PHOTOTHERAPYEUROPE in Prisons

Year 1: 2013

Mid-Project Progress Report

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1. EXECUTIVE SUMMARY

The Phototherapy in Prisons (PIP) project after its first year is on target and within budget. The successful delivery of the work packages for this period, including the establishment of the project, the literature review, the sharing of knowledge, the identification of the four main phototherapy approaches, together with their testing and evaluation; and, face-to-face meetings in London, UK, Iasi, Romania and Sliema, Malta, are reported below.

2. INTRODUCTION

Emotional learning, a process through which a person may develop emotional intelligence, may involve gaining the capacity or skills to notice, convey, assimilate and regulate one's own and others' emotions in thought (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 the evidence to suggest 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 authors to suggest the need for emotional intelligence training.

This is particularly relevant to current policy both with regard to decreasing reoffending rates (Ministry of Justice, 2010) and initiatives to make prisons safer by decreasing violence and suicide across the partner countries (e.g. Safer Custody, 2002) and the EU. Despite addressing the need for emotional learning opportunities, to date, little to no provision has been developed in the EU.

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 will be important, particularly in the field of the therapies, in promoting changes in behaviour and well-being of prisoners. This will include the setting up of a post-training database through which trainee practitioners can input evaluations of their use of phototherapy, enabling data to be collected on the impact of the training and the use by practitioners in prisons.

The following are set as the aims and objectives of the project:

1. 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.
2. To test and produce phototherapy techniques and strategies practitioners can employ.

3. To produce an innovative printed and online phototherapy material set for use by practitioners (art therapists, counselors, prison officers, psychotherapists, group facilitators and keyworkers) with prisoners in the EU, that enable an opportunity for emotional learning

4. To train practitioners trainees emotional development of prisoners (art therapists, counselors, prison officers, psychotherapists, group facilitators and keyworkers) in using phototherapy techniques.

5. Evaluation of use of phototherapy by practitioner trainees through formation of post-training database.

3. WORK PACKAGES AND DELIVERABLES

A. Work package 1 - Set-up and Review

Lead Partner: Roehampton University

Starting the first month of the project and lasting until the 12th month, the first work package was Management oriented. The initial framework for the project was set up, in each country, as follows:

- The Action Research Team involved in the project, including the National Co-ordinator, was established
- A Project Manager was named by the National Co-ordinators
- Communications between partners was set up
- An initial 3 day meeting in London between partners took place in January, with the purpose of agreeing the framework and strategy for the project, training in ICT and communication products, discussing the work packages and the completion of a Framework, Guidance and Project Support paper
- Each partner confirmed establishing connections with six penitentiaries
- A further meeting in Romania was organized, in April, and an additional one, in Malta, in November

B. Work package 2 - In depth Literature Review relevant to phototherapy and use of visual imagery in prison environments

Lead Partner: Kiipula Centre of Education and Rehabilitation (KVC)

Lasting for 2 months, the 2nd and the 3rd month of the project, Work Package 2 included the creation of an in depth literature review and recommendations report, with the purpose of exploring the literature and previous practices, summarising findings and making recommendations for this project.

The initial literature reviews were carried out as follows: London, United Kingdom (Del Loewenthal and Dawn Clark) - Overall literature review on psychological interventions in

prisons and collation of the final literature review; Malta (Joseph Giordmaina and Anita Beatrix Nagy) - Literature review on emotional intelligence and Prison Inmates; Italy/Milan (Emanuela Saita and Monica Accordini) - Literature review on photographic techniques and, Finland (Tommi Natri and Hana Pietila) - Literature review on phototherapy.

Additional literature reviews on prison policies in Germany (Roberto Righi), Greece (Evrinomy Avdie), Italy (Monica Accordini) and France (Betty Bertrand-Godfrey) were integrated in the overall review on psychological interventions.

In summary, the partners have come together for this collaboration through their interest in phototherapy as a psychological intervention in developing prisoners' emotional intelligence. In developing and disseminating protocols for the use of phototherapy in EU prisons, the training products such as the photocard set, guidelines, lesson plans and manual produced by the partners for this project will enable practitioners to facilitate the emotional development of incarcerated persons using phototherapy at individual and group intervention levels.

The review would suggest, with regards to methodology, materials and procedure, that the project should employ the use of photocards, spectrocards and Professor Del Loewenthal's 'Talking Picture Cards' within 6 one hour (50 minutes) individual sessions. These sessions will be carried out by a trained facilitator (who has no other agenda) and will not report on prisoner's sessions other than in the event of a disclosure of harm to self or others. The phototherapy sessions will be conducted with a minimum of 3 (preferably 4) inmates who have volunteered for these sessions.

A minimum of 3 (preferably 4) client inmates will be also be facilitated to make 'photobooks' using the Loewenthal 'Talking Pictures Cards' as a basis. A further group (minimum of 3 preferably 4) client inmates will use cameras to take pictures with captions on 'preparing for release from prison' and another group (minimum of 3 preferably 4) client inmates will be involved in a form of portraiture to be determined by each partner.

