PHOTOTHERAPYEUROPE

IN PRISONS

A European funded project looking at the use of phototherapy to address the emotional learning of prisoners
PHOTOTHERAPYEUROPE in Prisons: A Guidebook

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Project Partners
PHOTOTHERAPYEUROPE in Prisons: A Guidebook

A European funded project looking at the use of phototherapy to address the emotional learning of prisoners

Project Number: 527348-LLP-1-2012-1-UK-GRUNDTVIG-GMP

This guidebook is meant to be used as a training guide for the implementation of the objectives of the project entitled: PHOTOTHERAPYEUROPE in Prisons.

This publication has been produced with the assistance of the European Union. The contents of this publication are the sole responsibility of the partners of the project and can in no way be taken to reflect the views of the European Union.
The Phototherapy Project

PhototherapyEurope (in Prisons) is a European funded project looking at the use of phototherapy to address the emotional learning of prisoners.

Emotional learning can be understood as a process through which a person may develop emotional intelligence. It involves the capacity and skills to perceive and express emotion, assimilate emotion in thought and regulate emotion in self and others (Mayer et al., 2000). The need for emotional learning in prisons is particularly important given prisoners’ lower levels of adjustment and self-awareness as well as suggestions that emotional intelligence may be a factor in criminal behaviour (Santesso et al., 2006). Particular significance may be drawn from this problem given that it has been suggested that learning to regulate and enhance emotion management skills may be key factors in the successful rehabilitation of offenders (Gaum et al., 2006) and is thought to lead to fewer incidences of violence and self-harm both in prisons (Safer Custody, 2002), leading the project partners to suggest the need for emotional intelligence training.

This project, therefore, aims to develop, through the involvement of seven partner organizations, the use of phototherapy within EU prisons in promoting the emotional learning of prisoners. The innovative set up of cross-national networking and sharing of best-practice across prisons in the EU is important, particularly in the field of the therapies, in promoting changes in behaviour and well-being of prisoners.

The following are in a nutshell, the aims and objectives of the PIP project:


✓ To produce a state of the art review of the literature with regard to EU prison policy and practice, with particular reference to psychological intervention across the EU.
✓ To test and produce phototherapy techniques and strategies practitioners can employ.
✓ To produce an innovative printed and online phototherapy material set for use by practitioners (art therapists, counsellors, prison officers, psychotherapists, group facilitators and key workers) with prisoners in the EU, that enable an opportunity for emotional learning
✓ To train practitioners trainees for the emotional development of prisoners (art therapists, counsellors, prison officers, psychotherapists, group facilitators and key workers) in using phototherapy techniques.
✓ Evaluation of use of phototherapy by practitioner trainees through formation of post-training database.

**The Guidebook**

The guidebook is divided into four sections. While the first section gives an overview of the project itself, the second section explains what Phototherapy is all about. In this section the important distinction between Phototherapy and Therapeutic Photography is made. While in the former case, it is the therapist who engages in Phototherapy, in the later it is the adult educator in prison who engages in the process of Therapeutic Photography. This is followed by a number of lesson guides that one can use in order to train individuals interested in working in prison using this approach.
What is Phototherapy?
What is Phototherapy?

There are different related terms used for the application of photography for therapeutic purposes. The most common term used is ‘Phototherapy’. This is the name for utilising photography in a traditional therapeutic setting. Within this approach, it is the trained mental health professional that uses these techniques to help clients during counselling or therapy sessions. ‘Therapeutic Photography’, ‘Autobiographical Photography’, ‘Photographic Self-Confrontation’ or ‘Photographic Cultural Studies’ are all terms within this same tradition. According to Loewenthal (2011)⁵

‘Within therapy, photographs can be seen as a route to an unconscious, with the meanings clients attach to the photograph, assumed to be the result of the client’s projections, being what may have been previously repressed. Repression, is taken to be an unconscious exclusion of memories, impulses, desires, and thoughts that are too difficult or unacceptable to deal with in consciousness; ‘the essence of repression lies simply in turning something away and keeping it at a distance from the conscious’ (Freud 1915, p 147)⁶.

In some partner countries as well as in some European countries, there is no tradition of a psychotherapist working within the prison system. There are countries where the profession of a ‘psychotherapist’ is not formally regularised, and individuals can work as psychotherapists without a formal warrant. In such a case, persons using the suggested approaches in this manual should not claim that they are using Phototherapy, but are using the approach of ‘Therapeutic Photography’. One way of seeing ‘phototherapy’ is the use of photographs in what is normally practiced as psychotherapy and counselling, but where the client chooses either in a one-to-one or group situation, a photograph that calls to them as a way of eliciting what is on their mind; whereas, ‘therapeutic photography’ often involves the client actually taking photographs as a way of working through an emotional constriction. In this project, the term ‘phototherapy’ was inititally used to cover any therapeutic use of photographs. Indeed the distinctions between phototherapy and therapeutic photography are not always clear, and some practitioner use the

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methods interchangeably within their practice. However, what is vitally important is that what people call their practice is regulated differently in different countries and that anyone considering the approaches through the project ‘PhototherapyEurope in Prisons’ must check what is permissible in the particular country where they practice. It also avoids the pathologising of inmates. Within this approach not all inmates are considered as subjects of abnormality or as being psychologically unhealthy. It is an approach that offers mainly the possibility for inmates to talk about themselves and what is important for them, about the ‘self’ and the ‘other’.

Both Phototherapy and Therapeutic Photography lead to a development of emotional learning, and both use mainly a person-centred approach (e.g. Carl Rogers) to the understanding of personality and human relations.

