the ordinary can be extraordinary': A one-breasted women's journey of artistic self inquiry

On average over six women are diagnosed with breast cancer in New Zealand each day, about two and a half thousand every year. One in ten New Zealand women will be diagnosed with breast cancer in their life time. I am one of these women. There is well documented evidence of the long term emotional and psychological effects on women who have had breast cancer. There are deficits in emotional, cognitive, role and social functioning compared to their cohort in the general population, which can last for years after treatment. Psychological complaints can include depression, anxiety and adjustment disorders which can result in feelings of guilt, anger, fear and emotional repression. A myriad of life experiences including breast cancer have brought me to a place where I wish to embark on a career as an arts therapist. In this research I sought to explore my artists' identity and how this would inform my role as an arts therapist. I

chose to use improvisation as my artistic mode of exploration, for this is the art form I have as a background and wished to develop further artistically. It is also the tool I had envisaged using with clients in the future as my previous work in it had led me to consider there were therapeutic benefits from engaging in it. To this end I examined the dimensions of improvisation that would justify its therapeutic application in therapy by observing my own process in it. Alongside this I was interested to discover if any such therapeutic benefits arising from my artists' journey would transform and integrate my experience of breast cancer. This research uses an autobiographical case study to document my process of artistic self inquiry. I immersed myself in my art form by attending two different intensive improvisation workshops, watched two evenings of students performing improvisation and participated in improvisation play sessions. My findings indicate movement based expressive art therapies have the potential to integrate and transform the experience of breast cancer. Improvisation provided me with a means of having an embodied experience that reconnected the physical, mental and emotional dimensions of myself. However I also discovered the expressive arts have as much potential to be traumatising as healing. My documented journey identified a number of elements that would justify its use as a therapeutic tool and were theoretically analysed. The elements identified were: facilitation, group work, dramatic play, creativity, spontaneity, embodiment, active imagination, performance, authenticity/presence and aesthetics. My role as an arts therapist using improvisation has been informed theoretically and experientially through this research, benefiting myself personally and those I will work with in the future.

Richardson, A. C. (2008). *How the ordinary can be extraordinary: A one-breasted women's journey of artistic self inquiry*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Standing, Meredith

Searching for the Hero Inside: An Investigation into the Benefits of Creating Art in a Prison Setting

This dissertation proposed to investigate whether prisoners from Canterbury Prisons (New Zealand) gained self confidence and/or mastery by creating and selling artwork for the Ruia Art Auction that took place at Christchurch Men's Prison on 4 May 2007. The prisoners involved in the Ruia Art Auction offered their art works for sale as a donation to a charitable trust. This dissertation was structured within the Hero's Journey framework created by Joseph Campbell in his book *A Hero with a Thousand Faces*, written in 1949. This framework was used as it emphasised and illustrated the spiritual and actual journey the participants traversed to create and sell a piece of their own art work within a correctional setting. This research paper documented a qualitative study that represented the experiences of a sample of twenty five participants from a population of eighty prisoners who took part in the art project. The data for this project were collected by way of structured interview; seven months after the art auction had taken place. This study indicated, via thematic analysis, that participants experienced enhanced self confidence and mastery through their participation in the art making process; additional benefits were also reported by several participants. Directions for future research are suggested, and the positive benefits of the art making process for the prisoners, prison staff and the researcher are discussed.

Standing, M. (2008). *Searching for the hero Inside: An investigation into the benefits of creating art in a prison setting*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design, Auckland, New Zealand.

Stewart, Tanya Helen

Flight of the Butterfly: Integration and Transformation, Strengthening the Sense of Self

A journey to strengthen the sense of self, this self therapy study involved producing professional art work informed by intermodal art therapy, cognitive behavioural therapy (CBT) and dialectical behavioural therapy (DBT). A unique part of the study was the author's experience of mental illness to which some interventions were tailored. The research questions answered were how does an art therapy approach reinforce therapeutic gains from CBT; how could the author deepen self analysis and strengthen the sense of self using personal art work and the suitable approaches of art therapists; how did the different research mechanisms function to deepen the process of art therapy, using auto-ethnography and phenomenology; and what studies already existed concerning art and a people with mental illness, and how could these be used to discuss and broaden the authors experience and writings. The therapy was structured around three metaphors to represent aspects of the self, these were 1) the black hole (non self) arising from 2) the shadow self (repressions and rejected parts of the self), through to the metamorphosis of the self as 3) a butterfly. The study was carried out in four phases, in phase one free expression and supportive art therapy the method was drawing and dialoguing with images. This produced themes for which to design therapy, such as self esteem, self love, emotional regulation, distress tolerance, stigma, self-actualisation and happiness. In phases two and three the accompanying dialogue became rational ways of thinking arrived at through using CBT and DBT. Here the therapy began to unfold. As well the creative process of making professional art works became therapeutic in itself. A key study evaluation tool was to look for a reduction in anxiety which it was postulated would lead to a strengthened sense of self. This objective was achieved. Other changes also found included an increase in confidence and a reduction in negative and self harm thoughts and being able to find refuge, as described in literature, in a more stable sense of self.

Stewart, T. H. (2008). *Flight of the butterfly: Integration and transformation, strengthening the sense of self*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Treefoot, Anaia

Moving Together: Enhancing Early Attachment using Dance Movement Therapy

The significance of the attachment relationship between a parent and child cannot be underestimated. The quality of this relationship, indexed by the degree of security

experienced within it, has been shown to have profound and far-reaching effects on the long-term development and well being of the child. 'Attunement' is one component of a typically secure attachment relationship. This study utilised a dance movement therapy approach in a single case study with a toddler and her mother, seeking to enhance the quality of their attachment relationship through increasing mutual attunement. The intervention provided a stimulating sensorimotor play environment and encouraged movement-based, child-led interactions where the mother was supported in matching the toddler's emotional expression. This approach facilitated a positive shift in the quality of mother-child interaction, with an increase in the level of attunement evident through the results of movement observation charts. It did not show any quantifiable change in the toddler's attachment relationship, although a qualitative improvement was observed. These findings offer preliminary support for the use of this particular arts therapy modality with a mother-toddler dyad.

Treefoot, A. (2008). *Moving together: Enhancing early attachment using dance movement therapy*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design, Auckland, New Zealand.