In each case the client inmate will be asked to complete a simple questionnaire and a case study will be written up for each of the approaches under review. Reflective practice logs and process records will be kept. There will also be a focus on training facilitators to provide a relationship in ways that enhance the participant's emotional learning. Each method will be evaluated while combing the 'Phototherapy in Prisons' approaches with facilitator on-going client-centred supervision and training exercises in listening skills, six categories of intervention

(distinguishing authoritative from facilitative) and the foundations of client centred facilitation with particular emphasis on 'Unconditional Positive Regard' 'Psychological Contact' and 'Empathy'.

In conclusion, the potential benefits for both prisoners and society in terms of the therapeutic facilitation of increased emotional intelligence with offending populations are well documented. Studies in offender psychology consistently show a distinct lack of emotional intelligence and problematic affect regulation across samples taken from prison populations. This project intends to combine those evidence bases, to provide a new form of therapeutic intervention to a population who may struggle with the confines of conventional therapies. The ways in which phototherapy methods have been evidenced as empowering those without emotional literacy or emotional intelligence may infer that phototherapy could be a conceivably helpful approach to therapeutic intervention in prisons and custodial environments in the future.

C. Work package 3 – Research in Action

Lead Partner: Università Cattolica del Sacro Cuore

The work package started on the 4th month, lasting for 10 months. The following activities took place:

1. National Coordinators trained their teams on using phototherapy methods determined in the Literature Review.
2. A team member was trained in use of phototherapy with reference to prisoners in each partner country. Specific training was carried out by national coordinators.
3. An initial meeting with prison staff (member of psychology, member of therapy staff, member of probation) and prisoners was used to create a 'mind-map' of the use of phototherapy in each prison.
4. 'Phototherapy' was carried out with prisoners in a structured way. Within this, different phototherapeutic strategies and techniques and different photocards were used, and their use reviewed. The researchers, using agreed evaluative and monitoring measures, have drawn together findings, by writing entries in journals, collating prisoner comments and researcher thoughts.

5. Each country held an Action Research one day meeting to discuss findings. Evaluative and monitoring measures were discussed, with particular reference to the strategies and techniques used and choice of photocards relevant to a prison population.

6. Each partner prepared an in depth report on their findings, drawn together into one summary report by the Lead Partner, Università Cattolica del Sacro Cuore, Italy and presented below.

PIP – PHOTOTHERAPY IN PRISON PROJECT EVALUATION

A. Introduction

Each of the seven partners agreed to test out four different techniques involving the therapeutic use of photography in two correctional facilities. At present all the partners have started carrying out the planned activities in two prisons.

During the last project meeting, held in November 2013, partners from Malta explained that due to bureaucratic and administrative impediments related to the recent elections occurred on the island and the consequent changes in the structure and board of the people in charge of the Ministry of Justice they couldn't start with the project implementation. By this time they started working in two correctional facilities and will make use of the comments and feedbacks given in the current report to improve their intervention.

Interventions were carried out in both open and closed prisons and male as well as female convicts were involved in the project, and partners from Amitie, Italy, also worked in a juvenile correctional facility; this great variability assured the four techniques to be delivered to different populations within the prison system.

Two of the partners (Greece and Finland) carried out their interventions within the context of Adult Education, in particular the techniques were delivered to the inmates participating to some educational activities offered within the prison context.

In one case (photovoice), English partners decided to involve former convicts suffering from mental disorders due to the difficulties inmates face in obtaining permissions to go out or to use a camera within the prison premises.

While most of the partners involved different inmates each time, experimenting the four techniques with different people, partners from Finland decided to have the same group of people testing out all the four photographic techniques, this allowed them to create a progression

in the interventions delivered and to, possibly, create close groups where intimate topics could be discussed safely.

In the following paragraphs all the different techniques will be presented in detail, similarities and differences across countries will be discussed and suggestions for further improvements of each technique based on the partners' experience will also be discussed.

B. Talking pictures

a. *Similarities*

In all cases, with the only exception of Bologna, the convicts were met for six sessions for approximately 50 minutes for each session and all the partners decided to use the photocards developed by Del Loewenthal.

Moreover, recurrent themes can be found in the inmates' narratives, among them we can list: the family as a source of help and support but also as a possible tie or restriction hindering the development of the inmates' independence; inmates also often talk about their everyday life in prison, in particular they mention the importance of friendship and the creation of significant relationship within the prison context but also the difficulties related to living and sharing spaces with other people that might have very different habits and needs.

b. *Differences*

As above mentioned, all the partners, except from Amitie, organized a total of 6/50 minutes meetings with the inmates, however, great variability has to be registered across the various countries: in some cases (e.g. Finland), for example, convicts were met in groups whereas other partners (Italy, the UK and Romania) preferred an individual approach. Greek partners used both, the individual and group setting. In the case of the group setting, the six sessions approach was mixed with the photobook technique. However, in the case of group sessions it is not clear how these photobooks were created and how the participants selected the pictures to be used in the book. In this case, in fact, facilitators selected photocards that were relevant to the themes discussed during the meetings, making sure that the reference was not very obvious. The facilitators were the ones who established both the cards to be used and the extent to which they were relevant or not to the theme under analysis, this is a rather arbitrary process. In this case clients benefited from producing something concrete (a photobook that was

printed, bound and given to them at the end of the sessions) that they could share with their loved ones and be proud of.