Rather than writing about the particulars of ‘what’ is phototherapy, the authors of this guidebook hope to show its richness through the guides accompanied by examples in the forthcoming sections of this guidebook.

**The approaches implemented in this project**

As a result of the literature review, it was agreed that each partner carry out the following activities in two prisons over the next 6 months:

1. To offer the use of photocards within 6 one hour (50 minutes) individual sessions for a minimum of 3 (preferably 4) inmates who have volunteered for these counselling/empowerment sessions. These were conducted by people who do not have other roles (or an agenda for the clients) with these clients and will not report back what the inmates say other than where the client might harm themselves or others. Spectro Cards and Loewenthal’s ‘Talking Pictures Cards’, collages and other variants to be used.

2. A minimum of 3 (preferably 4) inmates will be facilitated to do photobooks for their children using Loewenthal’s ‘Talking Pictures Cards’ as a basis.

3. A minimum of 3 (preferably 4) inmates will use cameras to take pictures with captions on ‘preparing for release from prison’, with a view of working towards greater employability.
A fourth approach, portraiture, in which a minimum of 3 (preferably 4) inmates were involved in a form of portraiture to be determined by each partner was tested by the partners during the Action Research phase, but it was found that this method could not be generalised about and so this method was not implemented for future work and training.
The Practice of Phototherapy and Therapeutic Photography in Prison
Phototherapy and Therapeutic Photography in Prison

The use of photography in prisons

Readers of this guidebook may be surprised at the suggestion of using photographs and photographic equipment for therapeutic use inside a prison. One may get the impression that photography and prisons are each other’s antitheses. This comes as no surprise since the predominant factor that controls all prisons is security and the use of cameras in prisons is often considered as a security threat.

There are two things that the authors would like to point out at this stage:

a) It is possible to engage in phototherapy without the use of camera equipment in prisons. As one can see in the examples given, one can use the therapist’s/educationalists’ photographs, or else photographs owned by the inmates themselves.

b) The relationship between photography and prisons is not new or pertaining only to phototherapy. Photography in prison has taken different forms in various projects conducted in prisons worldwide.

Practicing phototherapy/therapeutic photography

Doing Phototherapy in Prison entails certain constraints that one will not encounter when engaging in phototherapy outside prison. These constrains vary considerably from country to country, but in general one can divide them into two, those dealing with the security of the location and the other in dealing with sentenced criminals. Each participant in the application of the project has to check, before visiting the prison, the specific regulations of the prison one is visiting. These are simple, at times common sense guidelines. If you stick to them, life will be easier for you and the administration of the prison and you will be supported in implementing the project in prison.7

**Phototherapy Ethical Statement**

It is important that the Phototherapy Ethical Statement is given to the administration of the prison before commencing the project.

The following are Ethical Statements being followed by participants in the project.

1. Any publication in whatever format for whatever reason resulting from the project Phototherapy Europe should have the approval of the prison authorities before being published.
2. Any publication in whatever format for whatever reason resulting from the project PhototherapyEurope should preserve the anonymity of participating individuals.
3. Individuals working within the project will use the existing appropriate ethical systems and processes in place within the country.
4. Limits to disclosure will be managed by the facilitator adhering to the policy of the relevant therapeutic service (for example, that any risk of serious harm to self or others etc. would be reported). This would be put on the consent form and discussed prior to the start of the sessions.
5. Prison rules and regulations of the country will be strictly followed.
6. Inmates will be referred for therapy using the particular participating organisations services’ inclusion or exclusion criteria. Such services will by definition have been established with links to mental health services, have defined mental health policies and referral systems with psychiatrists and psychologists and the researcher will work within these practices and policies.
7. Participation is strictly voluntary and participants will be recruited via these existing services - there will be no impact on any potential participant who decides not to volunteer and there will be no reimbursement or other inducements offered for participation.
8. Facilitators will conform to locally applicable health and safety requirements.
9. Individual sessions will be confidential.

**Training Session Plans**

What follows is six session plans to be used with trainees who plan to implement PhototheraphyEurope in their country. These are only a guide, and the trainer can modify the content, particularly in a way that reflects the realities and traditions of the country, both in terms of working in prisons and also in working/training adults.
Each plan provides a number of activities for the training session. Trainers are encouraged to complement these activities with other activities so that trainees will understand the theory, therapy and phototherapy embedded in this project. Trainers are encouraged to develop handouts and other supporting material that supplement the main ideas of this guidebook.

All trainers must complete a group contract before commencing any training programme with participant learners. This must include a discussion on confidentiality and all learner participants must be made aware that they should practice self-care during sessions by not revealing information that might make them feel at all vulnerable during the training. Similarly any references to clients/patients and workplaces should be made without identifying information or material.
## Training Session Plan 1: Using Phototherapy with People in Prison Environments