Torkington, Mariana

Group Arts Therapy with early adolescents with attention, learning and behavioural difficulties: An explorative pilot study

Four children aged 11 to 12 completed a series of six arts therapy sessions as part of an explorative study with early adolescents with attention, learning and behavioural difficulties within a school environment. The research was conducted from a phenomenological perspective in an attempt to uncover the children's perceptions of the difficulties they encounter in their daily lives at school. Data analysis for this case study consisted of semi structured interviews, observational notes, video recording, diary-keeping and artwork collected from the sessions. A quantitative element was introduced by way of pre and post-intervention questionnaires for the teachers. The intervention, which was largely directive in nature, included focusing tasks to deal specifically with inattention and combined art and drama to address behavioural difficulties. While this is a small-scale case study, there is indication that a directive approach towards utilizing expressive modalities may be of benefit to school age children with these deficits.

Torkington, M. (2008). *Group arts therapy with early adolescents with attention, learning and behavioural difficulties: An explorative pilot study*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Tupper, John. M.

Life Review and Reminiscence: Arts Approaches to Working with the Elderly

Life Review is an established Art Therapy intervention with elderly clients. This approach formed the basis of the qualitative group study detailed in this dissertation. Originally designed to follow a structured methodology employing pre and post assessment task measures, such as Lifelines and Life images, the reflective art-making process developed into a more client-driven investigation that moved beyond the predetermined traditional chronological format of a Life Review, to a methodology more akin to the practice of Reminiscence. Consequently, these two approaches are contrasted and compared as methods of enabling the elderly to explore, share and process memories within a social and supportive group context. The impact of this project on self-esteem and well-being is discussed along with the inherent value of the artwork as a catalyst and measure of the project's success. This research strongly highlights the need to adopt a responsive approach to methodology when working with this client group.

Tupper, J. M. (2008). *Life review and reminiscence: Arts approaches to working with the elderly*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Wu, Yvonne

Drumming out of Depression: The Effect of Rhythm Therapy on Depression Suffered by an Asian Adolescent Girl Due to Cultural Discrimination: A Case Study

This is an investigative research project seeking to determine the effect of rhythm therapy on an Asian adolescent girl who was suffering from depression due to cultural discrimination. It is the aim of this research to explore the clinical, physical, musical, emotional, social, and cognitive facets of rhythm therapy, and the benefits of these factors on building the participant's confidence and self-esteem. The methodology employed was a qualitative phenomenological single case study; the research design consisted of eight one-hour long intervention sessions with a pre-and a post- interviews. The data were collected via videotaped rhythm therapy sessions with recorded observation forms, pre & post-intervention questionnaires which assess the participant's self-esteem and depression levels, conversation which took place during the sessions, and observations collected during the sessions. The data were analyzed by means of thematic analysis which employed a contextual method with a semantic approach. Ten thematic maps were made for the thematic analysis process and a final thematic map was constructed for the conclusion of the results and findings of the research.

Wu, Y. (2008). *Drumming out of depression: The effect of rhythm therapy on depression suffered by an Asian adolescent girl due to cultural discrimination: A case study*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Young, Vivien

The Arts in Self Super-Vision: A Studio Arts & Gestalt Approach as a Model for Self Supervision

This research presents a studio arts and gestalt approach as a model for self-supervision. The outcomes of the research are an artefact, this supporting document and an educational resource. The focus of this research was to experience and create new pathways for self-supervision and to share the value and importance of regular effective self-care practice for health professionals. The researcher, as artist and therapist, was the subject for the qualitative study of self-investigation. The 'mandala' and the concept of the 'mandorla' were adapted by the researcher to act as containers for making visible, the parts of 'self' in relation to 'other'. Using these frameworks to create and gather images, the artist formed and exhibited an artefact that expanded her view of 'the self' and her professional practice as a therapist and supervisor. This study presents three important aspects of the research. These are theoretical framework for a gestalt arts approach to supervision; a therapeutic focus of self-awareness, contact, relationship and experimentation using art materials; and a method of practice for a supervisory relationship with the professional self. The self-supervision model was tested by another research participant, and this contributed to the development of the educational resource. The results of this study reveal a holistic lens, through which the research participants identified new insights and *waves of knowing*. The approach was named 'The Arts in Self Super-Vision'.

Young, V. (2008). *The arts in self super-vision: A studio arts & Gestalt approach as a model for self supervision*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

2007

Legg, Sally Louise

**Creative Arts Therapies For Intellectually Disabled Offenders:
Introducing The Creative Arts Therapies To The Forensic Intellectual Disability
Secure Services At Mason Clinic's Pohutukawa Unit.**

The aim of this research was to introduce Creative Art Therapy to the F.I.D.S.S. by offering an overview of current practice within similar in-patient and community settings, along with the benefits and outcomes of previous research. Scotland provides several examples of innovative practice across the broad spectrum of Creative Arts Therapies. The National Health Service acknowledges the role students from Queen Margaret University College have played in this development, acting as "ambassadors for the profession and developing art therapy in new settings as part of their clinical training practicums" (N.H.S. Quality Improvement Scotland, 2006). With similar intent, the present research was also conducted in the hope of furthering the professional development of the Creative Arts Therapies in the New Zealand public health sector. These professions have had an established role within multidisciplinary teams across Europe, America and Australia for decades, however they are only just gaining

recognition in New Zealand, aided by the recent appointment of an Art Therapist by the Canterbury District Health Board. From 2006, New Zealand Creative Arts Therapists can become officially registered as part of the Australia and New Zealand Art Therapy Association (ANZATA, 2006), which means the Master of Arts in Arts Therapy programme at Whitecliffe College of Arts and Design can now co-ordinate placements for clinical internships. As the F.I.D.S.S. have indicated Pohutukawa will be a research friendly environment welcoming students and interns from a variety of disciplines, it seemed to be an appropriate setting for initiating ongoing functional relationships. In order to establish a solid foundation for future practice, and find out how the Creative Arts Therapies could be applied alongside the treatment models used in the Pohutukawa Unit, it was necessary to review the related literature and investigate services and approaches that have been successful overseas. The U.K. has an extensive history of using of Creative Arts Therapy in this context. However, while there is ample research involving Creative Arts Therapy for people with intellectual disabilities as well as for people with a history of offending, Edwards' (1998) text is one of the few to discuss their combination. Therefore, collating material from both areas serves as an initial step towards building a model and provides resources for ongoing research.