Photocards were not used in all the sessions by Greece, Romania and the UK, photos were used as stimuli especially in the beginning of the sessions and then sessions continued as "normal" counseling interviews.

Both Greek and English partners tended to use a rather unstructured approach: inmates were free to talk and to decide the topic to be discussed in each session, on the other end Romania and Italy (UCSC) opted for a more structured approach, in these cases in fact, each session focused on a specific topic or moment in the inmate history.

Another significant difference can be found in the fact that not all countries used the same set of cards.

In the case of the **UK**, Del Loewenthal's photocards were used, however three more cards were added to the original set.

In the case of **Italy (UCSC)**, Del Lowenthal's photocards were used and, as mentioned above, a much more structured approach which required the use of photocards in all sessions (see country report for further details) was adopted.

With regards to partners from **Bologna**, subjects were involved in 4 individual meetings and asked to narrate their own life history throughout the use of some pictures. An audio interview was also recorded at the end of the four meetings. A Rogerian approach was used to conduct the interviews with convicts and the possible involvement of the convicts' families is also mentioned.

Romanian partners also made use of Del Lowenthal's photocards and met the convicts individually for six sessions, however the photocards were used only in session 3, 4, 5. After an initial presentation of the project and an introductory meeting with each of the convicts, they were asked to imagine they had to leave for a journey that would take them to a place they wanted to be in the present. Participants had to choose a number of photocards symbolizing the steps or important events that would lead them to their destination, in this way photocards are conceived as a sort of fictional luggage accompanying the convicts in their journey.

Finnish partners decided to see subjects in groups, besides Del Lowenthal's photocards, two other photographic sets were used: Fiiliskortit and Visioi kuvapakka (Visio picture pack). Pictures were used in all the sessions both to help clients present themselves as well as to

encourage them to express their emotions. At the end of the group meetings, individual sessions were also organized.

c. *Positive aspects*

∗ The fact that the convicts were allowed to talk to someone and disclose their feelings was perceived as something extremely important as they don't have many chances to do so in prison.

∗ The therapeutic experience, the knowledge and the personality of the facilitators, who were bound by confidentiality, inspired trust and so a sense of solidarity and support emerged.

∗ The collaboration between the facilitator and the subject also proved to be particularly important. In many cases, for example, inmates were involved in the putting out of the photographs and it reduced the anxiety in the room for both client and phototherapist.

∗ Involving the client in both displaying the cards and putting them away helped the creation of a stronger relationship as the clients feels involved in the process and he/she gains a sense of mastery over the situation. Moreover, putting the cards away is a joint and collaborative activity that also provides the subject with a sense of closure.

∗ The use of photos facilitated relationship building within the context of the initial therapeutic encounter and encouraged the participants to talk about their concerns and things that mattered to them throughout the sessions.

∗ In the inmates' words: photos made them relax, help them think of the outside world and brought back positive memories as well as helped them make plans for the future, helped them talk about their feelings.

∗ When the use of personal pictures was allowed, it proved to be extremely useful as it increased both the creation of a strong and positive relationship with the facilitator as well as helped the convicts narrate their history.

∗ Often convicts chose photocards depicting, nature, greenery and open spaces. Such images and many others reminded them of past lived experiences, which they often contrasted with their everyday life in prison or allowed them to dream and travel outside the prison walls.

∗ Many of the convicts described a feeling of freedom in shaping the process and sense of agency and empowerment.

* With regards to the group sessions, the use of images allowed not only for similarities to be heard and for consensus to be reached – as it natural – but also for different descriptions and views to be expressed, about issues that are fairly sensitive within the prison context, in a way that seemed familiar and safe for participants.

d. *Negative aspects*

* Delays and problems related to the penitentiary system organization.
* The same cards were used during all sessions.
* Some themes were under represented in the pictures (e.g. human figures, objects representing teenagers or young adults, objects or landscapes representing aggressiveness, anger or sadness).
* Many inmates wished they had more time to discuss about their story and wanted to attend to more sessions.
* Photos are extremely powerful due to their symbolic and projective nature therefore there's the risk that they might open too many sensitive topics too early (without the convicts having the necessary psychological maturity to adequately face them).
* Given the lack of structure and the relatively high number of session it is advisable only trained therapist attempt completing this approach with a client.
* With regards to the group sessions, a lack of appropriate space or equipment needs to be registered. The lack of time to organize all the activities proposed was also mentioned; in this case the choice of combining the photocards together with the photobook technique did not work as it provided the convicts with too many stimuli to deal with. Difficulties in creating the photobook were also mentioned.

e. *Suggestions for further improvements*

* More pictures with different themes should be added to the sets already in use; in particular, more photos regarding the place where the inmates have lived before entering prison or where they come from would be particularly useful.

* It is probably advisable not to use pictures in every session as it may result in a rather mechanical and fragmented process, pictures should simply serve as stimuli to help the

conversation get started and to facilitate the expression of symbolic contents that are hardly expressed through words only.