### Session Plan

<table>
<thead>
<tr>
<th>Time</th>
<th>Aims and Objectives</th>
<th>Outcomes Expected for Learners</th>
<th>Resources</th>
<th>Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 hr.</td>
<td>Preparing to work in prison environments</td>
<td>To explore how working with prisoners may differ from other groups.</td>
<td>Flip charts and pens. Parts from a TV programme: <em>Orange is the new Black</em> <a href="https://www.youtube.com/watch?v=SLezbiYxC9g">https://www.youtube.com/watch?v=SLezbiYxC9g</a> <em>Scum 1979</em> <a href="https://www.youtube.com/watch?v=4CHI4805_Z4">https://www.youtube.com/watch?v=4CHI4805_Z4</a></td>
<td>In groups participants write how they think working with prisoners may differ from work with other groups. Show parts from the TV series ‘Orange is the new Black’. An alternative is <em>Scum 1979</em>. Discuss how such ‘images’ set our frame of mind of what to expect in prison. Present to whole group and discuss Facilitators should discuss and challenge group ideas, particularly prejudice, judgements etc. and then explore and discuss specific working practices in the prison.</td>
</tr>
<tr>
<td>30 min</td>
<td>Therapy with prisoners</td>
<td>Learners will be provided with a short</td>
<td></td>
<td>Introduction to psychotherapy in prison.</td>
</tr>
<tr>
<td>Activity</td>
<td>Description</td>
<td>Sample Documentation</td>
<td>Notes</td>
<td></td>
</tr>
<tr>
<td>-------------------------------</td>
<td>-----------------------------------------------------------------------------</td>
<td>----------------------------------------</td>
<td>----------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td><strong>1 hr.</strong> Confidentiality in reference to practice</td>
<td>Learners will be aware of confidentiality in reference to phototherapy</td>
<td>Sample of Documentation: Confidentiality statement</td>
<td>Introduction to confidentiality with prisoners. Record keeping both within prison as well as for the PhototherapyEurope project.</td>
<td></td>
</tr>
<tr>
<td><strong>1 hr.</strong> Breaching Confidentiality</td>
<td>Learners will know when it is their duty to breach confidentiality.</td>
<td>Role play material</td>
<td>Confidentiality breaches – examples of when this happens. Times when confidentiality can be broken. Role play: scenarios are created and the learners have to discuss – and decide – if confidentiality at this point is to be broken.</td>
<td></td>
</tr>
<tr>
<td><strong>1 hr.</strong> Risk</td>
<td>Learners will have basic understanding of risk assessment skills</td>
<td>Introduction to risk and risk assessment. Issues of Security in prison</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>30 min</strong> Evaluation/Feedback</td>
<td>Learners provided with space to give feedback</td>
<td>Session Evaluation Form</td>
<td>Evaluation of session. Identification of positives of the session, what could have been done better and suggestions of how the same session can be improved for the future.</td>
<td></td>
</tr>
</tbody>
</table>
Confidentiality and risk assessment

Each partner country has its own prison confidentiality contract clauses and risk assessment procedures. It is important that one starts with an introduction to their country’s own prison environment guides to confidentiality, risk and ethical working practice with people in prison. These should be provided to all trainees in the first training session and it is suggested at least three hours training should be focused on ethical working with respect to risk and confidentiality in secure environments.

Each partner country should source the following documentation (if available) to guide their planned sessions on risk and confidentiality and familiarise themselves and their trainees with them before proceeding with any phototherapy skills training:

- A copy of a standard confidentiality contract with clauses
- A copy of any risk assessment documents used
- A copy of prison rules
- A copy of regulations for workers working in prison.

A sample confidentiality statement with clauses

Confidentiality statements and their clauses may vary in different environments and countries and in respect of different populations. The statement below is a basic sample. Before any trainees work with prisoners they should ensure the prisoner is aware of confidentiality boundaries and specific times that confidentiality may have to be broken. Trainees should also be made aware of possible breaches of prisoner confidentiality.

**Sample Statement:**

*During our phototherapy sessions I will respect your confidentiality. This means during our sessions what you tell me will remain confidential between us. However, there are some specific times when you may tell me something and I will be obliged to break my confidentiality with you and report some of what you have told me in those sessions.*

*Times I may have to break confidentiality would be:*

- If you reveal that you may harm yourself
- If you reveal that you may harm another person
- If you reveal any possible future or past risk to a minor
- If you reveal specific details concerning criminal actions or deeds (future or past)
**Explaining Confidentiality Statements and Clauses to Vulnerable People**

Some people we work with may be particularly vulnerable to misunderstanding confidentiality statements and agreements and some prisoners/offending populations may fall into this category. Prisoners are also more likely to talk about crime and risk than other people and these are usually the most common reasons confidentiality agreements may have to be broken in any form of therapy with any population.

For this reason it is imperative that all trainees are aware of those who may require extra guidance with regard to confidentiality during phototherapy sessions. Some examples of these are:

- Prisoners with learning disabilities
- Prisoners with psychiatric diagnoses
- Prisoners with cognitive and memory deficits
- Prisoners with high-risk presentations [i.e. those who may self-harm or are suicidal]
- Young offenders

In these cases trainees may be advised to:

- Repeat the confidentiality statement and clauses at the beginning of each session
- Provide examples of times when confidentiality may have to be broken
- Discuss why confidentiality may be broken in more depth
- Ask the prisoner/vulnerable person to demonstrate their understanding by explaining back to you the confidentiality agreement and clauses.
# Session Evaluation Form

Facilitator’s name:  
Topic for this session:  
Date:  

List what you consider to be the strong points of this session:  

List what you consider to be the areas in need of improvement for this session:  

Please rate the session on the following:

<table>
<thead>
<tr>
<th>Planning and preparation for the session were good</th>
<th>Strongly Disagree -1-2-3-4-5-6-7-Strongly Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>The session delivery was good</td>
<td>Strongly Disagree -1-2-3-4-5-6-7-Strongly Agree</td>
</tr>
<tr>
<td>As a trainee I feel that I have learned something</td>
<td>Strongly Disagree -1-2-3-4-5-6-7-Strongly Agree</td>
</tr>
<tr>
<td>As a trainee I feel that I will use what I have learnt</td>
<td>Strongly Disagree -1-2-3-4-5-6-7-Strongly Agree</td>
</tr>
<tr>
<td>Trainer/trainee interaction was good</td>
<td>Strongly Disagree -1-2-3-4-5-6-7-Strongly Agree</td>
</tr>
<tr>
<td>There was time for questioning</td>
<td>Strongly Disagree -1-2-3-4-5-6-7-Strongly Agree</td>
</tr>
<tr>
<td>There was time for interaction with fellow trainees</td>
<td>Strongly Disagree -1-2-3-4-5-6-7-Strongly Agree</td>
</tr>
<tr>
<td>The trainer knows the subject matter well</td>
<td>Strongly Disagree -1-2-3-4-5-6-7-Strongly Agree</td>
</tr>
<tr>
<td>Feedback was provided for the trainee</td>
<td>Strongly Disagree -1-2-3-4-5-6-7-Strongly Agree</td>
</tr>
<tr>
<td>There were no problems with the management of this session</td>
<td>Strongly Disagree -1-2-3-4-5-6-7-Strongly Agree</td>
</tr>
<tr>
<td>Assessment, if any, was relevant to what was covered during the session</td>
<td>Strongly Disagree -1-2-3-4-5-6-7-Strongly Agree</td>
</tr>
<tr>
<td>The session held my attention</td>
<td>Strongly Disagree -1-2-3-4-5-6-7-Strongly Agree</td>
</tr>
<tr>
<td>I would like to suggest the following to improve the session:</td>
<td></td>
</tr>
</tbody>
</table>

Other comments:  

Thank You  
The Course Coordinator
# Training Session Plan 2: Facilitating Emotional Learning

## Session Plan

<table>
<thead>
<tr>
<th>Time</th>
<th>Aims and Objectives</th>
<th>Outcomes Expected for Learners</th>
<th>Resources</th>
<th>Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>1hr. 30 min</td>
<td>Listening skills</td>
<td>To explore issues and problems in listening and responding</td>
<td>Photocards</td>
<td>In pairs each learner selects a card which they feel best describes how they are feeling now. Each talks for five minutes about themselves in relation to the card. Each learner then introduces their partner to the whole group in terms of how their partner feels. Trainer then explores where this was difficult/where someone forgets etc.</td>
</tr>
<tr>
<td>1 hr.</td>
<td>Listening and responding</td>
<td>To address potential problems with listening and responding. Assess current skills</td>
<td></td>
<td>Explore the last exercise, discuss problems in listening/responding and how to improve listening skills</td>
</tr>
<tr>
<td>1 hr.</td>
<td>Paraphrasing and summarising skills</td>
<td>Improve on current listening skills</td>
<td></td>
<td>Introduce paraphrasing as a listening skill. In pairs, have learners repeat the introductory exercise using paraphrasing. Feedback to whole group</td>
</tr>
<tr>
<td>30 min</td>
<td>Reflecting content and underlying feelings</td>
<td>Bringing together listening, responding and interpretation</td>
<td></td>
<td>In pairs explore the underlying content within the introductory exercise. Discuss how interpretations vary, meanings change and feedback to group. Pay particular attention to the differences in interpretation for the same cards – discuss as a group</td>
</tr>
</tbody>
</table>
| 1 hr. | Roger’s Core Conditions | Learning provided with basic therapeutic theory and skills | Introduce Rogers  
Explain person-centred approach  
Explore core conditions and their use |
|-------|------------------------|----------------------------------------------------------|-------------------------------------------------|
| 30 min | Review of skills thought | Learners provided with space to practice new skills | Photocards  
The group swap partners, choose a new card to reflect how they are feeling and tell their partner. The partner uses the skills taught in session and then introduces new partner to group. Whole group discussion on how the skills may have improved listening, remembering and responding. |
| 30 min | Evaluation and Feedback | Learners provided with space to give their feedback and to monitor skills learnt and improve future training. | Session Evaluation Form  
Evaluation of Session. Identification of positives of the session, what could have been done better and suggestions of how the same session can be improved for the future. |
Handout: The Core Conditions

Carl Rogers (1957; 1959) stated that there are six conditions for effective counselling, which are both necessary (without them, effective change cannot occur) and sufficient to create a healing relationship. These are:

1. **Psychological contact between the therapist and client** in a relationship in which both are seen as important to each other
2. **Client incongruence**, where the client’s experiences and awareness do not match what the experiences and awareness the client wants
3. **Therapist congruence**, where the therapist is genuine
4. **Unconditional positive regard**, where the therapist is able to accept the client without judgement or conditions
5. **Empathy**, where the client is able to accurately understand and have compassion for the client
6. **Communication**, where the therapist is able to convey their empathy and unconditional positive regard.

Of these, Rogers claimed that the most important – or ‘core’ – conditions are:

1. Unconditional Positive Regard (UPR) – this is where the therapist is able to be in a relationship with the client that is not based on any judgements or conditions, to enable client to trust the therapist enough to speak truthfully about his/her inner world.
2. Empathy – this is where the therapist reflects the client’s thoughts and feeling’s back to them in a way which shows that the therapist understands ‘as if’ the therapist is experiencing the emotions too.
3. Congruence – this is where the therapist is real and genuine and treated as an equal. If the therapist conveys themselves as an authority, it is likely that the client will adapt their answers to suit the therapist.
References


Handout: Review of the Counselling Interview

Name of Trainee Counsellor: _______________________

Date: ______________

Circle the number which you feel best expresses the approach of the counsellor.