Legg, S. L. (2007). *Creative arts therapies for intellectually disabled offenders: Introducing the creative arts therapies to the forensic intellectual disability secure services at Mason clinic's Pohutukawa unit.* (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Libeau, Morgan

The Rhythms of Loss and Remembrance

The death of a parent can be a difficult and significant life impacting event. Without adult support and guidance, grieving and development may be impeded. This research utilised a creative arts intervention in a single case study to address the mourning tasks of an adolescent girl. The modalities of rhythm, drumming, and poetic language in the form of song writing, facilitated the exploration of feelings, while enabling expression and movement around the mourning tasks. Positive gains for the adolescent were evident through the results of questionnaires, a grief process scale and thematic analysis of client composed songs. Improvement of the pre-intervention symptoms was indicated. Findings offer preliminary support for the use of this particular arts therapy modality with a bereaved child.

Libeau, M. (2007). *The rhythms of loss and remembrance.* (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

McMeikan, Nicola

A Bag for the Journey: Dramatherapy with Adolescent Girls who are not Engaging with Others

This is a research project that investigated dramatic group processes involving the use of containers (such as bags and suitcases) as dramatic starters to develop stories for therapeutic purposes with a group of adolescents who were identified as not engaging with others in a classroom setting. The purpose of the study was to see whether these processes could help them to express themselves to others with more confidence in a group situation. A group of seven students participated in six drama sessions that worked through dramatic processes in a progression of embodiment, projection and role (Jennings, 1995). Each week the students selected bags from the variety available and used them to create characters. This variety of bags was intended to encourage them to experiment with a range of roles, and thereby develop self-awareness and fluency in their social roles. These characters then interacted in scenes: first spontaneous scenes on a park bench, and, later, prepared group scenes based on a given topic, such as a secret or gift. The group setting of the sessions offered the students a range of opportunities for paired and group interaction. Phenomenological methods, including questionnaires and participant observation, were used to gather information related to the impact of the dramatic processes on the students. After the six sessions, the student self-reports indicated an increase in aspects of their confidence in a group setting. It was observed that, amongst the students, aspects of expansion were demonstrated — in the roles attempted, in the movements exhibited and, in one case, in the qualities of voice used. Some students showed increasing confidence in the expression of their ideas within the dramatic structures. The preparation and performance of group scenes emerged as the most significant experience in terms of building confidence.

McMeikan, N. (2007). *A bag for the journey: Dramatherapy with adolescent girls who are not engaging with others.* (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Rigg, Carmen - 2007

Archetypal Body-Casting: A Pilot Study: One Breast Cancer Survivor's Experience

This dissertation proposes that therapeutic body-casting using a myth-related process assists with the psychological, emotional and spiritual healing of women who have, or have had a personal experience with breast cancer. The primary belief surrounding archetypal body-casting is that through this process, which combines the use of symbolic archetypes and personalized sculpture, people are able to develop a greater awareness of themselves and their life experiences, and whilst doing so gain new and empowering perspectives. My theoretical research relating to archetypal body-casting includes the work of well known and influential theorists Carl Gustav Jung and Joseph Campbell. I also discuss the work of the original developer and practitioner of the archetypal body-casting technique, Christiane Corbat. For my research project I undertook a qualitative case study with one woman who personally experienced breast cancer and had undergone a single mastectomy, with the aim of determining, what, if any, therapeutic benefits she experienced from engaging in the archetypal body-casting

process. This involved the making of a torso cast using a myth-related process, as a means of symbolizing my research participant's losses in relation to her cancer/mastectomy. The information gained through this case study analysis assisted me in determining the potential therapeutic benefits of archetypal body-casting for other women with breast cancer within New Zealand.

Rigg, C. (2007). *Archetypal Body-Casting: A pilot study: One breast cancer survivor's experience*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Sutherland, Julia - 2007

Images From the Tear Garden: A Tale of Seven Sorrows; A Visual Narrative of a Broken Marriage

The intention of this research project was to show that an engagement with studio art as practical research can lead to the development of theory and healing rituals for application in art therapy with women during the rite of passage from marriage to divorce to new identity. Through the creation of art works and poetry a form of narrative demonstrated that creative arts work are personally transformative, and an important gateway in preparing the self as therapist or as a guide through difficult life passages. The exhibition of images in a public space presented an opportunity to offer dialogue between the artist and viewers who may, as a result, be touched by such work. The exhibition also demonstrated arts therapies as a community resource. The research not only explored options open to a practitioner in this area of practice but became a step into a therapeutic garden in which seeds of a theory and a therapy of sorrow specifically for separated and divorced women was sown and germinated.

Sutherland, J. (2007). *Images from the tear garden: A tale of seven sorrows; A visual narrative of a broken marriage*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

2006

Ah Yek, Atitala

Toward A Samoan Approach to Art Therapy

This dissertation explores the value of art therapy as a way of enhancing a sense of identity and belonging, and so potentially increasing the wellbeing of New Zealand-born Samoans. In defining the Samoan identity the dissertation draws upon its foundation in fa'a Samoa values, relational connections, cultural practices and social institutions in a New Zealand context. A common phenomenon amongst New Zealand-born Samoans is the disruption of their wellbeing leading to identity conflict and confusion. For many this stems from being brought up in both Samoan and New Zealand cultures, resulting in their internalisation of two different value and belief systems, but perhaps more importantly the challenges to their perceived self-identities. This dissertation explores

links between fa'a Samoa, well-being, New Zealand-born Samoan identity journeys and the impact of traditional and contemporary Samoan arts on these to create a therapy as a vehicle to help resolve identity conflict. It proposes Art Therapy as a visual and non-verbal method of not only eliciting the communication of people's thoughts, ideas and feelings, but also as a way of creating a Samoan approach which could help reconcile identity conflict. From this background of the fa'a Samoa values, beliefs and social institutions emerge as the vital elements of an approach that would encourage New Zealand-born Samoan clients to enter a Samoan art therapy.