∗ Subjects should be involved in the selection of the photographic material to be used so that pictures would mirror their expectations and represent familiar objects or landscapes. It would have been more useful if the inmates had more opportunities to participate in the selection of the photographic material, either through making the images themselves or through selecting them from the internet.

∗ Use "culture fair" pictures given the high presence of foreign inmates.

∗ More time and further training on the facilitators' side would have increased the organization of the activities proposed.

∗ If the technique is delivered to small groups it is also advisable to have at least one individual meeting with the convict to discuss about his/her feelings and comments regarding the sessions.

C. Photobook

a. *Similarities*

In all cases inmates were encouraged to choose a number of photos to be inserted in a photobook dedicated to someone important to them.

b. *Differences*

With regards to this technique, differences are to be found in the number of sessions, in the approach (individual versus group) used as well as in the fact of printing and delivering a hard copy of the book to the convicts involved. Moreover, some partners did not foresee follow up meetings after the printing of the books and therefore inmates' comments could not be collected.

For **Greece** the photobook sessions were a combination of the photobook and the six individual sessions technique. In some cases it was not possible to have a follow up meeting and therefore participants' reactions to the printed and bind photobooks could not be registered.

With regards to **UK** both individual and group sessions were held. The creation of the photobook is dedicated one single session, while no follow up sessions are foreseen.

Italy (UCSC) organized two individual sessions with each inmate. In session 1 the subject was invited to choose the pictures and helped to write the captions for each of them, in session 2 participants were given a hard copy of the photobook and their comments and feedbacks were collected.

Italy (Amitie) organized 4 one and a half hour group sessions with some inmates. Each client chose an image, dedicated it to one (or more) people and wrote down what that image recalled.

Romanian partners met the clients in a group for six sessions. Photos taken by the convicts themselves were used instead of the photocards. Role plays were used to assure a greater involvement of the participant in the project.

Finnish partners also decided to use a group approach, they mention having had problems with the first male group due to the absence of an adequate set and the wrong choice of timing (at the end of the school year in prison when all inmates were tired). With the female group Del Loewenthal's photocards were used and the standard approach was used.

c. Positive aspects

* The possibility to open up and share one's emotions with someone, most of the convicts in fact reported the difficulty of openly communicating their own thoughts or feelings in prison. Prisons, no matter where, seem to be places in which it is safer to deny or freeze one's emotions therefore the use ofpictures, thanks to their great evocative potential, helped inmates express them and disclose some important aspects of themselves and their lives.

* Photos reminded the inmates of their life out of prison and helped them reconnect their past experiences to the hopes and wishes they have for the future.

* The use of photos allowed clients to create a coherent and meaningful narration as well as to connect significant events in their lives with their present situations and their future expectations.

* The final product as a hardcover book.

* The structure is easily understood by facilitators and can be quickly learned and applied.

* Photos offered an opportunity to reach out, to share feelings, hopes and intentions sending a message to people they care about that they are constantly thinking of them (an expressed fear was that their children may "forget them" while they are in prison).

* The guiding questions and selection of photos helped the participants to connect the past, the present and the future in their stories, also offering an occasion for self-reflection and reflection upon relationships with their loved ones.

* Most of the inmates also reported the joy and pleasure of doing something concrete both for themselves and their loved ones. Undoubtedly the fact of printing and binding the photobook was extremely helpful as it gave the inmates the impression of having contributed to the creation of something important and meaningful and it also left them with a positive memory of the work done together with the facilitators.

* When the use of personal pictures was allowed, it proved to be extremely useful as it increased both the creation of a strong and positive relationship with the facilitator as well as helped the convicts narrate their history.

* Photographs are regarded as something objective on which it is easier to project one's feelings.

d.   *Negative aspects*

* Lack of adequate spaces and timing.

* When partners decided to use an extremely structured approach, the photobook sessions risked being perceived as a task to be completed rather than as an opportunity for self-growth and disclosure, this risk is particularly high when there is no (or only limited) significant relationship with the facilitator. In this case inmates will tend to present a socially acceptable image of themselves and will avoid certain topics (e.g. their criminal records, the prison, having had a past of drug or alcohol abuse, etc.).

* Especially for people with low education and a low socio economic level it might be hard to detach from a concrete level and find a symbolic meaning in the pictures.

* In this perspective it is recommended to increase the number of individual meetings with the convicts and not to start immediately with the photobook, it is instead advisable to dedicate the whole initial session to the convict self-presentation.

∗ The lack of computers and/or computer skills may make it difficult for inmates to prepare the book themselves.

e. *Suggestions for further improvements*

∗ Using personal photos or being actively involved in the process of selecting or creating them results in a greater involvement and interest in the project.

∗ Greece and Italy both agree that some prior knowledge of the person is needed both to decide the technique that best suits his/her needs as well as to develop the necessary trust and intimacy to start collaboration. In the case of Greece this previous knowledge was obtained mixing together the photobook approach and the six individual sessions technique and devoting the initial sessions with the inmate to the self-presentation and the discussion of eventual presenting problems or needs. In the case of Italy (UCSC), inmates were met in groups before the individual sessions and this facilitated the creation of a climate of trust and intimacy, moreover subjects were invited to bring their own pictures to the first session and they were used as a starting point to initiate the subject's self-disclosure.