<table>
<thead>
<tr>
<th>Key</th>
<th>1 Very good</th>
<th>2 Good</th>
<th>3 Average</th>
<th>4 Fair</th>
<th>5 Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Degree of initial acceptance/reflected through voice, facial expression and bodily movement.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Skill in reflecting client's feelings and picking up client's lead.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Degree of empathy expressed verbally and non-verbally</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Lack of authoritarian, controlling tendencies by counsellor</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Degree to which counsellor reflected acceptance of the client including any of the client's hostile or negative feelings.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Extent to which client was given time to think and freedom to express his/her feelings when s/he chose.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Extent to which client expressed feelings rather than content or conversation.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Extent to which client seemed to achieve any significant self-understanding.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Extent to which counsellor was able to share mutuality of experience and adopt the client's internal frame of reference.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

What would you regard as the strengths of this counselling session?

Which skills do you consider the counsellor needs help in improving?
Training Session Plan 3: The use of Photocards for Phototherapy

**Session Plan**

<table>
<thead>
<tr>
<th>Time</th>
<th>Aims and Objectives</th>
<th>Outcomes Expected for Learners</th>
<th>Resources</th>
<th>Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 hr</td>
<td>To familiarise learners with materials</td>
<td>Familiarity with Photocards</td>
<td>Photocards</td>
<td>Continuation on the use of Photocards</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Familiarity with materials used in phototherapy</td>
<td></td>
<td>Explore cards in groups</td>
</tr>
<tr>
<td>2 hr.</td>
<td>To practice skills from the earlier session with the Photocards materials</td>
<td>To help learners reflect on each role, to explore person-centred approaches with use of Photocards</td>
<td>Photocards</td>
<td>Group exercise</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Feedback sheets for observers (Handout: Basic tips on keeping notes from phototherapy sessions)</td>
<td></td>
<td>In groups of three one participant is the client, the other the therapist and the third, the observer.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>To explore empathic interpretation skills</td>
<td></td>
<td>The client chooses a card and the therapist explores</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(using the core conditions and skills learnt in Session Plan 2) and helps to interpret and explore with client.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>The observer makes notes to feedback.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Each group has 15 minutes in each role.</td>
</tr>
<tr>
<td>1 hr.</td>
<td>To understand the practice and process of using Photocards</td>
<td>To help learners understand how to use Photocards as well as how to record and reflect on sessions</td>
<td>Handout: Talking Pictures Photocards Case Study: John</td>
<td>Each individual trainee reads the handout.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>The handout is discussed in pairs.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>The main conclusions are discussed in class.</td>
</tr>
<tr>
<td>30 min</td>
<td>Evaluation and Feedback</td>
<td>Learners provided with space to give their feedback</td>
<td>Session Evaluation Form</td>
<td>Evaluation of Session. Identification of positives of the session, what could have been done better and suggestions of how the same session can be improved for the future.</td>
</tr>
</tbody>
</table>
Handout: Basic tips on keeping notes from phototherapy sessions.

Here are some tips on how to keep a record of the activity you are engaged in. You can use these suggestions for all the activities identified in this guidebook:

<table>
<thead>
<tr>
<th>Date:</th>
<th>Time: From:</th>
<th>to:</th>
</tr>
</thead>
</table>

**Location:**

**Present for the Activity:**

**Information about the client/ participant:**

Client(s) description in relevant, useful terms (e.g., gender, age, ethnicity, other potentially useful information, how the client decided to take part in project – referral process). Brief outline for presenting problems/ issues/ concerns from the participant’s point of view. Reasons for which the participant decided to take part in the project. Aims and goals of phototherapy sessions as discussed with participant.

**Process notes:**

Include topics discussed in the order they appeared, specific phototherapy or other activities used, participants’ response to activities, decisions regarding future work, any other observations on the part of facilitator and observations/ thoughts arising from discussing the session/ supervision. (It is advisable to keep personal thoughts, feelings, hypotheses etc. separate from the record of what actually happened in the session/ meeting). These records are to be considered as highly confidential.
### End of Session Evaluation: Participant

Participants’ assessment/evaluation of sessions. This can be of a formal nature, including a structured interview/questionnaire; as well as of an informal nature.

### End of Session Evaluation: Facilitator

Participants’ assessment/evaluation of sessions. This can be of a formal nature, including a structured interview/questionnaire; as well as of an informal nature.

### Record of materials produced

(e.g. photos used, photo-book etc.) Remember to obtain consent if you plan to use these outside the purpose of the exercise (e.g. photo exhibition)
Handout: Talking Pictures Photocard Case Study: John.

The following are brief extracts of session notes:

John is 22 years old and came voluntarily for his six 50 minute sessions. John usually started off sessions positively.

**Session 1:** I filled in with John some pre-course questionnaires. He chose photographs and said what he liked about them. After we talked about these, I said “you said you found it difficult to cope when things go wrong, what photos come to mind regarding this?” John said photographs 3 and 4: “Seems something not good is going to happen for future or past generation. Someone could pass away or get a shock from bad news…” We also spoke about his desire to travel and his hope his son would choose to live with him. John ended by saying that he doesn’t want to get his partner and his hopes up “and then muck up.”

**Session 2:** I didn’t offer to use the photos as John appeared able to want to talk without the need for them. We talked about how he didn’t want to muck up in relation to his son and ex-partner. John felt that really his relationship with his ex-partner was a “teenage thing” and how probably they would have been apart by now. He spoke about his sentencing and about his brothers. He talked again of travelling, and left once again appearing very content.