Ah Yek, A. (2006). *Toward a Samoan approach to art therapy*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Allen – Gordon, Marion

On the Wings of a Dream

Dreams of the artist were the subject of quantitative methods of content analysis and qualitative methods of self-study using two approaches in painting of automatism and aesthetics. It was hypothesised that painting from dreams promotes self-awareness and personal growth in the artist. It posits that a multi-theoretical psychotherapeutic approach of Carl Jung in archetypal analysis, Fritz Perls in gestalt therapy and Shaun McNiff in art as medicine, would prove more effective than a singular stance. As a result of the painting processes, it was found that the three theorists provided a holistic formation, which can be further explained in relationship to a Maori healing model, Te Mauri O Te Tangata – The Life Force of a Human Being (Te Kamaka Matauranga, 1990-91). The cross-cultural referencing offers potential for broader accessibility in the development of a new two-part model for painting from dreams in arts therapy.

Allen-Gordon, M. (2006). *On the wings of a dream*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Brogden, Maree

An Exploration of the Therapeutic Processes of an Intermodal Arts Therapy: A Women's Workshop

A group of six women were invited to come together to share a personal life situation in a group arts therapy exploration, for the study of the Women's Workshop. The workshop facilitator, also the researcher, set out to explore the therapeutic phenomena of the women's intermodal arts therapy process. The substance of the study was provided by the intermodal dialogue that occurred during their self-expression in mixed media. The inter-media process was guided by the "Psycho-Kinetic Imagery" process model of dance, art and poetic journaling. This model was developed by American Dance Therapist, Anna Halprin (1995) and her daughter, Daria Halprin (2003), Expressive Arts Therapist and Gestalt Therapist, and is supported by the international

literature of other practising expressive arts therapists. The study of the Women's Workshop was created by the participants' response to the intermodal arts process model, through their self-exploration in the facilitated group environment. A regression to 'primitive' expressions emerged as the way for the artists to encounter the therapeutic opportunity present in the workshop process. Transformed by the learning process, the participants emerged from the arts experience, to make personal change through new eyes. The participants' workshop shares a metaphorical story that aligns with the principles of collective psychology, in an exploration of themes generated from the data of the creative processes of women healing.

Brogden, M. (2006). *An exploration of the therapeutic processes of an intermodal arts therapy: A women's workshop*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Campbell, Madeline

Facilitating Creative Reflection: A Student Centred Approach

Can art education and art therapy goals intersect? What are the outcomes generated at the interface between these related yet distinct disciplines? Can this fusion of educational and therapeutic approaches benefit students who are learning about the visual arts in secondary school classrooms in New Zealand? An underlying assumption of this research is that creative reflection is a strategy that can enable students to have greater control of their artistic experiences, by validating a personalised reflective response. I have developed an educational resource for visual arts teachers, which includes an audio-visual presentation of ideas and imagery generated from a pilot study, exploring creative reflection. This supporting document consolidates the findings of my research. Creative reflection brings together the universal and the personal by instituting creative and critically reflective thinking strategies. The aim of this research was to investigate whether teaching strategies that utilise a therapeutic process could facilitate creative reflection and enable secondary school visual arts students to locate themselves at the centre of their artistic experience. For the three students who participated in this pilot study, creative reflection seems to have bridged teacher directed disciplinary learning, and self-discovered learning, providing a different perspective or 'lens' through which they can view and interpret their creative process. The creative reflection strategy has become a hybrid of processing strategies, a new model functioning at the interface of evaluative processes from visual arts education, and responsive processes from art therapy. The fusion of educational and therapeutic approaches benefited these students as they learned about the visual arts in a broader context. The creative reflection strategy gave these students an opportunity to re-evaluate the value of reflection, and understand their own creative processes and artistic products in a new way. Their ability to interpret their own artwork and communicate in different ways through imagery is evident in their visual and verbal responses.

Campbell, M. (2006). *Facilitating creative reflection: A student centred approach*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Curran, Crystal

Art Therapy for Immigrants

This study demonstrates ways in which art therapeutic interventions can assist the process of enculturation. In an attempt to provide the immigrant with new rituals and symbols to fill the gaps and build a new identity, I propose art therapy as a most valuable vehicle to address the dimensions of cognition, emotions, thoughts, behaviours and belief in the immigrating individual. In the initial phases of immigration, practical problems such as everyday dealings with a new language, changes in status and the loss of familiar surroundings can cause disorientation, depression and social withdrawal. Immigrants may find themselves socially isolated because of insufficient language comprehension and unfamiliarity with the host country's social rules and codes. Furthermore, the individual's sense of self may have been negatively affected by the symptoms of culture shock. This study describes ways in which these challenges may be addressed and proposes a method in the form of a work book that can be followed by art therapists working with this population. The pages illustrate how one might access, choose and work with personally meaningful symbols, create rituals, arrive at new understandings, and implement these new insights without losing or compromising one's original cultural identity.

Curran, C. (2006). *Art therapy for immigrants*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Dun, Pamela Mary

**Group art therapy and wellbeing of the Elderly in residential care: issues of loss
Change and life re-motivation**

This research is a series of four case studies that utilizes group art therapeutic intervention as a modality to help elderly persons manage the ongoing physical, psychological, and environmental changes and losses that occur as a function of the transition to care, the ageing process and the impact of ageism. There has been little exploration into factors that either compromise or address the wellbeing status of the elderly within residential care in New Zealand. The purpose of the study was to examine the efficacy of group art therapeutic intervention to the wellbeing of four relative newcomers to residential care. Key research questions included: Does the group art therapeutic intervention make a difference to the elderly persons' wellbeing by equipping them with empowering tools by which to re-motivate their lives and negotiate on-going wellbeing changes and challenges? Can they achieve self-validation, balance and increased socialization through personal growth whilst addressing needs for interest, activities, stimulation, social relationships and self fulfilment? Qualitative and quantitative methods were employed in this study as a means of determining the impact of the group art therapeutic intervention on wellbeing. A Life Satisfaction Scale provided a subjective measure of wellbeing that addressed six key factors which included environmental, existential, physical, psychological/emotional, social, interest and activity issues. The findings of this study presented five sessions of art therapeutic intervention with the four participants, including their artworks, their behaviour and

responses to interviews and the subjective Life Satisfaction Scale. The outcomes included clear qualitative and quantitative evidence of the positive impact on wellbeing of the art therapeutic intervention. This study may be useful in providing a guideline to health and residential care professionals working with the elderly in care in New Zealand.