∗ It might be useful to give two copies of the printed story-book s to them – one to send to the person they made for, and another to keep for themselves.

D. **Photovoice - pictures with captions on preparing for release from prison**

a. *Similarities*

This technique was the one that probably had the greater variations across the countries involved in the project. In fact, the only common element in this case was the fact that inmates were involved either individually or in small groups in the process of commenting a set of pictures (that in most cases were taken by them themselves and in the case of Greece were only selected from a set of photocards and computer images made available by the facilitators). Another common element was that in all cases the pictures had something to do with the inmates' future and their lives outside prison. Unfortunately, however these great differences across countries make it difficult to compare the various experiences.

b.   *Differences*

The main differences were related to the structure and number of meetings attended by the convicts as well as to the fact that, in one case (Greece) convicts were not allowed to take pictures themselves.

With regards to **Greece,** because of unanticipated problems with security in the school setting, participants were not allowed to take photographs themselves for this activity; the facilitators brought along several photocards and these were also uploaded on the available computers, and were used by the women involved in the project to create their photo-albums.

As for the **UK**, the sessions were completely focused on employability and therefore the pictures represented the helps and hinders to getting a job. It is also important to underline that the facilitators in this case walked around with the client while he/she was taking pictures.

Partners from **Italy (UCSC)** involved the subjects in two group sessions and asked them to take up to 10 pictures on the topic of the "end" when exiting the prison on a temporary license.

Partners from **Italy (Amitie)** adopted a technique called "Reviewing of the personal development moment and planning of the final objective", which involves subjects in the narration of their story and future plans using photos as a media to communicate important messages and visualize their journey.

With regards to **Romania**, photovoice was substituted with the digital story telling approach in which clients were asked to bring 5 pictures representing themselves and to make comments on them narrating their own life history.

In the case of **Finland**, three different techniques were used: treasure hunt, photoproject and photo exhibition. In the treasure hunt, clients in small groups are involved in photographic hunt were they go in the search of interesting shots after having been given a few instructions on how to use a camera. In the photoproject participants are asked to take a few pictures symbolizing their story and narrating their future projects, clients will then paste pictures on a big poster and add colors and captions. An exhibition was finally organized within the prison in order to advertise the project and its aims.

c.   *4.3   Positive aspects*

(Besides the other aspects related to the use of photos as a media to encourage self-disclosure and emotional expression already mentioned before)

* Participants had the opportunity to express the strong and weak parts in their life trajectory and development; to reflect on mistakes and omissions; to dream.

* They allowed themselves to dream, to plan, and to believe that they can change some aspects of their life. They felt great satisfaction and joy that someone listened to their thoughts and feelings with respect and attention. The final product, as it was expressed through the photographs and the special meaning they themselves gave to the photographs, facilitated the expression of very personal issues, and this helped, in turn, communication at a deeper level, to create trust and mutual understanding in the group.

* The use of pictures proved to be very useful as it allowed to concretely visualizing possible hinders and helps to the accomplishment of one's future plans (especially in the case of the UK).

* Moreover, the use of pictures also helped creating a sense of empowerment as subjects felt they had the possibility to do something positive, to stand for themselves and to change the situations they didn't like in the same way they are free to choose the timing, location and subject for a picture and to change the lighting or position if the wish to.

* Walking around with the client (as the English partners did) gave the facilitators the possibility to observe the thinking process and the emotions behind each shoot first end, it also gave them the possibility to both talk with the inmate and observe his/her behavior and attitudes in a natural context.

* The idea of organizing an exhibition was extremely positive as it gave clients something to be proud of and increased their sense of self efficacy, it also helped the project to be known.

* Taking pictures symbolizing the goals one wants to achieve helps making them more real and concrete.

d.   Negative aspects

* Lack of time.

* Great variability across countries.

* Some facilitators felt that language was an issue, although this problem was not reported by the inmates in their feedback forms and therefore we can assume it was not perceived as an obstacle affecting the possibility to take part to the activities proposed.

∗ Individual interviews with the subjects might have been useful to gain a better understanding of the positive and negative feelings experienced during the sessions and well as of the difficulties encountered working in a group.

∗ Where only group meetings were held (e.g. Italy – UCSC), the difficulty in establishing a cooperative and strong relationship with the clients as well as the impossibility to get to know them and the details or episodes of their life histories that brought them to make a particular picture or to give it a particular meaning has to be registered.

∗ Subjects with low education and a low socio-economic level may find it hard to use images in a symbolic way.

e. Suggestions for further improvements

∗ Involve clients in individual as well as group sessions.

∗ Allow inmates to bring their own photos.

∗ Using simple point and shoot camera with a zoom function.

∗ Meet the clients individually as well as in groups.

∗ Organizing an exhibition of all the pictures taken by the inmates could be extremely useful both for the inmates themselves who would gain a feeling of agency and self-efficacy as well as for the project partners who would have the chance to disseminate the project results.