**Session 3:** John chose cards, and I felt there was a difference in this session. Usually John presents as being in a far better state of mental health than myself, but this time whilst he clearly thought of his son a lot, the cards he chose often had something more troubling in their description, like the photograph of the hand was when his son was trying to run away. And the photo of the fish meant that his son might have flushed a live goldfish down the toilet. And the picture of the ducks was when his son nearly fell in the water. This repeated in his story with his partner, who he doesn’t think is right for him, but it might be right for his son for him to be with her. At the end, he seemed more dejected, perhaps leading me to attempt to justify that talking to me, whilst raising difficult things, might be nevertheless helpful for him.

**Session 4:** John starts to talk about prison getting him down. We talk about fate but also the extent to which he has autonomy/agency. The session felt different. It was more of a chat but with John opening up with regards to what seemed a very complicated relationship with his step-dad and also saying that he was down a bit, which was very unusual for him. I also thought the question of how much was his fate and how much he could make a difference was potentially very important. I thought this theme of how much he had control of his life to make it better was throughout the session and I ended by saying to John that he had talked about fate – that was the word he used – and I said, “but we have got what the Americans call some agency” and John nodded. There was also with all these guys a powerful hope through thinking of their children, even though on some level they knew that in reality it wasn’t going to work out how they dreamed – there is the question of how much the therapist should collude with the imaginary – I think it can sometimes be vital, as with those patients who so hope that one of their parents - who may well be dead – be good. This helps them survive through almost impossible situations, though later in life it becomes far less helpful, if not detrimental.
Session 5: John again starts off with optimism – he’s hoping to be sent to an open prison where you spend two weeks in and then five days out [I noticed how each time he had a need to look forward to something]. I asked him about what he briefly said about wanting to go home for a few days. He said he hadn’t found out yet but it could be Thursday onwards next week. We talked about the money system in prison, also John said “It’s hard for some guys because before their mum’s made their bed for them. It’s even more difficult when they leave here - some guys have no one. I had my mum and step-father and all and some of my friends are here.” Me: “did you meet them here?” John: “no, I met them before”.

Final session: John chooses to use photographs again and the people like his step-dad are much clearer in the room. John tells me about when his dad died and he’s a bit sad. He asks me will I be back. There were a lot of silences and it helped us both that we could keep looking at the photographs on the floor.

Through these sessions, John seemed to be able to integrate more his hopes and disappointments. He seemed to be someone who started as if he were very positive but was able to express his doubts about things going wrong and I felt I was someone he could talk to in a way he needed but hadn’t previously experienced, including being able to experience his despair with someone.
# Training Session Plan: 4 The Development of Photobooks

## Session Plan

<table>
<thead>
<tr>
<th>Time</th>
<th>Aims and Objectives</th>
<th>Outcomes Expected for Learners</th>
<th>Resources</th>
<th>Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 hr</td>
<td>Familiarise participants With materials</td>
<td>Familiarise with photobooks development and concept</td>
<td>Photobook</td>
<td>Group introduction to photobooks. Study sample and understand concept behind it</td>
</tr>
<tr>
<td>2 hr</td>
<td>To use materials in practice</td>
<td>Experience in practice and to receive feedback on skills</td>
<td>Photobook Observation sheets</td>
<td>In groups of three each participant is either client, therapist or observer. Each has opportunity to develop own photobook, explore it, facilitate another and to observe.</td>
</tr>
<tr>
<td>1 hr.</td>
<td>Practice with skills and materials</td>
<td>To practice with materials, reflect on own practice, use skills</td>
<td>Handout: Photo Emotional Writing: a case study around the Photobook Approach</td>
<td>Groups to repeat exercise, using all skills learnt on programme.</td>
</tr>
<tr>
<td>30 min</td>
<td>Evaluation and Feedback</td>
<td>Learners provided with space to give their feedback</td>
<td>Session Evaluation Form</td>
<td>Evaluation of Session. Identification of positives of session, what could have been done better and suggestions on how the same session can be improved for the future.</td>
</tr>
</tbody>
</table>
An Example of a Photobook

This book is dedicated to Nicolas

The story has been written especially for Nicolas by his father, Demario, who has selected some photographs with him in mind to accompany his thoughts...

Part One
Us in the Past

This is a picture that comes to mind when I think of you...
My favourite memory of you is...

I chose this photograph because I know you love cars.
I chose this because it reminds me of when we have been playing football together and you asked me on the phone “when are we going to play football again?”

I want to tell you something about myself:

Part Two

About Me

This photograph reminds me of what I like...
I have chosen this photograph because I like Christmas and it also reminds me of you asking before Christmas to put the presents under the tree so you can open them!

And this photograph reminds me of things I don’t like...
I don’t like alcohol because alcohol made us be separated. It’s not good to drink a lot.

Part Three
About You

This photograph makes me think about what I want you to do...
... I would like you to involve yourself in sport

And this photograph makes me think of what I don’t want you to do...

1 want you to look both sides when you cross the road.
And this photograph makes me think about what I want to say to you above everything else.

I don’t know the words but I really love you!

Part Four
Us in the Future
And this photograph makes me think about what I am looking forward to regarding you and me in the future...

You always ask me about the beaches and it reminds me how I want to go on holiday with you and see the sea and teach you how to swim.
Handout: Photo Emotional Writing: a case study around the Photobook Approach

Time: Starting from September 2013 until October 2013. Four meetings with the group

Place: Educational department of Juvenile Social Services Office, Bologna, Italy

Duration of each session: 1.5 hours

Information about the client/participant:
Client description in relevant, useful terms (e.g., gender, age, ethnicity, other potentially useful information): Age: 17-19. Gender: three girls, five boys. Nationality: Italian, Romanian, Moroccan

Description of the approach:
Each client chooses an image, dedicates it to one (or more) people and writes down what that image recalls. The evocative power of the image can stimulate associations, promote self-expression, self-awareness, and enable interactions between different individuals.