Dun, P. M. (2006). *Group art therapy and wellbeing of the elderly in residential care: issues of loss change and life re-motivation.* (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Hood, Johanna

Expressive Arts Therapy with Couples

Expressive Arts Therapy can support couples in love relationships to move from an unconscious relationship into a conscious, and therefore healing, relationship. Current statistics show that Aotearoa/New Zealand has cause to be concerned with its falling rates of marriages, increasing rates of divorce and high rates of domestic violence. A small phenomenological study using Expressive Arts Therapy was designed and implemented based on theories underpinning Dr Harville Hendrix's model of Imago Relationship Therapy. This study emphasised the role of the unconscious, and the feminine and masculine archetypes in love relationships. Two small case studies were undertaken with couples using Expressive Arts Therapy as a tool to support an increase in understanding of themselves and their partners. Expressive Arts Therapy has a potentially positive role in relationship therapy. The participants discovered an increased connection with their partner. They attributed this to several factors, including their decisions to spend time together outside their usual routines with specific focus on valuing their relationship. Other factors include the pleasure they experienced when sharing creativity, their discovery of new forms of communication, and their increased understanding of the unconscious workings within themselves and their partners. These findings have laid a positive foundation for the development of an Expressive Arts Therapy model, based on Imago Relationship Therapy, for use with couples.

Hood, J. (2006). *Expressive arts therapy with couples.* (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Lela'ulu, Nanette

The Graphic Novel Process: A Journey through Art and Therapeutic Storytelling

There is a language inherent in a comic that extends itself beyond the limitation of the skills required for literacy. Comics are boundary breaking, and they can convey the power of magic. I struggled through school because of my own learning difficulties. My failure to meet the academic standard within the education system instilled a feeling of inadequacy. By the time I reached secondary school, my entire school curriculum became obsessed with art. All issues were dealt with on a creative level and the

meditative state that I achieved in the process became part of a process that allowed me to understand and develop my emotions during these years. I believe art has the power to heal as I have experienced it myself. This belief has been the driving force behind my desire to create a graphic novel. The resulting dissertation describes research, personal reflections, and recording of the processes that were required for the production of my own graphic novel. The process was emotionally, physically, and spiritually enlightening. The most significant result identified was that there are several processes involved in creating a therapeutic graphic novel. I was able to identify different processes of self healing. It is as a result of discovering this that I have realised there are several ways in which this process can be interpreted through the way the story is read. Consequently, it is essential to create such a story using the knowledge and understanding of therapeutic art and story telling.

Lela'ulu, N. (2006). *The graphic novel process: A journey through art and therapeutic storytelling*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Levey, Amanda J.

Video Self-Portrait: A Tangible Artefact of the Movement Arts

The Halprin method of movement-based expressive arts employs creative modalities such as movement and dance, expressive drawing and creative writing to facilitate the creation of self portrait dances connected to real life issues. I have added the medium of video to this process, enabling the dancer to both view their expressive movement, and to create a tangible artefact, an edited video piece. Csikszentmihalyi proposes a number of elements required to be present in an activity in order to bring about a 'flow' or 'optimal experience' in an individual. I collaborate with a single participant to facilitate her creation of a video self-portrait. The thematic analysis of the conversations and interviews during the project reveals twelve themes, with 'authenticity' as the central theme relating closely to others such as 'freedom', 'creativity' and the 'therapeutic relationship'. All the thesis questions are supported by the participant's experience of making a video self-portrait. The participant harnesses the healing power of this work to transform a very difficult period of her life into a healing and growth enhancing process on both personal and creative levels. She experiences all the elements of a 'flow' state. She makes links between her creative process and other aspects of her life, and she has a strong positive aesthetic response to her video self-portrait. Through this experiential project, the participant gains a deep grasp of all the major theoretical frameworks of the Halprin method and also of the 'flow' theory. Following this thorough exploration of a single case, the method can now be extended to a wider range of therapeutic applications with both individuals and groups.

Levey, A. J. (2006). *Video Self-Portrait: A tangible artefact of the movement arts*. Unpublished MAAT Dissertation. Whitecliffe College of Arts & Design. Auckland, New Zealand.

McGarrie, Joanne Helena

A case study analysis of the use of art as an effective tool for self expression and managing emotions both for the client and the therapist

A series of twelve Art Therapy sessions were retrospectively examined to ascertain the effectiveness of the use of art therapy as a tool for self expression and to increase self awareness of self for both the client and the therapist. During these sessions the therapist completed art work at the same time as the client to enable further transference and counter transference and to avoid possible vicarious traumatising. The main research questions that were established for the study include: Did the intervention of art therapy develop into an effective tool that could be used at home and for independent work in the future? Did art assist the client to gain insight and awareness into her current difficulties with managing emotions? Was painting with the client an effective mechanism for dealing with vicarious traumatising? The input of art therapy over this period of time was deemed to be effective both by the client and the therapist as an instrument of self expression and enabling increased knowledge and understanding of the self. This study may be of value to other therapists who are working with clients that have varied issues which in this instance included personality disorder, depression, traumatic brain injury, sexual abuse and cannabis use. It may also be of value to therapists in assisting with the development of art as a tool to avoid instances of vicarious traumatising.

McGarrie, J. H. (2006). *A case study analysis of the use of art as an effective tool for self expression and managing emotions both for the client and the therapist*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Pakenham, Margot

The benefits of art therapy for patients undergoing haemodialysis – A case study

Many people suffering end stage kidney failure undergo long term haemodialysis treatment. Haemodialysis treatment is not a cure for renal failure but a treatment that can prolong a person's life while having possible physical and psychological impacts on people's health. The aim of this research was to investigate the benefits of art therapy for patients receiving haemodialysis treatment. Art therapy interventions were used with two haemodialysis patients receiving long term treatment at the Auckland District Health Board's Carrington Haemodialysis Unit. A qualitative research approach was used to record participants' verbal responses about the art therapy process and the artwork they produced. Images of the artwork produced throughout the sessions were recorded to supplement the verbal responses. Six art therapy sessions were facilitated, recorded, analysed and the findings discussed. The results of this research suggest that art therapy increased the level of communication between the patients and the staff at the haemodialysis unit and also provided an alternative and enjoyable activity for the patients while they received their four-hour treatment.