E. Self-portrait and framed portrait

a. Similarities

In both the self and the framed portrait inmates were the subjects being photographed. Pictures were either taken by the inmates themselves (as self-portraits) or, more often, by the facilitators. Inmates were then invited to look at the pictures taken and invited to make comments on them particularly underlining what they liked and disliked of each picture and the extent to which the photo represented they image they have of themselves.

b. Differences

The main differences between countries concern the setting (individual versus group) chosen as well as the choice regarding who is taking the picture (the facilitator versus other

convicts). In some cases (Finland, Greece, Italy –UCSC) the facilitators were the ones taking the pictures, while in another case (Romania) convicts were invited to take pictures to each other.

Greece privileged a group approach in this case. Two sessions were organized and pictures were taken by facilitators (with the help of some of the group members) in session 2. Individual as well as group pictures were taken. Participants were then invited to discuss about the pictures with the other group members.

As for the **UK** the pictures were taken both in an individual and group context, both on one occasion . Reading the feedback form it emerges that both self-portrait and portrait made by the facilitator were used. The participants made self-portraits using a mirror which also allowed them to leave out some parts of their bodies.

In the case of **Italy (UCSC)**, two individual sessions were organized: in session 1 the subjects were invited to pose for some photos while in session 2 they were asked to comment on the pictures and to choose and give a title to the most representative ones.

With regards to **Amitie (Bologna)**, the number of sessions and that of the inmates involved was not specified nor it was the structure adopted in the sessions, this makes it hard to compare the approach with that used by the other partners.

Romanian partners also chose to involve the subjects in two group sessions. Subjects took turns in taking pictures of each other then they were asked to look at the pictures and to comment on them. In this case, however, the aim of the photographic session and the message to be delivered through the portraitures is not made clear. If participants were not given clear instructions regarding the goals of the sessions they might conceive them as mere moments to "show off" and take (aesthetically) beautiful pictures in which they looked good.

With regards to **Finland**, two approaches were used: in one case photos were taken by the facilitator while in the other inmates took pictures of themselves. In the first case, a mini studio was set, a professional camera, a background and a reflector were used. Portraits of all the inmates were taken and printed and in a later session subjects were invited to make comments on the pictures taken. In the other approach, inmates were encouraged to take self-portraits.

In two cases (**Greece** and **Finland**) all participants had already attended group meetings where other phototherapy techniques were used, and were familiar with the facilitators and the methods of the phototherapy approach.

With regards to **Italy (UCSC)**, participants who did not have previously worked with photos were invited to try the framed portrait approach.

c. *Positive aspects*

* Printing pictures, where was done, proved to be extremely helpful as it gave the subjects the chance to visualize the most meaningful shots that were taken in the previous sessions and to touch or move the pictures in order to create a narration.

* Moreover, having the pictures printed was a way to thank subjects for their collaboration as their received something symbolizing the work done together with the facilitator.

* The fact of giving the participants their pictures was extremely positive as most of the inmates appreciated very much the fact of having a beautiful picture of themselves: they were very proud of the pictures taken not only because they looked good, and this increased their self esteem, but also because photos depict them doing something new and interesting.

* When a group session was adopted, participants were invited to give each other feedbacks, this encouraged the exchange and discussion between them and it also helped them to learn to accept comments from others as well as to formulate and express their thoughts adequately.

* Pictures proved to be extremely useful tools to express symbolic and abstract meanings. They are extremely useful when dealing with foreign subjects as they help to overcome linguistic barriers.

d. *Negative aspects*

* In some countries (e.g. Italy), penitentiary rules forbid subjects to take pictures together with other inmates so that two convicts cannot appear together in the same picture; such a rule was sometimes an obstacle as it prevented subjects from taking the pictured they wanted to.

* Lack of time and, in some cases, lack of privacy.

* When no other approaches were used before, the scarce knowledge of the facilitators may have prevented subjects from disclosing their actual feelings and may have created embarrassment.

e. Suggestions for further improvements

* The idea of including in the self-portrait technique only people who had already attended group meetings where other photographic techniques were used (as done by Greece and Finland) proved to be particularly positive as participants could access to and disclose deeper contents about themselves and their life history due to the profound connection and sense of trust they had developed with the facilitators and the fact that they were already accustomed to the use of pictures as media to express aspects of their inner worlds.

* The fact of having inmates taking turns in playing the role of the subject and the photographer was extremely useful as it provided them with a greater insight on both how to use a camera as well as on the aims of the project.

* It might be a good idea to create a photobook collecting the best shots taken to the subjects so that each of them can receive something in return for his/her collaboration.

* Usually computer edits or alteration of original pictures is not advisable in self-portrait and framed portrait techniques, however some of the partners did edit or modify the pictures. The alteration of original photos as well as the post processing techniques is issues that still need to be discussed within the consortium as it seems particularly important to reach an agreement on the topic in order to make the technique as standardized as possible across countries.