The path is developed with 8 young adult participants and two "facilitators", in four 1.5 hour weekly meetings. At each meeting it is proposed to “answer” some questions through the choice of images. The answers create, at the end of the course, a book which is then delivered to the clients. The clients participate on a voluntary basis.

Reasons the participant decided to take part in the project:

- the possibility to freely choose if participating or not;
- the chance to tell about themselves without fear of judgment;
- the curiosity for different work, made with images.
At the end of sessions

Participants’ assessment/evaluation of sessions: Each client filled in an evaluation form, in order to analyse the following aspects: Previous participation to similar activities; Difficulties in working in groups; Difficulties working with emotions; Awareness of specific changes.

Facilitators’ assessment/evaluation of sessions: The facilitators filled in the case study and the evaluation form. These are the main aspects that were emerged:

- Using the photograph as "an instrument of mediation" both in the interpersonal relationship, and in the introspective work with emotions.
- Chance to “remove” the emotions felt during the activity with photos, through writing and/or drawing.
- Possibility to put in practice the "introspective work" through the return of a final product (book).
- One of the two facilitators had the role of observer, allowing a more fluid and light work, especially for individual sessions.

Record of materials produced (e.g. photos used, photo-book etc.) after obtaining consent that these can be used: All the materials are recorded and kept.
# Training Session Plan 5: The use of Photography for Rehabilitation & Employability

## Session Plan

<table>
<thead>
<tr>
<th>Time</th>
<th>Aims and Objectives</th>
<th>Outcomes Expected for Learners</th>
<th>Resources</th>
<th>Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>30 min</td>
<td>Familiarise Participants with concepts</td>
<td>Basic understanding</td>
<td>Photocards Flip charts</td>
<td>Introduction to course basics</td>
</tr>
<tr>
<td>2 hrs</td>
<td>Basic introduction to using materials for employability</td>
<td>Basic introduction to aims of using phototherapy for employability</td>
<td>Handout: Method</td>
<td>Introduction to phototherapy for employability</td>
</tr>
<tr>
<td></td>
<td>To provide basic introduction to force field analysis</td>
<td>Facilitate skills in force field analysis</td>
<td></td>
<td>Introduction to force field analysis</td>
</tr>
<tr>
<td>1 hr.</td>
<td>To bring together skills, materials and force-field analysis</td>
<td>Improve skills and expand to using for rehabilitation and employability</td>
<td>Cards</td>
<td>Group work using materials and force field analysis. Therapist, client, observer</td>
</tr>
<tr>
<td>1 hr.</td>
<td>Employability through photocards in practice</td>
<td>Understand how to employ the concept to employability.</td>
<td></td>
<td>To discuss the reflective writing in the handout.</td>
</tr>
<tr>
<td>30 min</td>
<td>Evaluation/Feedback</td>
<td>Learners provided with space to give feedback</td>
<td>Session Evaluation Form</td>
<td>Evaluation of Session. Identification of positives of the session, what could have been done better and suggestions on how the same session can be improved for the future.</td>
</tr>
</tbody>
</table>
Rehabilitation and Employability: Method

This approach on employability is carried out over two days in the following order, and can be done individually or in a group.

**Day one**

1. Learning how to use the camera;
2. Looking at photographs and critiquing them;
3. Brainstorming external factors that help and external factors that hinder getting a job;
4. Go and take photographs of these external helpful and hindering factors;
5. Return and critique the photographs and consider captions for each of those selected pictures.

**Day two**

1. Repeat steps 3) to 5) above, but for internal rather than external factors that help and hinder getting a job;
2. Each participant draws a straight line to represent getting a job and then draws an axis and lists above the straight line all what s/he considers important external factors for and underneath the line, again going across, all the external factors acting against getting a job;
3. The facilitator helps participant draw lines pointing downwards for all the relevant forces that are acting externally for getting a job, with the length of each line in proportion to the strength of the force;
4. Similarly, the facilitator helps the participant draw lines up for all the relevant forces that are acting against getting a job;
5. The facilitator then helps the participant determine which force(s) for can be most easily lengthened and then which force(s) against can be most easily reduced;
6. The facilitator enables the participant to draw up an action plan based on stage 6;
7. The procedure 2 – 6 immediately previously is repeated, this time for internal rather than external factors/forces.

Example overleaf.
Example of force field analysis

External helps and hindrances in finding a job:

**Hindrances**
- Medication
- Job market
- Bad reference
- Criminal record

**Helps**
- Back to work employment schemes
- Charities
- Businesses
- Contacts
- Education
- Job Centre
- Internet
- Businesses
## Training Session Plan 6: Self Portraiture