Pakenham, M. (2006). *The benefits of art therapy for patients undergoing haemodialysis – A case study*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Rowles, Jacqueline

Visual Art Therapy in a Secondary School with an Early Adolescent experiencing Low Self-esteem

The aim of this research is to consider the relationship between self-esteem and art therapy in early adolescence. The research is a single case study that provides insight into the value of school based art therapy interventions as a possible treatment option for dealing with issues related to low self-esteem in adolescents. The study explores and reviews the appropriateness of an art therapy intervention with an adolescent experiencing low self-esteem. The secondary school early adolescent was referred by a school counsellor for changes in behaviour concomitant with low self-esteem. These behaviours included truancy, lack of interest in academic and social school activities and a general presentation of low mood. The student participated in ten individual sessions, using visual art therapy interventions that look at self-esteem issues such as self-awareness, self-acceptance, low mood, coping strategies, negative thinking and balanced thinking. The research was designed using a phenomenological, qualitative case study approach. The main methods of data collection incorporated observations, art work produced and the pre and post self-reports. This study reports the emotional shifts made by the participant in areas related to self-esteem elevation. These changes are shown through the use of pre and post self-report assessment measures, art works and a narrative account of the observations made by the researcher and the participant during the art therapy interventions. The result of this study shows that the participant made considerable progress in elevating his overall self-esteem level with specific reference to areas of self-awareness and self-acceptance.

Rowles, J. (2006). *Visual art therapy in a secondary school with an early adolescent experiencing low self-esteem*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Skinner, Carrie

Art Making and Reflection: Children and the Therapist

This qualitative study investigated two lines of inquiry; the implications of art making by the art therapist for art facilitation, and the influence of art making on building self-esteem in children. A group of ten children and the art therapist, took part in a psycho-educational art group over a period of ten weeks. Changes in self-esteem were observed by shifts in pre and post-intervention self-portraits, interviews, questionnaires, and individual's reflections on their art work. Phenomenological data analysis revealed significant relationships between art making and building self-esteem in children through the mastery of skills, maturation, enhancement of problem solving skills and greater understanding of social support systems. For the art therapist, personal art making provided a greater sense of self-awareness, empathy and insight into facilitating children's art groups. As a result of the research, a psycho-educational model emerged in which the meaning and aims of the interventions occurred in an osmosis-like process for both the children and the art therapist. The process gradually combined with their learning as they explored more, experimented more and took more risks whilst making art. This research reflects the importance of combining art therapy with school education and art education to provide future assistance and support to children.

Skinner, C. (2006). *Art making and reflection: children and the therapist*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Smith, Jill

Art Therapy In A Christian Context: The Exploration of Christian Spirituality and Biblical Perspectives in Art Therapy

The integration of spirituality with therapy is not new in either art therapy or the wider field of psychotherapy. Awareness of the positive impact of congruence between the core experience of clients and their therapy, has contributed to the inclusion of spirituality in some approaches. Therapeutic congruence has been connected, at least in part, to the idea of worldviews, and the recognition that degrees of congruence between the worldviews of clients and therapists will vary. This paper discusses the topic of worldviews in relation to theories and approaches in therapy; clarifies a Biblical Christian worldview with reference to art therapy; surveys approaches to the integration of Christian perspectives in counselling literature; examines art therapy approaches that include a spiritual connection; considers an example of art therapy in a Christian context; and suggests some initial applications of the findings to art therapy. The key findings of this research lead to the proposal that the integration of Christian clients' spirituality in therapy is necessitated by the underpinning assumptions of a Biblical Christian worldview; that therapeutic congruence is a significant factor in the accessibility and effectiveness of therapy for this group; and that the literature provides both a rationale and a theoretical platform for an art therapy approach that attends to this need.

Smith, J. (2006). *Art therapy in a Christian context: The exploration of Christian spirituality and biblical perspectives in art therapy*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Turner, Stephanie 2006

Maori Worldviews and Art as Therapy

This paper looks at current Maori Models of art therapy. Art therapy is introduced and defined through descriptions of western philosophical approaches and practices. Tikanga Maori is explained and presented as a methodology within the context of this study. A brief summary of health practice pertaining to Maori in Aotearoa is presented. Traditional Maori concepts pertaining to the arts, creativity and healing are discussed and, in particular, Maori worldview concepts are explored and presented. The interface between western concepts of art therapy practice and a Maori worldview is explored. The researcher presents a personal commentary relating to her experience as a Maori therapist who utilises the arts. Cultural issues are discussed for Maori therapists, and a Maori cultural framework is presented for working in an art therapy context. Conclusions highlight the many healing opportunities that exist within art therapy practice for Maori and the ongoing challenge for Maori therapists to encompass a Maori worldview within art therapy processes and frameworks.

Turner, S. (2006). *Maori worldviews and art as therapy*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

2005

Beuker, Auraeyah

Drawn by Nature: A Holistic Study of Art Therapy in the Natural Environment

This interactive phenomenological research study is an exploration of the experience of the New Zealand bush environment for the creation of artworks. I study the potential for offering a working process for the field of art therapy whilst examining the relationship of art-making as a therapeutic tool for developing self awareness. The purpose was to discover whether connecting to the natural New Zealand bush environment, through art making, could offer a way of deepening ones awareness of self and create feelings of greater well-being. The relevance of this work, in relation to art therapy, is to present a process which artists and therapists could experience that encourages connection to the environment and also eases the pressures and fears of creating artworks.

Beuker, A. (2005). *Drawn by nature: A holistic study of art therapy in the natural environment*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Morey, Valerie

Art Making for Long Bereaved Mothers: Articulating the Inexpressible to Express the Inarticulable: Making the Invisible Visible.

A Case Study of a Community Based Art Making Programme for Long- Bereaved Mothers Through an Examination of the Experiences of its Participants

In this case study understanding was sought about how participation in a group art making programme facilitated mothers of children who died more than two years ago to explore their bereavement. The programme provided an opportunity for the participants, in the company of other such mothers, to use art making to explore their inner dialogue and discourse about their bereavement and their dead children. This exploration included that which may more commonly be relegated to the category of 'other than normal' by people and services that offer support to bereaved mothers in New Zealand society.