D. Dissemination of documents

Multiple options for disseminating the documents were discussed within the project meetings and web conferences:

1. A conference will be held in London in 2014.
   - The conference will be free but attended by invitation only.
   - There will be a call for papers worldwide from professionals such as therapists, sociologists, economists, criminologists and anthropologists as it was felt this would enable a contribution to a wider picture.
   - The conference will have parallel sessions with simultaneous activity going on, perhaps including different strands for practitioners, policy makers and theory, to meet the different audiences and for effective dissemination.

- It was noted that the website was needed before the conference is confirmed and advertised.

- It was noted that there would be more interest from abroad if we can acknowledge that the conference is part of the Grundtvig project. As such, it needs to be signed into the European Commission which would enable people to access funding to attend the conference.

- All partners to contact national organisations such as criminal ministry systems, European prison networks, charities that work in prisons and rehabilitation etc., to publicize the conference.

4. MEETINGS AND TRAININGS

A. *Inaugural meeting, London*

The inaugural meeting took place between the 19th and the 21st of January 2013, at the Whitelands College - University of Roehampton with all the partners. The objectives of the first meeting were:

- To get the partners to know each other in order to build a team that could work efficiently over the two years of the project
- To plan in detail the work packages and exchange knowledge and useful information
  The meeting included:
- A presentation of each of the partners and changing of ideas
- Planning the individual work packages
  The following actions were established for the next months, until the meeting in Romania

1. Within the first 3 months
- A list of the people involved in the project and the setting up of accounts was to be done
- Questions to the EU meeting in Brussels would be brought up by Del Lowenthal
- The type of prisons involved was to be established
- Literature review was to be discussed (work package 2)
- Roehampton was to produce a draft Ethics statement by the end of February
  - It was considered necessary that the meeting in Romania should include training in training others in phototherapy and therapeutic photography

2. Timeline for literature review (2000-7000 words)
- *Finland* would provide a literature review on phototherapy in general
  - *UK* would provide a literature review of psychological interventions in prisons
- *Milan* was named in charge of a literature review on visual images and use of spectrocards in phototherapy
- *Malta* was to do a literature review on prisoners' emotional intelligence
  - In addition *Milan* would provide an overview of the policies and procedures regarding prisons, not only in the 6 partner countries but also for France and Germany

3. The need to identify people in each country who have been trained in the therapeutic use of photographs (work package 3) has been stated

4. It was discussed that it was better if the final conference should take place in September 2014 rather than December 2014

5. The problem of IT solutions was discussed. Accounts were to be set up with:

- **FlickR** (for sharing pictures; 3 levels of access).

- **PB Works** that would be used for dissemination

- **Webex** which is similar to Skype but can have 25 people at the same time.

6. The question of creating a specific logo was raised. In the past, all the partners' logos + the EU logo and the title were used. For this project the acronym 'PIP' (Phototherapy in Prisons) was to be used.

7. External evaluation. Roehampton was to find out whether it is possible to have the external evaluator (Turku- Work package 5) present in Thessaloniki

8. Monthly teleconference dates (using Webex). The group had decided to set monthly meetings dates (**1st Friday of calendar month at 10am UK time, except November**)

B. Meeting in Iasi, Romania

The need arose for the sharing of expertise in phototherapy which had not been previously planned and permission was given for the budget to be reformulated to allow an additional meeting in Romania, which was primarily led by Del Loewenthal with regard to the training in the approaches chosen as a result of the literature review. This meeting took place between the 17th and the 21st of April 2013 and all the partners were present. It was dedicated to discussing activities that took place so far within the project and to training of national teams for the future actions within the work packages. Besides the project members there was a guest, Catalin Bejan, the Director of the Romanian National Penitentiary Administration who gave a presentation on the penal system in Romania. The following were the outcomes of the meeting:

1. It was agreed that as a result of the literature reviews the PIP approaches covered in the Romanian programme were the most appropriate.

2. Each partner had agreed to carry out the following activities in two prisons over the next 6 months:

a. 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. They were to be 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. Spectrocards were recommended, Del's 'Talking Pictures Cards', collages and other variants

b. A minimum of 3 (preferably 4) inmates would be facilitated to do photobooks using Del's 'Talking Pictures Cards' as a basis

c. A minimum of 3 (preferably 4) inmates would use cameras to take pictures with captions on 'preparing for release from prison'

d. A minimum of 3 (preferably 4) inmates would be involved in a form of portraiture to be determined by each partner

3. For each of the 2a, 2b, 2c and 2d above, each client inmate would be asked to complete a simple questionnaire; also a case study would be written up for each of the PIP approaches. Furthermore records would be kept (in a format to be sent out) for recording and evaluating the processes

4. All the above to be completed and reviewed at the monthly teleconference.

5. Future actions:

a. All partners to complete 1 and 2 above within the next 6 months. Partners were encouraged to test out other approaches including other ways of evaluating in addition to the standard approaches and measures.