<table>
<thead>
<tr>
<th>Time</th>
<th>Aims and Objectives</th>
<th>Outcomes Expected for Learners</th>
<th>Resources</th>
<th>Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>30 min</td>
<td>To teach theory</td>
<td>Basic understanding of therapy and self</td>
<td>Trainers materials</td>
<td>Introduction to self-portraiture and therapy</td>
</tr>
<tr>
<td>1 hrs</td>
<td>To explore self-portraiture in therapeutic practice</td>
<td>To use method in practice</td>
<td>Camera, printer, Photographer  5 Min Portrait - Full Portrait Photography Shoot <a href="https://www.youtube.com/watch?v=v51GZfro-k">https://www.youtube.com/watch?v=v51GZfro-k</a> Portrait Photography <a href="http://photo.net/learn/portraits/intro">http://photo.net/learn/portraits/intro</a></td>
<td>Group activity to take photo/have participants take photo of selves. Exploration of use of camera/taking portraits techniques</td>
</tr>
<tr>
<td>2 hr</td>
<td>To use portraits as a tool for therapy</td>
<td>The learner will know how to use self-portraits for therapy</td>
<td>Printouts of Self-portraits Handout: Questions on studying self-portrait</td>
<td>Group is organised in threes: therapist, client and observer. Processes covered in other lesson plans repeated here.</td>
</tr>
<tr>
<td>1 hr</td>
<td>Reporting activity in the use of Self-Portraits</td>
<td>The learner will know how to write a report on the use and benefits of self-portraiture</td>
<td>Handout: Example of Reporting of activity involving Self- Portraiture</td>
<td>Report writing on the above.</td>
</tr>
<tr>
<td>1 hr</td>
<td>To use portraits as a tool for therapy</td>
<td>The learner will know how to use self-portraits for therapy</td>
<td>Handout: Evolution example of the use of pictures with captions on ‘Preparing for Release from Prison’ as well as ‘Portraiture’ Handout: Portraits</td>
<td>Discussion on case study</td>
</tr>
<tr>
<td>30 min</td>
<td>Evaluation/Feedback</td>
<td>Learners provided with</td>
<td>Session Evaluation Form</td>
<td>Evaluation of Session. Identification of</td>
</tr>
<tr>
<td>space to give their feedback</td>
<td>positives of session, what could have been done better and suggestions on how the same session can be improved for the future.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Handout: Example of reporting the activity involving Self-Portraiture

Number of beneficiaries: 2 inmates
Number of sessions: 2
Type of sessions: individual
Duration of each session: 50 minutes
Materials used: Pictures taken of each inmate

Description:

Session 1
This session was dedicated to informing the beneficiaries of the specifics of this technique and was also a photo-shooting session. The inmates were trained in how to use the camera and then we used role play, asking one inmate to be the photographer and the other to be the subject. Afterwards the roles changed. The subject could choose the decor in which he wanted to be photographed. All this took place inside the inmates’ club. Each inmate had to have 5 pictures taken of him.

Session 2
Each beneficiary had to choose 1 picture that he liked the most from the 5 taken. He was asked to title it, underline the message that it sends, how he would describe himself in the picture, what he thinks is missing from his picture, to whom he would give this picture to, and what his family and closed ones would think if they saw it.

In the end of the session each inmate was asked to provide feedback on the usefulness of the technique.

Evaluation:

- They liked that they were given opportunity to play the roles of photographer and subject
- They appreciated they could choose the background and/or modify it for the photoshoot
- They found it surprising that a photo could tell so many things about themselves
- Although they were given the opportunity to create their own background, they thought of it as impersonal, reminding them of their current inmate status.
The Project Partners
University of Roehampton

The project coordinator is the University of Roehampton, London, which involves The Research Centre for Therapeutic Education (RCTE) and comprises of one of the largest concentrations of the psychological therapies in the UK, with its associated trainings in counselling, psychotherapy and the arts and play therapies.

Kiipula

Partner two is the Kiipula Centre of Education and Rehabilitation (KVC), Finland, which provides services on vocational special education, adult education, rehabilitation, and work life development. KVC is specialised in educating people with an impaired ability to work and function. It has a lot of experience of working with both prisoners and staff in prisons.

Università Cattolica

Partner three is the Università Cattolica del Sacro Cuore, Italy, which is Europe's largest private university and with five campuses it is the only university in Italy operating on a national scale. Research activity in UCSC draws on 54 institutes and is aimed towards the study and understanding of crucial issues to life and society. The vibrant department of clinical psychology works with many aspects of psychology and in turn psychotherapy. The laboratory of Clinical Psychology of UCSC is particularly involved in the use of photography in the psychotherapeutic field and researching this also.

European Prison Education Association – Malta Branch

Partner four is the European Prison Education Association, Malta, which is an organisation made up of prison educators, administrators, governors, researchers and other professionals whose interests lie in promoting and developing education and related activities in prisons throughout Europe in accordance with the recommendations of the Council of Europe. It is committed to working with prison administrations in Europe to further its aims, but is totally free-standing and independent.
Amitié

Partner five is Amitié srl, Italy, an Italian research centre, focusing on education and training, with a large experience in the provision of support and management services. It has a long and positive track record of working with the Italian government, including the Ministry of University and Research and the Ministry of Cultural Heritage and Activities.

Gradeco

Partner six is GRADECO Association (The Group For Social Action And Economic Dialogue) of Iasi, Romania, which was established April 15th 2011 at the initiative of a work group which, since 2007 developed programs, projects and social campaigns addressed to certain categories of persons exposed to the risk of social exclusion. GRADECO was born from the desire to continue the activity of the initiative group in an organised framework, able to ensure the optimal approach to the aims of making social services available to beneficiaries at European standards, for the improvement of their life.

University of Thessaloniki

Partner seven is the Aristotle University of Thessaloniki, Greece, which is the largest university in Greece, with a large School of Psychology that has extensive experience in the training of applied psychologists, including clinical psychologists (in both clinical and other community settings) and school psychologists. In the context of postgraduate studies, it provides training and supervision in assessment, in counselling and psychotherapy skills -individual and group work- as well as teaching and supervision in conducting research.