Morey, V. (2005). *Art making for long bereaved mothers: Articulating the inexpressible to express the inarticulable: Making the invisible visible*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Park, Cindy Ji Young

Art Therapeutic Intervention for a Korean Immigrant Child with Emotional Disturbance

This research is a single case study addressing the use of art therapeutic intervention with a 7-year-old Korean immigrant boy who experienced emotional disturbance. Koreans are one of the fastest growing Asian immigration groups in New Zealand; however, there have not been adequate explorations of either their mental and psychological health status, or of the way to best deal with these issues. This study employed art therapeutic interventions as a modality to identify the participant's emotional disturbances and to support the participant to overcome these problems. The purpose of this study was to investigate the effectiveness of art therapeutic intervention in this particular case. The main research questions established for the study include how art therapeutic intervention works for the selected participant, particularly in self-expression, decreasing emotional isolation, re-establishing a psychological boundary, and enhancing positive self-identification. The findings of this study present eight sessions of art therapeutic intervention with the selected participant, mainly including his art works, behaviours, and narratives in the therapy process. The outcomes of this study include clear evidence of the positive impact of art therapeutic intervention in the treatment of the participant's emotionally disturbed symptoms. This study may be useful in providing a guideline for using art therapeutic interventions for Korean immigrant children with emotional disturbances for mental health professionals or education professionals working with Korean and other ethnic groups in New Zealand.

Park, C. J.Y. (2005). Art therapeutic intervention for a Korean immigrant child with emotional disturbance. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Smallman, Sara

From a Scarecrow to a Karaoke Christmas Feast: Art Therapy within an Interdisciplinary Treatment Team for a Prepubescent Immigrant Girl with Anorexia Nervosa

This retrospective case study examines the contribution of art therapy in the treatment of a pre-pubescent girl, and recent immigrant to New Zealand, diagnosed with anorexia. The research hypothesis was that art therapy would improve the client's ability to communicate and help her tolerate difficult and conflicting feelings and that improvement in communication would help restore her relationships at home and at school. Over thirty-two sessions, art therapy allowed her the opportunity to express herself while learning how to tolerate and resolve conflict, whilst maintaining relationships and sharing her experiences. It offered her a safe and contained space to address complex situations, initially in a non-verbal format. Art therapy enabled her to develop new communication skills and create meaningful images. Simultaneously, art therapy cultivated her ability to identify her feelings unconsciously and then consciously via playfulness and creativity. This approach circumvented the usual treatment-resistant characteristic difficulties often encountered with anorexic clients. The therapeutic results document the client's gradual return to health. By the end of the treatment program and the art therapy intervention, she had returned to within a normal weight range, and was eating a variety of foods. Although the client had some

remaining eating disordered behaviours, she had started to make friends and her relationships with her family had improved. Although the results of this case study are difficult to generalise to a larger population, there appear to be grounds for further study of the effectiveness of art therapy in treating eating disorders in prepubescent children.

Smallman, S. (2005). *From a scarecrow to a karaoke Christmas feast: art therapy within an interdisciplinary treatment team for a prepubescent immigrant girl with anorexia nervosa*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

2004

Angell-Morice, Robyn

Tangata Whai Ora: People who Pursue Wellness

The healing capabilities of the arts as a therapeutic tool have long been used in many areas of society to rehabilitate and aid in recovery processes, and most significantly, within the mental health sector. This research study reports on the use of a specific phenomenological approach, through the narrative analysis of stories of people with mental health disorders. The study discusses the perception of people with mental illness of their own sense of well-being from participation in a short-term art therapy group. Six consumers (people with mental illness) aged approximately between thirty to fifty years of age, participated in an art therapy group that took place twice weekly for eight weeks. A qualitative, phenomenological research design was enlisted to record and discuss the responses of participants. Their approach toward participation in arts focused groups were observed and examined over a specific period. The narratives of the effect of their group experience and perception of their sense of enhanced well-being demonstrated that the dynamics of an arts focused group assisted in the process of concentration and self-esteem building for people with a mental illness. The art activity facilitated expression whilst also providing a space for the release of different emotions. While the literature research supports the theory that arts as therapy enhances wellness, in the end consumers will decide its benefits for themselves and not just because of a theory.

Angell-Morice, R. (2004). *Tangata whai ora: People who pursue wellness*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Briar, Jill

The Heroic Journey: A Visual Art Intervention with 'At Risk' Boys

This research project was motivated by national statistics on the suspension rate for boys from schools in New Zealand. These statistics reflect a similar trend in a local intermediate school and this study reports on the responses of a small group of boys with behavioural difficulties to a short term, visual art activity. The four Maori boys aged between 12 and 13 were nominated by teachers as being at risk and having ability in art. They worked with four other boys who acted as role models, to make paintings on the theme of Heroes. A qualitative, descriptive and heuristic research design, which included complementary quantitative aspects, was employed to record and discuss the progress of these boys in the art room and in the wider school. Their engagement in art making and relationship with the art product was facilitated, observed and commented upon. Their behaviour in and out of the classroom was monitored over this time.

Briar, J. (2004). *The heroic journey: A visual art intervention with 'at risk' boys*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Crimmens, Paula – 2004

The Effects of Drama Therapy on Engaging the Attention of Students with an Intellectual Disability

This study is focused on the use of drama therapy with children with an intellectual disability and, in particular, its potential for engaging and retaining their attention. Four students with an intellectual disability participated in six sessions of a group drama therapy programme. The group programme provided opportunities for the students to interact in a range of drama activities within a consistent structure. Drama therapy was the chosen method as it is an interactive, multi sensory, kinaesthetic method that is in line with best practice teaching methods for retaining the attention of students who are highly distractible. Attentiveness was assessed during the sessions using an observation schedule and a pre- and post-test programme was used to see whether the students were more attentive after the sessions. A detailed account of the drama therapy programme and comments from the class teacher were also obtained. The findings demonstrated high levels of attention throughout the drama therapy sessions and that the students' level of attentiveness returned to pre-intervention levels after the drama therapy sessions. The findings emphasized the importance of continued participation in drama therapy programmes in order to use the enhanced attentiveness of the students to teach specific skills. The group nature of the sessions makes the teaching of social skills particularly appropriate. It is hoped the findings will be of value to schools, social service providers and agencies who work with children across an area of need.