b. Each partner was to consider how they would train others in phototherapy in prison approaches and contribute to the writing of the manuals. In the teams' training in Romania it was suggested that the emphasis should not only be on what was eventually to be decided as the recommended method in each of the four approaches 1a, 1b 1c 1d but on training facilitators to provide a relationship that enhances emotional learning. All this was done in Romania by combining PIP approaches with exercises on:

i. Listening

ii. Six categories of intervention (distinguishing authoritative from facilitative)

iii. Client centred facilitation with empathy, 'unconditional positive regard' and 'non possessive warmth'). Here the facilitator needs to mainly be able to listen and sometimes to reflect back what the client is saying by either summarising or repeating the last few words a client has said. Even more occasionally the facilitator can reflect back what is perceived as the client's feelings and even more occasionally reflect back what the client is making the facilitator feel. All of these interventions are to be offered tentatively and not authoritatively and to follow the lead where the client is going and not necessarily where the facilitator or prison would like the client to go!

iv. It was stressed that in order to provide such facilitation the facilitators in maintaining a client centred perspective would need to be in ongoing client-centred supervision both locally and through our group

The following were to be provided and established:

- A set of Del's 'Talking Pictures Cards' (only to be used by partners with Del holding copyright)
- Del's format for 'Talking Pictures Books' (Del to be referenced as original author)
- Photovoice materials for training inmates in taking photographs and writing captions in preparing for release from prison
- Evaluation forms and guidelines for writing case study and guidelines for keeping records
- Brief notes on action research, six categories of intervention and client-centred facilitation
- Website (with new logo) to include European Association for Phototherapy and Therapeutic Photography
- Administrative documents for the budgetary section
  - Photographs taken in Romania as with other photographs were to be shared though the FlickR account

C. Meeting in Malta

It was agreed by the partners and approved by the EU that there was still a need for a face-to-face progress meeting in November (this took place in Malta as the original location of Romania had been brought forward in order that we trained eachother with a common basis in phototherapy. The meeting was held between the 14th and 16th of November with all the

partners. Within the programme the following topics were discussed: overview of the PIP project and exploration of future work packages, each partner's experience with the four established approaches and aspects related to project logo, website, budget and timesheets. The last day included a visit to a prison in Malta.

The following were the outcomes of the meeting:

1. Each partner gave a presentation of their work to date with the four phototherapy approaches chosen as a result of the literature survey: photocards, photobooks, preparing for release/work and portraiture.

2. Del Loewenthal presented a review of where the project had got to, after the initial meeting in London, the literature review and the meeting in Romania (where he had led training programming in phototherapy so that all partners would be able to work from the same baseline) and where it was necessary to get to.

3. Del confirmed that the experimentation of the four phototherapy approaches could continue until the end of January 2014.

Evaluation of the project

a. An external and internal evaluation of the entire Project would be conducted in Greece in May 2014. Beside the project team, a representative from Turku will also be present. A specific date for the visit to Thessaloniki was to be agreed on

b. An evaluation report from Milan was to be finalized by the end of December 2013. It was decided that:

4. Between January 2014 and April 2014, four prisons (which may vary from one person to a group of people) in each partnership country need to be approached with regard to training them in the four approaches. (The prisons may also be involved in the subsequent day training programme).

5. Life Long Learning and PIP logos are needed on all documentation and presentations. Participants in all documentation and presentations are required to be anonymous, especially when pictures and names of prisoners are included. Therefore a template for everyone to use for standardized documentation and presentations was to be created

6. Del suggested that a future EU project could explore these issues with those that have left prison, who can be contacted via probation services. A bid would need to be submitted in the New Year for commencing January 2015.

7. The need to finalize the website was discussed. Its use was internal at first and then it should be developed for the future for other people working in prisons to also contribute.

8. Administrative and budgetary issues were discussed

5. CONCLUSIONS

Throughout the first year of the project the activities that the team developed and concluded can be found in the project description and work-packages. It is important to underline the fact that the working methodology the project team adopted was respected during the actions undertaken within the first penitentiaries. There is, though, a certain degree of subjectivity, due to cultural, social and administrative background in each country and due to the fact that the project allows a certain degree of freedom, for each partner, to decide which is the best way to apply the established techniques. A major positive effect of this freedom is the fact that diverse experiences enrich each partner's knowledge, therefore enrich the project.

The activities undergone, so far, within the penitentiaries have highlighted a real and consistent interest manifested by the direct beneficiaries (the inmates) after being part of the program. The techniques have been a real success, proven by the numerous requests from the beneficiaries, to multiply the photo-therapeutic activities in the near future, even after the project is finished.

The impact was positive not only amongst the inmates but also within staff members, especially those involved in the educational and psychological departments. This first positive feed-back is important, therefore, not only for the project's evolution but also for those working on a daily basis, inside the penitentiary systems, with diverse categories of inmates. This includes not only psychologists but all the staff involved in the inmates' social reintegration process.

Photo-therapy thus proves to be capable of developing the inmate's capacity to interact with others, within the penitentiary environment but also outside it, making possible for him to adopt a pro-social behavior.

In essence, all the activities undergone so far within the project *Phototherapy Europe in Prisons* can provide us with an image of how art therapy is viewed and used inside the penitentiary systems of all the partner countries, therefore allowing us to find a way to reduce the differences and harmonize the various instruments belonging to art therapy.

Also, this first evaluation, which represents a balance sheet of the project's first year, is meant to orient the team on the right path to obtaining concrete results, capable of ensuring the fulfillment of all the established objectives.

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