Crimmens, P. (2004). *The effects of drama therapy on engaging the attention of students with an intellectual disability*. (Unpublished MAAT Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Hickey, Diana

The Creative World of Children and Adolescents with Cancer

The focus of this study was a group of young people aged between the ages of eight and nineteen who were receiving treatment for cancer at Christchurch Hospital Oncology Centre (CHOC). It was motivated partially due to the lack of research literature on art therapy and young cancer patients and also art therapists working with the young cancer population at large in New Zealand. The developmental stage of young people diagnosed with serious illness affects their response to their diagnosis, their understanding of the diagnosis and of their treatment. It also affects the way in which diagnosis and treatment need to be explained to them in order to reduce anxiety and to obtain the highest degree of compliance. This developmental process is disrupted through the separation and isolation from their family, and interaction with their friends and peers. Young people's loss of independence and control in a hospital environment and their fears and anxieties about medical procedures can create anxiety. Fear and worry about death is another potential cause for anxiety. Art therapy approaches were used with these young people to assist them in adjusting to these changed health circumstances, to help endure the necessary invasive procedures and side effects of medications. Art therapy also aided their negotiation, navigation, communication and validation of their feelings about the cancer and its medical treatment. In this paediatric medical setting, the art therapist was considered part of the overall treatment team. Shared communications from this research project assisted other members of the multidisciplinary team in CHOC by helping them to understand each child's anxieties so that team members could work together in order to reduce the physiological and psychological effects of their anxieties. A qualitative research design was used to observe, record, and discuss the progress of these patients and their reactions to the art therapy process. A complementary quantitative measure (this measure was already in use within the hospital) was used to evaluate their anxiety levels before and after each session. Their art making process and relationship with the art materials was then facilitated, observed, measured, and commented upon.

Hickey, D. (2004). *The creative world of children and adolescents with cancer*. Unpublished MAAT Dissertation. Whitecliffe College of Arts & Design. Auckland, New Zealand.

Langston, Suraya

Exploring the Benefits of Art Therapy Group Work for Children who have Parent/s with Mental Illness

This research explores the benefits of art therapy group work for latency age children who have parent/s with mental illness. Through a phenomenological and reflective process, case material from the group and qualitative interviews are used to examine benefits to participants in terms of mood, self-esteem, resilience, relationships and understanding of parental mental illness. Results indicate that most areas showed significant improvements for the children over a period of two blocks of groups. However it also became evident that some improvements may be compromised in the area of resilience and family relationships when children do not have a reasonably

stable family situation. Thus results suggest the importance of children having access to ongoing family and individual counselling sessions in conjunction with group support. An art therapy approach is found to be a complementary approach to verbal methods in bringing more unconscious issues to the surface as well as providing a creative and tangible way for group members to explore difficulties and develop strengths. The confidential nature of a small group for children who share similar family difficulties is also found to be an important aspect of healing and recovery for children who may struggle to share issues about parental mental illness in their wider communities.

Langston, S. (2004). *Exploring the benefits of art therapy group work for children who have parent/s with mental illness*. Unpublished MAAT Dissertation. Whitecliffe College of Arts & Design. Auckland, New Zealand.

2003

Barnaby, Robin

Developing Peer Friendships Among Adolescents with an Intellectual Disability Using Dramatherapy

This research aimed to explore whether adolescents with an intellectual disability were able to make changes and acquire social skills which would enable them to develop friendships. Six adolescents with intellectual disabilities participated in a group dramatherapy programme. Dramatherapy was the chosen intervention to facilitate friendship skills because it creates an atmosphere of fun and play, an essential part of human growth and wellbeing. It provided an opportunity for the participants to experience a variety of developmental stages, which may not have been completed from childhood, and to practice different ways of social behaviour. Three essential social skills of friendship were defined as: inclusion into the group, reciprocity/sharing and empathy/showing interest. The development of the social skills through dramatic play was instrumental to measure changes in the participants. A pre- and post-programme test for parents and participants was conducted and the results are presented along with a detailed account of the dramatherapy programme. The findings demonstrated that the participants had improved their ability to use social skills and showed a willingness to continue their friendships beyond the group. These findings emphasise the importance of continuing to provide programmes that support and empower adolescents with intellectual disabilities to make peer friendships. It is hoped that the methodology used, in an area that is under-researched in New Zealand, will be of value to social service providers and schools in a culture of consultation to further examine interventions to improve social skills generally.

Barnaby, R. (2003). *Developing peer friendships among adolescents with an intellectual disability using dramatherapy*. Unpublished MAAT Dissertation. Whitecliffe College of Arts & Design. Auckland, New Zealand.

Busby, Miriam

The Helen Busby Memorial Art Trust Fund

This dissertation traces the development of the Helen Busby Memorial Art Trust Fund in order to find out whether the Trust has successfully achieved its original goals. The goals as articulated by the deed of Trust, are, to be a tribute to the memory of Helen Busby and facilitate access to training for young people in arts and crafts within the Trust district; to encourage opportunities and interest within the Trust district in arts and crafts generally as well as for the advancement of young persons; to facilitate young persons residing in the Trust district to gain instruction and training outside the Trust district; and for charitable purposes for the benefit of young persons within the Trust district as recognised by the Revenue laws of New Zealand. The research identifies the areas in which the Trust has succeeded as well as the areas where it has been less successful. The research shows that the areas where it has succeeded were in facilitating access to arts and crafts training outside the Trust district. It has succeeded to some extent in encouraging general opportunities for young people in arts and crafts within the Trust district, but it has been less than successful in maintaining the memory of Helen Busby. These findings might be helpful for anyone who is contemplating the creation of a trust of this nature. The research analysis is based on findings from three separate sources. First, a literature review on the changes that have occurred within the arts of the East Coast region since World War II, establishing what the links are between past and present generations of artists, how the Trust can be seen as an important part of the link and information about Helen Busby. Second, an analysis of the original goals of the Trust as documented in the founding deed drawn up by Nolan and Skeet Solicitors when the Trust was created in August 1985, and an analysis of subsequent Trust documents. Third, an analysis of the data drawn from the interviews of a sample group of six out of seven recipients who have received funding from the Trust since it was set up. Examples of artworks by Helen Busby and the recipients are provided to record the diversity of art styles, as well as to demonstrate their particular skills.

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